

TEACHER'S RESOURCE BOOK



By Paula Lobato Díez

ACTIVITY PACKS: WORKING WITH ICC THROUGH NON- ADAPTED LITERARY SOURCES

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“Collaboration Scholarship”

awarded by the Spanish Ministry of Education and Professional Formation
2021-2022

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1. GENERAL CONTENTS

Based on the Royal Decree 1105/2014, 26th December, by which the basic curriculum for Secondary Education is established, the Decree 48/2015 by which the curriculum for obligatory Secondary Education in the Community of Madrid is established and the Order 2876/2018, 27th July, of the Education and Investigation Regional Department, by which the advanced curriculum of advanced English in Obligatory Secondary Education in high schools and private or half-public Spanish-English bilingual centers, and in Bachillerato Spanish-English bilingual high schools of the Community of Madrid is established.

- **Structures and functions**

Present simple tense for analysis, phrases for expressing opinion, to construct knowledge from others' ideas, expression of conjecture and disbelief, establishment and management of communication and speech organization, description and appreciation of physical qualities and abstract pictures of people, objects, places, activities, procedures and processes

- **Vocabulary**

Reception and production of common and more specialized oral and written lexicon regarding intercultural communication and personal and public skill, relating to the description of people and objects, time and space, states, events and occurrences, activities, procedures and processes; personal, social, academic and professional; education and study; work and entrepreneurship; goods and services; language and intercultural communication; Technology; History and culture.

- **Skills:**

○ **Oral production**

Expressing the message clearly and coherently, structuring it properly and adjusting, where appropriate, to the models and formulas of each type of text, using culturally relevant body language, compensating for linguistic deficiencies through linguistic, paralinguistic or paratextual procedures, reading aloud, capability to initiate and participate in conversations or debates in group, even to high speed or in colloquial

language when the conversation is already initiated, participation in the daily interaction of the classroom, especially in pair or group work and also in interactions with the teacher, participation in debates: presentation of opinions of their own with precision, to counterargument others' opinion, asking for clarification, making questions, etc., capability to initiate and participate in conversations or debates in group, even to high speed or in colloquial language when the conversation is already initiated, effective use of TIC resources for oral presentations in different modalities.

- Oral comprehension

Comprehension of interaction related with in-class activities, especially during work in pairs or groups as well as in interactions with the teachers and presentations/debates, general comprehension of a variety of oral texts which may be long, humor comprehension and word play, formulation of hypotheses about content and context, inference of points of view and opinions which are not openly expressed, reformulation of hypotheses based on understanding of new items, sociocultural and sociolinguistic aspects (customs and non-verbal language), knowledge and application of social and cultural references into the comprehension of a text, capability of reconstructing the message in a text despite the presence of unknown vocabulary

- Written comprehension

Inference and formulation of hypotheses about meanings from the understanding of significant elements, linguistics and paralinguistic, identification of the textual type, adapting the comprehension the same, management of social relationships in the personal sphere, public, academic and professional, independent reading of a great variety of large and not so large, both literary and not literary texts, identification of the author's intention, their cultural bias and points of view also in complex academic texts, understanding of a text despite the unknown vocabulary, capability of identifying, analyzing and interpreting the role of fictional elements in literary text from different genres (narration, poetry, drama), inference in points of view and opinions which are not openly expressed in complex from the linguistic point of view, capability of understanding humor, allusions and word play, especially in advertisements or press headings.

- Written production

Locate and appropriately use linguistic resources or topics (using a dictionary or grammar, getting help etc.), to express the message clearly adjusting to the models and formulas of each type of text, designing a charts and conceptual maps, expression of interest, approval, appreciation, praise, admiration, satisfaction, hope, confidence, surprise, and their opposites, formulation of suggestions, wishes, conditions and hypothesis, capability to create, adapt and add nuances of meaning to a text, elaboration of ideas in an argumentative and expositive text through examples, explanations and justifications, capability to reunite, select and synthesize information from different oral and written sources and summarize it, even when the language of origin is different to English as it is the case of articles in Spanish which dealt with in English afterward, capability to edit texts of their own, improving their writing style and correcting mistakes in case there was any as it is proven in their final project.

CLIL-inclusive:

Content: All non-adapted works deal with a wide variety of meaningful content which goes beyond the purpose of merely learning English *per se*.

Culture: All packs deal with cultural aspects regarding art or customs and invites students to compare them to their own.

Communication: Engaging with a variety of non-adapted literary texts and audio-visual resources.

Cognition: Enhancing of critical thinking through debates and reflection on each of the given tasks, the student is never told what to think but rather encouraged to interpret and obtain their own conclusions and ideas.

2. LITERARY PACKS

2.1. “It’s a mad world”

Distribution and temporalization

4 lessons – introductory topic, beginning of the 1st semester (September – October).

Vocabulary

Review of adjectives: the two meanings of ‘mad’, informal English, metalanguage to express the variations of meaning, strength, expressiveness, etc. of texts and connectors.

Skills

- Oral comprehension
 - Reformulation of hypotheses based on understanding of new items, sociocultural and sociolinguistic aspects (customs and non-verbal language), knowledge and application of social and cultural references into the comprehension of a text, reconstructing the message in a text including unknown vocabulary (a clip from a *Blackadder* (1983)).
- Written comprehension
 - Inference and formulation of hypotheses about meanings from the understanding of significant elements, linguistics and paralinguistic; identification of the textual type, adapting the comprehension.

○ Written production

To express the message clearly adjusting to the models and formulas of each type of text, elaborating a dossier in Canva, drawing up Padlets and Wooclap posts on their thoughts, and designing a chart about clichés.

○ Oral production

Engaging in oral interactions about non-verbal communication or other elements they had never considered as culturally unique before. Carrying out a theatrical reading of a poem aloud.

○ Mediation

Working toward understanding between students and their backgrounds in group work and debate. Making connections between ideas and old and new information.

- (Inter)Cultural content

Learning about other cultures and their most significant mannerisms and non-

Objectives:

By the end of this workshop students will be able...

- To define culture and interpret it depending of changing contexts
- To criticize and evaluate attitudes present in their surrounding world
- To interpret poetic texts
- To contrast characteristics of students' culture to others
- To define themselves and the mannerisms that make them unique
- To interpret a book excerpt by relating it to other aspects of life
- To synthesize new information about world cultures
- To create a new written text from a given source of inspiration

verbal communication signs. Reflecting on the concept of Spanish *pueblo*, the possible equivalences it may have and the mockery which surrounds misconceptions about cultures which also affect us.

- Cross-curricular content

A sociological and historical immersion in people's non-verbal communication from other parts of the world.

Key competences

- Competence in linguistic communication.
- Digital competence.
- Social and civic competence
- Sense of Initiative and Entrepreneurship
- Cultural awareness and expression

Resources¹

Board, electronic gadgets (computer, tablet), sheets of paper or notebooks, stationery material, projector, Canva, Wooclap, Kahoot and Padlet links to the teacher's board, copies of *Call me by your name*, excerpts from *Alice in Wonderland* and "Spanish Traffic", one script, one article and Canva dossiers.

LESSON 1

By the end of the lesson the students will be able to: explain their concept of culture, identify non-verbal communication signs from cultures which are not the same as theirs and reflect on their own difference in this diverse world.

STAGE	TIME	TEACHER'S ACTIVITY	STUDENTS' ACTIVITY
	5'	<ul style="list-style-type: none"> - Welcomes students and asks them to answer the question "How would you define culture?" on a Padlet post 1.1² (the answers will not be shown at that moment). 	<ul style="list-style-type: none"> - Thinks about what culture means and defines it on a Padlet post.
Warm-up	7'	<ul style="list-style-type: none"> - Asks students to close their eyes and think about mannerisms or behaviors which define their culture and country (the responses will be rather varied but the dynamics of the class will lead them toward the same direction). - Projects a quote from <i>Alice in Wonderland</i> (Carroll, 2009) 1.2. 	<ul style="list-style-type: none"> - Thinks about mannerisms or behaviors which they believe define their culture and speak about them. - Reads the quote from the board.
	7'	<ul style="list-style-type: none"> - Gathers students in pairs and asks them to spot a synonym for "crazy" in the text. - Explains the uses of "mad" ("angry/crazy") and has each pair debate for two minutes what Lewis Carroll meant with those words. 	<ul style="list-style-type: none"> - Works out a synonym for "crazy". - Debates with their partner the meaning of the sentence.
Main activity	10'	<ul style="list-style-type: none"> - Provides an intercultural explanation for the text (i.e. are those who do not behave like us or like how we believe they should crazy?), mixes the previous pairs in groups of four and asks them to write down non-verbal communication actions which are typical in their country and in others that they know of. - Asks for volunteers to share their ideas. 	<ul style="list-style-type: none"> - Works in groups of four and gathers non-verbal communication signs which are typical in their country and abroad. - Shares their group ideas aloud.

² The numeration corresponds to the materials offered in the Students' Book

	20'	<ul style="list-style-type: none"> - Asks the same groups to carry out research on electronic devices, preferably tablets or computers provided by the school, on cultural differences regarding non-verbal communication in other countries (i.e. nodding for saying no). - Requires that each group draws a chart in which they separate the previous clichés they had thought of (i.e. Italians speak with their hands) and the new information they have gathered. 	<ul style="list-style-type: none"> - Carries out research on other cultures and their typical non-verbal communication features. - Draws a chart in groups.
Wrap-up	5'	<ul style="list-style-type: none"> - Selects different students to reflect on their conclusions aloud. - Shares their responses from the beginning of the class on the board so that they compare the one they wrote to the rest. - Shares with the students a “Canva” link previously created by the teacher and explains to them that they shall add one page per group in which they reflect the notes and thoughts they have extracted from the session. This will be done at home. (The Canva document will be used throughout the unit). 1.3. - Asks students to start said document by reflecting on how our most familiar costumes are definitely unknown and even odd for others. 	<ul style="list-style-type: none"> - Participates in the common reflection by sharing their conclusions aloud. - Pays attention to what the teacher is pointing out at. - Reflects at home about their position in the world.

LESSON 2

By the end of the lesson the students will be able to: compare their own culture and a concept such as “Spanish village” with others and decide whether we are very different from each other.

STAGE	TIME	TEACHER’S ACTIVITY	STUDENT’S ACTIVITY	Anticipated problems and solutions
Warm-up	7’	<ul style="list-style-type: none"> - Welcomes students and asks them if they believe there is a similar concept to the Spanish “<i>pueblo</i>” in other countries (it translates as “village” but it never transmits the full meaning of pueblo and its dynamics that students refer to when they say “I went to my village over the holidays”). 	<ul style="list-style-type: none"> - Answers the teacher’s questions in a global debate in the classroom. 	<ul style="list-style-type: none"> - Some students may not be Spanish. In such a case, ask them to reflect on what they believe a Spanish <i>pueblo</i> is and the attitudes they may have noticed in their Spanish classmates. Furthermore, they can think about an equivalence in their own culture.
Main activity	30’	<ul style="list-style-type: none"> - Projects on the board a picture (Sødtholt, 2018) of one of the summer village landscapes which appear in the movie version of <i>Call me by your name</i> by Luca Guadagnino (2017). 1.4. - Organizes a group reading of Chapter 1 from the novel <i>Call me by your name</i> (Aciman, 2007, pp. 1–7) in which students rotate to read alongside the teacher. 1.5 - Brings about questions and comments as they read: (Do your summer holidays look like what is being described here? / Would you say this is Mediterranean culture? / General comprehension questions). 	<ul style="list-style-type: none"> - Tries to immerse in the reading mood and follow attentively the reading. - Reads an excerpt when required - Participates in the debate and asks questions. 	

Wrap-up	10'	<ul style="list-style-type: none"> - Asks students to submit comments on a Wooclap open question box in which they exemplify where in the text they find similitudes with their lives and memories 1.6. - Asks students to access their Canva digital dossier at home and make the corresponding update. 1.3. 	<ul style="list-style-type: none"> - Submits comments on a Wooclap open question box. - Carries out the dossier update at home and prepares for the following session. 	
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LESSON 3

By the end of the lesson the students will be able to: detect stereotypes associated with Spain and recognize the same attitude in them toward others.

STAGE	TIME	TEACHER'S ACTIVITY	STUDENTS' ACTIVITY
Warm-up	10'	<ul style="list-style-type: none"> - Welcomes students and ask them to play a Kahoot game in groups of four about stereotypes (the Kahoot game will be composed of questions like “What nationality is most likely to...?” and a set of four answers with the name of countries. There are no correct answers as this is meant to elicit debate and disagreements which shall lead to the next activity). 1.7. 	<ul style="list-style-type: none"> - Plays the Kahoot game.
Main activity	12'	<ul style="list-style-type: none"> - Asks for volunteers to read the poem “Spanish Traffic” (Spacks, 1979) from the board. 1.8. - Groups students in pairs and ask them to discuss what stereotype is being portrayed in the poem (The poem leads toward gender issues but traffic stereotypes can also be brought given its general background and meaning: i.e. Spanish people have a bad temper and create conflict out of things such as traffic, women are worse drivers than men, women can't park, men are naturally good with cars, etc.). 	<ul style="list-style-type: none"> - Reads the poem on the board aloud or follow it silently and reflect on it. - Works in pairs and discuss the meaning of the poem and what it portrays.
	20'	<ul style="list-style-type: none"> - Asks students to compose a poem in groups of four in which they portray the best things they could think of about Spain. 	<ul style="list-style-type: none"> - Works collaboratively in groups of four in order to write a poem about the best things that Spain inspires in them.

Wrap-up	8'	<ul style="list-style-type: none"> - Asks students to select a representative from each group to stand up and recite the poem. - To ask students to access their Canva digital dossier at home and make the corresponding update. 1.3. 	<ul style="list-style-type: none"> - Selects a representative from each group to stand up and recite their poem.
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LESSON 4

By the end of the lesson the students will be able to: fully operate basic intercultural value, political correctness and demonstrate a deep understanding in how they are regarded by others and vice versa.

