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Trabajo Fin de Máster

# **THE USE OF FILMS IN EFL CLASSROOM: SIMBA MEETS HAMLET**

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## 0. Abstract

This Master's Dissertation explores the benefits of cinema in the teaching of English as a foreign language. The application of films in the EFL classroom can be considered a motivating pedagogical tool that provides an authentic or fairly authentic use of the English language. Besides, films incorporate a great number of varieties of English in real life situations that help students to learn more about the target language and the countries and cultures where it is spoken, thus developing students' cultural and intercultural competence. In this sense, the film *The Lion King*, which is the base of the didactic unit of this project, proves quite useful for teaching English in the context of Secondary education. Not only does it use what we can consider real English, which is quite beneficial for the students, it can also help to improve their culture by means of the narrative connections that can be established between the film and Shakespeare's *Hamlet* as well as by means of the references to wildlife in Africa. This is the purpose of the didactic unit that has been devised in this project. Addressed to 3<sup>rd</sup> year students of Compulsory Secondary Education, it aims at exploiting *The Lion King* as a didactic resource useful to teach English and other cultural aspects related to this language.

KEY WORDS: cinema, films in the EFL classroom, *The Lion King*, *Hamlet* and TEFL.

## 0. Resumen

Este trabajo de Fin de Máster explora los beneficios del cine en la enseñanza del inglés como lengua extranjera. La aplicación del cine en la clase de inglés puede considerarse una herramienta pedagógica motivadora que proporciona un uso auténtico o bastante auténtico del inglés. Además, el cine incorpora una gran cantidad de variedades del inglés en situaciones de la vida real que ayudan a los estudiantes a aprender más sobre la lengua, los países y sus culturas, desarrollando por lo tanto la competencia cultural e intercultural de los estudiantes. En este sentido, la película *El Rey León*, base de la unidad didáctica de este proyecto, prueba ser bastante útil para la enseñanza del inglés en el contexto educativo de la ESO. No sólo se considera el uso real del inglés, cuyo uso es bastante beneficioso para los estudiantes, sino que también puede ayudar a mejorar su cultura a través del vínculo narrativo que puede establecerse entre la película y la tragedia shakesperiana *Hamlet*, así como por sus referencias a la vida salvaje en África. Este es el propósito de la unidad didáctica que ha sido ideada en este proyecto. Dirigida a estudiantes de 3<sup>º</sup> de la ESO, anima a aprovechar *El Rey León* como un útil recurso didáctico para la enseñanza del inglés y otros aspectos culturales relacionados con esta lengua.

PALABRAS CLAVE: Cine, películas en la clase de lengua extranjera, *El Rey León*, *Hamlet* la enseñanza del inglés como lengua extranjera.

## 1. Introduction

Nowadays, the use of films is considered a fundamental pedagogical tool when teaching English as a foreign language. Concretely, the use of films provides an authentic or fairly authentic use of the English language which helps students learn in what could be considered a rather real context.

In this sense, the use of films is also highly recommended for teaching not only English, but also other aspects related to its culture. Generally, textbooks give a narrow picture of the English-speaking cultures, mainly focusing their attention on British and American cultures. Films, however, can provide an authentic and fruitful way of introducing students to other English-speaking cultures.

Besides, if the teacher promotes active participation and viewing from the beginning of the lesson in order to avoid passiveness, the use of films can be adequate to develop the students' motivation and autonomy. Furthermore, films can also be used for exploring manifold topics in the foreign language classroom. For instance, debates are a useful manner to get students to talk and express their opinions about a specific topic, thus contributing to develop their critical thinking.

All in all, the use of films is considered a teaching resource that benefits the EFL classroom in various ways. That is to say, film-based activities can be used to foster the students' basic skills, which are speaking, interaction, listening, reading and writing, if the students' interest and circumstances are taken into consideration. In this regard, teachers should be familiar with the material they are teaching and preview it carefully.

As for the didactic unit devised for this Master's Degree dissertation, it should be pointed out that it is addressed to the 3rd year of Compulsory Secondary Education. It is principally based on the film *The Lion King*, an animated film that has a simple storyline. This aspect can help students to understand the main plot so that it will be easier for them to complete the lessons.

One particular lesson of this didactic unit addresses the similarities and differences between *The Lion King* and Shakespeare's *Hamlet*. The purpose of this particular lesson is to make students be able to recognise and connect a literary work with one of its cinematographic versions, thus broadening the students' knowledge. In this sense, cinema can be used to introduce students to other cultural aspects similarly present in *The Lion King* as, for instance, the figure of the well-known author William Shakespeare, whose great literary legacy will also be tangentially introduced in this teaching project. This proves that the scope of this didactic unit surpasses the mere teaching of the English language. Still, it is important to remark that this didactic unit is essentially focused on the improvement of the students' command of English in the

EFL classroom. As a matter of fact, this teaching project is mainly based on a communicative approach, which means that the students are meant to communicate in English at all times and that the activities are highly collaborative since they are learner-centred.

## 2. State of the Art: Cinema and TEFL

### 2.1 The history of cinema

Cinema is rightfully considered as an intermediate form between art and industry. Undoubtedly, cinema, with its one hundred-plus years of history, is one of the first industrialised forms of art which has nowadays conquered the cultural life of the 21st century. From its humble beginnings, which date back to its very first simultaneous exploitations in France, the United States, Germany and Great Britain in the 1890s, cinema has risen to become one of the most profitable industries worldwide. Nowadays, thanks to modern-day technological developments, cinema has evolved into a more sophisticated form which is regarded as the most popular kind of entertainment throughout the world. Moreover, it is also used for educational purposes as an attractive way of teaching and learning.

The history of cinema both in its origins and development is a twentieth-century form of popular art transmitted by means of mass diffusion which is able to connect needs, emotions, feelings, interests and desires to a large public. In this sense, cinema is a global phenomenon which rapidly spread and was soon controlled by an elite. The early years of the history of cinema began with a number of inventions. One of these inventions was the Lumière brothers' Cinématographe which was created in 1895 by the two French brothers.

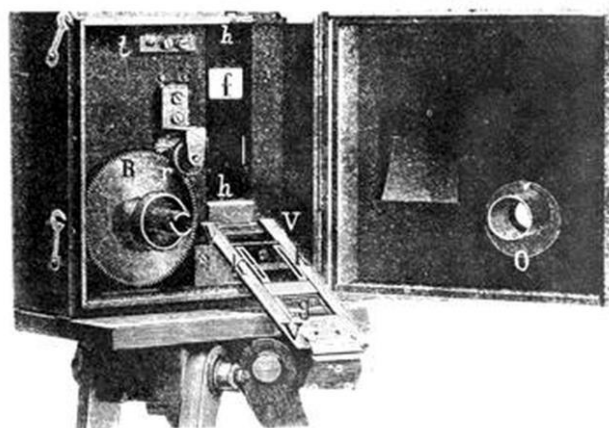


Figure 1. Lumière brothers' Cinématographe from the website [Esaacademic.com](http://Esaacademic.com)

However, the Lumière films were very short, so other inventors explored new methods in order to create longer films. It was only in 1905 that a pioneered solution was materialized, the renowned device Maltese Cross which had “a pin attached to a cam engaged with the little slots between the arms of the cross as it rotated, and each time it did so the film was drawn forward one frame” (Nowell-Smith, 1996: 31).

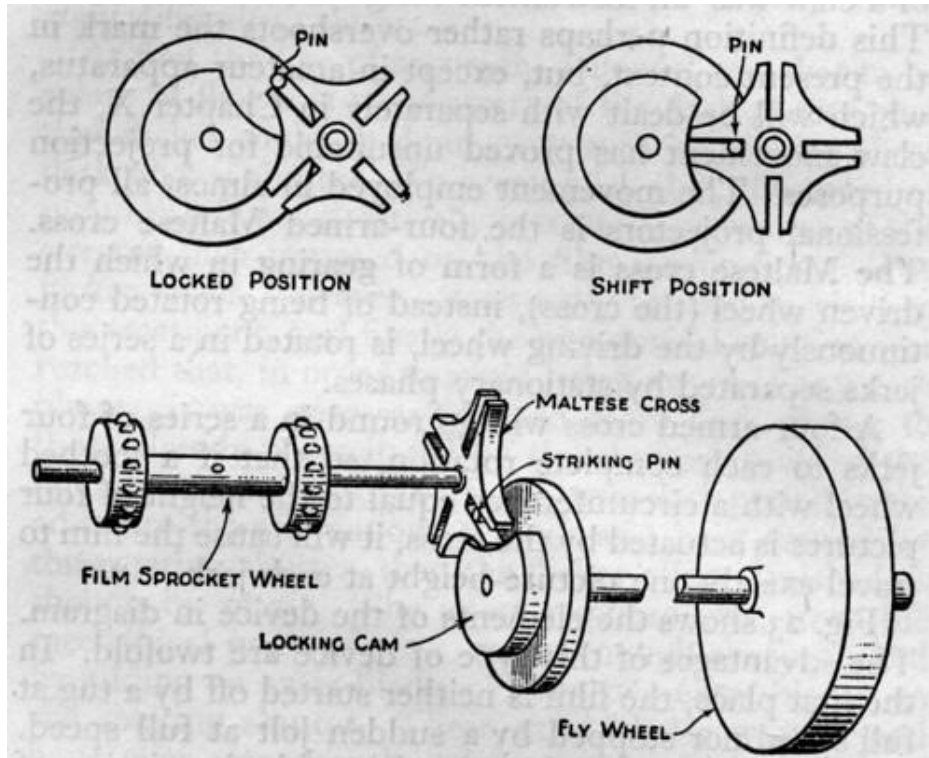


Figure 2. Maltese Cross Mechanism from the website Flickriver

Between 1907 and 1913, the film industry in Europe and the United States started to imitate contemporary industrial enterprises by means of production, distribution and exhibition. Particularly, it was the United States which attempted to control the entire film industry after the First World War (1914-1918). Before that, Europe had led the international film market with France, Italy and Denmark as the best exporters. As Roberta Pearson claims “from 60 to 70 per cent of all the films imported into the United States and Europe were French. Pathé, the strongest of the French studios, had been forced into aggressive expansion by the relatively small domestic demand” (1992: 48).

As mentioned above, despite the European efforts, it was the United States that became the centre of the film industry due to the emergence of Hollywood in 1920. By this time, the social and glamorous image of Hollywood had an enormous impact on film production on a large scale. One of the most successful companies was the one led by Adolph Zukor, Famous Players-Lasky Corporation. This company

established a system by which a large number of popular films were manufactured. Rapidly, this system was praised overseas and then, other film industries tried, if possible, to recreate it. Besides, Hollywood companies established the feature film about ninety minutes long.

Hollywood also fostered the star system by which publicists acquired the art of manipulating the minds of the growing middle-class by means of mass advertising and mass communication. Additionally, stars offered successful means of distinguishing feature films, making each film title an irresistible attraction. Furthermore, the system of feature film-making promoted by Hollywood proved to be one of the best methods by which to assure consistent supply films. Hollywood changed the methods of production, recording and edition, making then, longer stories with more difficult shooting scripts in a faster and more affordable way.

By the mid- 1920s, Hollywood already dominated both English-speaking markets (Great Britain, Canada and Australia) and most of the European ones except for the Soviet Union and Germany. In fact, Hollywood had a similarly successful expansion into South America, Central America and the Caribbean, except in some isolated locations. In an attempt to limit Hollywood growth, a number of European countries (Great Britain, Germany and France) determined governmental protection in order to defend their film industries. Despite their efforts, Hollywood succeeded once again. In terms of economic expansion, Ruth Vasey states:

Britain constituted the most lucrative market in the world outside the United States, generating \$165 million at the box-office in 1927. Its own level of film production in that year stood at forty-four features (4.85 per cent of films shown), compared to the 723 (81 per cent) that were imported from the USA. In France, the proportion of domestically produced product exhibited was slightly higher, with 74 French features being shown (12.7 per cent) compared with 368 American imports (63.3 per cent). (1995: 93).

By the 1930s, cinema incorporated sound thanks to technological innovations, which also allowed transitioning from black and white to colour. Cinema also earned autonomy by including its own forms of narration, no longer dependent on literacy models. By the mid-1940s, the technological development continued to be refined and thus, the film industry strengthened. The start of the Second World War (1939-1945) influenced the narrative of cinema and Hollywood took profit from this tragic situation by regaining its influence in lost markets of Western Europe. However, the beginning of the Cold War (1947-1991) gave independence to Asian and European cinema. Realism returned to be fashionable, especially in Italy where the neo-realists focused their attention onto the streets to document the world as it was in context of political turmoil. This Italian realism was particularly more conventional than the Soviet orthodoxy.

By the 1950s, cinema competed with the emergence of television. Artistically, this period was considered a decade of stabilization. This decade was well-known due to these four greatest film-makers: Renoir, Rossellini, Hawks and Hitchcock. Since the silent period, all of them had been admired, but due to their apparition in *Cahiers du Cinéma*, a famous list elaborated by young critics, they became much more considered.

By the mid-60s, a small neo-realism revolution occurred in the core of world cinema, beginning with the French New Wave and spreading to Japan, Eastern Europe, Cuba, Brazil, and other countries across the globe. On the one hand, *Cinéma vérité*, which was a new style of cinema similar to documentary, emerged in France. On the other hand, the avant-gardes revived in the United States, as a critical response to the canonical Hollywood production in the English-speaking world. As a consequence, Hollywood “entered into a period of crisis, artistically stale and unable to adapt to the loss of its increasingly fragmented audience to television and (to a lesser extent) competition from low-budget exploitation films and foreign imports” (Nowell-Smith, 1996: 103). By the 1970s, Hollywood found itself on the verge of collapse.

By the mid-80s, Hollywood staged a solidest recovery, opting for finding other ways to appeal to a more diverse public in a period of cultural and social change. Besides, Hollywood’s technical innovations refined both studio and location effects and ultimately improved video recording which created “new opportunities for small-scale film-making and opened up a new market for the non-theatrical viewing of mainstream films, which the studios, now reorganized as multimedia conglomerates, soon learnt to exploit” (Nowell-Smith, 1996: 103).

By the mid-90s, the fall of Communism opened up the market, benefiting Hollywood. In this decade, cinema was digitalised, allowing the circulation of films of all types. Nowadays, we find a large number of digital platforms that ease searching any kind of film. Consequently, cinema is now more heterogeneous than ever.

In regard to cinema and genre, the word *genre* is a borrowing from the French language meaning “kind” and also derives from the Latin word *genus*. The notion of genre has had an important role in literature since the earliest times, especially in the sixteenth and seventeenth centuries. In literary studies, the term “genre” distinguishes various categories such as: a) epic, b) lyric, c) dramatic, d) fiction, e) non-fiction, f) comedy, g) tragedy, h) historical novel, i) adventure novel and so forth.