STAGE	TIME	TEACHER'S ACTIVITY	STUDENTS' ACTIVITY	Anticipated problems and solutions
Warm-up	10'	<ul style="list-style-type: none"> - Welcomes students and asks them to form groups of four - Asks students to think of a characteristic about their culture which is well-known by others or that they really like and represent it in the shape of <i>tableaux vivants</i> for the rest of groups to guess it. 	<ul style="list-style-type: none"> - Forms groups of four and works collaboratively in the search for a characteristic of Spanish culture which they can represent with their bodies (<i>tableaux vivants</i>). 	<p>Students may be overwhelmed and not know what to say.</p> <p>Students may also have lost attention and be joking among themselves at the sight of Rowan Atkinson, who plays Mr. Bean.</p> <p>The teacher may recur to simply reading their outcome once they include it in their Canva dossiers.</p>
	12'	<ul style="list-style-type: none"> - Lets students look for an article on their computers or other devices about Spanish clichés which was written by a foreign magazine 1.9. - Asks them to discuss what they have just read in pairs or groups of three. 	<ul style="list-style-type: none"> - Uses a computer or similar device to find an article by a foreign magazine which depicts clichés about Spain. - Works in pairs or groups of three in order to discuss what they have just read. 	
Main activity	23'	<ul style="list-style-type: none"> - Show students a clip from season one of the British sitcom <i>Blackadder</i> (2020) called "Meeting the Infanta" 1.10. - Gives students a transcription of the script and have them watch the video again. 1.11. - Asks students to discuss in groups of four what the cliché elements are and how the depiction of the Spanish infanta makes them feel. 	<ul style="list-style-type: none"> - Watches the video twice, the last one with the help of a script - Discusses collaboratively in groups of four what the cliché elements are and how the depiction of the Spanish infanta makes them feel. 	

Wrap-up	5'	<ul style="list-style-type: none"> - Asks students to reflect about the question “would this example of comic scene be accepted nowadays?” and discuss briefly how they will answer it in the Canva document. 1.3. 	<ul style="list-style-type: none"> - Joins the Canva document shared by the teacher and agree a schedule to work on the homework as a group 	
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2.2. Nationalism and immigration

Temporalization and distribution 3 lessons of 50 minutes

- Vocabulary
- Nationality adjectives.
- Skills:
 - o Oral production
 - Reaching conclusions in pairs and in groups of four people, having debates in the class, playing a Quizziz game and answering the teacher's questions by communicating the group's thoughts.
 - o Oral comprehension
 - Following the opinion of other classmates in order to intervene in an ongoing debate or the chained-word memory game, the song "American Land" by Bruce Springsteen, classmates reciting poems.
 - o Written comprehension
 - Understanding and following lyrical pieces of text such as poems or song lyrics in order to interpret them and adapt to different registers.
 - o Written production
 - Drawing up identity maps, writing poems with an applied topic.
 - o Mediation Article in Spanish dealt with in English.
- (Inter)Cultural content
- Feelings of nationalism and non-belonging by comparing the

Objectives:

By the end of this workshop students will be able to ...

- To deduce social issues from given documents such as photos and compare them to their own
- To discover what the colonial past of Spain meant for native Americans by carrying out autonomous research
- To interpret the underlying meaning present in the lyrics of a song or poem
- To write a poem in which they employ empathy and hypothesis skills based on a model source
- To defend written pieces of their own orally in front of others
- To identify clichés and misconceptions in real life situations and texts

Key competences:

- Competence in linguistic communication
- Digital competence.
- Social and civic competence
- Sense of Initiative and Entrepreneurship

colonial history of a country and their most recent situation to their own countries'.

- Cross-curricular content

Learning about the history of the United States and native American people from the north and south of the continent.

- Cultural awareness and expression

Resources

Board, electronic gadgets (computer, tablet), sheets of paper or notebooks, stationery material, projector, lyrics transcript, speakers, Quizizz game, poem handouts, Song lyrics, Quizizz instructions, the poem "Theme for English B" by Langston Hughes, newspaper articles.

LESSON 1

By the end of the lesson the students will be able to: explain the multicultural origin of the United States of America and relate it to the phenomenon of immigration from an empathetic perspective.

STAGE	TIMING	TEACHER'S ACTIVITY	STUDENTS' ACTIVITY
Warm-up	7'	<ul style="list-style-type: none"> - Welcomes and divides students in fours. - Shows a photo of immigrants by the Statue of Liberty (Kadar, 2009) and opens debate: Who are those people? Where do they come from?". 2.1. 	<ul style="list-style-type: none"> - Listens to the teacher and actively participate in the debate.
Main activity	15'	<ul style="list-style-type: none"> - Gives a brief context on how the United States were formed - Plays "American Land" (Springsteen, 2006) and provides each student with the lyrics. 2.2 and 2.3. - Asks students to look up any words they do not know on platforms like Word Reference (on their phones or school computers). 	<ul style="list-style-type: none"> - Listens to the teacher's explanation and the song. - Follows the lyrics and looks up unknown vocabulary.
	22'	<ul style="list-style-type: none"> - Asks students to work in groups and decide what elements in the song explain the origins of the USA. - Asks them to expose in turns their opinion, to which others classmates may intervene. 	<ul style="list-style-type: none"> - Works in groups and decides what elements in the song explain the origins of the USA. - Explains their opinions and engages with that of others.
Wrap-up	6'	<ul style="list-style-type: none"> - Asks students to play a "Quizziz" game designed by the teacher in the same groups about American celebrities and their country of origin (i.e. Rihanna – Barbados / Nicki Minaj – Trinidad and Tobago). 2.4 - Leads students toward the conclusion that the real American nationality is built with the rest of the world. 	<ul style="list-style-type: none"> - Plays the "Quizziz" game and realizes how diverse the United States are.

LESSON 2

By the end of the lesson the students will be able to: apply the situation of American immigrants from the past and current times to possible situations people may live in Spain or that they would live if they left their country.

STAGE	TIMING	TEACHER'S ACTIVITY	STUDENTS' ACTIVITY
Warm-up	5'	<ul style="list-style-type: none"> - Welcomes students and divides them in the same groups they were in lesson 1. - Plays a chained memory game with the celebrities and nationalities they saw in the previous lesson's game (Each student must remember the celebrity and nationality mentioned by classmates before them as well as think of one of their own thus creating a chain. The first person who is unable to follow the pattern will lose). 	<ul style="list-style-type: none"> - Remembers what they learned in the previous lesson and play the game.
Main activity	12'	<ul style="list-style-type: none"> - Provides half of the class a handout with the poem "Theme for English B" (Hughes, 2002) and the other half a handout of "Spanish" (Mora, 2010) and asks them to read it and try to understand it silently. 2.5 and 2.6. - Asks for volunteers to discuss the meaning in a class debate. 	<ul style="list-style-type: none"> - Listens to the teacher's explanation. - Listens to the song and follows the lyrics. - Looks up unknown vocabulary.
	20'	<ul style="list-style-type: none"> - Classifies the Hughes-half of the class as letter A and the Mora-other half as letter B. - Asks students A to write a version of the poem in which they are Spanish immigrants in a country of their choice. 2.7. - Asks students B to write a version of the poem in which an immigrant from another country explains their experience in the Spanish system (inversion of concepts in both halves). 2.7. 	<ul style="list-style-type: none"> - Writes their version of the poem depending on the letter they have been assigned. - Reflects on what the empathy exercise is making them feel.

Wrap-up	13'	<ul style="list-style-type: none"> - Makes students stand up and gather in a circle. - Asks two students (A and B) to face each other in the center of the circle and recite their poems aloud. - Asks students to hand in their work and collect it. 	<ul style="list-style-type: none"> - Gathers in a circle and either participates or listens actively to what their classmates are reading. - Hands in their work to the teacher.
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LESSON 3

By the end of the lesson the students will be able to: conclude that all countries are made from the influence and heritage of people who are not native to those countries.

STAGE	TIME	TEACHER'S ACTIVITY	STUDENTS' ACTIVITY
Warm-up	10'	<ul style="list-style-type: none"> - Welcomes students and gives them back their poems with any necessary corrections in terms of language. - Divides the class in pairs and encourages students to speak about what they wrote about and their conclusions. 	<ul style="list-style-type: none"> - Pays attention to their correction and interacts with their partner.
Main activity	12'	<ul style="list-style-type: none"> - Arranges the classroom in a semi-circle facing the board and draws the students' attention back from the USA to their own country. - Shows students a newspaper article (Forcat-Luque, 2021) on Spanish heritage and asks them to read it. 2.8. 	<ul style="list-style-type: none"> - Reflects on what can be applied to the situation of their country. - Reads the article and understand it.
	15'	<ul style="list-style-type: none"> - Poses the questions: "Was the USA the only country built with immigrants?" and "what are your conceptions of immigrants?". - Asks students to draw two identity maps about themselves in relation to Spain and about what they believe the world considers as Spanish (examples can be found by Googling the concept) and upload them to a "Dotstorming" board created by the 	<ul style="list-style-type: none"> - Reflects on the two questions posed by the teacher bearing in mind the information of the two previous sessions as well.

<p>Wrap-up</p>	<p>10'</p>	<p>teacher. 2.9.</p> <ul style="list-style-type: none"> - Projects the “Dotstorming” answers on the board in order to set a reflective tone - Invites students to have a conversation about how clichés and racist misconceptions which take place in the USA also take place in Spain: “Have you realized anything?” “Has your perspective toward others changed?”. 	<ul style="list-style-type: none"> - Configures the two identity maps. - Engages in the conversation taking into account the previous sessions.

2.2.1. Trivia Time: answer key

1. Where is Nicky Minaj from?

Trinidad and Tobago

2. Where is Melania Trump from?

Slovenia

3. Where is Rihanna from?

Barbados (The Caribbean)

4. Where is Drake from?

Canada

5. Where is Cameron Diaz from?

San Diego, CA – USA (Her father is from Cuba, her mom is English/Scottish/Irish/German)

6. Where is Jennifer Lopez from?

New York, USA (Porto Rican family)

7. Where is Pitbull from?

Miami, USA (Family from Cuba)

8. Where is Selena Gomez from?

Texas, USA (Mexican father, Italian mother)

Bonus question.... where are the USA from?

This leads to the realization of the country's origin from immigration

Source: own elaboration.

2.3. *The fright of otherness*

<p>Temporalization</p> <p>2 classes of 50 minutes, preferably to be dealt with as a Halloween complement given its content (October)</p>	<p>Objectives:</p> <p>By the end of this workshop students will be able to...</p> <ul style="list-style-type: none"> - Discover what their internalized racist stereotypes are and reflect on them - To interpret original texts and discuss their meaning - Summarize long un adapted texts and obtain the main information - Conclude and embrace their differences and points in common with others in a global and diverse world <p>Key competences:</p> <ul style="list-style-type: none"> - Competence in linguistic communication - Digital competence. - Social and civic competence - Sense of Initiative and Entrepreneurship
<ul style="list-style-type: none"> - Vocabulary: adjectives and verb phrases related to emotions. - Skills: <ul style="list-style-type: none"> o Oral production <p>Reaching conclusions in pairs and in groups, having debates in the class, answering the teacher's questions, dialogue representation and explaining the main information from a text to classmates.</p> <ul style="list-style-type: none"> o Oral comprehension <p>Following the opinion of other classmates in order to intervene in an ongoing debate, fragments from <i>Dracula</i> by Coppola.</p> <ul style="list-style-type: none"> o Written comprehension <p>Following excerpts of <i>Dracula</i> by Bram Stoker, and skimming through an article about Romanian immigration in Spain in order to find similitudes among texts.</p> <ul style="list-style-type: none"> o Written production <p>Writing a dialogue, answering an open question on Woollap, summarizing.</p> <ul style="list-style-type: none"> o Mediation <p>Explaining in English the content of a text in another language to a person who has not read it beforehand.</p> <ul style="list-style-type: none"> - (Inter)Cultural content 	

Links among a book by an Irish writer, its racial and ethnical interpretations and representations and daily life and interactions in Spain.

- Cross-curricular content

Demography and applications of literature classics to world history and sociology.

- Cultural awareness and expression

Resources

Board, electronic gadgets (computer, tablet), sheets of paper or notebooks, stationery material, projector, Wooclap board.

LESSON 1

By the end of the lesson the students will be able to: identify associations between nationalities and morality and position themselves in the topic.

STAGE	TIME	TEACHER'S ACTIVITY	STUDENTS' ACTIVITY	ANTICIPATED PROBLEMS AND SOLUTIONS
Warm-up	12'	<ul style="list-style-type: none"> - Welcomes students and asks them to think how their ideal villain would be: where is he or she from? Does the villain have an accent? based on videos from <i>The Powerpuff Girls</i> (MacCracken and Larsen, 1998) series where villains are racialized, as Thompson accounts (2016, pp.259), such as 'Mojo Jojo' whose link to Asia is undoubtable. 3.1. - Makes groups of people who had thought the same thing (i.e. villains speak with an Eastern European accent and are old males). - Encourages a class debate on prejudices related to the different outcomes of the aggrupation; the more homogeneous, the better. 	<ul style="list-style-type: none"> - Listens to the teacher and reach a conclusion on villains. - Gathers in groups with those who shared the same ideas. - Participates in the debate. 	<p>It is likely that the class is formed by some students who are not Spanish or whose family comes from another country. In this case, the teacher will need to make sure that under any circumstance said students feel belittled, mocked or the focus of the attention for the wrong reasons.</p>
Main activity	8'	<ul style="list-style-type: none"> - Makes couples and provides them with a selected excerpt from <i>Dracula</i> (Stoker, 2016). 3.2. - Asks students to pay specific attention to the highlighted sentences. - Groups pairs with another pair and discusses in groups of four what Count Dracula is expressing in those lines. 	<ul style="list-style-type: none"> - Reads the excerpt provided by the teacher and has a debate. - Works in groups to discuss the true meaning of the text. 	

	25'	<ul style="list-style-type: none"> - Asks students to create a dialogue based in real life situations in which someone could feel “a stranger in a strange land”. - Represents it in front of their classmates (the teacher shall pay close attention to possible accent mockery, clichés, etc. in order to use them for discussion or even denounce them). 	<ul style="list-style-type: none"> - Works in groups, creates a dialogue and represents it for their classmates. 	
Wrap-up	5'	<ul style="list-style-type: none"> - Asks students to answer a “Wooclap” open question anonymously: Are there prejudices in Spain about foreigners? Are some countries considered “worse” than others? (i.e. contrast between the response towards refugees from Syria and from Ukraine). 3.3. 	<ul style="list-style-type: none"> - To answer the “Wooclap” question. 	

LESSON 2

By the end of the lesson the students will be able to: compare the situation of the most abundant groups of immigrants in Spain to theirs.

STAGE	TIMING	TEACHER'S ACTIVITY	STUDENTS' ACTIVITY	ANTICIPATED PROBLEMS AND SOLUTIONS
Warm-up	10'	<ul style="list-style-type: none"> - Welcomes students and projects their previous Wooclap answers. - Elicits debate. 	<ul style="list-style-type: none"> - Listens to the teacher and actively participate in the debate. 	<ul style="list-style-type: none"> - If there were no possibilities to watch the video, the teacher will induce students to reach the conclusion that Dracula speaks with an Eastern European accent because he lives in the Carpathians. - The teacher must be cautious to avoid direct racist comments toward Romanian students who may be in the classroom. The attention must never be directed toward them as examples because of their nationality.
	7'	<ul style="list-style-type: none"> - Shows an excerpt from <i>Dracula</i> (1992) by Coppola, minutes 12:50 – 18:23. 3.4. - Asks students what Dracula's Eastern accent makes them feel. - Elicits brainstorming with suggestions for vocabulary about emotions (i.e. moved, emotional, appalled, to feel [identified], unsettled, etc.). 	<ul style="list-style-type: none"> - Watches the video and answers the teacher's question. 	
Main activity	25'	<ul style="list-style-type: none"> - Provides half of the class an article about how Romanians are regarded in Spain (Castellví-Laukamp, 2018). 3.5. - Makes pairs with students who have a sheet and others who don't. - Explains that those with the article must explain in English what they read to their partner, who writes a summary in English. 	<ul style="list-style-type: none"> - Works in groups to explain and summarize information. - While waiting for their partner to finish reading the text, notes down expectations. 	
	8'	<ul style="list-style-type: none"> - Encourages students to share their summaries - Guides them toward the realization that, just as 	<ul style="list-style-type: none"> - Shares their answers, conclusions and reflects on 	
Wrap-up				

		it happened with Harker, an English man in Romania, they are “the other” outside Spain.	their own behaviors and experiences.	
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2.4. LGBTIQ+ is more than just letters

Temporalization and distribution 3 classes of 50 minutes.

Vocabulary

LGBTIQ+ terminology

- Skills:

- **Oral production**
Reaching conclusions in pairs and in groups, having debates in the class, answering the teacher's questions, dialogue representation, explaining main information from a text.
- **Oral comprehension**
Following the opinion of other classmates in order to intervene in an ongoing debate, understanding general meaning on the meaning of queer through a video and detecting specific information and intention through intonation in other classmate's speeches and a Lady Gaga song.
- **Written comprehension**
Interpreting articles, reading a speech aloud, following excerpts of graphic novels and showing understanding by creating and reading comic strips of their own.
- **Written production**

Objectives:

By the end of this workshop students will be able to...

- Recognize varied terminologies about sexual orientation and gender identity.
- Describe the meaning of "queer".
- Understand queer identities and apply them to their closest cultural context.
- Identify pejorative slur in their own language regarding sexual orientation and gender identity and contrast it to the class activities.
- Acknowledge the situation of inferiority and rejection in which LGBTI people find themselves in multiple situations.

Key competences:

- Competence in linguistic communication.
- Digital competence.
- Social and civic competence.

Defining queer, taking notes, writing a vindictive speech and creating meaningful dialogues on a comic strip.

- o Mediation None.

(Inter)Cultural content

Feelings of rejection and belonging in the LGBTIQ+ collective around the world.

- Cross-curricular content

Identities in the world from a historical and literary perspective.

- Sense of Initiative and Entrepreneurship.
- Cultural awareness and expression.

Resources

Board, electronic gadgets (computer, tablet), sheets of paper or notebooks, stationery material, projector, crossword handout, literature handouts, Woodlap board, speakers

LESSON 1

By the end of the lesson the students will be able to: demonstrate a general understanding on “queerness”.

STAGE	TIMING	TEACHER’S ACTIVITY	STUDENTS’ ACTIVITY
Warm-up	10’	<ul style="list-style-type: none"> - Welcomes students and gives every two of them a crossword handout. - Asks them to fill it out (since it can be challenging and complex, after question 7 the teacher shall provide them with the list of words so that they can link them to the definitions and thus have a guide. If some words are found in the following article, students can return to the crossword to finish it). 4.1. - Elicits discussion on the given terminology. 	<ul style="list-style-type: none"> - Fills out the crossword and participate in the debate.
Main activity	22’	<ul style="list-style-type: none"> - Projects a Cosmopolitan article about “queerness” (Saint Thomas et al., 2022). - Asks different students to read it aloud. 4.2. - Asks students to work in pairs and create a definition for the word “queer” as if it were an entry for a dictionary. - Encourages each team to share their definition proposals. 	<ul style="list-style-type: none"> - Reads the article when required and works in pairs to create a good dictionary entry. - Asks questions and is present in the ongoing class conversation.
	10’	<ul style="list-style-type: none"> - Explains students that they are going to watch a video and that they must write down all interesting terms they hear (the teacher may play it with subtitles depending of the level of the specific class). - Plays a YouTube video on the meaning of “queer” (Seventeen, 2021) defined by people who relate to that label and tell their stories. 4.3. 	<ul style="list-style-type: none"> - Pays attention to the video and writes down all terms that are mentioned.
Wrap-up	10’	<ul style="list-style-type: none"> - Asks students to compare the notes they have taken with the crossword they 	<ul style="list-style-type: none"> - Compares their notes to the first

	<p>filled out at the beginning.</p> <ul style="list-style-type: none"> - Holds a class debate around the new terms which have been learned. - Asks them to look up more information and reflect on the given ones at home as the next session will be based on those concepts. 	<p>crossword and participates in the debate.</p> <ul style="list-style-type: none"> - Notes down the expected homework task.
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LESSON 2

By the end of the lesson the students will be able to: relate negative conceptions of queer people to derogatory terms in their L1.

STAGE	TIMING	TEACHER'S ACTIVITY	STUDENTS' ACTIVITY	ANTICIPATED PROBLEMS AND SOLUTIONS
Warm-up	10'	<ul style="list-style-type: none"> - Welcomes students and places them in a circle (either standing or sitting forming a 'U' if there are many students). - Stands in the middle of the circle and acts as debate moderator. Asks students whether there are similar terms in Spain such as the one seen in the previous lesson (were they familiar with them? Is the LGBT community seen in the same way in Spain?). 	<ul style="list-style-type: none"> - Actively debates and reflects on Spain. 	
Main activity	10'	<ul style="list-style-type: none"> - Projects an excerpt of the same Cosmopolitan article about "queerness" on the board which speaks about its origin as an insult. 4.2. - Makes groups of six people and projects a controversial picture on the board about homophobic insults (Pons-Rodríguez, 2018). 4.4. - Asks them to discuss in groups how "queer" and its past relates to the words that appear in the picture. 	<ul style="list-style-type: none"> - Discusses the photograph in groups. 	<ul style="list-style-type: none"> - Since it is a sensible topic, the teacher will avoid to ask about personal experiences but will rather focus on mere terminology.
	25'	<ul style="list-style-type: none"> - Provides each group with a card which contains words which is used in 	<ul style="list-style-type: none"> - Reflects on their 	

		<p>Spain as derogatory for different collectives (i.e. “nenaza”, “marimacho”, “bollera”, “trucha”). 4.5.</p> <ul style="list-style-type: none"> - Asks students to work in the same groups and write down a speech as if they were the representatives of an association. In the speech they must vindicate the banishment of their assigned word from their daily conversations (they can use the Spanish word with no need of translating) and appeal for the audience’s consciousness not to use such terms. 	<p>assigned word and work in groups to write a moving speech.</p>	<ul style="list-style-type: none"> - This exercise is meant to be carried out with students who are mature and have demonstrated in other occasions that they are capable of dealing with the topic. Teachers must know their group well beforehand.
<p>Wrap-up</p>	<p>10’</p>	<ul style="list-style-type: none"> - Projects a frame of the speech moment in the movie <i>Forrest Gump</i> (1994) to set in the mood (Global Film Locations, 2016). 4.6. - Asks a volunteer group to stand up and give the speech to the rest of the class. - Asks the rest of students to empathize and imagine that they were in a huge audience. - Tells students that they can change the world with language and explain that the speech is not only valid in high school, but in life. - Explains that 10 or 15 minutes of following classes will be reserved for each group to defend their speeches if they did not have time during this session (the teacher may offer students to upload their texts onto Moodle so that they can receive feedback and help, also those who have already presented it in the classroom). 	<ul style="list-style-type: none"> - Gives a speech or listens to a speech. 	

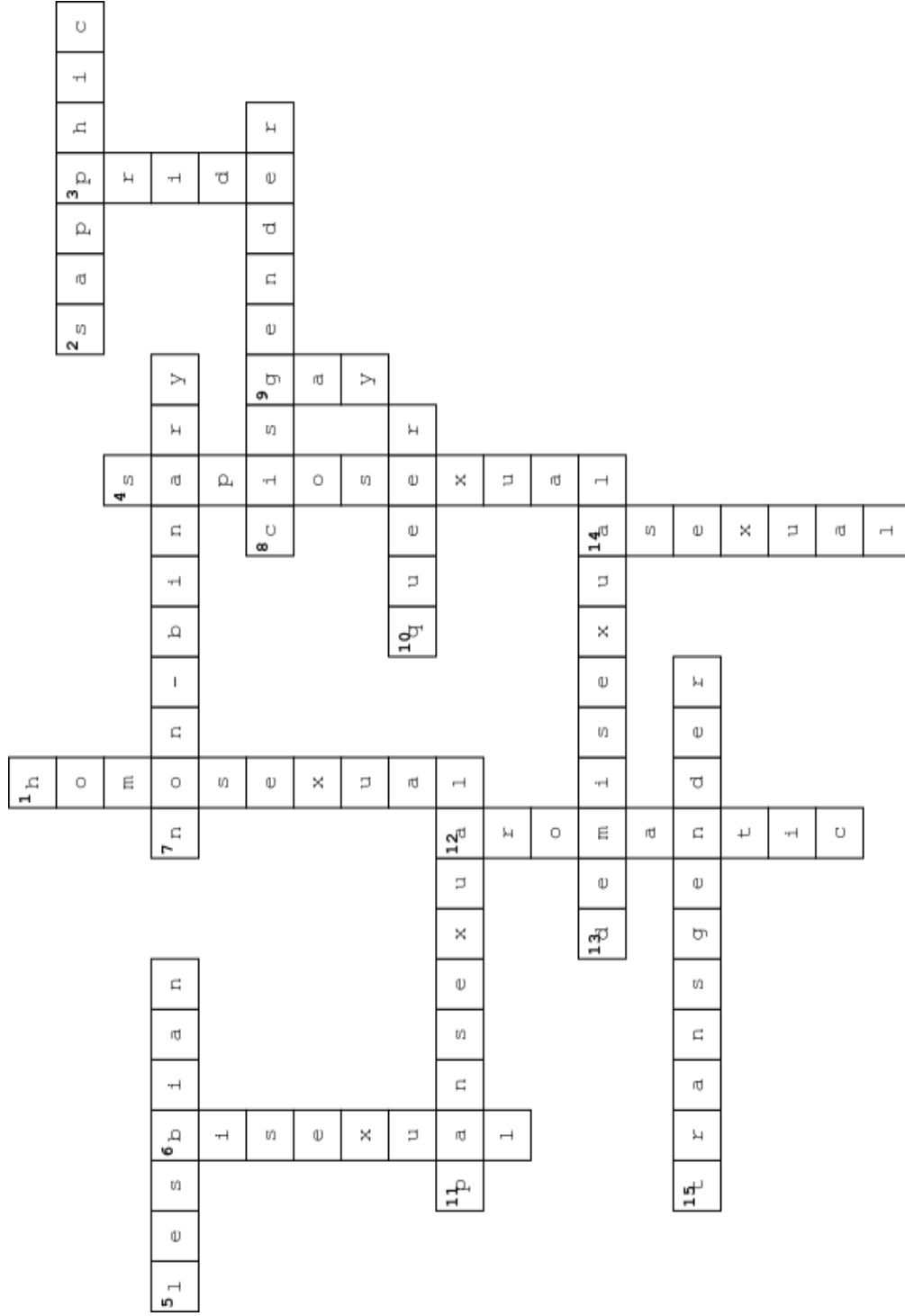
LESSON 3

By the end of the lesson the students will be able to: produce a story about embracing sexuality and gender from a position of understanding.

STAGE	TIMING	TEACHER'S ACTIVITY	STUDENT'S ACTIVITY	ANTICIPATED PROBLEMS AND SOLUTIONS
Warm-up	5'	<ul style="list-style-type: none"> - Welcomes students and gathers them in groups of six while “Born this way” plays in the background to set the mood: “God makes no mistakes” (Lady Gaga, 2011). 4.7. 	<ul style="list-style-type: none"> - Reads their texts aloud if they are given one. - Pays attention to their classmates and engages in conversation. 	<ul style="list-style-type: none"> - This exercise is meant to be carried out with students who are mature and have demonstrated in other occasions that they are capable of dealing with the topic. Teachers must know their group of students well beforehand.
	12'	<ul style="list-style-type: none"> - Provides students with handouts containing coming out stories (Murray, 2021) from people from varied countries at random 4.8. - Asks students to classify them: positive or negative - Asks students if they believe such situations happen in their own country as well. 	<ul style="list-style-type: none"> - Reads their texts aloud if they are given one. - Discusses the photograph in groups. 	
Main activity	28'	<ul style="list-style-type: none"> - Shows each group from the graphic novel <i>Fun Home</i> (Bechdel, pp.74–77) and asks them to read it. 4.9. - Asks students to draw a comic strip in the style of Bechdel which narrates one coming out story inspired by the ones seen in the handouts but change the ending and locate it in Spain (there are online apps such as “Story Board that” online for 	<ul style="list-style-type: none"> - Reads and reflects on the excerpt provided by the teacher. - Creates a comic strip. 	