During the earliest times of film production, most of the film genres were usually borrowed directly from literary or theatrical language. However, after the First World War film genres became more specialized, labelling diverse subgenres such as Western, suspense, horror or serial. During the studio period, these genre categories became even more varied, as it can be appreciated in the following table:

Main Films	Film Sub-Genres	Other Categories
Action Films	Biographical Films	Animated Films
Adventure Films	Courtroom	Children-Family-Oriented Films
Comedy Films	Detective and Mystery Films	Classic Films
Crime and Gangster Films	Disaster Films	Cult Films
Drama Films	Fantasy Films	Documentary Films
Epic/Historical Films	Film Noir	Serial Films
Horror Films	Melodramas Films	Erotic Films
Musical Films	Road Films	Silent Films
Science Fiction Films	Romance Films	
War Films	Sports Films	
Western	Superhero Films	
	Supernatural Films	
	Thriller-Suspense Films	
	Zombie Films	

*Table 1. List of main film genres and sub-genres by Tim Dirks from Filmsite*

## 2.2 Application of films in the EFL classroom

Nowadays, technology has a fundamental role in the students' daily routine. Children are generally familiarized with different digital devices, making them digitally competent. For that reason, teachers should apply technology in their EFL lessons, among which we find one highly useful technological resource the use of films. Films can be deemed as a motivating pedagogical tool which can offer teachers in high school the opportunity to cover several key competences from the curriculum. What is more, films are considered authentic material which promote exposure to a fairly real kind of English.

When using cinema in the EFL classroom, teachers can use films to exploit five areas of language teaching: a) teaching oral communication, b) teaching writing, c) teaching vocabulary, d) teaching grammar and e) teaching cultural aspects (Ruusunen, 2011: 8).

In terms of teaching oral communication, films, as an illustration, can give students an excellent opportunity to practice the English language through group discussions, small talks or debates. When teaching writing, students can improve their own writing skill through activities in which they must write various texts (film reviews, scripts....) based on a film.

Films can be also considered a helpful tool when teaching vocabulary. They offer pupils the opportunity to listen to the English language in both formal or informal registers. This makes plausible for students to collect certain idiomatic expressions, words or phrases that are found in an English-speaking environment. Additionally, the teacher can work with this vocabulary in the EFL classroom in order to increase the students' knowledge. For that reason, the choices that teachers make when selecting a film are crucial. It is recommendable to choose films whose themes young people can find appealing or to which they may feel a kind of personal connection on the grounds that this can motivate them to study harder.

As for the teaching of grammar, students usually feel reluctant to pay attention to grammar, which forces teachers to find a motivating way of teaching it. In this sense, teachers can use for instance a film scene to teach a new grammatical rule.

Using films is also highly recommended for teaching culture. English textbooks generally give a narrow picture of the English-speaking cultures, basically focusing their attention on the British and the American cultures. However, films can provide an authentic and fruitful way of introducing students to other English-speaking cultures.

As mentioned above, films have an impact on fostering the students' motivation, encouraging them to become more involved with the topic that they have to study or deal with. Additionally, if this occurs, motivation certainly contributes to develop the students' autonomy which, according to the *Common European Framework of Reference for Languages* (CEFR), helps to reinforce their involvement in the learning process:

In its most general sense, *savoir-apprendre* is the ability to observe and participate in new experiences and to incorporate new knowledge into existing knowledge, modifying the latter where necessary. Language learning abilities are developed in the course of the experience of learning. They enable the learner to deal more effectively and independently with new language learning challenges, to see what options exist and to make better use of opportunities (2001: 106).

### 2.2.1 Criteria for selecting films for the EFL classroom

There are certain criteria that need to be taken into consideration when selecting films for the EFL classroom. Firstly, Lynn points out that “the teacher or educator must know the concepts he wants to develop and what the ultimate outcomes of the teaching activity are to be” (1952:26). Secondly, the teacher must be aware of the following features: a) film length, b) difficulty, c) organization of the story, d) level of clarity of the script, and e) authenticity of the material. Thirdly, using films in TEFL implies some aspects to take into account beyond the students’ entertainment and motivation. The planning of a film lesson must contemplate other aspects such as the film chosen, copyright matters, the teaching environment and learners’ proficiency level. Another significant aspect when using a film is its effectiveness in the lesson, that is, they must be more than a mere time filler. Besides, it is crucial to consider that films are neither a replacement for the teacher nor for instruction, but they help when employed properly. Furthermore, the teacher must promote active participation and viewing from the beginning of the lesson in order to avoid passive students. All these elements provide the frame of reference for the accurate selection of films in the EFL classroom.

With regard to some relevant doubts that teachers can face whilst selecting a film, Mckowan and Roberts suggest some pertinent questions and their suitable answers:

1. Can the film be correlated and integrated with the course of study for a particular subject and specific grade level? (Many teachers look upon the film as something) set apart from their regular teaching materials. Consequently, much of the value of the film is lost unless it is of such a nature that it can be correlated with the course of study.
2. Is the film authentic? The large majority of classroom films are authentic.
3. For what purpose was the film produced? A film may be authentic in every respect, and yet the students may misinterpret it unless they are familiar with the purpose for which it was produced.
4. Are the pictures of good quality? Pictures that are not sharp, clear, and distinct represent a poor educational investment.
5. Is the content of the film limited to pertinent facts? Irrelevant facts, processes, or episodes, even though they may be interesting, add nothing but useless expense to a film.
6. Does the film meet reasonable standards of technical excellence? The central object, theme, item, or emphasis of the picture should be plain and intelligible. The film should be steady and smooth.
7. Does the film possess good motivating qualities? A film that is a "closed and forgotten book" when the students have seen it is usually an inferior educational picture.

8. Is the film a good financial investment? In answering this question, one should determine, if possible, the number of times that the film will probably be used each year (1940, 229-233).

Additionally, Weaver and Ballinger, taking Mckowan and Roberts' analysis as the starting point, provide a more detail treatment of these criteria:

Use films that:

1. Show simple, direct treatment.
2. Challenge the students thinking.
3. Depict basic principles and operations
4. Present clearly the technical facts or information.
5. Alternate a series of "shorts" with discussion.
6. Dramatize and recreate events.

Hesitate to use films that:

1. Are "interesting but present little or no useful information for student learning.
2. Are technically correct but have no specific application to the problems of your training schedule or course of study.
3. Are of considerable length with a limited amount of useful consideration.
4. May be considered as "dessert" or entertainment as far as the course of study is concerned.
5. Consume the entire period and permit no time for discussion (1949: 234-235).

As the selection of films can be rather challenging, teachers must carefully consider Mckowan and Roberts' and Weaver and Ballinger's suggestions, which can be summarised as follows: a) integration of films with the course of study, b) authenticity of films, c) teacher's purpose with the use of films, d) picture quality, e) limitation of films content to pertinent facts, f) intelligibility of films, g) good motivating qualities, h) dramatization of films, i) appropriate grade level and j) recreation of events. In this regard, all these aspects will be considered in my didactic unit as a fundamental guide for the selection of the film *The Lion King*.

### 2.2.2 Possible uses of films in the EFL classroom

One of the possible uses of films in the EFL classroom consists in employing visual prompts. This can be implemented, for instance, with video workbooks which have pictures of a film and some expressions to be matched. In this sense, this exercise is suitable for previewing as well as for recalling activities. Among other related activities, we can also include, for instance, multiple choice, true/false questions or gap-filling tasks (Ruusunen, 2011:40).

Furthermore, films can be used for introducing diverse topics. Interesting activities in this regard are, for instance, collecting information about or debating on a specific matter. Exercises consisting in the collection of information can be done with either listen and check or view and check exercises. These assignments are versatile and easy to modify depending on whether students are expected to develop their listening or oral skills. Additionally, debates are a useful manner to get students to talk and express their opinions about a specific topic. In this sense, films can also encourage students to produce written compositions such as: film scripts, film reviews or stories based on the main elements of the plot (Ruusunen, 2011:40). For instance, students can debate on the importance of friendship as it appears in the film *The Lion King*.

It is essential to try to exploit all the beneficial aspects that a film can provide to the teaching and learning of English. To exemplify this, one positive element is that most of the films are visual so this can help weaker students follow the action and understand the plot. Similarly, there are non-verbal signals such as gestures, facial expressions, eye contact, proximity, posture or appearance that may assist students as well (Allan, 1985: 66). Without a shadow of a doubt, all of these aspects will help weaker students acknowledge a general view of the plot.

The promotion of group work is another possibility of applying films in the EFL classroom. One instance of group work is filmmaking, which is a collaborative activity in which students need to choose actors, write scripts, film and edit (Keddie, 2017:179). Here, I propose my own sample chart as a summary of the main points of a filmmaking group activity.

<b>Group participants</b>	
<b>Title of the film</b>	
<b>Genre</b>	
<b>Main topic</b>	
<b>Number of characters</b>	
<b>Main character</b>	
<b>Materials</b>	

*Table 2. Sample chart for filmmaking group task*

In this respect, this activity would be an opportunity to connect the students' passion for creating media with an educational objective.

Additionally, films can be used to encourage students to talk. For instance, an initial task might consist in silent viewing and then delivering the dialogue.

Alternatively, films can also revise and reinforce the contents that students have already learnt. Moreover, they also provide the most authentic examples of the foreign language in use. Last but not least, films support the traditional materials as the textbook but they add an extra dimension to the English language learning.

### 2.2.3 'Global Englishes' and Culture in films in English

As mentioned above, films are also real source material which allows students to be in contact with what nowadays is known as Global Englishes. Galloway and Rose define the term 'Global Englishes' as "a paradigm that includes concepts of world Englishes, English as a lingua franca (ELF) and English as an international language (EIL). It examines the global consequences of English's use as a world language" and add "the scope of Global Englishes extends the lens of World Englishes, ELF, and EIL to incorporate many peripheral issues associated with the global use of English, such as globalization, linguistic imperialism, education, language policy, and planning" (2015: 224).

In this sense, films incorporate a great number of varieties of the English language based on real life situations. In fact, films allow students to learn more about the target language and the countries where it is spoken as well as about their cultures, therefore developing the students' cultural and intercultural competence.

Using films at different levels can also involve a challenging situation for the teacher. At a basic level, films play an important role in providing learners with a real use of the English language. In fact, it gives learners confidence in their ability to deal with real situations. At an intermediate level, films provide variety, curiosity and stimulation, also encouraging students to comment, predict and speculate. Finally, at advanced level, films focus on the message whilst language is considered a tool. As a whole, the use of films is considered as a stimulus for different classroom activities provided that they can be used effectively at any skill level if the students' interest and circumstances are taken into consideration.

Besides, films can enable students to observe different patterns of human behaviour such as beliefs, values, customs, manners, thoughts, etc. In this regard, the use of films seems to be an appropriate tool for describing some different cultural aspects. There are many reasons that justify the importance of films in order to develop the students' understanding of cultural diversity:

Firstly, films can allow students to "acquire knowledge and information about particular places and times, about how people live, think and behave, about body language, styles of dress, table manners, gender roles, ways of treating children and talking to bosses, elders and peers, etc." (Yalcin, 2013: 7). For instance, students can

learn about the importance of protecting landscapes and natural environments by watching the film *The Lion King*. Secondly, films can show all types of language discourse in diverse contexts, including some variable traits such as age, social class, register (formal or informal) or gender. Thirdly, films allow learners to have a closer approach to English from a globalised perspective.

Nafi Yalcin also suggests that teachers, in their process of selecting a film, must be aware of some taboo issues in the culture of their students so that, in this particular case, teachers should avoid these controversial topics (2013:8).

#### 2.2.4 Some didactic orientations in the use of films in TEFL

When choosing films, teachers must preview, select and get familiarised with them carefully. It is also essential that students can comprehend the instructional objectives of a film lesson as they might not necessarily consider a film a teaching tool. Thus, teacher must make them understand that a film is not just a way of entertainment but that it can involve a pedagogical goal.

In this sense, it is crucial that teachers choose interesting and pedagogical topics which can potentially motivate students. Additionally, the proficiency level of students and the film comprehensibility are important factors that must be taken into account so that the students can correctly complete their tasks. Notwithstanding, the comprehensibility of the film is not determined only by the level of difficulty but also by the specific demands of each student.

Furthermore, teachers must take into account other specific factors such as: a) the density of language, b) enough visual support, c) delivery of the speech and d) selection of good pause points (Ruusunen, 2011:35). In regard to the density of language, it is recommendable that there are enough pauses in order for students to be able to follow the storyline.

In relation to visual support, visual messages support the verbal message and, at least to some extent, students can guess what happens in the film. However, when dealing with advanced learners there should be less picture support.

Similarly, the delivery of speech, which consists on how a message is conveyed to an audience, might help the students understand the film. Sometimes students at basic levels can be lost if the characters speak too quickly or have several accents. Nevertheless, this same challenging situation can stimulate advanced learners. Besides, teachers should also select good pause points. That is to say, fragments of a film that can stand on their own and still be understandable. This specific strategy will be put into practice later in the didactic unit.

Concerning classroom activities, Sanne suggests that the lesson and its activities should follow these stages: a) pre-viewing, b) viewing and post-viewing activities (2019: 13). This ensures that students stay focused throughout the film lesson. The length of the activities depends on the chosen film, whether it is a whole feature film or a short film clip, the students' needs, their age, their proficiency English level and instructional objectives (Allan, 1985: 36-47).

Pre-viewing activities prepare students for the film viewing. Some examples can be interviews, cultural questionnaires, brainstorming activities, information gap exercises, dictionary or vocabulary exercises or discussions of the title of the film and so on. Pre-viewing is crucial in order for students to follow the film and understand the plot and characters. In this sense, Veronika Pisarenko formulates the following variants of realization:

1. The formulation of the global purpose of work and a specific goal of viewing and statement of an educational problem—what exactly should be made by students during presentation of a video information and after it?
2. The formulation of the global purpose of work and a specific goal of viewing and statement of an educational problem, removal of lexical and grammatical difficulties, linguistic and cultural comments to a video information, having for an object the removal of difficulties of social and cultural character.
3. Removal of difficulties assumes introduction of a new lexical and grammatical material, its training based on exercises, and the linguistic and cultural comment of the social and cultural phenomena that will appear in the course of viewing (2017:7)

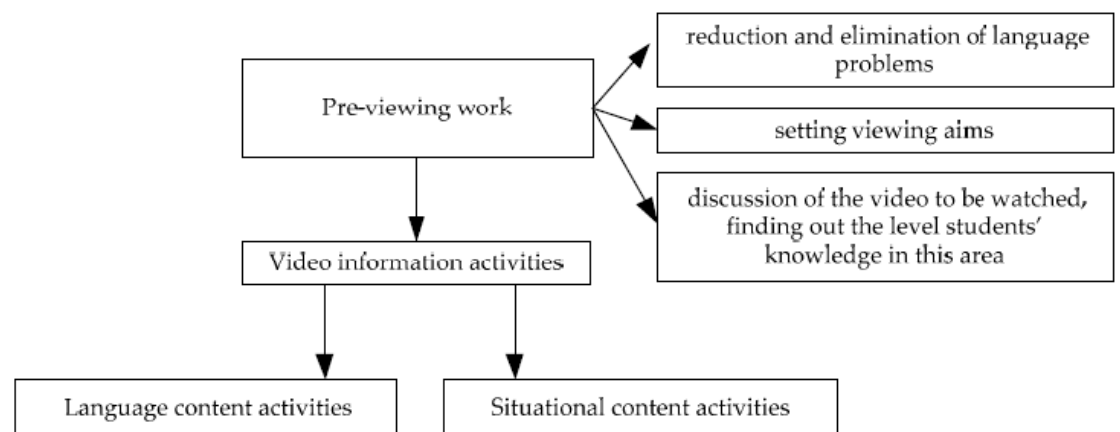


Figure 3. The main stages of educational process based on audio-visual technologies by Veronika Pisarenko.