Wrap-up	5'	<p>students who find more difficulties in drawing).</p> <ul style="list-style-type: none"> - Passes comic strips around - Asks all groups to submit their vote on “Woodlap” to select the most impressive story. 4.10. 	<ul style="list-style-type: none"> - Shares their comic strips, reads that of others and votes in group. 	
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2.4.1 Crossword answer key



2.5. World accents

Distribution and temporalization 1 lesson of 50 minutes.

- Vocabulary
 - Names of accents and their written representation.
- Skills
 - Oral production
 - Reaching conclusions in pairs and in groups of four people, having a debate in the class and answering the teacher's questions, reading excerpts aloud, and representation of the interview.
 - Oral comprehension
 - Following the opinion of other classmates in order to intervene in an ongoing debate, drawing conclusions on implications found in oral interactions in Sofia Vergara video, identifying accents in *Harry Potter* video.
 - Written comprehension
 - Relating *Harry Potter* excerpts which represent varied accents to an article on southern Spanish accent.
 - Written production
 - Writing the interview.
 - Mediation
 - Transforming messages from one genre to another always keeping in mind everyone's understanding as an objective.
- (Inter)Cultural content

Objectives:

By the end of this class students will be able to...

- Validate their own accent when speaking in English.
- Compare their accents with accents across the world.

Key competences

- Competence in linguistic communication
- Digital competence.
- Social and civic competence
- Sense of Initiative and Entrepreneurship
- Cultural awareness and expression

Comparing accent status in the English speaking world to clichés and beliefs within Spain.

- **Cross-curricular content**

History and geographical notions as students must understand the flow of accents between nationalities and the condition of English as a lingua franca.

Resources

Board, electronic gadgets (computer, tablet), sheets of paper or notebooks, stationery material, projector

LESSON 1

By the end of the lesson the students will be able to: identify non-verbal communication signs from cultures which are not the same as theirs and reflect on their own difference in this diverse world.

STAGE	TIMING	TEACHER'S ACTIVITY	STUDENTS' ACTIVITY	ANTICIPATED PROBLEMS AND SOLUTIONS
Warm-up	10'	<ul style="list-style-type: none"> Welcomes students and walks around the classroom asking the following questions: Are you ashamed of your accent when you speak in English? / Do you have an accent when speaking Spanish as well? (These questions are meant for them to reach the conclusion that everything is "accent", be it local or foreign). 	<ul style="list-style-type: none"> Engages in the debate. 	<ul style="list-style-type: none"> Students may need the teacher to pronounce the quotes first. If the internet is not working, the video may be skipped as they already have the written example of accents from the books.
Main activity	10'	<ul style="list-style-type: none"> Divides students in pairs and hands them a worksheet with examples of British accents in the <i>Harry Potter</i> books: Seamus Finnegan's (Rowling, 1997) and Stan Shunpike's (Rowling, 2003). Asks some volunteers to try to read them aloud. 5.1. Explains that there are many accents in English, even within the same country. Compares it to the different accents within Spain and South America. Projects on the board an internet site of their choice which briefly explains phonetic characteristics of accents in English (i.e. https://www.tandem.net/blog/introduction-to-english-accents). 	<ul style="list-style-type: none"> Pays attention to the teacher and reads the book excerpts. Follows the teacher's explanation. 	<ul style="list-style-type: none"> The teacher may need to refresh the student's memory and specify what is the structure and keys of an article. If any group had problems with recording themselves, the teacher would arrange a meeting with them during the break of any other day. If the teacher was unable to reproduce the video, they would have to describe what
	22'	<ul style="list-style-type: none"> Plays different videos from the first <i>Harry Potter</i> movie (Columbus, 2001) and the fourth (Newell, 2005) which 	<ul style="list-style-type: none"> Pays attention to the videos and relates them to the 	

<p>Wrap-up</p>	<p>10'</p>	<p>illustrate what students have on their sheets (i.e. Seamus Finnegan for Irish and Cho Chang's and Oliver Wood's for Scottish. Since Stan Shunpike does not have many lines of dialogue in the movie (i.e. Knight Bus scene in HP3, it is up to the teacher to also show his cockney accent compared to the book excerpt, as it is difficult to notice for a non-proficient speaker).5.2.</p> <ul style="list-style-type: none"> - Divides the class in groups of four people and provides each of them with an article about southern accent in Spain (Limón, 2017). 5.3. - Asks students to transform the article in an interview for an English newspaper (they may add new information and opinions which will serve as means to check they have understood the issue outside class conversations). - Informs students that after finishing the script in class they must record themselves as if it were a real interview and upload the videos onto Moodle. <ul style="list-style-type: none"> - Plays a video from Sofia Vergara on "The Ellen Show" in which she elegantly responds to racist remarks about her accent and points out at Reese Witherspoon's American Southern accent instead (The Ellen Show, 2015). 5.4. - Asks students about their conclusions and about their experiences with accent mockery. 	<p>previous excerpts.</p> <ul style="list-style-type: none"> - Works collaboratively in groups and writes an interview based on the article. - Records, edits and uploads a video representing the interview in the following days. 	<p>happens in the video to the students and then ask them to watch it at home.</p>
	<p>Wrap-up</p>	<p>10'</p>	<p>illustrate what students have on their sheets (i.e. Seamus Finnegan for Irish and Cho Chang's and Oliver Wood's for Scottish. Since Stan Shunpike does not have many lines of dialogue in the movie (i.e. Knight Bus scene in HP3, it is up to the teacher to also show his cockney accent compared to the book excerpt, as it is difficult to notice for a non-proficient speaker).5.2.</p> <ul style="list-style-type: none"> - Divides the class in groups of four people and provides each of them with an article about southern accent in Spain (Limón, 2017). 5.3. - Asks students to transform the article in an interview for an English newspaper (they may add new information and opinions which will serve as means to check they have understood the issue outside class conversations). - Informs students that after finishing the script in class they must record themselves as if it were a real interview and upload the videos onto Moodle. <ul style="list-style-type: none"> - Plays a video from Sofia Vergara on "The Ellen Show" in which she elegantly responds to racist remarks about her accent and points out at Reese Witherspoon's American Southern accent instead (The Ellen Show, 2015). 5.4. - Asks students about their conclusions and about their experiences with accent mockery. 	<p>previous excerpts.</p> <ul style="list-style-type: none"> - Works collaboratively in groups and writes an interview based on the article. - Records, edits and uploads a video representing the interview in the following days.

2.6. Does the existence of our culture mean erasing others?

Distribution and temporalization 2 lessons of 50 minutes

- **Vocabulary**
Concepts related to colonialism and native-Americans.
- **Skills:**
 - **Oral production**
Reaching conclusions in pairs and in groups, having debates in the class and answering the teacher's questions, improvised story telling.
 - **Oral comprehension**
Following the opinion of other classmates in order to intervene in an ongoing debate, clip from *Pocahontas*, clip from Marlon Brando's Oscars moment, video on what life in reservations is like.
 - **Written comprehension**
Interpreting the meaning of a text from just a few pages as in *Borders*, manage information in English found online and classify it.
 - **Written production**
Summarizing in mind maps, Padlet post per groups, letter to a magazine.
 - **Mediation**
None.
- **(Inter)Cultural content**

Objectives:

By the end of this workshop students will be able to:

- Detect patronizing attitudes.
- Recognize the origin of patriotic feelings.
- Compare the situation of native-Americans in the United States to Spanish history.
- Produce pieces of oral and written texts in English in which they put themselves in the place of others.

Key competences:

- Competence in linguistic communication
- Digital competence.
- Social and civic competence
- Sense of Initiative and Entrepreneurship
- Cultural awareness and expression

Learning about other cultures and their most significant mannerisms and non-verbal communication signs.

- Cross-curricular content
- History.

Resources

Board, electronic gadgets (computer, tablet), sheets of paper or notebooks, stationery material, projector.

LESSON 1

By the end of the lesson the students will be able to: analyze the current situation of native-American people, the USA and Spain in the world as a result of research.

STAGE	TIMING	TEACHER'S ACTIVITY	STUDENTS' ACTIVITY	ANTICIPATED PROBLEMS AND SOLUTIONS
Warm-up	10'	<ul style="list-style-type: none"> - Welcomes students and plays <i>Pocahontas</i> (Goldberg et al., 1995) from 36:00–39:23 minutes. 6.1. - Asks students to discuss in pairs the things they notice in their behavior. - Asks each pair to share their conclusions in a debate (conducts the conversation toward how John Smith is completely sure that his culture and ways are better than Pocahontas'). 	<ul style="list-style-type: none"> - Debates about the clip. 	<ul style="list-style-type: none"> - If the Internet is not working, it may be time to hypothesize and reserve further research for homework. The teacher may ask students to gather their current knowledge and order it in the so-called "spider webs". - If students were not able to carry out research in class, they may: <ul style="list-style-type: none"> a) improvise a story telling on what they already know and hypotheses. b) Carry out this activity after having done research at home any other day and
Main activity	15'	<ul style="list-style-type: none"> - Has students place their tables and chairs in a circle or semi-circle to increase proximity and read <i>Borders</i> (King, 2010, pp.131-135) aloud, taking turns. 6.2. - Holds a debate on what the text tries to convey and why is the main character's mother keen on stating that her nationality is <u>only</u> Blackfoot (the teacher shall add comments explaining what happened to native Americans and their current placement in reservations). 	<ul style="list-style-type: none"> - Pays attention to the teacher and read the book excerpt. - Engages actively in the class debate. 	

Wrap-up	20'	<ul style="list-style-type: none"> - Gathers students in groups of four and asks them to carry out research online (either on the school computers and tablets or on their own mobile phones) about what happened to the native folk and civilizations in the American land which the Spanish crown colonized - Writes down the most important information using “spider webs” and other summary methods. 	<ul style="list-style-type: none"> - Works collaboratively in researching native tribes. 	<p>momentarily substitute for a common debate in which students check how little or how much they consider they know of the topic.</p> <ul style="list-style-type: none"> - If as a consequence of the lack of internet they could not upload their notes on Padlet, they shall keep their papers and bring them to the next session.
	10'	<ul style="list-style-type: none"> - Asks students to improvise a storytelling as if they were time travelers and had seen the product of their research live in order to explain it to the class (not all of them will be willing to participate, so the teacher may draw a group or two). - Ask students to upload one Padlet post per group containing a photo or a transcription of the notes they have taken (they may upload them before the dramatization begins or already at home). 6.3. 	<ul style="list-style-type: none"> - Improvises a dramatization as time travelers in order to explain the product of their research. - Uploads a Padlet post. 	

LESSON 2

By the end of the lesson the students will be able to: extrapolate the life of thousands of native-Americans in reservations to a reversed situation regarding Spanish culture.

STAGE	TIMING	TEACHER'S ACTIVITY	STUDENTS' ACTIVITY
Warm-up	8'	<ul style="list-style-type: none"> - Welcomes students and shows them the result of the Padlet posts they uploaded in the previous session. 6.3. - Provides students with a transcript (Littlefeather, 1973) of the video “Marlon Brando’s Oscar Win for the Godfather” (Oscars, 2009) (even shows them a short video from the movie in case students do not know it). 6.4, 6.5 and 6.6. - Plays the video for the students. - Asks some students to explain what happened in the video and relate it to the main message they should extract from the session. 	<ul style="list-style-type: none"> - Reads the transcript and watches the video. - Reflects on the video’s message.
Main activity	16'	<ul style="list-style-type: none"> - Reminds students of the text they read in the previous session, <i>Borders</i>, and the notions they had learned about reservations. - Plays a video on what life in a Reservation is like for young native-American people. 6.7. 	<ul style="list-style-type: none"> - Pays attention to the teacher and the video. - Takes notes on the video.
	25'	<ul style="list-style-type: none"> - Asks students to imagine how the situation would be the other way around: “would you defend your culture and feelings of belonging to (Spain) if you were forced to live in a reservation and speak the language of the others?” (i.e. A Spanish reservation if the Napoleonic France had won the Independence War) - Asks students to write a letter in groups of four to an <u>Aztec</u> magazine which has got in contact with them: they would like to know what life is like for a group of regular Spanish teenagers in the reservation and what their culture is like (i.e. Would this hypothetical life in a reservation share similarities with the <i>pueblo</i> 	<ul style="list-style-type: none"> - Reflects on the teacher’s question. - Uses their imagination and empathy in order to write the letter.

Wrap-up		<p>stereotypes dealt with in the beginning? The attention could be drawn to other options rather than an urban reservation, which they will picture in the first place).</p> <ul style="list-style-type: none"> - Collects the students' letters. 	
	6'	<ul style="list-style-type: none"> - Asks students to hold a short debate which works as a summary of what they believe they have learned, their favorite and less favorite parts, if they believe their ideas have changed at least slightly, etc. 	<ul style="list-style-type: none"> - Actively participates in the debate.

2.7. The world upside down

Distribution and temporalization 2 lessons of 50 minutes.

- Vocabulary
 - Advanced literary vocabulary, British and American slang.
- Skills:
 - o Oral production
 - Reaching conclusions in pairs and in groups, having debates in the class and answering the teacher's questions, improvised storytelling, reciting a poem.
 - o Oral comprehension
 - Following the opinion of other classmates in order to intervene in an ongoing debate, clip from *The Dead Poets Society*, Poem "Tonight at noon" by Adrian Henri, varied songs.
 - o Written comprehension
 - Interpreting excerpts from poem "Tonight at noon" by Adrian Henri and comparing the conclusions that those from the poem "Queen Kong" by Carol Ann Duffy.
 - o Written production
 - Versioning a poem, list of gender imposed roles.
 - o Mediation
 - Engaging with song lyrics in Spanish but explaining them in English.
- (Inter)Cultural content
 - Reflection on the manner in which the world works and how life

Objectives:

By the end of this workshop students will be able to...

- Defend the importance of poetry
- Break down the established institutions and behaviors in the world from multimodal sources
- Compile general information and apply it to their closest reality

Key competences:

- Competence in linguistic communication
- Digital competence.
- Social and civic competence
- Sense of Initiative and Entrepreneurship
- Cultural awareness and expression

would be if certain aspects would be the other way around.

- Cross-curricular content
- Cinema and historical events.

Resources

Board, electronic gadgets (computer, tablet), sheets of paper or notebooks, stationery material, projector.

LESSON 1

By the end of the lesson the students will be able to: identify social and historical events which have shaped their world and contrast them to a utopic reverse world.

STAGE	TIMING	TEACHER'S ACTIVITY	STUDENT'S ACTIVITY
Warm-up	10'	<ul style="list-style-type: none"> - Welcomes students and explains to them that they are going to be poets. - Shows students the minutes 32:44 – 40:00 from <i>The Dead Poets Society</i> (Schulman and Weir, 1989) in which the meaning of poetry is discussed. - Explains students that we all share the same feelings which are expressed by poetry, regardless of the language. 7.1. 	<ul style="list-style-type: none"> - Speaks about the clip with their partner and engages in the further debate.
Main activity	15'	<ul style="list-style-type: none"> - Projects on the board the poem “Tonight at noon” (Henri, 1968) and asks different students to read the different verses and to stand up as they do so. 7.2. - Holds a debate on the meaning of the poem. A student will be the moderator, since this is about the upside down world just like the one in <i>Stranger Things</i> (Duffer and Duffer, 2016), this will make them pay more attention and engage more easily as there are new elements introduced in the classroom). 	<ul style="list-style-type: none"> - Pays attention to the poem and reads one of the verses aloud. - Participates in the debate.
	20'	<ul style="list-style-type: none"> - Lets students work in groups of four and sketch what social issues they would include in their personal upside down related to Spain and help them with examples. - Provides one handout per person with a modified version of the poem which students must use to fill in the gaps with new ideas. 7.3. 	<ul style="list-style-type: none"> - Works collaboratively in considering the question posed and providing ideas. - Creates their own poem based on the modified handout.
Wrap-up	5'	<ul style="list-style-type: none"> - Asks one or two students to come forth and recite their poems aloud. 	<ul style="list-style-type: none"> - Recites their poem aloud if possible.

LESSON 2

By the end of the lesson the students will be able to: analyze gender conventions from a critical perspective.

STAGE	TIMING	TEACHER'S ACTIVITY	STUDENTS' ACTIVITY	ANTICIPATED PROBLEMS AND SOLUTIONS
Warm-up	8'	<ul style="list-style-type: none"> - Welcomes students and asks them to remember the activities they did in the previous session. - Asks students to gather in groups of six and considers what would happen if in their version of an upside world, gender roles were also inverted... how would they behave? 	<ul style="list-style-type: none"> - To gather in groups of six and discuss the question posed by the teacher. 	<p>If the projector or the internet is not working, students will be invited to imagine a version of King Kong in which the big ape is a woman instead of a man: “how would she behave?”.</p>
	10'	<ul style="list-style-type: none"> - Asks students to remain in their groups and make a list of gender imposed norms and roles they have thought of (i.e. men don't cry, women are sensitive, women are bad drivers, men cannot be shorter than their girlfriend, etc.) and figure out their counterparts in the upside world (in order to avoid delicate or insensitive topic, the teacher may offer a list to their taste with categories such as physical appearance, abilities, etc.). - Asks if their conclusions make sense. Afterward, asks them why the first version is socially accepted and the other causes rejection in us. 	<ul style="list-style-type: none"> - To work on the list of equivalences. 	
Main activity	18'	<ul style="list-style-type: none"> - Projects on the board a poster (Alamy) from the original movie <i>King Kong</i> and points out the sexist patterns it follows. 7.4. - Provides each group with a copy of the poem “Queen Kong” (Duffy, 1999) and a glossary list. 7.5 and 7.6. (the glossary 	<ul style="list-style-type: none"> - To read the poem in groups and interpret one stanza. - To pay attention to the performance of the rest of group 	

Wrap-up	10'	<p>contains literal meanings as students are expected to interpret the underlying tone of the poem by themselves i.e. rod, sexual reference).</p> <ul style="list-style-type: none"> - Asks each member of the group to recite one stanza (micro poetry reading). - Lets students reflect on what they have read and debate comparing it with their own experience. - Asks students to use their electronic devices to look for songs which deal with gender role issues, wither by matching them or fighting them (i.e. the songs could also be in Spanish as long as the topic is dealt with in English in class). - To project a Spotify code on the board for students to scan it and contribute to a collaborative playlist with all their songs. 7.7. 	<p>members.</p> <ul style="list-style-type: none"> - To look for songs which match what they have learned and created. - To scan the Spotify code and contribute to the playlist. 	

2.8. Stereotypes related to gender and country

Distribution and temporalization 3 lessons of 50 minutes.

- Skills:
 - o Oral production
Reaching conclusions in pairs and in groups, having a debate in the class and answering the teacher's questions, dramatized reading.
 - o Oral comprehension
Clip from the movie *Harry Potter and the Goblet of Fire*, clip from a video game.
 - o Written comprehension
Excerpts from *Harry Potter and the Goblet of Fire*.
 - o Written production
Schematic representation of nationalities, written survey, taking notes, alternative page of *Harry Potter and the Goblet of Fire*, Google Survey.
 - o Mediation
None.
- (Inter)Cultural content
Dealing with stereotypes which unite gender and nationality.
- Cross-curricular content: None.

Objectives:

- Give examples of stereotypes related to gender and nationality
- Discover stereotypes which are associated with Spain
- Critique artistic representations with regards to stereotypes related to gender and nationality
- Interpret written representations of different accents in English

Key competences

- Competence in linguistic communication
- Digital competence.
- Social and civic competence
- Sense of Initiative and Entrepreneurship
- Cultural awareness and expression

Resources: Board, electronic gadgets (computer, tablet), sheets of paper or notebooks, stationery material, projector, speakers, surveys, drawing handout, Bookcreator working account.

LESSON 1

By the end of the lesson the students will be able to: identify non-verbal communication signs from cultures which are not the same as theirs and reflect on their own difference in this diverse world.

STAGE	TIMING	TEACHER'S ACTIVITY	STUDENTS' ACTIVITY	ANTICIPATED PROBLEMS AND SOLUTIONS
Warm-up	6'	<ul style="list-style-type: none"> - Welcomes students and provides them with a worksheet created by the teacher which has a drawing of a dummy with blank spaces. The teacher will assign at that moment a random combination of nationality and gender for each student. There will be two genders per each nationality: male and female³. 8.1. - Asks students to draw three arrows from different parts of the figure which represent character, physical appearance and interests (students must write whatever comes to their minds without trying to sugar coat it or filter it in order to obtain an authentic result). - Explains students that the arrows must be accompanied by the different ideas that come to their mind when they are asked to describe an individual which fulfills those characteristics (clichés and misconceptions). 	<ul style="list-style-type: none"> - Thinks about the ideas which come to their mind when presented those descriptions and fill out the worksheet. 	<ul style="list-style-type: none"> - If students do not know what to write, the teacher may show them an example which they will have brought from home with some proposals (i.e. English women: orange makeup and eternal fake lashes; Italian men: excessively flirty).
	5'	<ul style="list-style-type: none"> - Asks students to look for the one classmate who shares the matching part of their drawings regarding gender and nationality 	<ul style="list-style-type: none"> - Finds their partner and participates in a discussion 	

³ Non-binary gender will not be exemplified in this particular case as it is currently fighting for a solid recognition in all societies and thus does not obey the same tradition which males and females have been subject of for centuries. It is of vital importance that this is pointed out to students.

		(i.e. Brazilian man and woman) and discuss the similarities and differences between their portrayals.	about the underlying beliefs in their choices and similitudes between them.	
Main activity	17'	<ul style="list-style-type: none"> - Divides students in groups of three and have them read two fragments of <i>Harry Potter and the Goblet of Fire</i> (Rowling, 2000) They will most likely be shocked at the portrayal of accents in the text and will not understand everything; this is also a desired outcome as it fuels further debate. 8.2. - Asks them to work in the same groups and define the two distinguished portrayals of a French woman and a Bulgarian man in the book and whether they believe they are accurate and whether they could be taken as offensive. 	<ul style="list-style-type: none"> - Pays attention to the poem and read one of the verses aloud. - Participates in the debate. 	<ul style="list-style-type: none"> - If students find the tasks difficult, besides guiding them at all times, they will create groups as homogeneous as possible so that some students can help others - If it is not possible to play the video, the teacher will describe the scene for the students.
	14'	<ul style="list-style-type: none"> - Plays for the entire class a video of the movie version of the book (Newell, 2005), when the delegates from Beauxbatons and Durmstrang make their entrance in the castle (17:28–19:10). 8.3. - Asks members of each group to compare the result of their group discussion with the video in a debate (the teacher shall guide the conversation from nationality to the issue of gender: in the movie both schools are one-sex institutions represented by delicate French women wearing satin and hard Eastern men making guttural sounds and wearing furs). - Asks students to fill in a Padlet created by the teacher in which they anonymously reflect on what they wrote in the initial exercise (the Padlet shall require admission, in this way the 	<ul style="list-style-type: none"> - Works collaboratively in considering the question posed and providing ideas - Creates their own poem based on the modified handout. 	
Wrap-up	8'		<ul style="list-style-type: none"> - Writes and reflects on the online survey and data presented on the board. 	<ul style="list-style-type: none"> - If there is no Internet or digital resources available, the survey will be filled out

		<p>teacher regulates which posts are shared). 8.4.</p> <ul style="list-style-type: none"> - Shares on the board the answers of those who had been assigned Eastern European, French and Spanish characters so that students can compare them to what they have seen in the literary excerpts, video and their own experiences. 		<p>manually. Those who had been assigned Eastern European, French and Spanish characters will specify it to the teacher at the moment of handing it in so that they can be briefly shared.</p>
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LESSON 2

By the end of the lesson the students will be able to: apply non-verbal communication signs from cultures which are not the same as theirs and reflect on their own difference in this diverse world.

STAGE	TIMING	TEACHER'S ACTIVITY	STUDENTS' ACTIVITY	ANTICIPATED PROBLEMS AND SOLUTIONS
Warm-up	5'	<ul style="list-style-type: none"> - Welcomes students and reminds them what they had been working on in the previous session. - Asks them if they came to any further conclusions after having meditated about the topic at home. 	<ul style="list-style-type: none"> - Thinks about the ideas which come to their mind when presented those descriptions and fill out the worksheet. 	<ul style="list-style-type: none"> - If the option of online notebook is not possible, all students' documents will be kept in a file which will work as a collaborative notebook which is always expanding.
	7'	<ul style="list-style-type: none"> - Tells students that it is time to put the focus back in Spain and plays on the board the video "Harry Potter Quidditch World Cup - WC - Round #1 - France vs Spain (Spain)" (AnimationLightVIP, 2022) to show how the Spanish 'Quidditch' team was represented in the video game <i>Harry Potter: Quidditch World Cup</i> (2003). 8.5. - Asks students to note down the clichés they recognize and key words of how they make them feel. 	<ul style="list-style-type: none"> - Finds their partner and participates in a discussion about the underlying beliefs in their choices and similitudes between them. 	
Main activity	32'	<ul style="list-style-type: none"> - Divides students in groups of four and asks them to take a look at the book excerpts from <i>Harry Potter and the Goblet of Fire</i> they read in the previous session. - Asks each group to open a Word document and write an alternative page of the book in which one of the participant schools to Hogwarts for the "Triwizard Tournament" is 	<ul style="list-style-type: none"> - Pays attention to the poem and reads one of the verses aloud. - Participates in the debate. 	

Wrap-up	7'	<p>Spanish (how would they transcribe the accent? Would they highlight any characteristic of the students? How would they behave with the other international people? = if it has been previously used, their attention could be drawn to the lesson about accents in Harry Potter).</p> <ul style="list-style-type: none"> - Specifies they may use the internet to look certain words up. - Asks students to scan or introduce the code provided by the teacher in order to paste their text onto a digital notebook on the 'Bookcreator' site (all fragments will be given different titles and will represent a compilation of what students have imagined and the cultural links they have established). 8.6. 	<ul style="list-style-type: none"> - Writes and reflects on the online survey and data presented on the board. 	

LESSON 3

By the end of the lesson the students will be able to: evaluate non-verbal communication signs from cultures which are not the same as theirs and reflect on their own difference in this diverse world.

STAGE	TIMING	TEACHER'S ACTIVITY	STUDENTS' ACTIVITY	ANTICIPATED PROBLEMS AND SOLUTIONS
Warm-up	12'	<ul style="list-style-type: none"> - Welcomes students and reminds them what they had been working on in the previous session. - Asks them if they came to any further conclusions after having meditated about the topic and their writings at home. 	<ul style="list-style-type: none"> - Thinks about the ideas which come to their mind when presented those descriptions and fill out the worksheet. 	<ul style="list-style-type: none"> - If students do not participate, the teacher will address specific texts they will have previously already read and comment on them. - The [Google] survey may be exchanged for a printed version in case there are technological problems of various sorts.
	Main activity	<ul style="list-style-type: none"> - Divides students in the same groups of four and asks them to carry out a dramatized reading of their texts (perhaps one paragraph each). - Asks students to vote for the best text in groups on Wooclap (regarding the portrayal of good intercultural values). 	<ul style="list-style-type: none"> - Pays attention to the poem and read one of the verses aloud. - Participates in the debate. - Reaches a common conclusion and vote. 	
Wrap-up	8'	<ul style="list-style-type: none"> - Lets students express themselves and look at the initial drawings and clichés: do they feel differently about them?. - Asks students to fill in a [Google] Survey in which they express qualitatively and quantitatively their enjoyment and what they consider they have learned. 8.7. 	<ul style="list-style-type: none"> - Writes and reflects on the online survey and data presented on the board. 	