As for viewing activities, they help students deal with specific issues of the storyline or characters while viewing the film. Some examples of viewing activities are listening, information gathering or second screening. During the viewing of the film, it is also highly recommendable that teachers interrupt the film and ask some questions

to the students in order to control what they have understood. In this sense, viewing activities can keep students focused on the film content instead of the length.

Post-viewing activities are meant to stimulate written and oral use of the target language (English) by using information and insights from the film. Post-viewing activities must extract the main ideas, issues or concepts of the film. This type of activities can be, for instance: summaries, film reviews, alternative endings, debates, role plays, discussions and so on.

A crucial factor is the incorporation of the film into the syllabus in order to be more than a time-filling element. Conversely, this can be rather challenging and may be one reason why some teachers consider films too difficult and time-consuming. In this sense, films can be integrated into the syllabus in various ways, according to Ruusunen: a) by language items, b) by thematic units or c) by functions. This integration occurs during the previewing phase (2011:36).

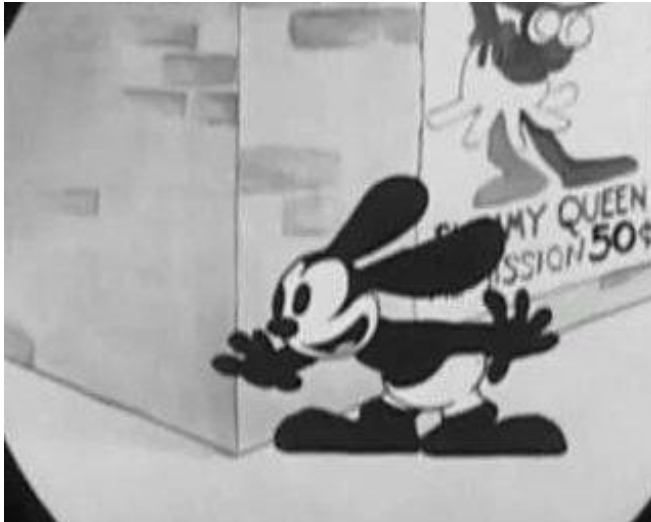
There are some appropriate film categories that fulfil these curricular objectives such as: documentaries, cartoons, educational films, animated films, historical drama, social issues films, drama, historical narratives and mystery and suspense films. All of them include commentaries, locations and people talking. In this regard, the teacher should choose interesting topics. Furthermore, they offer a visual support that can help students understand the main information even though this visual support can sometimes distract some pupils. In this sense, cartoons are usually short in length and have a simple storyline. The humour can motivate some students because most of the characters are familiar to them. Similarly, cartoons provide students with visual support that could make possible for students to retell the storyline even though they could not completely understand the speech. Besides, sound effects can help them follow the story. Nevertheless, since cartoons can be considered too colloquial and characters' voices may be distorted (too deep or high-pitched) and this aspect can hinder the students' understanding, teachers are in need of selecting appropriate material.

Last but not least, the length of the film is also an essential aspect to consider. The ideal length depends on various characteristics: a) the classroom scheduling, b) available equipment, c) course objectives and d) students' proficiency level (Stoller, 1988: 17). Even when it is desirable to choose longer films in order to convey meaningful content, this recommendation is limited by course plans and lesson schedules. For this reason, my didactic unit will make use of video excerpts instead of the whole film.

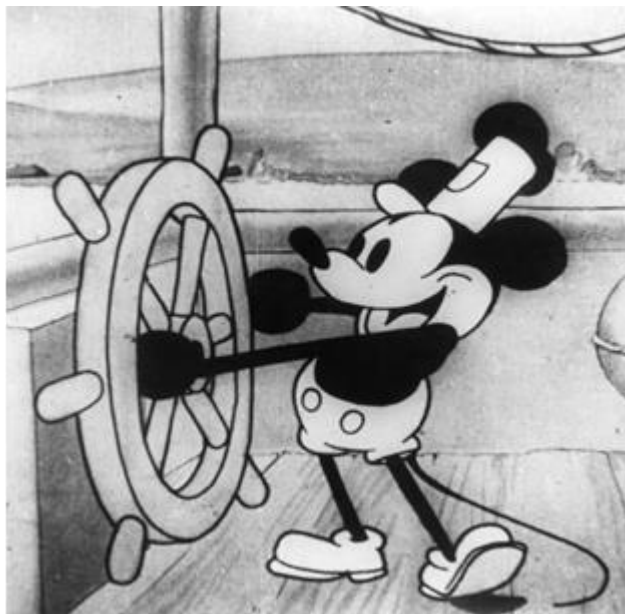
### 3. *The Lion King*

#### 3.1 Introduction

Walter Elias Disney (1901-1966) grew up in Missouri, an American state influenced by the animation industry. In 1923, he moved to California, where he got acquainted with the film industry. In 1927, Disney created the cartoon character Oswald the Lucky Rabbit, the predecessor of the worldwide famous Mickey Mouse.



*Figure 4. Oswald the Lucky Rabbit by Walt Disney (1927)*



*Figure 5. Original Mickey Mouse by Walt Disney (1928)*

Twenty-five years after releasing the film *The Lion King* in 1994, The Walt Disney Company remakes this animated film into a more photorealistic computer one

in 3D. Besides, this live-action film's "environments were uniquely designed within a virtual-reality game engine, which allowed filmmakers to walk into a virtual set, where they established camera shots, choreographed movements, and adjusted lighting and set pieces in real time" (*Walt Disney Archives*, 2020).

However, there are certain variations between the original animated film and the new photorealistic one. The 2019 version of *The Lion King* provides a real picture of animals and landscapes from a documentary-like view. Nevertheless, some aspects of the narrative have been completely lost even if the main storyline remains the same.

In regard to some technical aspects, the soundtrack is composed by Hans Zimmer and the songwriters are the renowned Elton John and Tim Rice. As a matter of fact, all the songs are retained from the 1994 animated film. This live-action film is directed and produced by Jon Favreau under the licence of The Walt Disney Company.

With regard to the plot, *The Lion King* takes place in the Pride Lands of Africa (Kenya), where the lion rules over the rest of animals. This film starts with the holding of new-born prince, Simba, while Scar, Simba's uncle, is brooding in the Pride Rock. Scar has always envied Mufasa's privileged position as the king of the Pride Lands so that he is resentful to Simba, future heir, which means that he will never be Mufasa's heir. In fact, Scar avoids going to Simba's ceremony, which breaks the tradition. Mufasa gradually shows Simba his power and some crucial responsibilities that he should observe in his position as ruler over all the other animals. Among these things, Mufasa warns and forbids Simba to go to the horizon covered in shadow. After that, Mufasa tells Simba the importance of the circle of life and how eventually this circle of life is fully complemented in a balanced way.

When Simba returns to the Pride Rock, his Uncle Scar convinces Simba to show his bravery by going to this horizon covered in shadows. On his way, he suddenly meets Nala, who warns Simba about the dangerous trip he will take. At the end, Nala decides to accompany him. When they arrive to this dark place, Simba and Nala find that they are surrounded by furious hyenas. Luckily, Mufasa helps them to escape and then, they go back to home. As a result, Mufasa reprimands Simba and he apologizes for this neglected action that put them in danger.

As soon as they reconcile, Mufasa tells Simba that all the stars in the sky are the embodiment of all the spirits of past kings and that they will always be there taking care of them. Meanwhile, in the dark graveyard, while hyenas are quarrelling, Scar appears and convinces them to bring down Mufasa. Therefore, Scar plans to murder his brother and to make Simba guilty of the murder of his own father. After that, Mufasa is killed by his own brother and Scar blames Simba, which causes him to run away, not knowing that Scar had planned beforehand to kill him too. The hyenas follow Simba and try to kill him, although Simba ultimately survives.

Back to the Pride Rock, Scar announces that Simba and Mufasa have perished, and therefore he assumes the throne whilst integrating hyenas to the “court” with a privileged position. Lost in the desert, Simba meets a meerkat and a warthog that help and protect him for years. In this scene, they teach him the famous *Hakuna Matata* song. *Hakuna Matata* is a motto that encourages people to live happily and leave worries behind.

By this time, Scar had reduced the Pride Lands to a wasteland, while Simba lives in his own paradise. This situation changes when Simba sees again Nala, and she reveals the atrocities that Scar has made. At first, Simba refuses to go back, but, after a discussion with his father’s spirit, he decides to combat Scar. Simba along with his friends decide to attack the hyenas and Scar, in this fight, finally confesses that he was the murderer of Simba’s father.

At the end of this fight, Scar is attacked by the hyenas who eventually kill him. This film closes with King Simba and Queen Nala bringing to The Pride Lands fertility and peace.

### 3.2 The influence of *Hamlet*: similarities and differences

Now, we focus our attention on describing the main similarities and differences between *Hamlet* and *The Lion King*. This is a fundamental part as one of main objectives of the following didactic unit is intended to make students acknowledge the main plot of *The Lion King* and its relation to the tragedy of *Hamlet* by William Shakespeare.

*Hamlet* by William Shakespeare (1564-1616) is a tragedy composed of five acts that narrates the story of the tragic death of King Hamlet. The tragedy starts the moment Prince Hamlet returns to Denmark, there he faces that his uncle, Claudius, has assumed his brother’s place as a king and as a second husband of Hamlet’s mother.

As a result, Prince Hamlet, profoundly shocked by the events, becomes mad and struggles to find a place in a distorted world. Additionally, the ghost of Hamlet's father confesses to his son that he was murdered by Claudius and urges him to revenge his murder.

Regardless of this idea of revenge, Hamlet shows a romantic interest in Ophelia although her father, Polonius, insists on rejecting Hamlet’s considerations. Fearing the worst, Claudius sends his mad step-son, Hamlet, together with two of his childhood friends, Rosencrantz and Guildenstern, to Wittenburg, hoping Hamlet would recover.

Feeling ashamed and guilty for his failing to fulfil his father’s revenge, Hamlet asks a company of players to re-enact the murder of his father in front of the new king.

Claudius suddenly reacts aggressively to this play which makes Hamlet see clearly the truth behind his father's assassination.

As soon as Hamlet's intentions are explicitly revealed, Claudius instantaneously tries to vanish him so that he sends Hamlet to England in order to guarantee his speedy execution. However, Hamlet results victorious and comes back home.

In Denmark, Hamlet realises that Ophelia has gone mad as a consequence of Hamlet's rejection and her father's murder. She finally commits suicide after all these tragic circumstances. By then, Laertes, Ophelia's brother, returns from university in Paris and claims revenge against Hamlet, allying with Claudius in the process. Finally, the tragedy ends with the last moments of Hamlet's life, when he eventually kills Claudius and chooses Fortinbras as the successor of the throne.

After these brief summaries of the film and the play, we proceed to show in the following chart their main similarities and differences between them, which are condensed as follows:

STATEMENTS	HAMLET	THE LION KING
Two generations: older and younger ones	✓	✓
Cast of characters	X	x
Prince	✓	✓
Murderous uncle	✓	✓
Important male friendship	✓	✓
Love interest	✓	✓
Father dies	✓	✓
Father appears in vision after death	✓	✓
Exiled	✓	✓
Takes revenge on uncle	✓	✓
Deals with internal struggles/indecision	✓	✓
Father dies as a child	x	✓
Happy ending	x	✓

Most characters die	✓	x
Mother remarries	✓	x
Plot-critical minor characters	✓	x

Table 3. List of comparing and contrasting *The Lion King* vs. *Hamlet* by Owlcation (2018)

The characters of both works could be divided into two groups pertaining to two different generations: the older and the younger ones. Apart from this age division, these characters share some specific roles that are clearly almost the same. However, in *The Lion King* there are more characters that belong to the older generation whereas in *Hamlet* is the opposite. As matter of fact, the total number of minor characters differs, that is to say, *Hamlet* contains extra plot-relevant characters who play minor roles that find no equivalent in *The Lion King*.

OLDER GENERATION	YOUNGER GENERATION
<b>King Mufasa:</b> father of Simba	<b>Simba:</b> Prince of the Pride Lands
<b>Queen Sarabi:</b> mother of Simba	<b>Nala:</b> best friend of Simba
<b>Scar:</b> brother of Mufasa and new King after Mufasa's death.	<b>Timon and Pumbaa:</b> friends which adopts Simba after he leaves the Pride Lands
<b>Rafiki:</b> the shaman of the Pride Lands	
<b>Zazu:</b> counsellor of King Mufasa	

Table 4. List of main characters in the *Lion King* (2019)

OLDER GENERATION	YOUNGER GENERATION
<b>Claudius:</b> King of Denmark, Hamlet's uncle	<b>Hamlet:</b> Prince of Denmark
<b>Gertrude:</b> the Queen, Hamlet's mother, now wife of Claudius	<b>Horatio:</b> friend and confidant of Hamlet
<b>Polonius:</b> councillor of State	<b>Ophelia:</b> Polonius' daughter
<b>The Ghost of the late king:</b> Hamlet's father	<b>Laertes:</b> Polonius' son
	<b>Fortinbras:</b> Prince of Norway
	<b>Rosencrantz and Guildenstern:</b> courtiers, former schoolfellows of Hamlet

*Table 5. List of main characters in The Arden Shakespeare: Hamlet (2003)*

Simba is the son of King Mufasa whereas Hamlet is the son of King Hamlet and both of them are the only-begotten sons and heirs. Another common feature is that both have unscrupulous uncles who kill their own brothers for ambition.



*Figure 6. Scene of Scar killing his brother, King Mufasa (2019)*



Figure 7. Scene of Claudius poisoning his brother, King Hamlet

Besides, both Hamlet and Simba develop close male friendships. In *The Lion King*, Simba develops a closer friendship with Timon and Pumbaa while Simba is alone and in exile. Additionally, Simba's friends show him how to enjoy life. In *Hamlet*, Rosencrantz and Guildenstern can be considered true friends during the storyline but in the end, they betray Hamlet.



Figure 8. Simba, Timon and Pumbaa returning to The Pride Lands



Figure 9. Example of Hamlet, Rosencrantz and Guildenstern in a dramatic play

Another similarity is concerned with love, in *The Lion King*, Simba falls in love with Nala as adults after being friends as cubs, whereas in *Hamlet*, his love interest is on Ophelia, although we are not sure whether Hamlet really loved her or was simply using her. Another similarity is related to the fact that both fathers reappear after their deaths, embodied as ghosts. Nevertheless, both apparitions are highly different. On the one hand, Mufasa appears to Simba in the stars and tells him to return to The Pride Lands. On the other, Hamlet's father appears as a ghost and urges Hamlet to take revenge.