2.9. Hair is culture

Distribution and temporalization

2 lessons of 50 minutes.

Vocabulary:

Nigerian terminology in AmE, colloquial expressions.

Skills:

- **Oral production**
Reaching conclusions in pairs and in groups of four people, having a debate in the class and answering the teacher's questions, read aloud the WhatsApp chats, improvise a job interview.
- **Oral comprehension**
Following the opinion of other classmates in order to intervene in an ongoing debate, Song "I am not my hair" by India Ari feat. Akon.
- **Written comprehension**
Following a transcript of song lyrics, meaningful online content in English, and comparing it to conclusions on chapter 1 of *Americanah*.
- **Written production**
WhatsApp conversation simulation, Padlet posts.
- **Mediation** None.
- **(Inter)Cultural content**
Reading of afro-hair in all societies and what is considered elegant or not in each of them.
- **Cross-curricular content** Sociological and historical.

Objectives:

By the end of this workshop students will be able to...

- Break down the most academically interesting parts from the entire first chapter of a non-adapted novel.
- Formulate opinions based on research.
- Give examples of cultural marks which are not well regarded in their part of the world.
- Determine the difficulties Afro American people have with regards of their hair.
- Relate their personal story to the situations contemplated in class by imagining similar scenarios.

Key competences

Competence in linguistic communication, digital competence, social and civic competence, sense of Initiative and Entrepreneurship, cultural awareness and expression.

Resources:

Board, electronic gadgets (computer, tablet), sheets of paper or notebooks, stationery material, projector, speakers, lyrics handout, *Americanah* by Chimamanda Ngozi Adichie, Padlet board.

LESSON 1

By the end of the lesson the students will be able to: identify the negative connotations that cultural performativity entails at times.

STAGE	TIMING	TEACHER'S ACTIVITY	STUDENTS' ACTIVITY	ANTICIPATED PROBLEMS AND SOLUTIONS
Warm-up	7'	<ul style="list-style-type: none"> - Welcomes students and asks them whether they have ever considered if some physical appearances are better considered than others. - Has a short discussion and provides examples (i.e. a person wearing African clothes in the middle of Gran Vía, a Scottish man wearing kilts on your latest trip to Edinburgh). 	<ul style="list-style-type: none"> - Listens to the teacher, reflects on the question and participates in the debate by hypothesizing and providing personal experiences. 	<ul style="list-style-type: none"> - Should there be no internet connection or no gadgets available, the teacher will merely us the transcript of the song.
Main activity	15'	<ul style="list-style-type: none"> - Plays "I am not my hair" (Ari, I, 2006) and provide every two students with a transcript of the lyrics. - Asks students to discuss briefly in pairs what the song may be trying to portray. 9.1. and 9.2. - Asks students to carry out research about the social connotations of Caucasian and afro hair (i.e. Google photos of both examples and see which are related to a rich, business world judging from the first entries). 	<ul style="list-style-type: none"> - Listens to the song and follows the lyrics. - Discusses in pairs their understanding of the song. - Carries out individual research. using electronic devices. 	<ul style="list-style-type: none"> - The WhatsApp conversation may be written in a sheet of paper.
	13'	<ul style="list-style-type: none"> - Asks students to gather in groups of three or four people and elaborate a WhatsApp conversation on their computers which emulates the song as if the problem was being told in a group chat of friends. - Recommends students certain web pages to do so: such as "WhatsApp fake chat". 9.3. 	<ul style="list-style-type: none"> - Works collaboratively to create a WhatsApp conversation which emulates the song. 	

	12'	<ul style="list-style-type: none"> - Asks students to read their conversations aloud for the rest of the class, preferably each of them will be a different character with distinct lines of dialogue. 	<ul style="list-style-type: none"> - Presents their conversation in front of the classroom - Sends the teacher a copy of the conversation document through Virtual Campus. 	
Wrap-up	3'	<ul style="list-style-type: none"> - Holds a quick voting poll on Woodlap in order to select the best interaction - Tells students that they must read chapter one of <i>Americanah</i> (Ngozi-Adichie, 2013) before the next session and highlight the sentences or paragraphs which strike them the most on each page (students shall bring the text in printed or digital form for this purpose). 9.4. 	<ul style="list-style-type: none"> - Votes the best conversations - Reads chapter 1 of <i>Americanah</i> due the next lesson and make sure they find a manner of bringing the text to the class. 	

LESSON 2

By the end of the lesson the students will be able to: contrast the hair problem exposed in *Americanah* with situations they could suffer

STAGE	TIMING	TEACHER'S ACTIVITY	STUDENTS' ACTIVITY	ANTICIPATED PROBLEMS AND SOLUTIONS
Warm-up	10'	<ul style="list-style-type: none"> Welcomes students and asks them to summarize what the <i>Americanah</i> chapter was about on "Mentimeter" 9.5. Shares those posts on the board and openly discusses what definitions would be the most adequate. 	<ul style="list-style-type: none"> Speaks about the clip with their partner and engage in the further debate. 	<ul style="list-style-type: none"> Students may not have read the text, in that case the teacher will resort to the excerpts which he/she highlighted and focus the attention on them. If a student did not bring their copy, they will be grouped with another student who did so that they can work together.
	25'	<ul style="list-style-type: none"> Holds a literary club, the so-called "tertulias" in Spanish, in which the teacher shall mediate. Asks students to share the most interesting fragments they found at home in each page and elicit an ongoing debate from them (i.e. What is the importance of hair? Does she feel American? Does that version of America coincide with yours?). 	<ul style="list-style-type: none"> Pays attention to the poem and reads one of the verses aloud. Participates in the debate. 	
Main activity	10'	<ul style="list-style-type: none"> Asks students to improvise in pairs: they attend an unusual job interview where their prospective boss makes pejorative comments about "unprofessional" elements which are directly related to their culture. Walks around and listens to their dialogues in order to help them or correct them when necessary. 	<ul style="list-style-type: none"> Works collaboratively in considering the question posed and providing ideas. Creates their own poem based on the modified handout. 	
	5'	<ul style="list-style-type: none"> Asks students to modify their previous "Mentimeter" posts and add information or conclusions. 9.5. 	<ul style="list-style-type: none"> Recites their poem aloud if possible. 	
Wrap-up				

2.10. The unending myth of the “white savior”

Distribution and temporalization 3 lessons of 50 minutes each.

Vocabulary

Archaic and literary English words and verb phrases.

- Skills:

- Oral production
 - Reaching conclusions in pairs and in groups of people, having debates in the class and answering the teacher’s questions, poem “Fuck Kipling” by Inua Ellams aloud.
 - Oral comprehension
 - Following the opinion of other classmates in order to intervene in an ongoing debate, YouTube video.
 - Written comprehension
 - Approaching different genres present in Instagram satiric posts, poems from different époques and extracting a message to compare them to an article about a Spanish influencer’s recent deeds.
 - Written production
 - Email, notes on research result, text in the poster.
 - Mediation
 - Dealing with topics expressed in Spanish in an article through the English language with others.
- (Inter)Cultural content
- Learning about other cultures and their most significant mannerisms and non-verbal communication signs.
- Cross-curricular content None

Objectives:

By the end of this workshop students will be able to...

- Interpret satirical messages
- Analyze a complex poem in English
- Identify wrong behaviors from white people toward minorities which are confused as good

Key competences

- Competence in linguistic communication
- Digital competence.
- Social and civic competence
- Sense of Initiative and Entrepreneurship
- Cultural awareness and expression

Resources: Board, electronic gadgets (computer, tablet), sheets of paper or notebooks, stationery material, projector, speakers, glossary, DIN A3 paper, magazines to cut from.

LESSON 1

By the end of the lesson the students will be able to: explain the myth of the white-savior.

STAGE	TIMING	TEACHER'S ACTIVITY	STUDENTS' ACTIVITY	ANTICIPATED PROBLEMS AND SOLUTIONS
Warm-up	10'	<ul style="list-style-type: none"> - Welcomes students, divides them in groups of three and asks them to look up the account @barbiesavior on Instagram and go through its posts (it is an open account so students needn't have an account of their own to access it nor should they log into their personal profiles in school hours). - Asks students to speak as a class about what those photos may possibly be denouncing and portraying 	<ul style="list-style-type: none"> - Speaks about the clip with their partner and engages in the further debate. 	<ul style="list-style-type: none"> - Students may not have available gadgets or the internet may not work. In that case the teacher shall have a document with some examples from the account which will be printed out and shown to them. - This poem is if great difficulty and thus students may have issues with it despite the glossary. In that case the teacher shall carry out a reading of an adaptation of the poem they will have previously prepared. - If there is not access to Internet or no electronic devices available, students shall write their emails on a piece of paper and hand them in by the end of the class. - Students may not know their classmates' email address and this may result in more time than
Main activity	17'	<ul style="list-style-type: none"> - Asks students to maintain their working groups and provide each of them with a copy of "The White Man's Burden" (Kipling, 1899) and a glossary of definitions and clarifications. 10.1 and 10.2. - Asks students to read the poem and discuss in their groups what it speaks about. 	<ul style="list-style-type: none"> - Pays attention to the poem and reads one of the verses aloud. - Participates in the debate. 	
	18'	<ul style="list-style-type: none"> - Asks each group to write an e-mail addressed to Kipling in which they tell him what they believe of his poem and what life in the 21st century is like. 	<ul style="list-style-type: none"> - Works collaboratively in considering the question posed and providing ideas directed toward the required email. - Writes an email directed to 	

Wrap-up	5'	<ul style="list-style-type: none"> - Asks students to write the teacher's institutional email address as recipient so that their pieces can be examined and also include the rest of classmates. - Asks students to skim through the incoming emails in order to gain an overall vision of everyone's approach and opinion. - Elicits comments from students. 	<p>R. Kipling about his poem.</p> <ul style="list-style-type: none"> - Sends the email to the teacher and the rest of students. - Skims through everyone's email proposals and make spontaneous comments. 	<p>expected for the activity. The teacher will have previously created an email list with everyone's emails and therefore efficiently forward each email to the list.</p> <ul style="list-style-type: none"> - If the emails were written on pieces of paper, the teacher will resort to directly ask their students to share publicly what they wrote in their pieces.
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LESSON 2

By the end of the lesson the students will be able to: relate the white-savior myth to current events in the world

STAGE	TIMING	TEACHER'S ACTIVITY	STUDENTS' ACTIVITY	ANTICIPATED PROBLEMS AND SOLUTIONS
Warm-up	10'	<ul style="list-style-type: none"> - Welcomes students and encourages a short round of interventions regarding Kipling's poem. 	<ul style="list-style-type: none"> - Speaks about the clip with their partner and engage in the further debate. 	
Main activity	15'	<ul style="list-style-type: none"> - Asks a volunteer to imagine that they are black and thus very angry about Kipling's poem. Then, have them read the poem "Fuck Kipling" (Ellams, 2020). 10.3. - Projects a glossary and explains who the author is (his Nigerian origin) to encourage debates. 10.4. 	<ul style="list-style-type: none"> - Pays attention to the poem and read one of the verses aloud - Participates in the debate. 	<ul style="list-style-type: none"> - Some students may not have been present in the previous session. In that case the dynamic will revolve around some students explaining to them what was done and thus refreshing everyone's memory.
	15'	<ul style="list-style-type: none"> - Divides students in pairs and asks them to carry out research on Spanish authors who, like Kipling, are widely known but their works can be disrespectful toward certain minorities (i.e. from black people in <i>El Lazarillo de Tormes</i> (1554), <i>Crónica de una muerte anunciada</i> (1981) or gypsies by Lorca up to contemporary movies such as <i>Torrente</i> (1998)). - Asks students to note down their most important discoveries. 	<ul style="list-style-type: none"> - Works in pairs and carry out research on important Spanish authors with politically incorrect or disrespectful works. 	
Wrap-up	10'	<ul style="list-style-type: none"> - Lets students ask other groups what they found out and engage conversations supervised by the teacher. 	<ul style="list-style-type: none"> - Engages in conversations with other students. 	

LESSON 3

By the end of the lesson the students will be able to: distinguish white-savior tendencies in their own country and reflect about them.

STAGE	TIMING	TEACHER'S ACTIVITY	STUDENTS' ACTIVITY	ANTICIPATED PROBLEMS AND SOLUTIONS
Warm-up	6'	<ul style="list-style-type: none"> - Shows students a YouTube video about avoiding falling into the White Savior complex (Channel 4, 2020) with subtitles. 10.5. - Asks a couple of students to orally summarize what they have heard from the speaker about falling into racist clichés disguised as good intentions. 	<ul style="list-style-type: none"> - Watches the YouTube video and takes notes in order to summarize it for the teacher orally. 	<ul style="list-style-type: none"> - If students cannot think of ideas, the teacher will exemplify some such as the one specified in the teacher's activity column or project selected memes available on the internet about this topic such as the viral hashtag which resulted from it: “#GraciasPorLasGafasDulceida” - There may be not enough time to hang the posters as students may take longer than expected in creating them. In that case, the teacher will custody them and ask students to hang them in the beginning of the next session, or even on a recess break.
Main activity	40'	<ul style="list-style-type: none"> - Divides students in groups of five people and asks them to read an article online about the Spanish influencer Dulceida and one of her controverted trips to Africa (La Vanguardia, 2018). 10.6. - Asks students to design and draw a poster or the cover for a novel or film which echoes the piece of news (satire is allowed and encouraged: i.e. The Witchking of Angmar from <i>The Lord of the Rings</i> (2003, Jackson) dressed all in black, threatens a group of tourists in the African Savannah: “no man can save this land”. A white woman pops up from behind holding sun glasses and screams: “I am no man”). 	<ul style="list-style-type: none"> - Works collaboratively in considering the question posed and providing ideas - Creates their own poem based on the modified handout. 	
Wrap-up	6'	<ul style="list-style-type: none"> - Lets students examine each other's work as they hang them on the walls of the English class or language laboratory. 	<ul style="list-style-type: none"> - Examines each other's work as they hang them. 	

2.11. White washing and black face

Distribution and temporalization 2 lessons of 50 minutes.

Vocabulary:

AmE slang, Spanish festivities terminology.

Skills:

- **Oral production**
Reaching conclusions in pairs and in groups, having a debate in the class and answering the teacher's and classmates' questions.
- **Oral comprehension**
Following the opinion of other classmates in order to intervene in an ongoing debate, Bo Burnham's "Problematic" (2021).
- **Written comprehension**
Relating the extracted teachings from the lyrics of Bo Burnham's "Problematic" to article on black-face Balthasar.
- **Written production**
Different version of Bo Burnham's "Problematic", notes, postcard, forum.
- **Mediation** None.
- **(Inter)Cultural content**
Learning about white-washing and black face phenomena around the world and their cultural roots.
Cross-curricular content: None.

Objectives:

By the end of the workshop students will be able to...

- Tell the meaning of "white-washing" and "black face"
- Consider how offensive treating other cultures as fancy-dresses
- Judge their past behavior and that of other Spanish people from a new intercultural perspective.

Key competences

- Competence in linguistic communication
- Digital competence.
- Social and civic competence
- Sense of Initiative and Entrepreneurship
- Cultural awareness and expression

Resources

Board, electronic gadgets (computer, tablet), sheets of paper or notebooks, stationery material, projector.

LESSON 1

By the end of the lesson the students will be able to: identify problematic behaviors toward other cultures in them and others.

STAGE	TIMING	TEACHER'S ACTIVITY	STUDENTS' ACTIVITY	ANTICIPATED PROBLEMS AND SOLUTIONS
Warm-up	12'	<ul style="list-style-type: none"> - Welcomes students and gathers them in groups of four people. - Gives each group photos about carnival fancy dresses based on regional customs. 11.1. - Asks students to discuss if they have ever worn such costumes: do they feel insulted when people dress up as "Spanish" and wear a flamenco dress? (the teacher ends this debate by explaining the term "cultural appropriation"). 	<ul style="list-style-type: none"> - Works collaboratively and hold a debate in groups about the photos provided by the teacher. 	<ul style="list-style-type: none"> - There may be non-Spanish students in the class. The questions will be adapted to them using elements of their culture or trying to empathize with their Spanish classmates. - If the song cannot be reproduced, students shall guide themselves through the handout with the lyrics. The teacher could ask them what mind of rhythm they believe matches the message, what would the song sound like? - Students may find difficulties in the retrospection exercise. Thus, the teacher may provide some examples of socially assumed racist comments or
	13'	<ul style="list-style-type: none"> - Divides each group of four into pairs and provides them with a handout with Bo Burnham's "Problematic" (2021). 11.2. - Plays the song a maximum of two times and asks them to discuss with their partner its connection with the customs they discussed as a warm-up. 	<ul style="list-style-type: none"> - Works in pairs and listen to the song. - Tries to understand the meaning of the lyrics and discuss it with their partners. 	
Main activity	17'	<ul style="list-style-type: none"> - Provides students with another copy of the lyrics with gaps which they must fill in with the purpose of telling the story from the perspective of a Spanish person realizing offensive mistakes and tendencies from the past (the students will be free to change other parts beside the gaps if they want to). 11.3. 	<ul style="list-style-type: none"> - Works collaboratively in pairs and create a new version of the lyrics adapted to a Spanish context. 	

Wrap-up	8'	- Gathers students in a big circle, has them stand up and share their version of the song.	- Reads their versions of the song aloud.		conducts.

LESSON 2

By the end of the lesson the students will be able to: evaluate white-washing and black-face effects in varied situations.

STAGE	TIMING	TEACHER'S ACTIVITY	STUDENTS' ACTIVITY	ANTICIPATED PROBLEMS AND SOLUTIONS
Warm-up	5'	- Welcomes students and asks them whether they know the terms “white-washing” and “black-face” and elicit discussion about them (the teacher shall end up explaining it).	- Listens to the teacher, reflect on the question and participate actively in the debate providing ideas.	
	10'	- Projects a set of pictures on the board and asks students to work in pairs in order to spot white-washing signs in them. 11.4. - Asks students to take notes on what they agree on. - Asks students if they would be able to establish connections between the photos and the song they listened to in the previous session (Bo signs about being white and dressing as Aladdin but not darkening his face / one of the photos is from the <i>Aladdin</i> Disney live-action (2019) which contained predominantly white people).	- Examines the photos provided and work in pairs to spot white-washing signs in them - Makes notes on their conclusions trying to connect them to the song “Problematic”.	- Students may not know how to apply the topics dealt with to the postcard. The teacher will guide them with inductive questions - The teacher may not have had time to create a mail box. In that case, the postcards will be
Main	11'	- Asks students to read on their computers or other electronic devices an article on the phenomenon of	- Individually reads the article posed by the teacher on their	

activity		<p>“Balthasar black-face” in Spain. 11.5.</p> <ul style="list-style-type: none"> - Asks varied to students about their experience with this phenomenon. 	<p>devices</p> <ul style="list-style-type: none"> - Answers the teacher’s questions 	handed out in the usual fashion.
	12’	<ul style="list-style-type: none"> - Asks students to imagine they are a tourist (from the country of their preference) and write a postcard to a friend back in their country of origin telling them about what they saw in a Three Wise Kings parade in Madrid and how they felt (this perspective invites students to carry out an intercultural reflection as this tradition may be shocking, even if Balthasar was a black man indeed). - Hands students postcard templates made by the teacher. <p>11.6.</p> <ul style="list-style-type: none"> - Makes pairs and ask them to exchange postcards - Asks students to talk about their partner’s postcard with them, shares thoughts and makes corrections in case they have spotted any mistakes. - Asks students to introduce their postcards in a box which the teacher will have customized as a mailbox previously - Takes the box home in order to read all postcards through and grade them. 	<ul style="list-style-type: none"> - Writes a postcard individually imagining they are tourists telling their friends about what they saw in Christmas parades. 	
	8’	<ul style="list-style-type: none"> - Asks students to fill in a satisfaction form in which they grade the activities and also expand on what they believe they have learned. 	<ul style="list-style-type: none"> - Exchanges their postcards with a partner, talks about them and makes corrections if possible. - “Sends their postcard”. 	
Wrap-up	4’		<ul style="list-style-type: none"> - To fill in the satisfaction forum. 	

2.12. Watering the roots: a project-based learning initiative

Distribution and temporalization 1 introductory lesson of 50 minutes, a month for preparation both in some classes at high school and at home and two lessons fully dedicated to the oral reading of the tales by the beginning of June.

Linguistic contents and vocabulary

Past simple, past perfect simple, reported speech, storytelling expressions, fairy tale specific vocabulary, different registers, oral presentation terminology and narrative expressions.

Skills:

- **Oral production**
Reaching conclusions in pairs and in groups, having a debate in the class, answering the teacher's and classmates' questions, reading a tale aloud and expressing different emphasis and emotions.
- **Oral comprehension**
Following the opinion of other classmates and their reading of tales at the end of the project, understanding the main ideas of YouTube videos.
- **Written comprehension**
Reading their own tales and those of other groups when hard copies of the text are distributed.
- **Written production**
Writing a fairy tale.
- **Mediation** None.

- (Inter)Cultural content

Learning about the vision of others with regards of intercultural messages through the scopes of fairy tales and how they are replicated in different countries.

Objectives:

By the end of the workshop students will be able to...

- Acquire a profound knowledge and sensitivity toward intercultural values
- Synthesize information and employ it in an artistic manner
- Manipulate information in order to derive a moral message from it
- To design plastic works and other drawings of their choice
- To defend their tale in an oral performance

Learning aim:

By the end of the project, students will be able to use their fairy tale as a bridge between the deeper research they will have conducted on a subject of their choice and their abilities to simplify the information and add an artistic side to it.

Key competences

- Competence in linguistic communication
- Digital competence.
- Learning to learn competence

Cross-curricular content: None.

Strategies:

- **Research:** Students shall carry out research about the topic that they have enjoyed the best during the sequence of workshops, both around the world and Spain-based.
- **Creative:** Students shall create a digital book which later on they will distribute as well in hard copies. Said book will be a fairy tale accompanied by illustrations which both children and adults can enjoy and learn from.
- **Cooperative:** Students shall work in groups of four or five people.
- **Expositive:** Students shall carry out a theatrical reading of their tale in a final performance toward the end of the third semester.
- **Communicative:** Students shall develop their interpersonal skills, as they will work in groups. Plus, they will need to adapt their language to multiple registers as it will vary from adapting information from serious resources to fairy tale format and then read it to teenagers and adults.

- Sense of Initiative and Entrepreneurship
- Cultural awareness and expression

Teaching techniques:

Project based learning: Students shall develop a fairy tale out of an intercultural topic of their interest.

Cooperative learning: Students will work in groups to achieve the final result.

Oral presentations: Students shall present their creations in a theatrical reading of a book club that will take place toward 3rd – 6th June. The class will be decorated accordingly in an attempt to represent everyone’s childhood, the best moment to begin incorporating intercultural messages and teachings.

Research questions:

- Do students show an interest or awareness of intercultural issues?
- Can students’ creative and narrative skills be put to practice in an autonomous manner?

Resources

Internet, handouts and other materials used throughout the workshops, computers, art supplies if the artistic complements are to be done by hand (water colors, pencils, crayons, markers, ribbons), hard-cover copies, pastel color blankets and cushions.

LESSON 1

By the end of the lesson the students will be able to: identify the basic characteristics of fairy tales and relate them to the global project.

STAGE	TIMING	TEACHER'S ACTIVITY	STUDENTS' ACTIVITY
Warm-up	10'	<ul style="list-style-type: none"> - Welcomes students and gathers them in groups of four people. - Asks each group to elaborate a list of the fairy tales they can remember. - Holds a short debate about what their experience and perception of childhood tales is. 	<ul style="list-style-type: none"> - Works collaboratively and holds a debate in groups - Participates in the debate.
Main activity	15'	<ul style="list-style-type: none"> - Asks each group to watch a video about the elements of a fairy tale (Gómez-Correa, 2021) on their computers and take notes (i.e. past simple, oral transmission, simplification of good and evil, anthropomorphic characters, etc.). 12.1. - Plays <i>Shrek 1</i> (Adamson and Jenson, 2001) introductory scene (a rendition to the fairy tale gender) and other aspects and asks them to look for previous elements (i.e. Princess and Knight vs. Fiona and Shrek, a dragon, the donkey, Cat with boots, solemn narration, etc.). 12.2. 	<ul style="list-style-type: none"> - Works collaboratively watching the videos, taking notes and reflecting on the movie <i>Shrek</i> (2001).
Wrap-up	20'	<ul style="list-style-type: none"> - Divides each group in pairs and asks them to think about a current controversial issue (i.e. Poverty, sexism, a family that does not make ends meet, infidelities, wars, etc.). - Asks them to draft the foundation of a fairy tale based on that (How would they explain such issues to a child? Is there a way to summarize and simplify big issues in order to obtain a moral message?). 	<ul style="list-style-type: none"> - Works in pairs and drafts the document.
Wrap-up	8'	<ul style="list-style-type: none"> - Gathers students and explains that they are going to be working on a project during the following month in which they create, in groups, a fairy tale which portrays a teaching they have extracted from one of the literary packs. - Asks them to send an email to the teacher or to notify the matter of their proposal and lets them some minutes to reorganize and think. 	<ul style="list-style-type: none"> - Listens to the teacher and begins organizing the project.
[...] Sequencing of in-class and at home work that draws to an end with group readings of their creations by the beginning of June.			

2.13. General anticipated problems and solutions

Even though the problems which were specific to each activity pack have already been specified, there are some other which could be repeated in all of them as they address more general aspects. Therefore, they shall be described within the following lines.

The vast majority of activities are designed to be complemented with the use of internet and electronic gadgets. If they did not work or were not available, teachers will have previously printed out documents such as transcripts or questionnaires. In this line, voting platforms shall be substituted with pieces of paper or the traditional method of raising hands. Also, the teacher may encourage students to carry out further research at home or in any other place where they can access an electronic device with internet connection. The Canva dossier initiative may be exchanged for loose paper sheets which by the end of all sessions the teacher will incorporate to an all-class folder⁴.

If students are not participative, the teacher shall draw volunteers and be ready to provide their own ideas so that the class can reach its final purpose. More specifically, if students are not interacting in their pairs, the teacher will take turns to help each of them. In case they count with the help of a language assistant or a teacher student, this task can be more efficiently achieved. Working in groups may not be effective and some participants may be passive or lazy, as a consequence the teacher shall clarify that all tasks are being assessed for a reason and afterward may dedicate some time to providing them with some ideas or motivation regarding the creation of their piece.

Moreover, the teacher may remind the students that physical and online dictionaries are available. Students may feel shy and they may not want to cooperate. The teacher will not force them; if after insisting none of them participate, the teacher will proceed to ask students to read the poem for them in private (there will always be more easy-going students).

⁴ This applies to all mentions of Canva

3. ASSESSMENT

a) Rubric for oral interaction: debates, role plays, speeches, interviews, etc.