As it was already mentioned, both are sent into exile. On the one hand, Simba is convinced by Scar to do it after his father's murder, which causes Simba to spend a long time with Timon and Pumbaa far away from the Pride Lands. On the other hand, Claudius also convinces his step-son, Hamlet, to travel to England, where he survives an assault by pirates. As a matter of fact, both uncles try to execute them without even hesitating.

In this sense, this situation leads both to take revenge and battle against their uncles. In *The Lion King*, Simba fights against Scar who become eventually slaughtered by the hyenas. In *Hamlet*, the protagonist kills his uncle, Claudius, with a sword and poisoned wine. Furthermore, one essential aspect in common is the issue of the internal struggles which make the main characters suffer heavily. On the one hand, in *The Lion King*, Simba has to learn to take his place as king at his own pace instead of running from his past. On the other hand, Hamlet's concerns find their climax when he ultimately chooses to slay his uncle in his famous 'to be or not to be' soliloquy.



Figure 10. Scene from *Hamlet* soliloquy 'to be or not to be'

With regard to the differences between *Hamlet* and *The Lion King*, it can be pointed out that when Simba's father dies he is just a child, while Hamlet is already a grown adult when this fatal blow occurs. In addition to that, the ending of *The Lion King* is a happy one while *Hamlet* has a deathly tragic ending in which all the main characters die. In spite of the fact that Simba is filled with sadness upon his father's death, he spends a joyful life on the long term after recovering the crown which he deserved and having an heir with Nala. By contrast, Hamlet is depressed and suicidal for most of tragedy and ultimately dies.

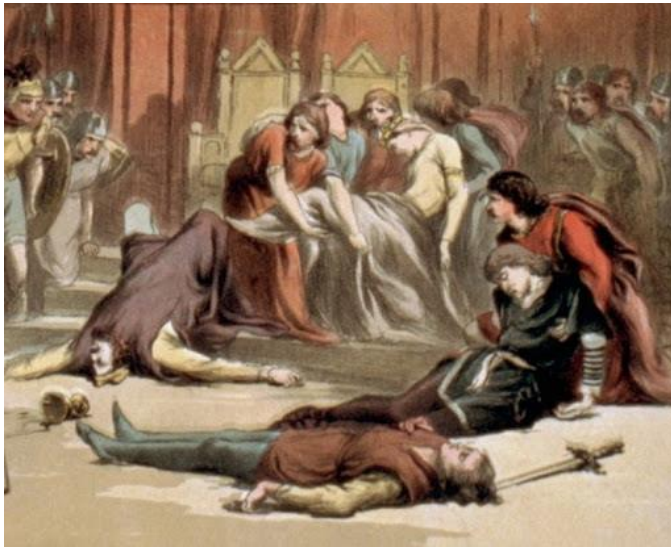


Figure 11. Scene of *Hamlet* tragic end



Figure 12. Happy end of *The Lion King*

Another difference has to do with the moral guidance that Simba receives, as Simba is guided by Mufasa in order to make good, fair decisions while Hamlet is blatantly aimed to consume his father's revenge. Finally, the last difference is found in the duality of both queens; in *The Lion King*, Queen Sarabi never remarries and feels reluctant to reign with Scar, whilst in *Hamlet*, Queen Gertrude remarries and proves to be loyal to Claudius, making then a huge difference between both plots.

#### 4. Conclusion

All in all, the use of films can be considered a teaching resource that benefits the EFL classroom in various ways. Film-based activities can be used to foster the students' basic skills and the students' autonomy and motivation since these activities involve authentic material. Besides, there are certain criteria that teachers must appreciate when selecting their films in the EFL classroom. Unless these criteria are thoroughly followed, it is plausible that some drawbacks may rise. Firstly, films can sometimes be challenging to understand if dialogues are conveyed very fast. Secondly, many EFL teachers may find that films might be time-consuming due to the large number of steps they have to consider beforehand. Thirdly, some students may misunderstand the purpose of watching a film and they can become passive viewers. Trained teachers have to be able to find ways to cope with these troublesome affairs by reinforcing the amount of positive points that the use of films can offer, such as, for example, the enhancement of the cultural diversity and the process of learning English in a real context.

Finally, I would like to state that the following didactic unit applies these theoretical foundations regarding the use of the film *The Lion King* in the EFL classroom:

Firstly, my didactic unit will be focused on exploiting the five areas of language teaching: a) teaching oral communication, b) teaching writing, c) teaching vocabulary, d) teaching grammar and e) teaching cultural aspects.

Secondly, it will contemplate the following aspects: the integration of *The Lion King* within the course of study, the improvement of the students' command of English, the authentic exposure to real English, the visual support that this film provides to students helping them understand the main plot, the use of certain film excerpts in order to avoid time-consuming sessions which serve no purpose, the grading of the material according to the proficiency level of students and the arrangement of film activities according to previewing, viewing and post-viewing stages.

Thirdly, this didactic unit also introduces students to other cultural aspects present in *The Lion King* as, for instance, *Hamlet* by Shakespeare. As mentioned above, one of the main objectives is to make the students acknowledge that *The Lion King's* storyline is based on *Hamlet*. In this sense, both works share a large number of similarities that will be explored in this didactic unit.

## **5. Didactic Unit: *Hakuna Matata***

### 5.1 Introduction

As a brief preamble, *Hakuna Matata* is the title that I have chosen. This didactic unit is focused on the use of the film *The Lion King* in the EFL classroom and its intrinsic relationship with *Hamlet* by William Shakespeare.

### 5.2 Justification

The planning of various lessons may be a fundamental aspect of TEFL. So as for a lesson to succeed, it is vital to plan and organise the various sessions and activities attentively. The importance of planning the unit avoids the danger of improvisation and helps to grant the success of the students' learning. For that reason, this planning arranges the types of activities to apply, the timing, the resources, the materials and the interactive patterns involved. Needless to say that some activities may fail so that the teacher must be flexible and adapt his/her methodology to the students' necessities with supplemental material or remedial activities that redesign the already prepared lesson plan.

The preparing of a lesson plan is composed by certain aspects that the teacher must be aware of such as the Department Programme which is based on the Educational Project of the centre that every school elaborates. Another aspect that the teacher needs to consider is the Organic Law of Education (LOMCE) 8/2013, of December 9<sup>th</sup>. This document establishes the general framework for CSE and Non-

compulsory Secondary Education and thus, it is an essential part in the elaboration of programmes. When preparing a lesson, the teacher also needs to consider the Royal Decree 1105/2014, of December 26<sup>th</sup> (BOE) which establishes the minimum contents in the CSE and the Andalusian Decree 111/2016 of July 14<sup>th</sup> (BOJA).

Regarding the teaching of EFL, the teacher must include the Common European Framework of Reference for Languages by Council of Europe (2001) as a curricular guideline for the teaching and learning a foreign language as well as the Companion Volume (2017). On the one hand, the CEFRL promotes the acquisition of the following language skills: a) speaking, b) reading, c) interaction, d) writing and e) listening.

On the other hand, the *Companion volume* (2017) is a complement of the CEFRL which promotes the mediation, the plurilingualism and intercultural education together with an update of the CEFRL descriptors.

### 5.3 Contextualization

This didactic unit will be implemented in 'La Pandera', a school of Secondary Education and Non-compulsory Secondary Education located in Los Villares. This village has a population of 6014 inhabitants and it is located about 9 kilometres south of Jaén. This is the only high-school of this village and it is located in the centre of the village.

Dealing with the students' background, most of the parents belong to the middle-low social class and the majority of them work the land. In general, the background seems to be homogeneous in this specific aspect. This high-school is part of the Information and Communication Technologies program (ICT) so that all the classes have an electronic board, a projector, an exclusive computer for the teacher and several laptops available for students' necessities in class.

The school has thirty-nine teachers divided into eighteen departments. In respect to my didactic unit, the group, for which my lesson plan is going to be implanted, is the 3<sup>rd</sup> year of CSE, more particularly group A. This particular group is composed of 30 students of whom 20 are girls and 10 are boys. With the attention on their level of English, it could be agreed that overall it is a good one (A2), although some students have a lower level (A1) giving as a result a heterogeneous group. Besides, there are two students who are highly gifted, one girl and one boy. For those students, there are some extra-material with a higher level of English (B1).

Regarding the classroom arrangement, students sit down in pairs, mixing a student whose level of English is higher and another whose level of English is lower. To conclude, this didactic unit will be implemented in the first term (from the 1st of October to the 9th of October) and it is composed of 7 sessions of 55 minutes, thus leaving some time for queries or further aspects that need to be dealt with in depth.

5.4 Didactic Objectives, key competences, evaluation criteria and assessable learning standards.

Objectives	Key competences <sup>1</sup>	Evaluation Criteria	Assessable learning standards
<p>To understand the main information related to <i>the Lion King</i>.</p>	<p>1; 3; 4; 5; 7</p>	<p>To identify the main information and some relevant details in texts with an informal register in a day-to-day context.</p> <p>To apply the most adequate strategies in order to understand the general ideas and some relevant details of the text.</p> <p>To make use of some sociolinguistic and sociocultural aspect for the understanding of a text in regard to traditions or habits.</p> <p>To distinguish the most relevant parts of the text and its discursive patterns (introduction, main body and conclusion).</p> <p>To identify the prosodic features: stress, rhythm and intonation.</p> <p>To recognise and to appreciate some cultural or geographical aspects in the L2.</p>	<p>1.1 The student is able to understand the main points of a speech act in a legible and slow manner.</p> <p>1.3 The student is able to identify the general meaning of an informal or formal conversation between two interlocutors.</p> <p>1.4 The student is able to comprehend an informal conversation in a day-to-day context.</p> <p>3. 7 The student is able to comprehend the essential plot in a story in regard to characters, structure and their relationships.</p>

<sup>1</sup> In order to avoid repeating information, competences have been numbered: Linguistic Competence (1), Mathematical competence and key competences in science and technology (2), Digital competence (3), Learning to learn competence (4), Social and civic competences (5), Initiative and entrepreneurship (6) and Cultural expressions and artistic awareness (7).

To describe situations that are happening at the present time or in a specific period of time.	1;4; 6	To apply syntax in an appropriate written context.	4. 4 The student is able to write brief compositions in a clear and well-structured format in an academic field.
To acquire the vocabulary related with African animals.	1; 7	To recognise vocabulary in regard to day-to-day matters in an educative sphere.	3. 6 The student is able to understand the digital materials in regard to an academic subject.
To produce compositions, role plays and reviews in a cohesive and coherent manner.	1; 3; 4; 6; 7; 5	<p>To produce brief and well-structured written texts in a formal or informal register in day-to-day contexts.</p> <p>To apply the most adequate strategies in the production of written texts.</p> <p>To integrate some sociocultural and sociolinguistic knowledge in written texts.</p> <p>To exploit some discursive patterns in a written text through cohesion and coherence.</p> <p>To dominate a limited repertoire of syntactic structures in an adequate and coherent context.</p> <p>To identify some cultural or geographic aspects where the foreign language is spoken .</p>	4. 4 The student is able to write brief compositions in a clear and well-structured format in an academic field.
To produce speech acts in a coherent and cohesive manner.	1;3;4;6;5;7	<p>To produce brief speech acts in a conversation with an informal register in a day-to-day life.</p> <p>To apply the most adequate</p>	2. 1 The student is able to make brief presentations with visual support about

		<p>strategies in the production of speech acts.</p> <p>To integrate some sociocultural and sociolinguistic knowledge in speech acts.</p> <p>To exploit some discursive patterns in a communicative context.</p> <p>To dominate a limited repertoire of syntax in an adequate and coherent context.</p> <p>To employ a limited oral repertoire in day- to- day communicative situations.</p> <p>To pronounce in a legible and clear manner although the foreign accent is clearly appreciated.</p> <p>To manage certain formulas, set phrases or expression in the communicative context in day-to-day situations.</p> <p>To interact in a clear and well-structured manner, making use of expressions and turn-taking with an interlocutor.</p> <p>To identify some cultural and geographic aspects where the foreign language is spoken.</p>	<p>some concrete aspects in the educational context.</p> <p>2.3 The student is able to participate in an informal face to face conversation expressing and exchanging an opinion in pair work.</p>
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## 5.5 Contents

Comprehension and production strategies	Communicative functions
<ul style="list-style-type: none"> <li>• Answering oral comprehension questions</li> <li>• Completing the possible <i>Hamlet's</i> routine</li> <li>• Reorganising African animals' sheets</li> <li>• Skimming and scanning a written text about <i>Hamlet</i> and <i>The Lion King</i></li> <li>• Completing a tourist pamphlet</li> <li>• Producing an exquisite corpse</li> <li>• Creating a film review</li> </ul>	<ul style="list-style-type: none"> <li>• Discussing possible film plots</li> <li>• Participating orally in all the games</li> <li>• Performing their own story</li> <li>• Describing some African proverbs through mediation</li> <li>• Producing a short oral video on students' film reviews</li> </ul>
Linguistic exponents	Sociocultural and sociolinguistic aspects
<ul style="list-style-type: none"> <li>• Pronunciation of several sentences found in <i>The Lion King</i> script</li> <li>• Present simple and present continuous</li> <li>• Vocabulary related to African animals</li> <li>• African proverbs</li> </ul>	<ul style="list-style-type: none"> <li>• In the Pride Lands: introducing the story of <i>The Lion King</i></li> <li>• Introducing <i>Hamlet</i> in the picture-telling activity</li> <li>• <i>The Lion King</i> and <i>Hamlet</i>: similarities and differences</li> <li>• Travel to Africa: approaching the African and the English literary culture</li> </ul>

## 5.6 Cross-curricular Issues

As a far as cross-curricular issues are concerned, this didactic unit promotes tolerance through the recognition of diversity and intercultural existence and awareness of major issue and problems which affect people all over the world such as the protection of endangered species and the importance of recycling.

## 5.7 Interdisciplinary elements

With regards to the interdisciplinary elements, there is cooperation with the subjects of History and Geography, especially in the 5<sup>th</sup> session, where students discover the history and geography of Kenya and Literature in the 4<sup>th</sup> and 5<sup>th</sup> sessions

where two literary figures are analysed the English author William Shakespeare and the Kenyan one, Binyavanga Wainaina.

### 5.8 Attention to Diversity

It is an acknowledged and incontrovertible fact that all students do not have an equivalent learning rhythm due to their own psychological development, as well as other personal and social circumstances. For these reasons, the eye to diversity becomes a fundamental aspect in the education system. For it, a certain number of activities have been introduced during this didactic unit in order to unravel this reality of heterogeneous class. As a matter of fact, there are two distinguished types of students.

On the one hand, the principal aim of the teacher consists in providing all the students with possible strategies in order for them to learn in a simultaneous way. Therefore, the teacher will give complementary material to strengthen what has been taught in school. These complementary materials are provided to those students who are not ready to reach the minimum objectives. On the other hand, there are other students who are highly gifted students. In general, these students normally finish all the exercises before all their colleagues. For that reason, teachers should give scale-up activities which will do while their colleagues should finish the standard exercises. In addition to this, there are two types of activities that the teacher can put into practice, which are:

- Reinforcement activities: for those students who have a lower level of English. In this particular case, these students will be working in pairs with those whose level is higher (pair tutoring).
- Extension activities: for those students who are highly gifted and their level of English is higher.

Attention to Diversity / Diversity Outreach				
Activities	Skills practiced	Timing	Interactive patterns	Materials and resources
1. <b>Be your own cartoonist!</b> Create your own comic strip based on <i>The Lion King</i> and complete the following bubble speeches.	Writing	10 min.	Pair work	Comic strip and a pen

2. <b>Filling the gaps.</b> Complete the following sentences in the Present Simple or Present continuous.	Writing	10 min.	Pair work	A pen
3. <b>Expand your vocabulary!</b> Watch the following video. In pairs, you have to make a concept map on the app called <i>Mindmup</i> . <a href="https://youtu.be/4LHyP2NvV3c">https://youtu.be/4LHyP2NvV3c</a> and <a href="https://app.mindmup.com/map/new/158239549139">https://app.mindmup.com/map/new/158239549139</a> <u>1</u>	Listening	10 min.	Pair work	A digital device and Internet connection
4. <b>Writing.</b> Write a composition about your favourite film (100-120 words). As an extra help, the teacher will provide a given structure.	Writing	10 min.	Individual work	A pen
5. <b>Test your partner!</b> Find out what your partner knows about other cultures.	Speaking and Interaction	10 min.	Pair work	
6. <b>Spot the mistake.</b> The following sentences are incorrect, try to correct them and explain the reason why they are incorrect.	Writing	10 min	Individual work	A pen

### 5.9 Methodology

This didactic unit is based on the communicative approach, which is probably the most versatile methodology in the history of EFL. This approach promotes that activities must be learner-centred and the achievement of the communicative competence as the main objective in TEFL. Besides, the activities must enable the students to exchange information, including one student who communicates and another who reacts and responds.

As mentioned before, the achievement of the communicative competence is essential, this competence being based on four aspects: grammatical, discursive, strategic and social competence. The main objectives are embodied by the following aspects: a) the interaction of students sharing information, ideas, opinions, attitudes, b) socio-cultural objectives: information about the everyday life of a foreign student of the same age, c) learning to learn: to plan their work and to set realistic objectives in order to achieve them and d) linguistic consciousness: to be aware of the systematic structure of the foreign language.

Apart from that, other fundamental characteristics are: a) the promotion of authentic input, b) problem-solving through social interaction, c) creativity, d) critical thinking, e) learner's autonomy and f) the exploitation of language skills and components. In regard to the student's and teacher's roles, this approach aims at the active roles of both. On the one hand, students are expected to be autonomous in their process of learning, searching their own resources in order to learn how to learn. On the other hand, the teacher's role consists in being a moderator (provider of input), an active participant of the activities and, finally, an observer and a learner. In this sense, in my didactic unit students are meant to communicate in the English language since it has been devised following a communicative approach. For that reason, activities tend to be collaborative and communicative since they are learner-centred.

Furthermore, although this didactic unit is mainly based on the use of the film *The Lion King*, for methodological purposes only certain clips from the film will be watched in class. As mentioned above in the theoretical part, teachers can prioritize some fragments that they consider relevant instead of using the entire film as a time filler. However, although the entire film is not watched in class, all the activities based on the selected scenes follow the pre-viewing, viewing and post-viewing stages discussed before. After all, one of the purposes of this teaching project is to make students be aware of the influence of *Hamlet* on *The Lion King* and underline the similarities they share.

The following tables compile the main information about the activities for every session:

Session 1. In the Pride Lands (Day 1)				
Activities	Skills practiced	Timing	Interactive patterns	Materials and resources
1. <b>Warm up.</b> Listen to the following soundtrack ( <a href="https://youtu.be/GibiNy4d4gc">https://youtu.be/GibiNy4d4gc</a> ) and write down all your thoughts, feelings and emotions that come to your mind on <i>Mentimeter</i> . In order to get access, a code will be provided in class.	Listening	10 min.	Individual work	Projector, screen, <i>Mentimeter</i> , Internet connection and a digital device

<p><b>2. Look at the pictures.</b> In pairs, discuss the following questions: Does this film ring a bell to you? Can you guess the plot? Have you ever watched this film? Then, match the characters' name with its picture.</p>	Speaking	5 min.	Pair work	Film pictures
<p><b>3. Listening.</b> Watch the following video and fill the table below. Before starting, don't forget to read the pre-listening tips and the questions below!</p>	Listening	15 min.	Individual work	A screen, a projector, Internet connection and a pen
<p><b>4. Pronunciation.</b> Read the following film sentences and practice the phonetic transcription and prosodic features (stress, rhythm and intonation). This type of exercise is worked in this specific high-school from earlier stages so that students are familiarized with this.</p>	Reading and Speaking	10 min.	Individual work	
<p><b>5. Jigsaw reading game.</b> The following excerpts are disorganised so that, in pairs, try to reorganise them. Do these fragments ring you the bell? Afterwards, the activity will be orally corrected.</p>	Reading, speaking and interaction	15 min.	Pair work	Reading excerpts

### Session 2. Actions speak louder than words (Day 2)

Activities	Skills practiced	Timing	Interactive patterns	Materials and resources
<p><b>1. Grammar in context.</b> Find in the previous reading some examples of Present Simple and Present Continuous on the app <i>Plickers</i>. <a href="https://www.plickers.com/seteditor/5e74f49f68b9840011d9c9ef">https://www.plickers.com/seteditor/5e74f49f68b9840011d9c9ef</a></p>	Reading	10 min.	Individual work	Projector, screen, <i>Plickers</i> , Internet connection and a digital device

<p><b>2. Grammar.</b> Complete the sentences with the verbs in Simple Present or Present Progressive in the box. Before that, students must read some previous information related to grammar.</p>	Reading	5 min.	Individual work	A pen
<p><b>3. Crossword.</b> In pairs, complete the following crossword and use the given clues as an extra help.</p>	Writing, speaking and interaction	10 min.	Pair work	A pen
<p><b>4. Snake and Ladders Game.</b> Practice the Present Simple vs. the Present Continuous tenses by playing this snakes and ladders fun game. Keep playing until you win. Answer questions correctly to have a chance at rolling the dice.</p>	Speaking and interaction	15 min.	Group work	A game board, and a dice
<p><b>5. Picture-Telling.</b> In pairs, students must recreate the possible routine that this person has been doing during the day. Don't forget to describe these possible actions in Present Simple and Present Continuous. After that, you must give your story to other partners and then, explain your partners' story and vice versa in class.</p>	Writing, Speaking and interaction	15 min.	Pair work	A picture and a pen
<p><b>6. Homework:</b> Choose the correct verb form from the drop down menu and form sentences in the Simple Present or the Present Continuous. Then check your answer in the following page: <i>English-hilfen: Simple Present or Present Progressive/Continuous – Exercise 1</i></p>		10 min.	Individual work	Internet connection, and a digital device

<p><b>7. Homework:</b> Exit ticket Quiz. Complete the following quiz on the app <i>Socrative</i>, and enter the code DELGADO9809. Once you have finished, submit your answers. This app allows the teacher to send more remedial work, if necessary.</p>		10 min.	Individual work	Internet connection, and a digital device
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### Session 3. The Great Circle of life (Day 3)

Activities	Skills practiced	Timing	Interactive patterns	Materials and resources
<p><b>1. Warm up.</b> Discuss with your partner the following questions: Have you ever been to Africa? Can you name some African animals? Have you ever gone to a zoo?</p>	Speaking and interaction	10 min.	Pair work	
<p><b>2. Puzzle Game:</b> In groups of 4, students will be given some cards, these cards have some missing information so that students should pair and match the African animal with their corresponding characteristics (habitat and diet) which are also disorganised for the students to organise them by interacting. After that, students must try to give a brief definition of each animal. Example: 'Lion' matches with the habitat of 'Flat, grassy, savannahs of Africa'. As a result, students will have their own cards with their main information.</p>	Speaking, Interaction  Reading  Writing	15 min.	Group work	Cards, and a table containing the main information
<p><b>3. Test your animal vocabulary knowledge.</b> In pairs, Student A reads the trivia questions and then, Student B should</p>	Speaking, Interaction	15 min.	Pair work	A game board, trivia questions and the

answer correctly in order to complete the board. If the answer is incorrect, you skip the question and continue.				picture collage
<b>4. Pictionary.</b> Some students will be randomly chosen. They will be given an animal card (from the puzzle game). After that, they will draw this animal on the whiteboard in front of the class. They won't use any symbols, numbers or letters in their drawings. Besides, the teacher will give each person two minutes to guess the word. If he/she is unsuccessful, the following student will have a chance to guess the animal. Who will win?	Speaking	15 min	Whole class work	A pen, a whiteboard, animal cards
<b>5. Homework.</b> Build your own dictionary! Add as many words as you ignore during the lesson. Don't forget to add the vocabulary of African animals!		10 min.	Individual work	A sheet and a pen

#### Session 4. Simba meets Hamlet (Day 4)

Activities	Skills practiced	Timing	Interactive patterns	Materials and resources
<b>1. Warm up.</b> Discuss with you partner the following questions: Can you explain the meaning of <i>Hakuna Matata</i> ? Can you recognise the person who appears below?	Speaking and interaction	5 min.	Pair work	

Have you ever played a role in a stage?				
<b>2. Reading.</b> Read the following excerpts and then in pairs answer these questions: Can you spot some differences between the two excerpts (structure, characters nature, setting...)? Who are the main characters in each excerpt? Does Rosencrantz give some advices to Hamlet? And Timon? How does Hamlet see the world? And Simba? What is the meaning of <i>Hakuna Matata</i> ?	Reading and interaction	10 min.	Individual and pair work	A pen
<b>3. Speaking.</b> Do you recognise the following characters? Can you guess the play? Can you guess the period they belong to? What genre do they belong to? In pairs, talk about those characters and give as many information as you can. After that, match the characters' name with their correspondent pictures.	Speaking, Interaction	5 min.	Pair work	Hamlet's pictures
<b>4. Listening.</b> Watch the following videos, read the questions and then, answer them.	Listening	15 min.	Individual work	Internet connection, a digital device, a screen and a projector
<b>5. Pairing and Matching.</b> Match all the <i>The Lion King's</i> characters with <i>Hamlet's</i> equivalents.	Reading	5 min.	Individual work	A pen
<b>6. Role play.</b> Through all this lesson, we have been working drama and cinema with	Writing, Reading,	25 min.	Group work	A pen

<p>some concrete examples. In groups, create a brief story dealing with the following topic: <i>Simba meets Hamlet</i>. After that, all members of the group will performance their stories. Don't forget to include some given linkers.</p>	<p>Speaking and Interaction</p>			
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### Session 5. Travel to Africa (Day 5)

Activities	Skills practiced	Timing	Interactive patterns	Materials and resources
<p><b>1. Warm up.</b> Complete the following quiz of Africa in pairs. How much do you know of Africa?  <a href="https://www.triviaplaza.com/geography-mixed-africa-quiz/#">https://www.triviaplaza.com/geography-mixed-africa-quiz/#</a></p>	<p>Speaking and interaction</p>	<p>5 min.</p>	<p>Pair work</p>	<p>Internet connection</p>
<p><b>2. Build your own motto.</b> In pairs, students must build their own motto and try to explain it to all their partners.</p>	<p>Speaking, writing and interaction</p>	<p>10 min.</p>	<p>Pair work</p>	
<p><b>3. Listening.</b> Watch the following video of African proverbs, read the questions beforehand, and then answer them:  <a href="https://youtu.be/6LjnuJADymk">https://youtu.be/6LjnuJADymk</a></p>	<p>Listening</p>	<p>10 min.</p>	<p>Individual work</p>	<p>Internet connection, projector and screen and a pen</p>

<p><b>4. Pairing and matching.</b> Pair and match the following African proverbs with their corresponding picture shown in the video.</p>	Listening	5 min.	Individual work	Internet connection, projector and screen and a pen
<p><b>5. Create your own tourist pamphlet!</b> In groups, create your own tourist pamphlet with a provided template. Each group will be provided with the corresponding topic and you should search all the required information in order to sell your place to the rest of your mates in a performance.</p>	Speaking, writing reading and interaction.	25 min.	Group work	A pen and pamphlet templates
<p><b>6. Homework.</b> Find four proverbs in Swahili. Don't forget to write their meanings in English and their possible pronunciations in Swahili.</p>	Writing, reading and listening	10 min	Individual work	Internet connection, and digital device

Session 6. Revision (Day 6)				
Activities	Skills practiced	Timing	Interactive patterns	Materials and resources
<p><b>1. Role play.</b> In pairs, imagine the following situation: your best English friend wants to see you and then, she/ he comes to Spain. You meet her/him at the airport. At home, she/he asks for the meaning of these foreign proverbs. Try to explain her/him the meaning of these Swahili proverbs and how they are pronounced in English.</p>	Speaking and interaction	15 min.	Pair work	

<p><b>2. Taboo words.</b> In groups, each member should write down and describe one animal. The idea is that other partners of your own group guess the animal. Remember, you cannot say the animals' name.</p>	<p>Speaking and interaction</p>	<p>15 min.</p>	<p>Group work</p>	<p>A pen and a sheet</p>
<p><b>3. Exquisite corpse.</b> The whole class is collectively assembled to make a story. Each student adds to the composition a sentence in Present Simple and another in Present Continuous. You cannot see what the previous student has written. Therefore, once someone writes a sentence, you must fold backwards in order to hide what he/she has written. As a result, all of you will have a surrealist story.</p>	<p>Writing</p>	<p>15 min.</p>	<p>Whole class work</p>	<p>A pen and a sheet</p>
<p><b>4. Listening.</b> Read carefully the following questions, then watch the following video and finally, complete the required information. Try to fill as much information as you can because you will need it for the composition of your own film review in groups. <a href="https://youtu.be/X_YuhpNG8eE">https://youtu.be/X_YuhpNG8eE</a></p>	<p>Listening and writing</p>	<p>10 min.</p>	<p>Individual work</p>	<p>Internet connection, projector and screen and a pen</p>
<p><b>5. Homework.</b> Check the following website by <i>The British Council</i> <a href="https://learnenglishteens.britishcouncil.org/skills/writing/elementary-a2-writing/film-review">https://learnenglishteens.britishcouncil.org/skills/writing/elementary-a2-writing/film-review</a> and send me all your doubts on <i>Mentimeter</i>.</p>	<p>Reading</p>	<p>10 min</p>	<p>Individual work</p>	<p>Internet connection, <i>Mentimeter</i> and digital device</p>

### Session 7. Evaluation (Day 7)

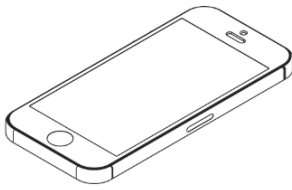
Activities	Skills practiced	Timing	Interactive patterns	Materials and resources
<p><b>Writing:</b> In order to know if students have been learning what has been taught during these six sessions, students should write a composition about a <i>The Lion King</i> review. As an extra help, students are provided with an example, some linkers and some useful expressions. They must use the verbal tenses and the given vocabulary during this unit. Afterwards, they must record themselves at home, explaining their personal review and then, send the video to the teacher's personal Gmail account (English_teacher@gmail.com). As a help, they can check their grammar on <i>Grammarly</i>: <a href="https://www.grammarly.com/grammar-check">https://www.grammarly.com/grammar-check</a>.</p>	<p>Writing, Speaking, Interaction.</p>	<p>55 min.</p>	<p>Group work</p>	<p>A pen and a sheet of paper, Internet connection and a Gmail account</p>

5.10 Lesson Plan: step by step account

#### 1<sup>st</sup> session: In the Pride Lands

- 1. Warm up.** Listen to the following soundtrack (<https://youtu.be/GibiNy4d4gc>) and write down all your thoughts, feelings and emotions that come to your mind on *Mentimeter*. In order to get access, a code will be provided in class.

Go to [www.menti.com](http://www.menti.com) and use the code **90 93 54**



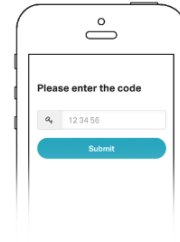
1

Grab your phone

[www.menti.com](http://www.menti.com)

2

Go to [www.menti.com](http://www.menti.com)



3

Enter the code 90 93 54 and vote!

<https://www.mentimeter.com/>

2. **Look at the pictures.** In pairs, discuss the following questions: Does this film ring a bell to you? Can you guess the plot? Have you ever watched this film? Then, match the characters' name with its picture.

A)



B)



c)



D)



1) Simba

2) Pumbaa

3) Nala

4) Timon

3. **Listening.** Watch the following video and fill the table below. Before starting, don't forget to read the pre-listening tips and the questions below!

<https://youtu.be/PZ0VLni5QCg> (1:00- 2:32)

QUESTIONS	ANSWERS (explain in detail your answers)
1. Why is Pumbaa scared?	
2. Who is Nala?	
3. Who saves Pumbaa? How?	
4. How does Timon react?	
5. Who introduces Nala to the group? Why?	

### Some pre-listening tips!

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- Listen carefully to the introduction
- Write all your answers as you listen
- Check that what you write makes sense in the context
- Try to answer all the questions
- Check your spelling, grammar and punctuation

**4. Pronunciation.** Read the following film sentences and practice the phonetic transcription and prosodic features (stress, rhythm and intonation).

1. She immediately backs off and looks at Simba, examining him.

ʃi ɪ'mi:diətli bæks ɒf ənd lʊks ət Simba, ɪg'zæmɪnɪŋ hɪm.

2. Is it really you?

ɪz ɪt 'ri:li ju:?

3. What are you doing here?

wɒt ə jʊ 'du(:)ɪŋ hɪə?

4. Terrified, he is shouting in Timon's face.

'terɪfaɪd, hi z 'ʃaʊtɪŋ ɪn Timon's feɪs

5. Why do I always have to save you!

wɑɪ dʊ aɪ 'ɔ:lweɪz hæv tə seɪv ju:!

**5. Jigsaw reading game.** The following excerpts are disorganised so that, in pairs, try to reorganise them. Do these fragments ring you the bell?

{She immediately **backs off** and **looks** at Simba, examining him.}

Simba: **Is** it really you?

Nala: Who are you?

Simba: It's me. Simba.

Nala: Simba? {pause for realization} Whoah!!! Well how did you... where did you come from ... it's great to see you...

Simba: Aaaah! How did you... who... wow... this is cool... it's great to see you...

{Timon who is completely baffled by this sudden change}

Timon: Hey, what's going on here?

Simba: {Still to Nala} What are you doing here?

Nala: What do you mean, "What am I doing here?" What **are you doing** here?

Timon: HEY!! WHAT'S GOING ON HERE?!?

Simba: Timon, this is Nala; she's my best friend!

Timon: {Confused} Friend?!?

Simba: Yeah. Hey, Pumbaa! Come over here.

Simba: Nala, this is Pumbaa. Pumbaa, Nala.

(Nala chasing Pumbaa.)

Timon: Pumbaa! Pumbaa! Hey, what's going on?

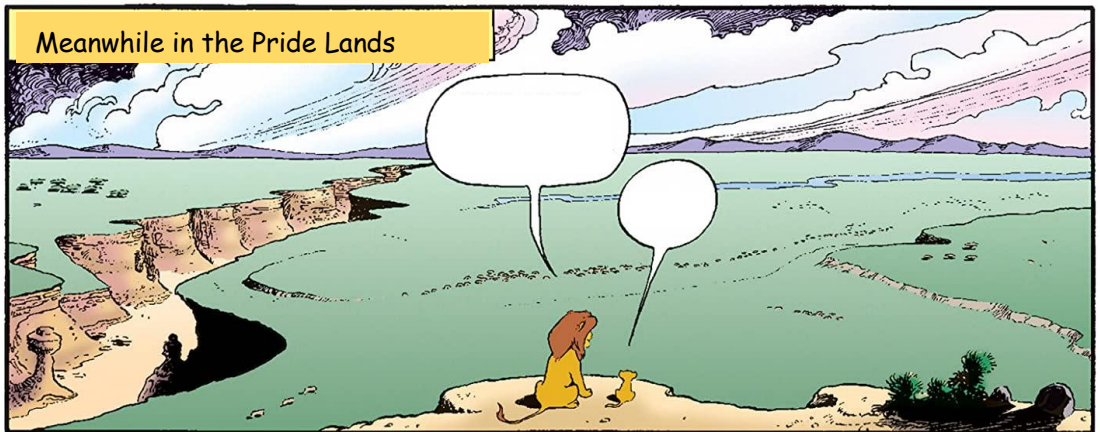
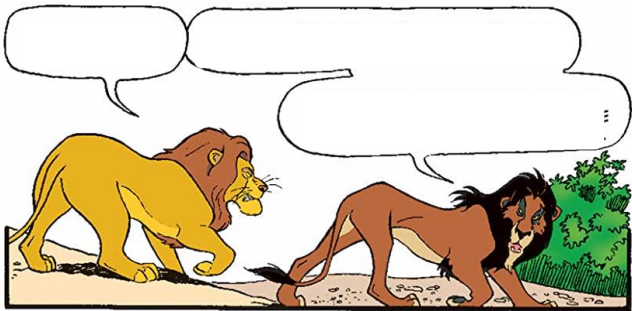
Pumbaa: {Terrified, he **is shouting** in Timon's face} SHE'S GOING TO EAT ME!!

Timon: Why do I always have to save you!

(Simba **jumps** in between Nala and Pumbaa.)

Simba: Nala?

6. **Extra-activity: Be your own cartoonist!** Create your own comic strip based on *The Lion King* and complete the following bubble speeches.



## 2<sup>nd</sup> Session: Actions speak louder than words

1. **Grammar in context.** Find in the previous reading some examples of Present Simple and Present Continuous on the app *Plickers*

App: <https://www.plickers.com/seteditor/5e74f49f68b9840011d9c9ef>

**Find examples of present simple  
in the previous reading**

- A Click here to edit
- B Click here to edit
- C Click here to edit
- D Click here to edit

**Find examples of present  
continuous in the previous  
reading**

- A Click here to edit
- B Click here to edit
- C Click here to edit
- D Click here to edit



### REMEMBER!

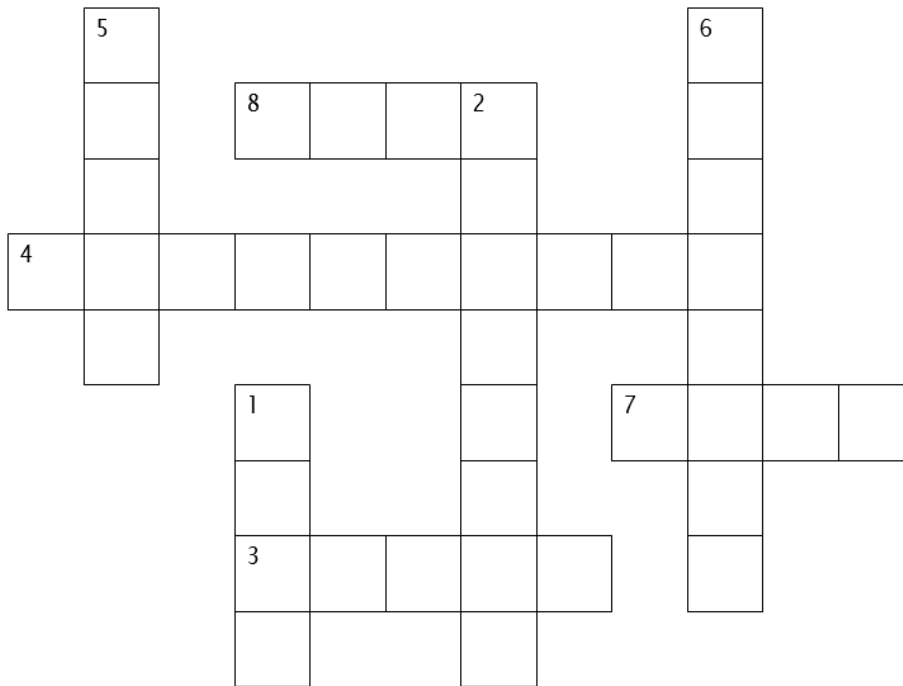
- We use the Present Simple to talk about permanent facts and general truths. In this example we don't expect the situation to change: *She **lives** with her parents.*
- We use the Present Continuous to talk about something temporary. In this example we do expect the situation to change: *She's **living** with her parents.*
- Some verbs are normally used in the Present Simple and not in the Present Continuous. Here are some of them: *know, suppose, think, understand...*

2. **Grammar.** Complete the sentences with the verbs in **Present Simple** or **Present Progressive** in the box.

watch think help sing make read clean

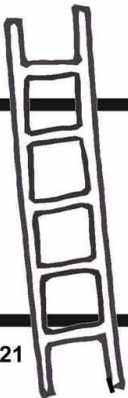
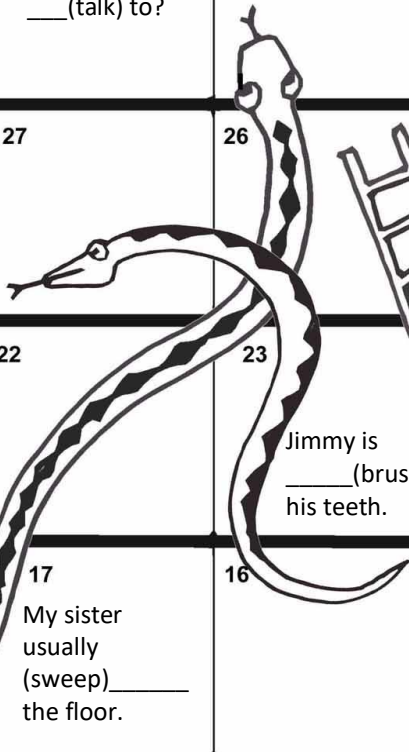
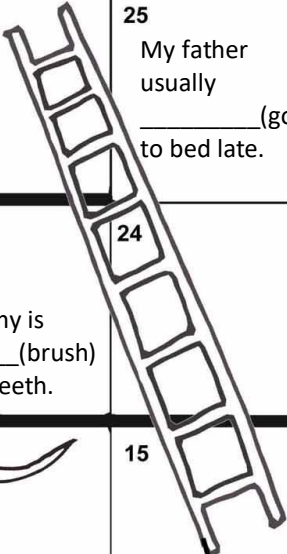
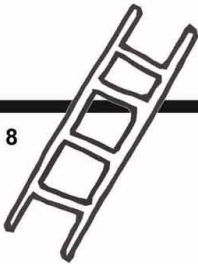
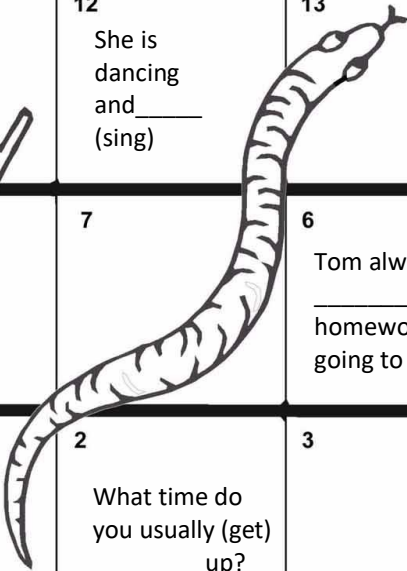
1. Andy sometimes ..... comics.
2. We never ..... TV in the morning.
3. Listen! Sandy..... in the bathroom.
4. My sister usually.....in the kitchen.
5. My mother.....breakfast now.
6. They often.....the bathroom.
7. She always.....about her.

3. **Crossword.** In pairs, complete the following crossword and use the given clues as an extra help.



- A. The 3rd person singular of the verb eat in Present Simple (1)
- B. John is.....the TV at this moment (2)
- C. I always.....about this problem (3)
- D. She.....this situation by now (4)
- E. Where are you...? (5)
- F. How do you write the -ing form in the verb study? (6)
- G. I ..... him so much (7)
- H. I ..... her since I was a child (8)

**4. Snake and Ladders Game.** Practice the Present Simple vs. the Present Continuous tenses by playing this snakes and ladders fun game. Keep playing until you win. Answer questions correctly to have a chance at rolling the dice.

<p>30 When is your father _____ (come) home?</p>	<p>31</p> 	<p>32 Whom are you _____ (talk) to?</p>	<p>33</p>	<p><b>FINISH</b></p>
<p>29 What book are you _____ (read)?</p>	<p>28</p>	<p>27</p>	<p>26</p> 	<p>25 My father usually _____ (go) to bed late.</p>
<p>20 Tom is _____ (wash) the dishes.</p>	<p>21</p>	<p>22</p>	<p>23 Jimmy is _____ (brush) his teeth.</p>	<p>24</p> 
<p>19 My teacher usually _____ (come) early to class.</p>	<p>18</p>	<p>17 My sister usually (sweep) _____ the floor.</p>	<p>16</p>	<p>15</p>
<p>10 The birds are _____ (fly) in the sky.</p>	<p>11</p> 	<p>12 She is dancing and _____ (sing)</p>	<p>13</p> 	<p>14 I _____ (walk) to school every day.</p>
<p>9 Tina never _____ (take) the bus to school.</p>	<p>8</p>	<p>7</p>	<p>6 Tom always (do) _____ his homework before going to bed.</p>	<p>5</p>
<p><b>START</b></p>	<p>1</p>	<p>2 What time do you usually (get) _____ up?</p>	<p>3</p>	<p>4 Mary is (watch) _____ TV in the living room.</p>

5. **Picture-Telling.** In pairs, you must recreate the possible routine that this person has been doing during the day. Don't forget to describe these possible actions in Present Simple and Present Continuous. After that, you must give your story to other partners and then, explain your partners' story and vice versa in class.



**Some extra help! Some Useful Expressions**



- In the morning
- In the afternoon
- In the evening
- At night

### Some Extra Help! Some Useful Linkers



- After That/ Next/ Then
- Meanwhile/ In The Meantime
- At Last/ Eventually/ In The End
- Finally

#### 6. Extra activity: Filling the gaps. Complete the following sentences in the Present Simple or Present Continuous.

- 1 Look! That lady  her uniform. (*not/to wear*)
- 2 Our cat seldom  on the sofa. (*to lie*)
- 3  they  at the moment? (*to text*)
- 4 I  supermarkets, but my father doesn't. (*to like*)
- 5 What  the man  in our garden? (*to do*)
- 6 We  the bus to school. (*not/to take*)
- 7 Where  you  from? (*to come*)
- 8  your girlfriend always  green T-shirts? (*to wear*)
- 9 I  a cup of tea now. (*to have*)
- 10  the boy  in the pool right now? (*to swim*)

#### 7. Homework: Choose the correct verb form from the drop down menu and form sentences in the Simple Present or the Present Continuous. Then check your answer in the following page: *English-hilfen: Simple Present or Present Progressive/Continuous – Exercise 1:*

- 1 Now the sun
- 2 Listen! The band  the new guitar.
- 3 We often  tests at our school.
- 4 I  to my teacher now.
- 5 First I , then I dress.
- 6 Look! Mandy and Susan  a film on TV.
- 7 Olivia  her uncle every weekend.
- 8 John  football at the moment.
- 9 Every morning my mother  up at 6 o'clock.
- 10 They sometimes  poems in the lessons.

8. **Homework: Exit ticket Quiz.** Complete the following quiz on the app *Socrative*, and enter the code DELGADO9809. Once you have finished, submit your answers.

1 How well did you understand today's material?

**HOW'D WE DO?** 0/0 students answered

A Totally got it

B Pretty well

C Not very well

D Not at all

▼ SHOW EXPLANATION

2 What did you learn in today's class?

HIDE ANSWERS SHOW NAMES 0/0 students answered

No answers yet

▼ SHOW EXPLANATION

### 3<sup>rd</sup> Session: The Great Circle of Life

- 1. Warm up.** Discuss with your partner the following questions: Have you ever been to Africa? Can you name some African animals? Have you ever gone to a zoo?
- 2. Puzzle Game:** In groups of 4, students will be given some cards, these cards have some missing information so that students should pair and match the African animal with their corresponding characteristics (habitat and diet) which are also disorganised for the students to organise them by interacting. After that, students must try to give a brief definition of each animal. Example: 'Lion' matches with the habitat of 'Flat, grassy, savannahs of Africa'

Example: 'Lion' matches with the habitat of 'Flat, grassy, savannahs of Africa'.



**LION** MUFASA, SARABI, SIMBA, SCAR, NALA

DIET:

HABITAT:  
Flat, grassy savannas of Africa

Definition:

**FAST FACT:** Lions typically use their roar to advertise their territory and can be heard up to 5 mi (9 km ) away.


# HORNBILL


ZAZU

DIET:

HABITAT:

Definition:



**FAST FACT:**  Scientists believe many hornbills return to the same tree to nest every year, which means forest conservation is extremely important for the survival of this type of bird.


# MANDRILL


RAFIKI

DIET:

HABITAT:

Definition:



**FAST FACT:**  As the resident gardeners of the forest, mandrills will eat just about any kind of greenery and after it's digested they'll drop the seeds on the forest floor (along with mighty mandrill fertilizer).

# MEERKAT TIMON

SIZE:

DIET:

HABITAT:

Definition



**FAST FACT:** Meerkats can hide in plain sight thanks to stealthy camouflage, or retreat to one of the many hidey-holes in their elaborate underground tunnel system.

# WARTHOG PUMBAA

DIET:

HABITAT:

Definition




**FAST FACT:** Warthog facial warts can help keep them safe when competing for mates or when rooting around for food.

# WILDEBEEST

**DIET:**

**HABITAT:**

Definition



**FAST FACT:**  wildebeest are known to work together as a herd to ward off predators using alarm calls and intimidatingly stamping the ground with their hooves.

# HYENA

KAMARI, AZIZI AND SHENZI

**DIET:**

**HABITAT:**

Definition



**FAST FACT:**  Hyenas live in female dominated social groups called clans in which the highest-ranking male is always considered below the lowest ranking female.

DIET	HABITAT
Wildebeest, zebra, carrion and gazelle	Diverse ecosystems across Africa
Insects, eggs, plants and small animals	Open areas such as grasslands
Small animals, roots, fruit	Dry habitats like semi-deserts and savannahs

Primarily grass and roots	Open, dry habitats like semi-deserts and savannahs
Gazelles, zebras and mammals	Tropical forests and other thick forested habitats
Grass	Open plains and savannahs

**How can you make the difference? Save these animals with small actions: **REDUCE, REUSE, RECYCLE AND REPLENISH****

- **Reduce your consumption to lessen your impact on Earth's resources.**
- **Reuse items that normally are just tossed into the trash and recycle everything you can.**
- **Replenish the Earth by planting a tree that will provide food and a home for many animals.**

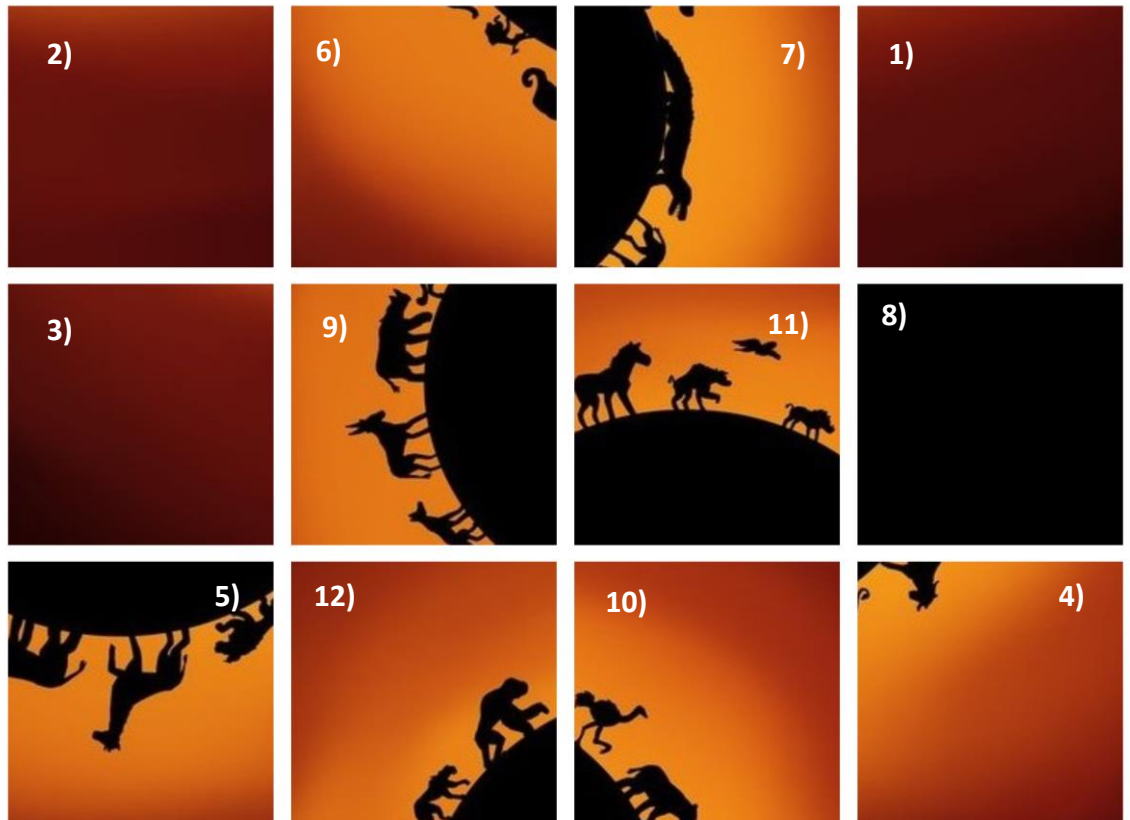


**3. Test your animal vocabulary knowledge.** In pairs, Student A reads the trivia questions and then, Student B should answer correctly in order to complete the board. If the answer is incorrect, you skip the question and continue.



#### TRIVIA QUESTIONS:

1. Which animal lives in open, dry habitats like semi-deserts or savannahs?
2. What does wildebeest eat?
3. Where does warthog live?
4. Which animal is considered as a resident gardener?
5. Which animal typically uses its roar to advertise their territory?
6. Which animal can hide in plain sight?
7. Which animal returns to same tree to nest every year?
8. Which animals work together as a herd?
9. Which animals establish female clans?
10. What is the function of warthog facial warns?
11. Where are male animals considered lower than females?
12. What is the main diet of mandrills?



4. **Pictionary.** Some students will be randomly chosen. They will be given an animal card (from the puzzle game). After that, they will draw this animal on the whiteboard in front of the class. They won't use any symbols, numbers or letters in their drawings. Besides, the teacher will give each person two minutes to guess the word. If he/she is unsuccessful, the following student will have a chance to guess the animal. Who will win?
  
5. **Extra-activity: Expand your vocabulary!** Watch the following video. In pairs, you have to make a concept map on the app called *Mindmup*.  
 Video: <https://youtu.be/4LHyP2NvV3c>  
 App: <https://app.mindmup.com/map/new/1582395491391>
  
6. **Homework. Build your own dictionary!** Add as many words as you ignore during the lesson. Don't forget to add the vocabulary of African animals!

#### 4<sup>th</sup> session: Simba meets Hamlet

1. **Warm up.** Discuss with you partner the following questions: Do you know William Shakespeare? Can you recognise the characters who appear below? Have you ever played a role in a stage?

2. **Reading.** Read the following excerpts and then in pairs answer these questions:



"Where are you from?" Timon asked.  
Simba sighed. "It doesn't matter. I can't go back."  
"What did you do, kid?" Pumbaa wondered.  
"Something terrible," Simba replied.  
Timon shrugged. "Who cares? You've got to put the past behind you. Hakuna Matata!"  
"What?" Simba asked.  
"Ha-ku-na Ma-ta-ta," Timon repeated. "It means no worries. That's the motto we live by. And here's what we live on." Timon showed Simba a wiggly insect.



**Hamlet:** "I cannot give you an answer because I'm ill in the head. What does my mother want?"

**Rosencrantz:** "She wants to speak to you in her room before go to bed."

**Hamlet:** "I will go (very coldly). Do you have any more business with me?"

**Rosencrantz:** "Why are you unfriendly to us? You lock the door on your own happiness if you can't talk freely with your friend."

**Hamlet:** "I see no future."

**Rosencrantz:** "But you will be the next king of Denmark!"

1. Can you spot some differences between the two excerpts (structure, characters nature, setting...)?
2. Who are the main characters in each excerpt?
3. Does Rosencrantz give some advices to Hamlet? And Timon?
4. How does Hamlet see the world? And Simba?
5. What is the meaning of Hakuna Matata?

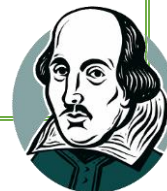
#### Did you know *The Lion King* is based on *Hamlet*?

Simba, *The Lion King's* main protagonist, is the son of Mufasa, the king of Pride Rock. As the son of the murdered King Hamlet, Hamlet is also a prince. Both characters' lives are profoundly shaped by their father's death, and no siblings are mentioned in either story.



#### DO YOU KNOW SHAKESPEARE?

The author of *Hamlet* is William Shakespeare (1564-1616), who was an English poet, playwright and actor born in Stratford-upon-Avon (West Midlands, England). As a curiosity, there is no written evidence of his figure and even of his literary authorship.



**3. Speaking.** Do you recognise the following characters? Can you guess the play? Can you guess the period they belong to? What genre do they belong to? In pairs, talk about those characters and give as many information as you can. After that, match the characters' name with their correspondent pictures.

A)



B)



C)



D)



1) Claudius

2) Ophelia

3) Hamlet

4) Rosencrantz and Guildenstern

4. **Listening.** Watch the following videos, read the questions and then, answer them.

#### Some pre-listening tips!

- Listen carefully to the introduction
- Write all your answers as you listen
- Check that what you write makes sense in the context
- Try to answer all the questions
- Check your spelling, grammar and punctuation

The story of *Hamlet* and *The Lion King*: <https://youtu.be/FYheFyrahng>

1. Who is Hamlet?
2. What is the relationship between Hamlet and Simba?
3. Who are Timon and Pumbaa 's equivalents in *Hamlet*?
4. How do Simba and Hamlet's fathers reappear?
5. With whom was Hamlet in love?
6. Who is Scar's equivalent in *Hamlet*?

5. **Pairing and Matching.** Match all the *The Lion King's* characters with *Hamlet's* equivalents.

<b>HAMLET</b>	<b>THE LION KING</b>
Hamlet	Simba

6. **Role play.** Through all this lesson, we have been working drama and cinema through some concrete examples. In groups, create a brief story dealing through the following topic: *Simba meets Hamlet*. After that, all members of the group will performance their stories. Don't forget to include some given linkers.

**Some extra help! Some useful expressions**



- (In) the (very) next moment
- All of a sudden/ suddenly
- At (exactly) the same time
- Luckily/ by a stroke of (good) luck/ (good) fortune.

### Some extra help! Some useful linkers



- After that/ next/ then
- Meanwhile/ in the meantime
- As soon as
- At last/ in the end
- Finally

7. **Extra-activity: Writing.** Write a composition about your favourite film (100-120 words). As an extra help, follow the given structure:

**1<sup>st</sup> paragraph: Introduce the topic.**

*My favourite film is*

**2<sup>nd</sup> paragraph: Present one side of the argument and give examples.**

*Firstly.../ On the one hand .../ For example... / As a result... / Moreover.../ Besides.../*

**3<sup>rd</sup> paragraph: Present the other side of the argument and give examples.**

*On the other hand, ... / On the contrary.../ However.../ Consequently.../ For instance.../*

**4<sup>th</sup> paragraph: Summarize your arguments and give your opinion.**

*In conclusion.../ To sum up.../ All in all.../ I strongly believe.../*

### 5<sup>th</sup> session: Travel to Africa

1. **Warm up.** Complete the following quiz of Africa in pairs. How much do you know of Africa? <https://www.triviaplaza.com/geography-mixed-africa-quiz/#>
2. **Build your own motto.** In pairs, build your own motto and try to explain it to all your partners.

Mottos, like *Hakuna Matata*, can help inspire us, guide us and even help us towards completing a personal goal. They are our own memorable statements that remind us what's important in an instant.



- 3. Listening.** Watch the following video of African proverbs, read the questions beforehand, and then answer them: <https://youtu.be/6LjnuJADymk>
1. What is the meaning of 'a short man is not a boy'?
  2. Can you explain what the meaning of 'a roaring lion kills no game' is?
  3. Where does the proverb 'no matter how hot your anger is, it cannot cook yams' come from?
  4. What is the effect of anger?
  5. Is there a specific meaning for the proverb 'he who goes to sleep with an itching rear wakes up with smelly fingers'?
- 4. Pairing and matching.** Pair and match the following African proverbs with their corresponding picture shown in the video.

- A) He who goes to sleep with an itching rear wakes up with smelly fingers
- B) No matter how hot your anger is, it cannot cook yams
- C) A short man is not a boy
- D) A roaring lion kills no game

1)



3)



2)

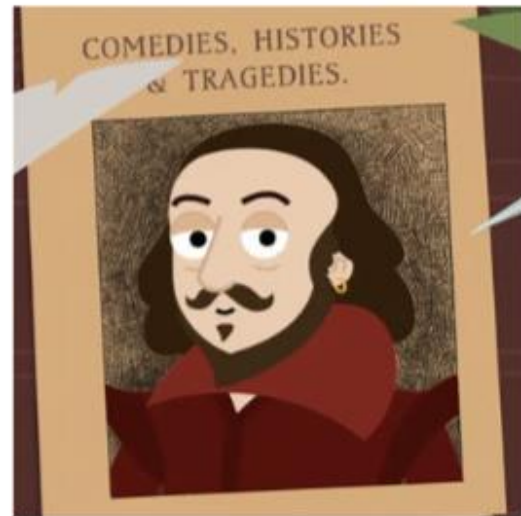


4)



**5. Create your own tourist pamphlet!** In groups, create your own tourist pamphlet with a provided template. Each group will be provided with the corresponding topic and you should search all the required information in order to sell your place to the rest of your mates in a performance.

## WHERE IS ENGLAND?



## LITERARY TOUR

EXPLORE ENGLAND

 **Company**

[www.visitengland.com](http://www.visitengland.com)

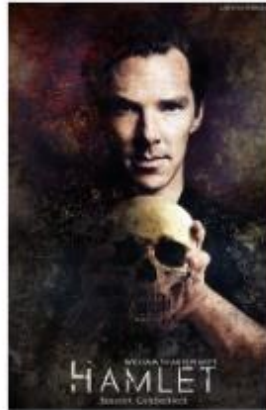
**KNOW STRATFORD-UPON-AVON !**



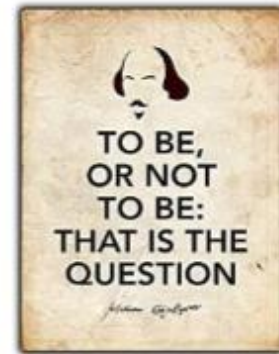
**WHO WAS WILLIAM SHAKESPEARE?**

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# HAMLET



## GROUP MEMBERS



## LITERARY TOUR

EXPLORE KENYA





**LOCATION**

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**HISTORY**

---



**BINYAVANGA WAINAINA**

---

## THE LION KING



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## GROUP MEMBERS

- 6. Extra-activities. Test your partner!** Find out what your partner knows about other cultures.
1. What foods from other countries have you tried? Which did you like?
  2. Do you often see people wearing clothes from different cultures in the streets of your town? Do you know which countries they are from?
  3. Do you ever listen to music from other cultures? Do you know the names of any of the artists?
  4. Do you ever watch films with subtitles?
  5. Would you like to go and live in a country that has a different culture to your own?
  6. Do you think it's important to retain your own culture even if you move to another country?
  7. Do you have friends from other cultures and countries? Would you like to have more friends from other cultures?

7. **Homework.** Find four proverbs in Swahili. Don't forget to write their meanings in English and their possible pronunciations in Swahili.

### 6<sup>th</sup> Session: Revision

1. **Role play.** In pairs, imagine the following situation: your best English friend wants to see you and then, she/ he comes to Spain. You meet her/him at the airport. At home, she/he asks for the meaning of these foreign proverbs. Try to explain her/him the meaning of these Swahili proverbs and how they are pronounced in English.

#### DID YOU KNOW SWAHILI LANGUAGE?

Swahili language, also called kiSwahili, or Kiswahili, is a Bantu language spoken either as a mother tongue or as a fluent second language on the east coast of Africa in an area extending from Lamu Island, Kenya and Tanzania.



#### ENGLISH AS A GLOBAL LANGUAGE

English originated in England and is the dominant language of the United States, the United Kingdom, Canada, Australia, Ireland, New Zealand, and various island nations in the Caribbean Sea and the Pacific Ocean. It is also an official language of India, the Philippines, Singapore, and many countries in sub-Saharan Africa, including South Africa.



2. **Taboo words.** In groups, each member should write down and describe one animal. The idea is that other partners of your own group guess the animal. Remember, you cannot say the animals' name.
3. **Exquisite corpse.** The whole class is collectively assembled to make a story. Each student adds to the composition a sentence in Present Simple and another in Present Continuous. You cannot see what the previous student has written. Therefore, once someone writes a sentence, you must fold backwards

in order to hide what he/she has written. As a result, all of you will have a surrealist story.

4. **Listening.** Read carefully the following questions, then watch the following video and finally, complete the required information. Try to fill as much information as you can because you will need it for the composition of your own film review in groups. [https://youtu.be/X\\_YuhpNG8eE](https://youtu.be/X_YuhpNG8eE)

<b>Topic</b>	<i>The Lion King</i>
<b>Group composition arranged by the teacher</b>	
<b>What is a film review?</b>	
<b>What is the main structure?</b>	
<b>Approximate number of words</b>	
<b>What are final recommendations?</b>	

5. **Extra-activity: Spot the mistake.** The following sentences are incorrect, try to correct them and explain the reason why they are incorrect.

1. No matter how hot your anger is, it cannot cook jams.
2. My father usually go to bed late.
3. Hienas live in female groups
4. He is studing really hard for the exam
5. Tom wash the dishes
6. Hornbil is a type of bird
7. A short man is not a toy
8. Wildbeests are a type of mammal

6. **Homework.** Check the following website by *The British Council* <https://learnenglishteens.britishcouncil.org/skills/writing/elementary-a2-writing/film-review> and send me all your doubts on *Mentimeter*.

Go to **www.menti.com** and use the code **19 41 37**

## Ask me anything



No questions from the audience!

Incoming questions will show up here so that you can answer them one by one.

### 7<sup>th</sup> Lesson: Evaluation

1. **Writing.** Write *The Lion King* review in groups. As an extra help, you are provided with an example, some linkers and some useful expressions. Remember using the verbal tenses and the given vocabulary during this unit. Afterwards, you must record yourselves at home, explaining your personal review and then, send the video to my personal Gmail account (English\_teacher@gmail.com). Please, check your grammar on *Grammarly*: <https://www.grammarly.com/grammar-check>.

Example:

The screenshot shows a film review for 'The Hunger Games'. The title 'The Hunger Games' is highlighted in green. Below it, 'Sci-fi adventure, 2012' is highlighted in cyan. The text of the review is as follows: 'In the future the USA is a new country called Panem. Every year the Capitol of Panem chooses 12 boys and 12 girls to go on a TV show called *The Hunger Games*. In this TV show the teenagers have to fight until there is only one person left. Katniss goes on the show and she has to run fast and fight to save her life. I love the actors in this film. Jennifer Lawrence, Liam Hemsworth and Josh Hutcherson are fantastic as Katniss, Gale and Peeta. My favourite character is Katniss because she is very good at running and fighting. Also, I think that the film is good because it is exactly the same as the book.' The words 'I love the actors' are highlighted in pink. In the top right corner, there is a logo that says 'FILM Review' with 'FILM' in a red box and 'Review' in a black box.

**Tips for writing:**

1. Start with the film's title
2. The type of film. When was it made?
3. Explain the characters and where they live
4. Explain the film's story but don't explain the ending!
5. Your opinion of the film
6. Should people go and watch the film?

**Connectors:**

ADDING	CONTRASTING	CAUSE AND EFFECT	EXAMPLES	PERSONAL OPINIONS	CONCLUDING
And, also, as well as, in addition, too	But, however	Because, as a result, as a consequence, for this reason	Like, for example, for instance	In my opinion, I think, I believe, from my point of view	In short, to sum up, in conclusion

5.11 Evaluation

Regarding evaluation, the table below shows the evaluation tools used in this unit and their marking value.

EVALUATION TOOLS	MARKING CRITERIA
Participation in class <ul style="list-style-type: none"> <li>• Group work</li> <li>• Individual involvement</li> </ul>	10%
Homework and other requirements: <ul style="list-style-type: none"> <li>• Grammar activities</li> <li>• <i>Socratic</i></li> </ul>	30%

<ul style="list-style-type: none"> <li>• Dictionary</li> <li>• Tourist pamphlet (writing)</li> <li>• Proverbs searching activity</li> <li>• Film review information</li> </ul>	
<p>Final task:</p> <ul style="list-style-type: none"> <li>• Film review (writing)</li> <li>• Film review (oral presentation)</li> </ul>	60%
<p>Rubrics are an extra tool employed in order to be more objective in the process of evaluating students.</p>	

Rubric 1: Writing based on the tourist pamphlet

CATEGORY	10	8	6	4
<b>Sentences and paragraphs</b>	Sentences and paragraphs are complete, well-constructed and of varied structure.	All sentences are complete and well-constructed (no fragments, no run-ons). Paragraphing is generally done well.	Most sentences are complete and well-constructed. Paragraphing needs some work.	Many sentence fragments or run-on sentences or paragraphing needs lots of work.
<b>Grammar and Spelling</b>	Writer makes no errors in grammar or spelling.	Writer makes 1-2 errors in grammar and/or spelling.	Writer makes 3-4 errors in grammar and/or spelling.	Writer makes more than 4 errors in grammar and/or spelling.

<b>Ideas</b>	Ideas were expressed in a clear and organized fashion. It was easy to figure out what the pamphlet was about.	Ideas were expressed in a pretty clear manner, but the organization could have been better.	Ideas were somewhat organized, but were not very clear. It took more than one reading to figure out what the pamphlet was about.	The letter seemed to be a collection of unrelated sentences. It was very difficult to figure out what the pamphlet was about.
<b>Content Accuracy</b>	The pamphlet contains at least 5 accurate facts about the topic.	The pamphlet contains 3-4 accurate facts about the topic.	The pamphlet contains 1-2 accurate facts about the topic.	The pamphlet contains no accurate facts about the topic.

Rubric 2: Writing their film review

CATEGORY	10	8	6	4
<b>Writing process</b>	Students devote a lot of time and effort to the writing process (prewriting, drafting, reviewing, and editing). Works hard to make the story wonderful.	Students devote sufficient time and effort to the writing process (prewriting, drafting, reviewing, and editing). Works and gets the job done.	Students devote some time and effort to the writing process but was not very thorough. Does enough to get by.	Students devote little time and effort to the writing process. Doesn't seem to care.
<b>Focus on Assigned topic</b>	The entire film review is related to the assigned topic and allows the reader to understand much more about the topic.	Most of the film review is related to the assigned topic. The story wanders off at one point, but the reader can still learn something about the topic.	Some of the film review is related to the assigned topic, but a reader does not learn much about the topic.	No attempt has been made to relate the film review to the assigned topic.
<b>Spelling and punctuation</b>	There are no spelling or punctuation errors in the final draft.	There is one spelling or punctuation error	There are 2-3 spelling and punctuation errors	The final draft has more than 3 spelling and

		in the final draft.	in the final draft.	punctuation errors.
<b>Vocabulary</b>	The entire film review makes an use of African animals and describes all the characters.	Most of the film review introduces some African animals as a vocabulary request, but there is a missing one.	Some of the film review introduces some African animals as a vocabulary request, but there are a few missing.	None of the film review introduces some African animals as a vocabulary request.
<b>Present Simple and Present Continuous</b>	The entire film review makes an use of both tenses.	Most of the film review makes an use of both tenses.	Some of the film review makes an use of both tenses.	There is no use of both tenses, just the Present Simple.
<b>Adding Personality (Voice)</b>	Students seem to be writing from knowledge or experience. The authors have taken the ideas and made them "their own."	Students seem to be drawing on knowledge or experience, but there is some lack of ownership of the topic.	Students relate some of their own knowledge or experience, but it adds nothing to the discussion of the topic.	Students have not tried to transform the information in a personal way. The ideas and the way they are expressed seem to belong to someone else.
<b>Creativity</b>	The film review contains many creative details and/or descriptions that contribute to the reader's enjoyment.	The film review contains a few creative details and/or descriptions that contribute to the reader's enjoyment.	The film review contains a few creative details and/or descriptions, but they distract from the story.	There is little evidence of creativity in the film review.

Rubric 3: Speaking about their film review

CATEGORY	10	8	6	4
<b>Title and credits</b>	All titles and credits are accurate, legible and draw the viewer's attention.	Most titles and credits are accurate, legible and draw the viewer's attention.	Some titles and credits are accurate, legible and draw the viewer's attention.	Few (less than 75%) titles and credits are accurate, legible and draw the viewer's attention.
<b>Interest and Purpose</b>	Video has a clear and interesting purpose.	Video is interesting but purpose is somewhat unclear.	Video is not very interesting and purpose is somewhat unclear.	Video is not interesting and has no discernible purpose.
<b>Length of Video</b>	Video was 10 minutes long.	Video was 8 minutes long.	Video was 7 minutes long.	Video was less than 5 minutes long.
<b>Knowledge</b>	All students showed excellent knowledge of content, needing no cues and showing no hesitation in talking.	All students showed excellent knowledge of content, but 1-2 students once needed note cards to talk.	Most students showed excellent knowledge of content, but 1-2 often needed note cards to talk.	Most students needed note cards to talk.
<b>Pronunciation</b>	Speaks clearly and distinctly all (100-95%) the time, and	Speaks clearly and distinctly all (100-95%) the time, but	Speaks clearly and distinctly most (94-85%) of the time.	Often mumbles or cannot be understood or

	mispronounces no words.	mispronounces one word.	Mispronounces no more than one word.	mispronounces more than one word.
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## 6. Conclusion

This Master's Dissertation has intended to exploit the importance of cinema in the teaching and learning of English as a foreign language. Besides, cinema gives the opportunity to learn more about the countries and their culture in which English is spoken, thus contributing to develop the students' cultural and intercultural competence. The use of films can also increase the students' autonomy and motivation since they work with authentic material.

It is also crucial to connect the film to the syllabus in order to be more than a time-filling element. Sometimes, this can be rather challenging and the teacher should choose beforehand an appropriate film that meets her/his target requirements. In this sense, the film *The Lion King* is useful to explore the importance of the African culture and to address the similarities and differences that can be established between the film and Shakespeare's *Hamlet*. In this regard, one lesson of the teaching unit has been particularly devised to make students to be able to recognise and connect a literary work with one of its cinematographic versions. All in all, the purpose of this didactic unit especially focuses on the development of the student's English knowledge in an authentic and cultural context by means of the use of *The Lion King*, which aims at improving more ordinary or traditional approaches to the teaching of English.

For further research, it would be appropriate to apply this didactic unit into a real context in order to observe its real impact on students of the 3<sup>rd</sup> year of Compulsory Secondary Education. In fact, all these aspects concerning the timing, the term and the number of activities can be modified as far as the teacher tests whether it is realistic to the context or not. Every student has his/her own necessities, circumstances, individual process of learning and own personality traits and all these aspects need to be considered by the teacher.

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