Category	Excellent	Good	Acceptable	Unsatisfactory
Content	The student provides a great amount of excellent meaningful content (i.e. related to the intercultural contents seen in class and their reflections) in each of their participations and when debating, constantly elicits interventions from others.	The student provides a considerable amount of good meaningful content (i.e. related to the intercultural contents seen in class and their reflections) in each of their participations and when debating, often elicits interventions from others.	The student provides a sufficient amount of meaningful content (i.e. related to the intercultural contents seen in class and their reflections) in each of their participations and when debating, elicits interventions from others in scarce occasions.	The student does not provide meaningful content (i.e. related to the intercultural contents seen in class and their reflections) and when debating, does not take others into account or rarely interacts with them.
Fluency and pronunciation	The student is really fluent according to their 1 st and Bachillerato level and demonstrates excellent pronunciation and diction.	The student is fluent according to their 1 st and Bachillerato level and demonstrates an overall very good pronunciation and diction.	The student barely fulfills the fluency levels which are expected from a 1 st and Bachillerato level and demonstrates difficulty in pronunciation and diction.	The student does not deliver their message successfully owing to great problems of fluency and pronunciation which make interactions with others ineffectual.
Structure and organization of discourse	The student shows an excellent discourse structure which makes it extremely easy for listeners to follow the	The student shows a good discourse structure which makes it easy for listeners to follow the main ideas.	The student barely presents a discourse structure and this causes listeners to get lost at some points as they are not	The student presents no discourse structure at all and improvising does not help them either. Listeners are completely

	main ideas.		properly linked and explained.	unable to follow their remarks.
Use of English	The student employs grammatical structures with no mistakes and also a wide range of vocabulary which has been explained in class but also product of their own research and personal interest in continuous formation.	The student employs grammatical structures with few mistakes and also a decent range of vocabulary which has been explained in class and from time to time other examples which show their work at home.	The student makes recurrent mistakes when employing grammatical structures. Their vocabulary choices are basic but correct.	The student constantly fails at employing grammatical structures correctly and presents a poor vocabulary knowledge which makes interaction and communication rather hard.
Theatricality	The student perfectly performs their role, moves the audience, engages with them and adopts a tone which is totally adequate and captures the listeners' attention.	The student performs their role well, moves the audience, engages with them when needed and adopts a tone which is overall adequate and captures the listeners' attention.	The student performs their role successfully but does not move the audience much, engages with them and adopts a tone which is adequate and captures the listeners' attention at times.	The student does not channel their role correctly, does not move the audience and rarely engages with listeners'.

b) Rubric for written pieces: postcards, letters, summaries, WhatsApp simulation, etc.

Category	Excellent	Good	Acceptable	Unsatisfactory
Effort	The student demonstrates great interest in the activity, and eagerly engages in it. They ask	The student demonstrates considerable interest in the activity and engages in it.	The student does not demonstrate interest in the activity at all times but	The student does not show any interest in the activity and does not accomplish the

	questions and go further than what is required.	They ask questions and do more than what is required at times.	engages in it sufficiently well. They hardly ever ask questions and only do what is required.	bare minimum requirements.
Structure and organization of text	The student shows an excellent written discourse structure which makes it extremely easy for readers to follow the main ideas and perfectly delivers the intended message adapting it to the fitting genre.	The student shows a good written discourse structure which makes it easy for readers to follow the main ideas and delivers the intended message well, adapting it to the fitting genre.	The student shows an acceptable written discourse structure which makes it easy enough for readers to follow the main adapting it to the fitting genre in the most important aspects at least.	The student presents no discourse structure, does not adapt it to the expected rules of each genre and thus makes it rather difficult for readers to extract a message from it.
Use of technological resources	The student outstandingly uses the digital applications proposed, such as Wooclap, Padlet, etc. in an autonomous manner.	The student uses the digital applications proposed well, such as Wooclap, Padlet, etc. in an autonomous manner and asks for help if needed.	The student uses the digital applications proposed, such as Wooclap, Padlet, etc. autonomously but needs help at times and finds it hard to ask for it.	The student does not use the digital applications proposed and does not ask for help.
Cooperation	The student works with their classmates and helps them to the best of their ability when working collaboratively. Tasks for each member of the team are clear and difficulties are solved.	The student works with their classmates and helps them often when working collaboratively. Most tasks for each member of the team are clear and difficulties are solved.	The student finds difficulties in collaborating with their classmates and hardly ever helps them when working collaboratively. The common and individual tasks are not well defined.	The student neither works with their classmates nor helps them.
Use of English	The student employs grammatical structures with no	The student employs grammatical structures with	The student makes recurrent mistakes when employing	The student constantly fails at employing grammatical

	mistakes and also a wide range of vocabulary which has been explained in class but also product of their own research and personal interest in continuous formation.	few mistakes and also a decent range of vocabulary which has been explained in class and from time to time other examples which show their work at home.	grammatical structures. Their vocabulary choices are basic but correct.	structures correctly and presents a poor vocabulary knowledge which makes interaction and communication rather hard.
Absorption and quality of arguments	The content of the written pieces perfectly align with the instructions given and the topics previously explained in class showing a profound reflection by the student.	The content of the written pieces align well with the instructions given and the topics previously explained in class showing a remarkable reflection by the student.	The overall content of the written pieces aligns with the instructions given and the topics previously explained in class showing a certain degree of reflection by the student.	The content of the written pieces does not match the instructions given and the student shows not to have reflected upon certain topics in order to position themselves about it.

c) *Rubric for artistic creations: project artwork, posters, comic strip design*

Category	Excellent	Good	Acceptable	Unsatisfactory
Use of different techniques	The student shows total proficiency in using a wide variety of artistic and pictorial techniques.	The student shows significant proficiency in using a considerable number of artistic and pictorial techniques.	The student utilizes an acceptable amount of artistic techniques which still make their work stand out.	The student presents a bland final product which evidences a lack of artistic techniques and a poor preparation behind.
Originality of the idea	The student creates an outstanding work which excels	The student creates a good piece of work which is	The student creates a piece of work which makes sense as a	The student presents a piece of work which shows a poor

	creativity and originality.	indeed creative but perhaps inspired in others.	whole but is rather common to find.	creative process behind and is rather unoriginal.
Relation to the topic exposed in class	The student creates a piece of work which is fully connected with the topic dealt with in the classroom and goes beyond in order to give it a personal intake and touch.	The student creates a piece of work which is connected to some extent with the topic dealt with in the classroom.	The student creates a piece of work which shares overall common characteristics with the topics dealt with in class as inspiration.	The student creates a piece of work which shares no bond to topics dealt in class whatsoever.
Strength of the message	The underlying message is easy to perceive by the spectator and greatly moving.	The underlying message is easy enough to perceive by the spectator and, if understood, moves the audience.	The underlying message is not easy to perceive by the spectator but, after an explanation, the spectator can feel a connection with it.	There is no underlying message behind the artistic work and provides a shallow or empty message to spectators.

d) *Project based learning rubric: final product*

Category	Excellent	Good	Acceptable	Unsatisfactory
Effort	The student demonstrates great interest in adapting such complex concepts to a fairy tale format. They use a great deal of resources and express an active determination of	The student demonstrates interest in adapting such complex concepts to a fairy tale format. They use a good number of resources and show implicitly that they want to do	The student does not demonstrate great interest in creating the fairy tale but the results are still good.	The student does not show any interest in the activity and does not accomplish the bare minimum requirements.

	doing a good job.	a good job.		
Structure and organization of fairy tale	The student excellently applies the rules and structures of traditional fairy tales to their creation and manages to engage with potential readers of all ages with a complex and profound text.	The student applies well the rules and structures of traditional fairy tales to their creation and manages to engage with potential readers of all ages with a profound text.	The student applies the rules and structures of traditional fairy tales to their creation and creates a simple but successful text in its purpose of transmitting a certain intercultural teaching.	The student presents no discourse structure, does not adapt it to the expected rules of fairy tales and thus makes it rather difficult for readers to extract a meaningful message from it.
Use of technological resources	The student utilizes well-regarded digital applications for the configuring of their text and design of their art in an autonomous manner with outstanding skill and creativity.	The student utilizes mostly good digital applications for the configuring of their text and design of their art with skill and creativity.	The student utilizes some basic digital applications for the configuring of their text and design of their art with a certain degree of skill and creativity.	The student does not use any digital applications proposed and does not design any art to go with the text and create a solid fairy tale.
Cooperation	The student works with their classmates and helps them to the best of their ability when working collaboratively. Tasks for each member of the team are clear and difficulties are solved.	The student works with their classmates and helps them often when working collaboratively. Most tasks for each member of the team are clear and difficulties are solved.	The student finds difficulties in collaborating with their classmates and hardly ever helps them when working collaboratively. The common and individual tasks are not well defined.	The student neither works with their classmates nor helps them.
Use of English	The student employs grammatical structures with no mistakes and adapts their	The student employs grammatical structures with almost no mistakes and adapts	The student employs grammatical structures with some mistakes but successfully	The student does not employ grammatical structures and vocabulary

	choices to the genre of fairy tales. The student manages to translate deep and intricate topics into simpler language without losing an ounce of depth.	their choices to the genre of fairy tales. The student manages to translate deep and intricate topics into simpler language without losing its overall depth.	adapts their choices to the genre of fairy tales. The student conveys intricate topics in the shape of a fairy tale but the depth of the narration is mostly sacrificed in the process.	typical of fairy tales correctly, makes abundant mistakes and the final result is shallow and meaningless.
Presence of topics seen in class	The content of the written pieces perfectly aligns with at least one of the topics on interculturality seen in class. Not only that, but it also reveals a profound reflection process by the student which does more than just reproduce what the teacher said.	The content of the written pieces aligns with one of the topics on interculturality seen in class. Not only that, but it also reveals a certain degree of reflection process by the student which does more than just reproduce what the teacher said.	The content of the written pieces scarcely matches with one of the topics on interculturality seen in class. The student adds some extra value.	The content of the written pieces does not match any of the intercultural contents worked with in class.

e) Project based learning rubric: oral presentation

Category	Excellent	Good	Acceptable	Unsatisfactory
Fluency and pronunciation	The student has an outstanding diction which helps listeners of varied levels and ages to fully follow the reading.	The student has a good diction which helps listeners of varied levels and ages to follow the reading leaving aside occasional mispronunciations of some words.	The student manages to read at a pace which allows spectators to generally follow the story. The diction and pronunciation is acceptable.	The student does not manage to convey the message satisfactorily to the audience due to a lack of fluency and constant mispronunciations.

Structure and organization	The student took turns with the rest of members of their team to read in an astoundingly smooth manner. The student had the same importance than the rest and it was obvious that the planning behind the theatrical reading was intense.	The student took turns with the rest of members of their team to read in a rather smooth manner. The student had the same importance than the rest and it was obvious that the planning behind the theatrical reading was good.	Some parts of the readings evidenced that not all members of the team had worked equally and this distracted spectators at times. Overall it was an acceptable structure with a certain level of organization behind.	There was no structure and organization at all; the reading was a disaster as almost nobody or nobody could follow it.
Use of English	The student works with their classmates and helps them to the best of their ability. Tasks for each member of the team are clear and problems/doubts are solved.	The student works with their classmates and helps them sometimes. Tasks are divided for each member of the team and problems/doubts are solved.	The student works with their classmates sometimes, even if they do not help them. Tasks are not very distinctly divided for each member of the team, but problems/doubts are solved.	The student does not work with their classmates nor help them. They do not participate in tasks nor the solving of problems/doubts.
Time Adjustment	The reading of the final product is perfectly adjusted to the previously agreed time (4' per person, it is possible to take turns until completing the time).	The reading of the final product is well adjusted to the previously agreed time (4' per person, it is possible to take turns until completing the time).	The reading of the final product is not very well adjusted to the previously agreed time (4' per person, it is possible to take turns until completing the time). However, the student does not exceed the limit with more than 2 minutes.	The reading of the final product is not adjusted at all to the previously agreed time (4' per person, it is possible to take turns until completing the time).
Theatrical reading	The student completely channels their assigned character and	The student channels their assigned character and provides it	The student barely projects their voice, does not	The student does not project their voice, does

	provides it with a voice and personality of its own which makes the audience fully focus on the narration. The student makes abundant dramatic pauses and modules their voice to fit different passages, making constant eye contact with the audience.	with a voice and personality of its own which makes the audience focus on the narration. The student makes some dramatic pauses and modules their voice to fit different passages, making eye contact with the audience from time to time.	succeed at channeling the character and looks overall shy in front of the audience. However, the reading is good and spectators follow the trajectory of their character.	not succeed at channeling the character and looks really shy in front of the audience.
Artistic display	The student makes excellent use of the class decorations and incorporates it to the narration as another element to help the audience engage.	The student makes good use of the class decorations and incorporates it to the narration as another element to help the audience engage.	The student barely uses the class decorations but does utilize some elements to encourage the audience to engage and follow the tale.	The student does not care for artistic elements and just focuses on reading from a piece of paper.

f) *Rubric for artistic creations: project artwork, posters, comic strip design*

Category	Excellent	Good	Acceptable	Unsatisfactory
Use of different techniques	The student shows total proficiency in using a wide variety of artistic and pictorial techniques.	The student shows significant proficiency in using a considerable number of artistic and pictorial techniques.	The student utilizes an acceptable amount of artistic techniques which still make their work stand out.	The student presents a bland final product which evidences a lack of artistic techniques and a poor preparation behind.
Originality of	The student creates an	The student creates a good	The student creates a piece of	The student presents a piece

the idea	outstanding work which excels creativity and originality.	piece of work which is indeed creative but perhaps inspired in others.	work which makes sense as a whole but is rather common to find.	of work which shows a poor creative process behind and is rather unoriginal.
Relation to the topic exposed in class	The student creates a piece of work which is fully connected with the topic dealt with in the classroom and goes beyond in order to give it a personal intake and touch.	The student creates a piece of work which is connected to some extent with the topic dealt with in the classroom.	The student creates a piece of work which shares overall common characteristics with the topics dealt with in class as inspiration.	The student creates a piece of work which shares no bond to topics dealt in class whatsoever.
Strength of the message	The underlying message is easy to perceive by the spectator and greatly moving.	The underlying message is easy enough to perceive by the spectator and, if understood, moves the audience.	The underlying message is not easy to perceive by the spectator but, after an explanation, the spectator can feel a connection with it.	There is no underlying message behind the artistic work and provides a shallow or empty message to spectators.

NOTES: