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Master's Dissertation/
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“USING AUDIOVISUAL MATERIAL IN SECOND LANGUAGE ACQUISITION: A METHODOLOGICAL APPROACH”

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Abstract

The integration of technology in the classroom enables to include audiovisual material in foreign language teaching. The aim of this dissertation is to encourage teachers to combine both traditional and innovative resources to make the teaching and learning process more dynamic and motivating for students.

This dissertation is divided into two main blocks: a theoretical chapter and a didactic unit.

In Chapter One, a comprehensive description of the second language teaching process - and the current approaches to address it - is presented to serve as a basis on which our Master Dissertation is founded. The resources we may use to provide language target exposure are delineated, together with references to the framework that supports these ideas. It also includes the objectives of the study as a subsection named alike, in which the development of a Didactic Unit is included. Then, the theoretical background is outlined, prior to the second main block in which the didactic unit will be explained in details. Such didactic unit has been created to back the use of audiovisual material.

Key words: audiovisual material, input, approaches, Communicative Language Teaching, Meaningful Learning, L2 Acquisition, Foreign Language, Task-based Approach

Resumen

La integración de la tecnología en las aulas posibilita la inclusión del material audiovisual en la enseñanza de idiomas extranjeros. El objetivo de esta tesis es animar a que los profesores combinen los recursos tradicionales y los más innovadores para que hacer el proceso de enseñanza-aprendizaje más dinámico y motivante para los alumnos.

Esta tesis está dividida en dos bloques principales: un capítulo teórico y una unidad didáctica.

El primer capítulo describe el proceso de enseñanza de una segunda lengua, así como los enfoques para llevarlo a cabo, que es la base en la que se funda este trabajo. También se describen los recursos audiovisuales que podemos utilizar para facilitar la exposición a la segunda lengua y se hace referencia al marco teórico que respalda estas ideas. A continuación se establecen los objetivos, entre los que se incluye la elaboración de una unidad didáctica. Después, se describe el marco teórico antes de pasar al segundo bloque, en el que dicha unidad didáctica, diseñada para apoyar el uso del material audiovisual, será explicada en detalle.

1 INTRODUCTION

Second language acquisition is a harsh process in which language teachers should be resourceful and somehow eclectic. Rivers (1981: 55) promoted a pluralistic approach in which teachers “absorb the best techniques of all the well-known language teaching methods into their classroom procedures” by using them appropriately and for a purpose. Language teachers tend to use a numerous diversity of teaching resources to make language activities more motivating and interactive. In order to be updated, they are integrating more and more visual aids in their lessons in a meaningful way.

If teaching itself can be a difficult task to accomplish, such challenge increases even more now that textbooks are including a great amount of interactive activities. Currently, publishing houses combine both audio and video activities to the classical resources for classroom language learning activities in their coursebooks. There is a considerable amount of audiovisual material that favours the teaching and learning process and aims to stimulate our students. Moreover, following Rivers (1981), audio and visual means help student to understand other cultures, since they can really see and listen to native speakers of the language they are learning.

Technology plays an important part in the teaching process nowadays. It should be considered as a resource to compliment the curriculum, as this is the core of our teaching program. The availability of computers, interactive whiteboards – or overhead projector otherwise - make teachers’ task easier and

more effective. Making audiovisual aids available solves the problem of the students' lack of exposure to the target language. However, we, as teachers, need to know how to make the most of them to reach the expected results, since they involve a lot of new learning options.

These principles confirm the importance of incorporating technology into our lessons and support the use of audiovisual aids in L2 teaching. Moreover, Royal Decree 1105/2014, 26th of December, which establishes the basic curriculum in Compulsory Secondary Education and Sixth Form proposes new learning and assessment approaches, giving priority to key competences as they are crucial for our learners' development. The Organic Law of Education on the Improvement of the Quality of Education (LOMCE) 8/2013, 9th of December claims that learning by competences promotes the learning process and students' motivation, due to the strong connection between all its components. According to LOMCE, "Digital Competence is the one which implies the creative, critic and safe usage of ICTs in order to reach the aims related to work, employability, learning, free time usage, and the inclusion and participation in society".

As for the choice of this topic for this Master Dissertation, I have to say that I have chosen the audiovisual material because it is – together with the textbooks – the most significant instructional tool for teaching a foreign language nowadays. Audiovisual materials offer a useful resource to

complement regular lessons, as well as an essential source of information about the foreign culture.

1.1. Objectives

The general frame of this work is to encourage teachers to integrate audiovisual material in their lessons together with the resources we normally count on in our working place. The principal objectives of this study are:

- To pose the advantages of integrating audio and video throughout the English lessons.
- To state the most important audiovisual material to reinforce both the English teaching and learning process.
- To analyse the impact of the technological resources.
- To develop a didactic unit composed of seven sessions and a final task in which multimedia visuals are integrated to make use of the advantages it involves for English learners.

1.2. Relevance of the Topic

Bringing the real world into the classroom is something we should do in order to achieve a meaningful learning. Along these lines, we must admit that we are living in a media world in which a great part of the information is given through audiovisual means. In addition, most of that information is supported by visual input.

Taking all this into consideration, visual aids are really important resources to accomplish that aforementioned meaningful learning, since we, as

teachers, count on a fact-based way of showing not only the language, but also the culture of the country or countries where the target language is spoken.

What do I mean by the term “culture”? According to research conducted by Robinson (1985), after asking 350 language teachers, he concluded that for most of them, culture concept included ideas such:

1. Ideas, beliefs, values and institutions.
2. Behaviours such as language, gestures, customs or habits.
3. Products like literature folklore, art, music.

The fact is that an intercultural component has been incorporated into the foreign language class and we need to update our method to go hand in hand with the new trends in which the Intercultural Communicative Competence has its place, which is also supported by the *Common European Framework of Reference for Languages* (2001). Thanks to the integration of audiovisual material, our students can consider the importance of using the target language for real communication.

We want our students to listen to as much input as possible, thus, we need to speak English during the lessons. With the help of audiovisual material, we can help our students with the understanding of new content. This way, we can perfectly avoid direct translations and bilingual explanations, since they can deduce meanings by watching videos or images, or by hearing the speakers' intonation.

2. THEORETICAL BACKGROUND

2.1. Realia in the classroom: methods and approaches.

Academic researchers have long advocated the importance of visual aids as an important tool in language instruction. It has been proved that images are very effective for students to learn new vocabulary and grammar structures (Clark and Lyons, 2004).

At the beginning of the 20th century, the resources were limited to pictures, slides or objects. The Direct Method seems to be the first one including real-life objects and other visual materials (Larsen-Freeman, 1986: 29). Later on, the Audiolingual method – also called the *Army Method* because of the need of Americans to become orally proficient in the language of their enemies during the World War II – emerged after a period of decline of the Direct Method. At that moment, teachers had the opportunity to use tapes recordings to provide learners with examples of native speakers of the language they were learning. In the 1960's the Audiovisual Method was developed. It was the first method including audiovisual technology with a combination of texts, picture strips and audio. For the first time, computers, televisions, and language laboratories were used as innovative resources to teach a foreign language through images, videos, recorded speech, or music. In section 2.3 we will talk about the Task-based approach, which is worth being deeply developed in respect to its connection with realia usage.

2.2. Audiovisual material resources

Currently, multimedia classroom have been integrated in high schools, so teachers can support their lessons with a variety of resources to make lessons more dynamic and understandable. Most classrooms have projectors, digital boards, and computers, apart from traditional CD players if necessary.

Teachers need to be selective when choosing what material to use. According to Carney and Levin (2002: 6), pictures need to be well-selected in order to be effective complements for a given text. It is not only about pictures, we also need to select which film or video is appropriate for our learners according to their interests and proficiency.

Thanks to the internet, we can access to a wide variety of software and resources that can be used in our lessons. I have made a selection of websites which provide free user-friendly material which are suitable for both teachers and students.

Resource	Link	Skill	Description
<i>Animoto</i>	https://animoto.com/	*L, S, R, W.	Video editor to combine photos, videos, music and text.
<i>Answergarden</i>	https://answergarden.ch/	R, W.	Feedback and brainstorming tool.
<i>Bensound</i>	https://www.bensound.com/royalty-free-music	-	Royalty free music database.

<i>Bubblus</i>	https://bubbl.us/	R, W.	To create and share mindmaps.
<i>Calameo</i>	https://en.calameo.com/	R, W.	Publishing platform for documents and digital magazines.
<i>Chirbit</i>	https://www.chirbit.com/	L, S.	Audio sharing resource. Tracks can be created and shared.
<i>DebateGraph</i>	https://debategraph.org/	L, S, R, W.	To create interactive maps.
<i>Edmodo</i>	https://www.edmodo.com/	L, S, R, W.	A social networking site to get students connected in order to cooperate and participate in the activities suggested by the teacher.
<i>Glogster-Edu</i>	http://edu.glogster.com/	R, W.	To create digital posters.
<i>Listen A Minute</i>	https://www.listenaminute.com/	L, R, W.	One minute listenings organized by topics. They include tapescripts and exercises.
<i>Livestream</i>	https://livestream.com/	L, S.	Video streaming platforms to watch videos and to

			broadcast content.
<i>PageFlip-Flap</i>	http://www.pageflip-flap.com/	R, W.	It creates an interactive book from doc, pdf, word or video.
<i>PenPan World</i>	http://www.penpalworld.com/	R, W.	A website to meet pen pals.
<i>Pexels</i>	https://www.pexels.com/	-	Royalty free image database.
<i>Podbean</i>	https://www.podbean.com/	L, S.	Podcast hosting.
<i>Podomatic</i> <i>Minicast</i> <i>Maker</i>	http://www.podomatic.com/	L, S.	It allows you to combine photos with audio track to create slideshows.
<i>Quizlet</i>	https://quizlet.com/	-	For teachers to find or create content for their lessons.
<i>Schoology</i>	https://www.schoology.com/	L, S, R, W.	A learning management system to get students connected and share content.
<i>Scriblink</i>	http://filehippo.com/es/download_scriblink/	L, S, R, W.	Interactive online whiteboard. Chat included.
<i>Spell Checker</i>	http://www.reverso.net/spell-	R, W.	Online spell and grammar

	checker/english-spelling-grammar/		checker.
<i>Storybird</i>	https://storybird.com/	R, W	It allows students to create books with visual aids, share them and interact with the authors.
<i>Sync.in</i>	http://sync.in/	R, W.	It allows students to edit a document simultaneously.
<i>Text-to-speech translator</i>	http://text-to-speech.imtranslator.net/	L, S, R, W.	It converts text into natural sounding voice in the selected language out of 10.
<i>Toondoo</i>	http://www.toondoo.com/	R, W.	Online comic strip creator.
<i>Voicethread</i>	https://voicethread.com/	L, S, R, W	It allows combining video and/or images and making comments on them.
<i>Voki</i>	http://www.voki.com/	L, S, R, W.	“Speaking characters for education. Students can create a customizable avatar and give them voice to talk through them. It can be used for

			homework, classwork or projects.
<i>Weebly for Education</i>	https://education.weebly.com/	R, W.	To create a free class website.
<i>Wordle</i>	http://www.wordle.net/	R, W.	It creates word clouds with the most frequent words of a given text.
* L: listening S: Speaking R: reading W: writing			

2.3. The impact of technological resources

New technologies have promoted more possibilities of integrating multimedia visual aids in language instruction. In addition, updated EFL textbooks include the option of working with both digital books and interactive books to complement the first ones.

Technological resources have come to transform many aspects in the educational field and we need to take advantage of the contribution of the new approaches to achieve a better teaching and learning process.

Teachers need to be ready to adapt to technological advances in the educative system, since we live in an era in which technology plays an essential role in our lives.

Integrating technological devices into the classroom has modified the relationship between the participants of the teaching-learning process. It has

altered both the teacher's and learner's roles: on the one hand, the use of technological resources promotes autonomous learning and, on the other hand, it develops interpersonal relationships. Moreover, it promotes the integration of the key competences in the curriculum, favours individual attention, integrates all four skills, and offers more authentic language input.

2.4. The Task-based approach

As bringing the real world to the classroom is one of the purposes of including audiovisual material in our lessons, we should not forget to mention the Task-based approach and its background.

Through the influence of communicative language teaching and its importance in the Common European Framework of Reference for Language (2001), it has become widely admitted that communicative competence should be the goal of language education. This stands in contrast to previous views in which grammatical competence was commonly given top importance.

One of the main aims of Task-based Language Teaching (TBLT) is to change perspectives; from the goal-oriented syllabus to a process-oriented one. A lot of time and thoughts were devoted to create content syllabi but then, process-oriented syllabi came to address the teaching and learning process in a different way in which learners have a more active role, and both alternative procedures and tasks are presented. In Breen's words, (1984: 52-53) changing the focus means to "prioritize the route itself: a focusing upon the *means*

towards the learning of a new language". Thus, the priority also lies on the potential of the classroom and the dynamic process of learning.

TBLT is a critical concept in second language acquisition nowadays, since it invites learners to improve their communicative skills by performing communicative tasks in which real language takes place. In this sense, it is connected to the Communicative Approach, which is, on its part, linked to the concept of Communicative Competence. Both concepts aim for effective L2 communication, rather than simply learning the system or form of a given language. They give more emphasis to skills than to the system itself, although we should not overlook the importance of forms, since our students need to have knowledge of the linguistic exponents embodying meanings. All the approaches aforementioned promote learner-centred teaching, cooperative learning, interactive learning, task-based learning, and content-centred education.

In the same vein, TBLT encourages learners to be central and active participants who must be able to interact with the rest of the participants. In order to achieve that purpose, the teacher is expected to provide opportunities for communication, to organize resources and to act as a counsellor. Moreover, classroom materials and activities must reflect real-life situations.

TBLT has its origin in constructivism, in which learning is seen as an active and constructive process. The traditional process of Presentation,

Practice, and Performance (PPP) presented some pitfalls. Thus, TBLT emerged as a response to those limitations found in customary methodologies.

But, what is a task? Quoting Ellis (2003: 16), “a task is a workplan that requires learners to process language pragmatically in order to achieve an outcome that can be evaluated in terms of whether the correct or appropriate propositional content has been conveyed”. Nunan (2004: 4) defines it as “a piece of classroom work that involves learners in comprehending, manipulating, producing or interacting in the target language while their attention is focused on mobilizing their grammatical knowledge in order to express meaning” with the intention of conveying meaning rather than manipulating forms. Moreover, the CEFRL (2001: 157) itself devotes chapter 7 to tasks and their role in language teaching.

We may find some other definitions surrounding the word “task” but, what they all share is that a task involves promoting communicative language skills in a way in which meaning is given priority.

2.5. The teachers’ role

The Resolution No 167 of 16th of June 2014 published in the State Official Bulletin (BOE) 167, 10th of July 2014 (p. 54255 – 54267) states that the deep changes society is experiencing nowadays requires suitable adaptation in the educational field. On page 54255, the teachers’ role is recognised as “fundamental”, since the teacher has to be able to design tasks and learning

scenarios where the new knowledge is applied, problems are solved and the students' implication is promoted.

Considering the changes the emergence of technologies has caused, it follows that the teachers' role cannot remain the same whatsoever. It is undeniable that teachers still play an essential role, since it is their responsibility to combine the new approaches to achieve a successful language learning environment. Following UNESCO (2008: 1), "teachers need to be prepared to empower students with the advantages technology can bring".

We must say that ICTs will not replace teachers, but complement their task. Along these lines, the teacher should act as follows:

- Organizer: To organize learning according to the course content and objectives, and prepare activities in which the audiovisual material is included in a meaningful way. When and how to use that material is also crucial for the learning to be successful. Teachers must be ready to use technological resources and know how to use them to support their students' learning.
- Controller: To control the lesson pace and what the learners do, as well as check which parts are more difficult to follow for students.
- Monitor: To assess the students' performance and give them feedback.
- Prompter: To motivate students and encourage them think independently. The teacher as a prompter fosters learners' autonomy.
- Resource: Teachers are there to help when they are asked to.

- Participant: The teacher takes part in activities as a participant by joining the students.
- Observer: Teachers can help students by observing their performance. They can offer either assessment or feedback.

Whereas teaching was teacher-centred some years ago, it now focuses on the learner, so it needs to be significant for their needs and interests. We, as teachers must not only transmit knowledge, but also motivate students and make them able to acquire that knowledge with the tools we provide and with us monitoring the process.

3. AUDIOVISUAL MATERIAL INTEGRATED IN A DIDACTIC UNIT

3.1 Introduction

The didactic unit I am presenting (see appendix 1, p. 38) is aimed at students of the fourth course of compulsory secondary school, with an intermediate level of English.

The title of this unit is “Act it Out” and the topic we are dealing with has to do with theatre and entertainment, including free time activities connected to books and films. The unit consists of a total of eight sessions including a final task (see section 6.8 in appendix 1, p. 57). Every session lasts sixty minutes.

3.2. Objectives

- To understand and produce oral conversations about rules and theatre etiquette.

- To understand and produce simple narrative texts to be able to produce their own writing.
- To be able to invent an alternative ending of a play.
- To use the proper lexical and grammatical structures to express obligation, ability, and possibility.
- To develop learning autonomy by using learning strategies to understand and produce written and oral texts in the contexts of drama and entertainment.
- To value English as a means of communication showing a positive attitude towards English language and culture.
- To use ICTs in order to obtain information and to create mind maps.

3.3. Timing

In order to carry out this didactic unit, we will need two weeks to develop the whole eight sessions. Each session lasts 60 minutes. Following a logical temporal sequencing of a teaching programme (R.D. 1105/2014), this didactic unit should be located around the second term.

3.4. Contribution to the development of the key competences

The term “competences” is defined by Royal Decree 1105/2014, 26th December, as the “abilities to apply in an integrated way the contents of each subject and educational stage, in order to achieve the adequate fulfilment of activities and the effective resolution of complex problems”.

Competence-based learning is understood as a combination of knowledge, abilities, and attitudes appropriate to the context. It favours both the students' autonomy and involvement in their own learning.

The whole unit is devised to develop the Competence in Linguistic Communication (CLC) through the practice of the four skills. The Digital Competence (DC) is also present through activities which encourage students to use ICTs. Pair and group interaction makes possible to develop Social and Civic Competence (SCC). Cultural and Artistic Competence is acquired by the knowledge of certain aspects of other societies and cultures. Throughout this unit, students are encouraged to use learning strategies to keep learning through life. Competence in Learning to Learn is included in that process. Autonomy and Personal Initiative Competence is also developed by the acquisition of some learning strategies by the students in order to be autonomous in the learning process.

3.5. Contents

The contents set by R.D. 1105/2014 for English in the 4th year of compulsory secondary education are grouped into comprehension and production (expression and interaction) of oral and written texts, as set out by the Common European Framework of Reference for Languages. These four blocks related to the two specific attention focuses; oral and written language, gather the elements of the linguistic system, their functioning and relationships and the social and cultural dimension of the foreign language.

These four main blocks are the basis for the knowledge, abilities, competences and attitudes which contribute to teaching the objectives and acquiring the competences.

According to Order ECD 65/2015, the ultimate goal of the contents set for the subject of English as a Foreign Language is the development of linguistic competence. For the adequate development of this competence it is necessary to approach the analysis and the consideration of the different aspects that intervene in it, due to its complexity. In order to do this, the five components that constitute it must be taken into consideration:

- The linguistic component comprises several dimensions: lexical, grammatical, semantic, phonological, orthographic, and orthopaedic, understood as the correct articulation of sound from the graphic representation of the language.
- The pragmatic-discursive component contemplates three dimensions: sociolinguistics, linked to the adequate production and reception of messages in different social context; pragmatics, which includes communicative microfunctions and interaction schemes; and the discursive dimension, which includes textual macrofunctions and issues related to discursive genres.
- The socio-cultural component includes two dimensions: the knowledge of the world and the intercultural one.

- The strategic component allows the individual to overcome the difficulties and solve the problems that arise in the communicative act. It includes both communicative skills and strategies for reading, writing, listening and speaking, as well as skills related to information processing, multimodal reading and the production of electronic texts in different formats. Likewise, the general cognitive, metacognitive and socio-affective strategies that the individual uses to communicate effectively - fundamental aspects in the learning of foreign languages - are also part of this component.
- Finally, the competence in linguistic communication includes a personal component that intervenes in the communicative interaction in three dimensions: the attitude, the motivation, and the personality traits.

We need to select and sequence contents in an appropriate way in order to achieve the aims and competences previously mentioned. The main criteria for selecting and sequencing contents have been the following:

1. Students' cultural and social background as well as their interests and learning needs.
2. The input hypothesis (Krashen, 1985) and meaningful learning. The sequencing of contents will take students a step forward.
3. Interdisciplinarity, to keep students' interest. It widens the knowledge base of the learners and helps them improve their knowledge of other subjects.

4. Cyclical organization, in which the same content is re-visited at a more complex level later on.
5. Progressiveness, since contents are selected from the simplest to the most complex ones.
6. Priority, that presents general concepts before more concrete aspects.
7. Adequacy or appropriateness of the contents taking into account students' previous knowledge, their level and characteristics.
8. Integration, since the selected contents must cover all the abilities stated in the objectives in a balanced way.

3.5.1 Sequence of the contents in the didactic unit

LEVEL: 4th CSE TITLE: Act it Out TOPIC: Theatre and entertainment			FINAL TASK (see section 6.8 in appendix 1, p. 57): The objective of this task is to change the ending of a play, to write a shooting script and act it out. Firstly, in the last minutes of session 7 (Appendix 1, section 6.7, p. 56), in class is divided into groups of six people. Students choose a card and read individually about the characters they have chosen to represent. In a different card, they write about their character making some changes. Then, students share the information they wrote in their cards. They read a summary of the ending of the play and create their own. After that, students write three lines according to the changes they made to the character they chose. Finally, they put their sentences in common to write the script and act it out.			SESSIONS: 8
Content			Evaluation Criteria	L. Stand.	Key Competences	Learning Activities
B1	Comprehension Strategies: - Activation of background knowledge concerning the topic and the type of text. Anticipating information concerning the context, participants and content. - Activation of prior knowledge (top-down and bottom-up knowledge) to enhance listening comprehension,	Grammar: Modals I: Can / Could / be able to / May/ must & have to Either, neither, both. Function:	1. To identify the main and general ideas and getting specific information from oral texts. 2. To identify the most relevant communicative function. 3. Identifying intonation patterns and discriminating weak forms. 4. Deducing tense forms and use and new syntactic structures from	BL1. 1 L.S. 1.3 L.S. 1.5	P.I.1.2.1-CLC, SIE P.I.1.2.2-CLC P.I.1.3.1-CLC P.I.1.5.1- CLC, CMST	Warm up S1 Pre-Listening S1 While-listening 1 and 2 S1 Vocabulary Matching S1 Post-listening S1 Phonetics S2

	general (skimming) and specific (scanning) - Inference of the meaning of new words by using contextual, linguistic and paralinguistic knowledge. Socio-cultural & socio-linguistic aspects: -Identification of register, attitude and communicative intention.	Requests and offers. Phonetics: /æ/ - /ʌ/. Vocabulary: Theatre and	contextual information. 5. Inferring the meaning of new words from context related to theatre and entertainment.			Language Reflection S2 Tense Exercises S2 Vocabulary matching exercise
B2	Production strategies: Planning and Execution -Organising the oral message to produce a cohesive and coherent one. -Adjusting the message to the context, audience and channel. - Using communicative strategies such as reformulating, adjusting, paraphrasing the message, and using paralinguistic procedures, such as gestures. Socio-cultural and socio-linguistic	entertainment Connectors: Conjunctions of contrast: <i>although,</i> <i>however</i> Punctuation: Inverted commas	1. Participating in oral exchanges about rules by using different communication strategies. 2. Using sociolinguistic a sociocultural knowledge and adjusting the message to the context and the communicative purpose. 3. Showing good control of syntactic structures and elements of textual cohesion and coherence. 4. Being familiar with the lexicon related to the topic.	L.S. 2.1 L.S. 2.3 L.S. 2.4	P.I.2.1.1-CLC, SIE/ P.I.2.1.2-CLC,SIE,SCC P.I.2.3.1-CLC, SCC, SIE/ P.I.2.3.2-CLC,SIE P.I.2.3.4- CLC, SIE, L2L P.I.2.4.1- CLC,	Post-Listening – S1 Communicative activities – S2 Role-plays 1, 2 and 3 S3 Problem-Solving Activities –S7 Final Task S8

	aspects: Use norms of courtesy and respect.	Writing: Narrative text	5. Pronouncing and intoning correctly. 6. Showing fluency in oral exchanges		SIE, SCC	
B3	Comprehension Strategies: - Activation of background concerning the topic and the type of text. - Predicting information from context, content and type of text. - Activation of prior knowledge (top-down and bottom-up knowledge) to enhance listening comprehension, relevant (skimming) and specific (scanning) information - Inference of the meaning of new words by using contextual, linguistic and paralinguistic knowledge. - Identifying punctuation rules and other writing conventions. Identifying the type of texts and its structure	Word formation: Adjectives adding –y and –ful	1. Identifying the main idea and specific information from written texts by applying skimming and scanning strategies. 3. Applying sociolinguistic and sociocultural knowledge to understand the information in the text. 4. Identifying the communicative function of the texts as well as the structure and discursive patterns. 5. Recognising and understanding frequently used syntactic structures. 6. Inferring new lexicon in context related to theatre and entertainment 7. Recognising the rules of use of format and punctuation and typography.	L.S. 3.1 L.S. 3.3 L.S. 3.6 L.S. 3.7	P.I.3.1.1- CLC, CAE P.I.3.1.3- CLC, L2L P.I.3.3.2- CLC, SCC P.I.3.6.1-CLC, CMST, CAE P.I.3.6.5- CLC, L2L P.I.3.7.1- CLC, CAE P.I.3.7.2- CLC, CAE	While-Reading S4 Pre/Post-Reading – S4 Connectors S4 Word Processor S5 Role Play Cards – S3; S6; S8 (Final Task)

B4	- Activation of top-down and bottom-up knowledge (about the topic and the communicative competence) to write a text with a clear purpose. - Use of dictionary, brainstorming and mind-map to organise the information before writing. - Writing a well organise text in well-structured paragraphs in accordance with the narrative text type.		1. Producing an organised text in well structure paragraphs about a story by making use of the appropriate cohesive and coherent discursive elements, punctuation and lexicon. Writing a coherent narrative text about a situation in an audition with a clear structure. 2. Being familiar with the use of brain-storming and mind-maps for composing previous drafts. 3. Being familiar with the sociocultural and sociolinguistic conventions for the type of text and context.	L.S. 4.3 L.S. 4.4 L.S. 4.5	P.I.4.3.1- CLC, SIE P.I.4.3.2- CLC, SCC, SIE P.I.4.4.1- CLC, SIE P.I.4.4.3- CLC, SCC, SIE P.I.4.5.2- CLC, SCC, SIE P.I. 4.5.4- CLC, CAE, SIE	Writing Narrative Paragraphs S5 Plot Diagram S6 Problem solving S7 Final Task S8
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3.6. Methodology

The Order ECD/65/2015, 21st of January, states that methodology must be based on the teacher playing different roles: as a guide, promoter, and facilitator of competence development in students. Moreover, teachers should focus on the accomplishment of tasks posed with a specific purpose. Students, on their part, will use different types of knowledge, skills, attitudes, and values in order to succeed. Teachers must also consider attention to diversity (see section 3.7) to respect the different learning rhythms and styles by promoting both individual and cooperative work practices.

The methodologies we should follow are those which contextualize learning and enable project work, and problem-solving. We should promote active participation, experimentation and functional language, since it will facilitate the development of competences as well as students' motivation.

The selection and use of teaching materials and resources is an essential aspect of the methodology. Teachers must be involved in the selection and designing of different types of material which should be adapted to different levels and learning rhythm and styles. The use of a variety of materials and resources should be encouraged, especially considering the integration of ICTs in the teaching-learning process that allows to access to virtual resources.

The didactic unit presented here aims to follow a communicative approach, more specifically a task-based approach, though we should be eclectic, which means that we will use any technique or procedure that may serve to deal with our students'

differences. The degree of difficulty of the foreign language level will grow progressively in contextualised situations, following Krashen's input hypothesis (1985).

The new psychopedagogical tendencies concerning foreign language teaching leads us to the cognitive theories, which relate language acquisition to language functions and learning strategies. The most suitable didactic approach to meet the requirements of a cognitive theory is the task-based one. As we have already seen in section 2.4, through this approach, language learning is an active process, as we use the language as a tool to interpret our perception of the world. Task-based approach includes a final task which is the central axis around which a series of enabling and communicative tasks are designed to help students develop their linguistic and pragmatic competence as the result of an interactive learning process.

With the application of this approach, I have adjusted the tasks and activities to a mixed ability group of students with different learning styles. A learning style is defined by Ellis (1985) as "the more or less consistent way in which a person perceives, conceptualizes, organizes and recalls information. According to Barber & Swassing's learning modalities (1988), there are four activity types:

- Visual: where visuals such as wall display posters, realia, flashcards, and images are employed.
- Auditory: in which audio tapes, videos, storytelling, songs, jazz chants and drills are used.

- Kinesthetic: physical activity, board games, and role plays are combined with activities which require students to be sitting.
- Tactile: while-listening and while-reading activities such as filling a table and a chart, or labelling are used.

This unit also follows a topic-based approach focusing on our students' interests, since it also follows a learner-centred approach. The topic is connected with the students' previous knowledge in a cyclical way and it allows grading objectives. Communicative situations are provided in order to let them connect with that previous knowledge and introduce the new one.

Bruner's autonomous learning approach (1961: 26) encourages students to discover rules and principles by themselves through experimentations and exploration. Thus, students select information, pose hypotheses and make decisions while integrating experiences into their existing mental ideas. Students will also count on techniques to self-evaluate their own learning process.

Vygotsky (1962) states that language acquisition is a process in which interaction with others plays an essential role.

The unit also takes into account a content-based approach, since students are focused on learning about a given subject using the target language as a tool for developing knowledge.

Another important concept which needs to be mentioned is intercultural awareness, since we want our students to be aware of their own culture to help them interpret and understand other cultures.

The didactic unit follows a complex but coherent organisation that integrates all the elements that enable the accomplishment of the objectives. The contents, the evaluation criteria, the objectives and the key competences are integrated in those tasks.

3.7. Attention to Diversity

An inclusive educational system must guarantee equity in access, permanence and search for the greatest school success of all students. Thus, we need a system of prevention, detection and identification of the educational needs that our students could have throughout the course to be able to adopt the educational measures required for each situation. All this is established by Instruction of June 22nd 2015 together with some ordinary responses that must be followed if necessary.

According to the aforementioned Instruction, ordinary measures will be carried out to ensure that all students have the same opportunities to access education taking into account their personal, cultural, economic and social inequalities. In addition to the ordinary responses, I propose a series of procedures through which I attend differentiation in my classroom throughout the didactic units I present. Those procedures include grading the activities according to the different students' levels. It means that I present the same activity with different layouts for low achievers, average, and high achievers. I also use reinforcement and extension activities for those who require it. The first ones allow students to review the content they have

already seen in class, while the second ones are designed for those students who finish activities very quickly.

In every classroom there are students with different learning styles and pace and also with diverse levels of motivation. Our aim is to achieve that all of them take part in the learning process in a satisfactory way.

The Didactic Unit I have designed (see Appendix 1, p. 39) includes activities which attend to diversity. One of them is activity 3 in Session 1 (see section 6.3 Session 1 in Appendix 1, p. 38). It is a while-listening activity in which we aim to verify that students understand specific information about a dialogue while they ask and answer each other to check comprehension. Students work in pairs and have to answer their partner's questions. Those questions are given in folded cards. Every fold of the card has some clues to be used if needed. The first part of every student's card contains four questions. The second part includes the answer key for the student who is asking. If one of the students found the questions very difficult, can move on the third part of the card, where they can find some clues. Finally, if the students still have difficulties after reading the clues, they will find answers to the questions, but they are disorganised for the students to think which answer matches every question. This activity-type allows students to accomplish the same activity at the level the find accessible.

3.8. Advantages and disadvantages

My own teaching experience has led me to observe and consider the advantages and disadvantages of integrating audiovisual material in a didactic unit.

The first advantage of this material is that it helps students to understand concepts easier since it provides authentic language input. It also favours the acquisition of the digital competence, which is crucial in our students' lives nowadays. They have to get used to using technology to solve problems and to assess and select sources of information. It also promotes cooperation and collaborative work. Moreover, students tend to value the fact of working with the Internet, since it connects their learning to the current world. They also develop communication skills since they are involved in appealing activities. Regarding teachers, audiovisual material helps them to make learning more effective and interesting, as well as meaningful and accurate. Students take advantage of the use of this material, since they can receive meaning directly by watching or listening and it helps them keep their attention. According to Mayer and Moreno (1998), visuals favours students' interest, curiosity and motivation.

On the other hand, the most obvious disadvantage is the lack of digital resources in schools, together with the maintenance costs and a fear of technology on the part of some teachers. ICT devices are not equally available in different schools, since providing them requires huge investment. If we depend only on technology, we can expect many things to go wrong, as some issues are unpredictable. Moreover, we need to identify the resources we need and choose the

most suitable digital tools according to our aims, as they are more effective if used properly, but can also be distracting.

Another disadvantage can be an excess of information. The ease to get access to it is positive, but we need to filter the information that we need. Regarding teachers, preparing the material can be time-consuming.

4. CONCLUSION

Languages and the media are constantly changing. Thus, we need to be prepared to be updated as foreign language teachers to let those changes be reflected in our teaching.

Audiovisual material is a great resource which helps to create stimulating foreign language learning. Several methodologies and resources are connected with the objectives of integrating this material in the classroom, since it involves positive contributions in the teaching and learning process as long as they are used when they are needed and with a purpose.

Both the teachers and the students' roles are altered since there is a change of perspective in which students are given priority. They are encouraged to be autonomous and responsible of their own learning. Teachers are there to select the contents and resources as well as guide the lesson, but they are not teacher-centred anymore.

To be successful and obtain effective results with the integration of visual and audio aids, we need to select the material carefully and ensure that its application is relevant and meaningful.

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<http://www.unesco.org/new/es/communication-and->

[information/resources/publications-and-communication-materials/publications/full-list/ict-competency-standards-for-teachers-policy-framework/](#)

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5.2. Legal framework

- Order ECD/65/2015, 21st of January
- Organic Law of Education on the Improvement of the Quality of Education (LOMCE) 8/2013, 9th of December
- Royal Decree 1105/2014, 26th of December, which stablishes the basic curriculum in Compulsory Secondary Education and Sixth Form

5.3. Web Resources

<https://www.123rf.com/>

<https://animoto.com/>

<https://answergarden.ch/>

<http://www.bbc.co.uk/learningenglish/english/features/drama/earnest-ep-2>

<https://en.calameo.com/>

https://en.wikipedia.org/wiki/Artistic_Dress_movement

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

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

<http://edu.glogster.com/>

http://filehippo.com/es/download_scriblink/

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

<https://livestream.com/>

<http://www.pageflip-flap.com/>

<http://www.penpalworld.com/>

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

<https://www.pinterest.es/>

<https://pixabay.com/>

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

<http://www.podomatic.com/>

<http://www.reverso.net/spell-checker/english-spelling-grammar/>

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

<https://storybird.com/>

<http://sync.in/>

<http://text-to-speech.imtranslator.net/>

<https://voicethread.com/>

<http://www.voki.com/>

<https://education.weebly.com/>

<http://www.wordle.net/>

Punk



Colourful hair, piercings

Posh



Money, expensive clothes

Images taken from <https://pixabay.com/>

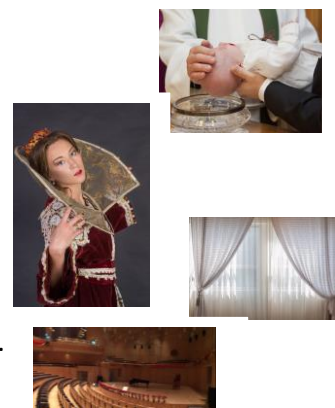
7. WORD SEARCH: find eight words from 6 and 7.

P Z F F S G D E T F S F S N R
T V B F O T M W U A N F C I O
P G R C H U A Z X S F H S A L
S R Z N T F V G Y C R B U T E
A A O S B J Y P E I L Y E R I
K V O T I M F D S N T P E U N
S C W K A E H T N A A C N C V
D E T T X G E A C T O R S X V
Q J R R I N O X K E E D U Z X
V L F I E U R N S D E D E R G
H H S D P D E N I T S E D A S
E S G P D S I G A S R L X O Z
E X A F P N N T K F T M S J B
A F B P A S S I O N A T E L Y
V I P B J O J I B E I E T U Y

VOCABULARY

5. Match the words with their meanings.

- | | |
|-----------------|--|
| 1. fascinated | a. makes someone enthusiastic about something |
| 2. stage | b. named in a ceremony that usually happens in a church |
| 3. destined | c. with very strong feeling or enthusiasm |
| 4. passionately | d. very interested or attracted |
| 5. curtain | e. certain to happen because of fate |
| 6. role | f. the area in which theatre plays are represented. |
| 7. christened | g. the main character of a play, novel or film. |
| 8. actors | h. the set of clothes worn in a play or at a fancy dress party. |
| 9. Inspires | i. a part or character played by an actor or actress |
| 10. costume | j. people who act. |
| 11. protagonist | k. large pieces of cloth that are designed to mask backstage areas of a theatre from spectators. |



6. Fill in the gaps with the words from activity 5.

- The duke wanted her daughter to be _____ Elizabeth, and the prince regent wanted Georgiana.
- The _____ rose again before the second act.
- The officer _____ his men to be brave.
- I've always wanted to act on _____.
- He kissed her _____, and she went breathless in his embrace.
- Who will play the _____ of the princess?
- The _____ are waiting on stage.
- I admire your enthusiasm and I am always _____ by your perspective on life.
- The actors appeared in historical _____.
- By the end of the film, we realized the _____ will fulfil his dreams.
- Her best friend told her that they were _____ to be together.

8. Complete the dialogue with words from the previous activities.

- Kate: Hey, Jack! Have you been to the theatre recently?
- Jack: Hi, Kate! Yes, I went to the local theatre yesterday to see a comedy.
- Kate: Did you like it?
- Jack: I was ¹ _____ by one of the ² _____.
- Kate: What ³ _____ did he play?
- Jack: He was the ⁴ _____, the most important character, and he did it really well.
- Kate: What did you like most?
- Jack: Everything! I was delighted from the very beginning, when the ⁵ _____ rose.
- Kate: Lucky you! Were they wearing regular clothes?
- Jack: No! They were in fantastic ⁶ _____ representing feelings instead of people.
- Kate: I'm glad you liked it.
- Jack: Thanks!

USE OF ENGLISH

In the listening, you've listened to the following sentences:

they can't get married

the man has to propose first

After the proposal, they will be able to get married

But you don't really mean that you couldn't love me if my name wasn't Ernest?

We must get married at once.

MODALS OF OBLIGATION

Affirmative

- We use ¹ _____ to express strong obligation (possibly from outside).
- 3rd person singular she/he _____²

- We use ⁴ _____ to express strong obligation (possibly based on the speaker's opinion)

Negative

- We use *don't have to* when there is no obligation.
E.g: *I **don't have to** work on Sunday.*
- 3rd person singular she/he _____³

- We use *mustn't* to express negative obligation.
E.g: *You **mustn't** smoke here.*

Interrogative

- We don't normally use *must* in the interrogative form, but it exists.
E.g: ***Must** I study this?*
- We use *do ... have to...*? When we want to ask for an obligation.
E.g: ***Do** you **have to** study this?*

1. Complete the following dialogue with the correct form of *have to* or *must* (affirmative, negative, or interrogative).

- Hannah:** Hey, Will! Are you coming to the *Rogue One* premiere next Friday?
- Will:** I haven't heard about it! How much is it?
- Hannah:** The entrance is free if you wear a fancy dress.
- Will:** So, ¹ _____ I _____ pay if I wear a Yoda mask?
- Hannah:** No, you don't.
- Will:** Fantastic! *Rogue One* and pop corns!
- Hannah:** Wait! You ² _____ eat at the venue as it is forbidden. We ³ _____ hurry up if we want to go, since we ⁴ _____ book our tickets in advance.

MODALS OF ABILITY AND POSSIBILITY

- We use ¹ _____ to express ability or possibility in the present. For impossibility or lack of ability in the present, we use the negative form ² _____.
- We use ³ _____ to express ability or possibility in the past or conditional form. For impossibility or lack of ability in the past, we use the negative form ⁴ _____.
- For other tenses and forms, we use ⁵ _____.

2. Complete the following dialogue with the correct form of *can*, *could* or *be able to* (affirmative, negative, or interrogative).

- Alan: Hi, Emma! What are you doing this afternoon?
- Emma: Hi, Alan! I'm taking dancing lessons.
- Alan: Wow! ¹ _____ you dance?
- Emma: No, I ² _____ I'm just starting. And you?
- Alan: Not really, I ³ _____ dance hip hop when I was 5, but I have forgotten almost everything!
- Emma: I guess you ⁴ _____ remember how to dance if you join us.
- Alan: Really? ⁵ _____ I join the lessons?
- Emma: Sure! I'll ask my teacher. In some months, you will ⁶ _____ to dance hip hop again.

3. Complete the text with the correct modal verb.



Dance schools and teachers ¹ _____ be found anywhere. If you want to take up dancing, you ² _____ choose your style first. Your dance teacher ³ _____ be qualified. In some schools, admission is free, so you ⁴ _____ pay, unless you are sure you want to continue dancing. If you don't know if you will ⁵ _____ keep up, just try and see. You ⁶ _____ learn at your own pace, but attention is mandatory, so you ⁷ _____ miss any lesson. If you have any question, your teachers will ⁸ _____ answer all your questions and help you improve.

PRONUNCIATION

4. Listen and put the following words in the correct column.

come, have, does, fascinated, can, actor, must, love, passionately, brother, study

/æ/	/ʌ/

5. Practice saying these sentences:

1. She **loves** that **actor** **passionately**.
2. You **have** to **come** earlier.
3. **Can** you **come** to my **brother's** party?
4. I **must** **study** harder.
5. **Does** she **have** to wear ballet shoes?

6. Now read this tongue twister:

*Betty Botter
bought some
butter but the
butter was too
bitter so Betty
Botter bought
some better
butter to make
the bitter butter
better.*



COMMUNICATIVE ACTIVITIES

7. Work in pairs. Talk about the rules you have to follow at the theatre when you are part of the audience.

Rules of Theater Etiquette

- Be on time to the theater. Turn off cell phones upon arrival.
- Pay attention to announcements that are made before the show about the rules of the theater you are attending and the location of the fire exits.
- Remember that the Overture (introductory music) in Musical Theater is part of the performance, so be quiet when it begins.



Taken from <http://slideplayer.com/slide/3795105/>

8. Now talk about your family rules at home.



Taken from <https://www.theplaceforhomesltd.co.uk/our-kitchen-rules-sign.html>



+

SPEAKING: REQUESTS AND OFFERS

1. Read the following dialogue about "The Hunger Games" and answer the questions.

What's your favourite book of "The Hunger Games" trilogy?

I don't know! I haven't read the third book yet.

Would you like me to lend you "Mockingjay"?

How kind of you! Thank you very much. I'll buy you a drink to thank you.

No, please, don't bother.

Could you possibly bring it tomorrow morning, please?

Sure! But would you mind giving it back in two weeks?

No problem!

1. What is the girl doing with the book "Mockingjay"?
2. Does the boy accept to borrow the book?
3. What does the boy offer to thank her?
4. Does she accept it?

COMMUNICATIVE ACTIVITY

2. Work in groups of three. Talk with your partner about the Harry Potter books you've got and the ones you would like to read. Ask to borrow your partner's sample and offer one of yours. Check if you can lend the book you are asked to borrow or if you have the one your partner offers to you.

	You've got	Request	Offer
Student A	"The Philosopher's Stone", "The Chamber of Secrets", "The Prisoner of Azkaban"	Ask to borrow "The Deathly Hallows" and "The Order of the Phoenix"	Your books

You've got**Request****Offer****Student B**

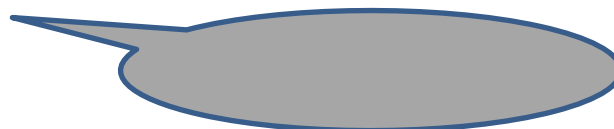
"The Philosopher Stone", "The Goblet of Fire", "The Order of the Phoenix"

Ask to borrow "The Half-Blood Prince" and "The Prisoner of Azkaban"

Your books



	You've got	Request	Offer
Student C	"The Prisoner of Azkaban", "The Half-Blood Prince", "The Deathly Hallows"	Ask to borrow "The Chamber of Secrets", "The Goblet of Fire"	Your books

**COMMUNICATIVE ACTIVITY****Role-play 1**

3. A new theatre group is being formed at your school. Read the information given in your role-card and talk to your partners about what you can offer.

Student A

You are **the artistic director** and **organizer**. Tell your partners about your plans to start a theatre group and ask for help. You:

- have to inform people.
- want local writers.
- have to make a list of expenses.
- need a place for rehearsals.
- have to consider the pros and cons of other people's suggestions.
- have to take notes.



Student F

You are a **set designer**. You like decorating and doing arts and crafts. You:

- can provide costumes.
- have to draw set ideas.
- are good at creating atmosphere.
- have to contact carpenters.

Student B

You are an **actress**. You are very imaginative and have good stories to tell. You:

- have to decide a name for the group.
- can provide your own plays.
- have got a collection of drama books.
- have won writing contests.



Student C

You are an **actor**. You would like to join the group but you don't have any experience. You:

- are good at singing.
- can memorise texts easily.
- haven't read many theatre plays.
- have to ask for plays to borrow.

Student D

You are an **actress**. You are very shy, but you love theatre. You:

- can change your voice easily.
- can do acrobatic gymnastics.
- can provide a place for rehearsals.
- can propose rehearsals schedule.

Student E

You are an **actor**. You have already been in another theatre group. You:

- can provide old furniture.
- are very creative.
- can dance.
- have to improvise a scene.

Name of the group: _____

	Name	Other skills	Age
Actors			
Writers			

Suggestions	Pros	Cons	
Name of the group:			
Plays:			
Place for rehearsals:			
Rehearsal Schedule			
Furniture:			
Costumes:			

Role-play 2

4. You are going to audition for a role in “Othello”, a tragedy written by William Shakespeare. Choose a role-card and play your part.

Student A

You are the organizer. You have to take notes.

- Ask for the participants' names.
- Ask them for the role they are going play
- Listen to them carefully.
- Give them permission to start.
- Accept or deny their suggestions.

Student C

You are going to audition for the role of **Othello**, the main character. Othello is a Christian Moor, general of the armies in Venice. He is very jealous and he thinks his wife has cheated on him.

- Ask for permission to start.
- Read the following lines and act out:

You're thinking something. Just a minute ago I heard you say you didn't like it when Cassio left my wife. What didn't you like? And when I told you he was involved the whole time I was trying to get Desdemona, you were like, "Oh, really?"

- Suggest showing your videobook.
- Say thank you

Name	Role	Performance			Material
		Very well	Well	Ok	



Student B

You are going to audition for the role of **Desdemona**, a central character. Desdemona is Othello's wife. She is a strong woman, but a bit naive about relationships.

- Ask for permission to start.
- Read the following lines and act out:

Don't act like you're doing me a favor! This is like if I asked you to wear your gloves when it's cold outside, or eat nutritious food, or do something that's good for you. If I ever have to ask you for something that will put your luck to the test, it'll be something difficult and terrible.

- Offer your acting photo album.
- Say thank you.

Student D

You are going to audition for the role of **Iago**, the villain of the play. Iago he wants to destroy Othello. He is a manipulative man.

- Ask for permission to start.
- Read the following lines and act out:

Please don't ask me to tell you. I might be completely wrong. I have a bad tendency to be suspicious of people and to look too closely into what they're doing. Often I imagine crimes that aren't really there.

- Offer yourself to show your singing skills.
- Say thank you.

- Offer yourself to show your dancing skills.
- Say thank you.

Bob steals the policeman uniform and meets Jimmy.

- **Ask for their proposals.**
- **Ask to borrow their outlines.**
- **Offer your ideas.**

- **Write your alternative ending.**

5. Work in group of 6. Read the following story by O. Henry and do a round table to share ideas about possible alternative endings.

"After Twenty Years" tells the story of two friends who made a pact to meet at a specific time and place. Bob, a noted criminal from Chicago, arrives on time and speaks to a policeman who happens to be walking by. Later, it's revealed that this policeman was Jimmy Wells, Bob's friend.

- Bob and Jimmy were friends when they were younger. Before Bob left to try his luck in the West, he and Jimmy made a pact to meet again exactly twenty years later.
- At the appointed time, Bob waits outside a hardware store. A policeman walks up and asks what he's doing. Bob explains, speaking arrogantly about how well he has done for himself.
- Later, a man claiming to be Bob's friend arrives. It turns out that this man is a plainclothes police officer sent to arrest Bob, a known criminal from Chicago. The original policeman, Jimmy Wells, didn't have the heart to arrest Bob, because Bob was his friend.

At the end of the story,



USE OF ENGLISH

1. In the listening, you've listened to the following sentences. Have a look and complete the rule with **both**, **neither** or **either**.

Both actors are wearing classical Victorian costume

Neither of them are married

Ernest or Jack. *Either* of them could be right.

- ¹ _____ means "the two" and can be used as a pronoun.
- ² _____ of + pronoun means "not one and not the other". It is a negative word.
- ³ _____ means "any one of the two". It can be used alone, without the structure of + pronoun.

2. Complete the following dialogue with **both**, **neither** or **either**.

- **Emma:** Which Harry Potter's friend do you like best: Ron or Hermione?
- **Daniel:** ¹ _____ characters are perfect to me.
- **Emma:** Yes, but, if you had to choose one as your best friend...
- **Daniel:** I don't know! ² _____ of them could be good friends. What about you?
- **Emma:** I would say Hermione, but ³ _____ of them would be as good friend as you are.

3. Complete the following text with **both**, **neither** or **either**.

Last week, my brother and I started to attend ballet lessons. Yesterday, ¹ _____ were ill, so we stayed at home. My mum told us we could choose between ballet or drama lessons, but I thought I could enjoy ² _____ of them. ³ _____ my brother and me chose the same activity and now that we have had time to talk about it, we have found out that ⁴ _____ of us like dancing at all. We have already been in two lessons and we got bored in ⁵ _____. ⁶ _____ of us want to tell our family because they were very excited to see us dancing together.

PRE-READING

4. Look at the following pictures. What do you know about these Harry Potter's characters?



5. Read the text.

Three brothers were travelling on a snaky road when they came to a dangerous river. As crossing the river swimming was risky, they used magic to make a bridge. Halfway through the bridge, a hooded figure stood before them. The figure was Death, who was angry at being cheated. However, he pretended to congratulate them and offered them each a wonderful prize of their own choosing.

The oldest brother, a combative man, said:
- I wish I could have the most powerful wand to be able to win duels.
And Death fashioned one out of an elder tree branch. The second brother, a boastful man said:
- I wish I could have the power to bring people back from the dead.
And Death gave him the "Resurrection Stone", a stone that could recall the deceased from the grave. The youngest brother, who was the most humble and thoughtful, did not trust Death and asked for something that would let him leave that place without being followed by Death. He said:
- I wish I could have your "invisibility Cloak".
Although Death was doubtful, he handed over his own "Invisibility Cloak".

The three brothers took their prizes and say goodbye. They had to continue on separate ways.

The first brother was killed in his sleep by a thief after he boasted about his wand. The second brother called the spirit of a beautiful girl he had once loved, but she couldn't be with him in life, so he killed himself to join her. The youngest brother could live for many years, then took off the "Cloak of Invisibility" and gave it to his son welcoming Death like an old friend.

WHILE-READING

6. Here you have some pieces of the original *Tale of the Three Brothers*, from *Harry Potter and the Deathly Hallows*. Read and put them in the correct order.

- ☐ The second brother, an arrogant man, chose to further humiliate death, and asked for the power...
- ☐ The eldest brother, a combative man, asked for a wand more powerful than any in existence.
- ☐ Death cunningly pretended to congratulate them and proceeds to award them with gifts...
- ☐ Three brothers, travelling along a lonely, winding road at twilight, reached a deep treacherous river...
- ☐ The third and younger brother, who was the most humble and wise, did not trust Death and...

7. Are these sentences true or false?

- a) The second brother asked for a wand.
- b) The third brother was the most intelligent.
- c) Death was happy with them.

RE-READING

8. Shared reading. Read your card and ask questions for the missing information to your partner.

Student A



Student B

POST-READING

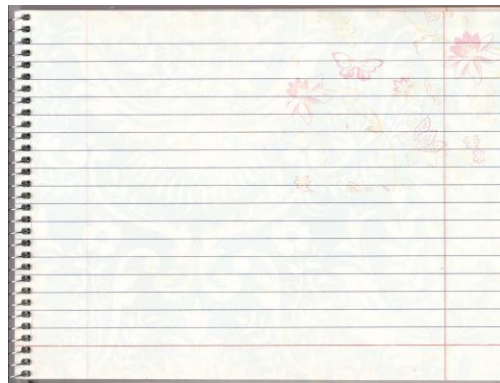
9. In pairs, change the ending of the tale in exercise 2. Here you have some prompts:

They found limitations in their prizes

They interchange their gifts and powers.

They survive by sharing their magic.

10. Write your own ending:



USE OF ENGLISH

11. Look at the use of *may* in the examples and match them with the rules.



☐ You may say
I'm a
Dreamer
but I'm not the only one...
- JOHN LENNON

Rules

1. To offer help politely (for example, in a shop).
2. To ask for permission.
3. To express possibility.

12. Replace the underlined words for *may* in the following dialogue.

- **Shop assistant:** Can I help you, sir?
- **Man:** Yes, please, I'd like to buy a Harry Potter DVD.
- **Shop assistant:** Do you have "Harry Potter and the Order of the Phoenix"?
- **Man:** Well... It's not for me and I don't really understand.... Can I see the cover?
- **Shop assistant:** Yes, you can.
- **Man:** Thanks. Yes, she might like this one. I'll take it.
- **Shop assistant:** All right, good choice!
- **Man:** Can I take a bag?
- **Shop Assistant:** f course! It's €7,99.

WORD FORMATION

There is no general rule for making adjectives. However, some word endings (suffixes) are typical of adjectives. Some adjectives are made from nouns and verbs by adding **-y** or **-ful**.

e.g. wind → windy
use → useful



13. In the text, we have seen several examples of adjectives ending in **-y** and in **-ful**. Underline them and copy them in the corresponding column.

-y	-ful

14. Complete the dialogue with adjectives from activity 1.

- **Dave:** Do you like Harry Potter books?
- **Tom:** Yes! They are ¹ _____.
- **Dave:** Right, some publishers were ² _____, as they thought it was ³ _____ to bet on fantastic literature.
- **Tom:** Really?
- **Dave:** Yes, Harry Potter nearly didn't get published. Luckily, Rowling was not only ⁴ _____, but persevering.
- **Tom:** I guess those publishers got ⁵ _____ for not choosing to publish it after all.

15. Make adjectives from the following words adding **-y** or **-ful**.

Rain → _____ Spice → _____
Shine → _____ Power → _____
Cheer → _____ Colour → _____
Success → _____

CONNECTORS

16. Look at these two examples from the text and deduce the rule.

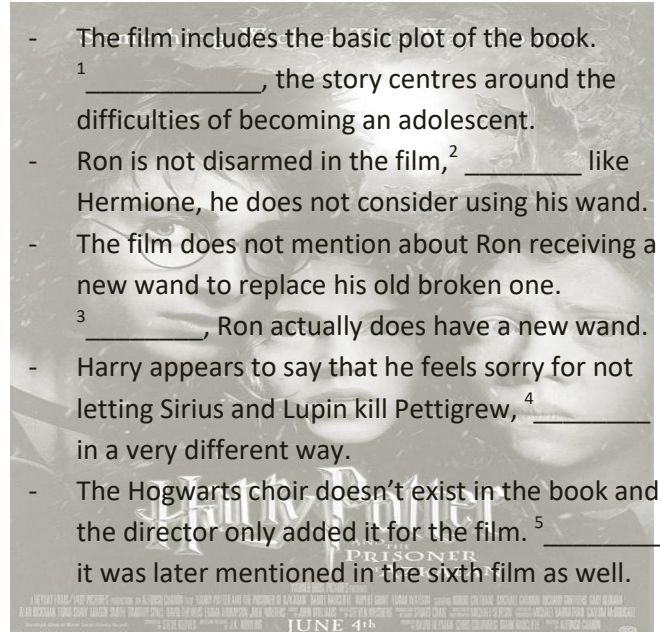
Although Death was doubtful, he handed over his own "Invisibility Cloak".

The figure was Death, who was angry at being cheated. **However**, he pretended to congratulate them and offered them each a wonderful prize of their own

- We use _____ to express a contrast in a new sentence. It is followed by a comma.
- We use _____ to express a contrast. It can be placed at the beginning or in the middle of a sentence.

17. Read this *Harry Potter and the Prisoner of Azkaban* facts and write **however** or **although** when appropriate.

- The film includes the basic plot of the book. ¹ _____, the story centres around the difficulties of becoming an adolescent.
- Ron is not disarmed in the film, ² _____ like Hermione, he does not consider using his wand.
- The film does not mention about Ron receiving a new wand to replace his old broken one. ³ _____, Ron actually does have a new wand.
- Harry appears to say that he feels sorry for not letting Sirius and Lupin kill Pettigrew, ⁴ _____ in a very different way.
- The Hogwarts choir doesn't exist in the book and the director only added it for the film. ⁵ _____, it was later mentioned in the sixth film as well.



PUNCTUATION

18. Look at these two examples from the text which include inverted commas ("..."). Can you deduce the rule?

Death gave him the "Resurrection Stone"

He handed over his own "Invisibility Cloak"

19. As you have seen through this session, we use inverted commas to enclose titles of books or films, and also when a word or phrase is special or when the term is new. Read the text and write inverted commas where necessary.



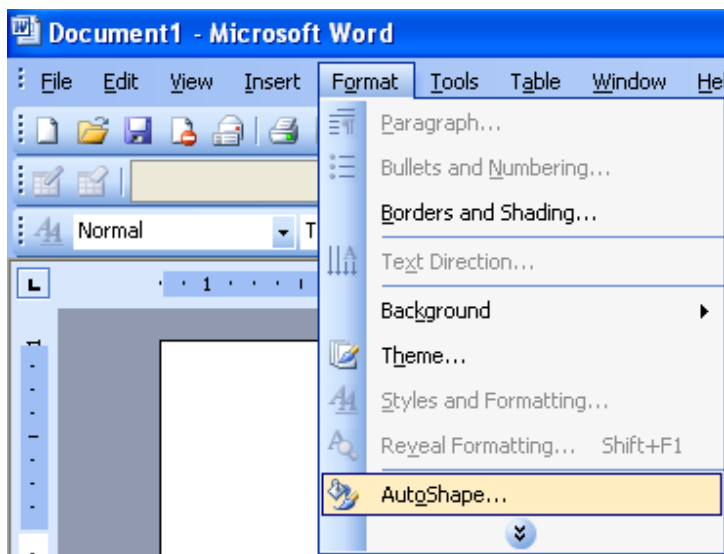
Harry Potter books concern a wizard called Harry Potter and his journey through Hogwarts School of Witchcraft and Wizardry. The stories tell of him overcoming dangerous obstacles to defeat the Dark wizard Lord Voldemort who killed his parents when Harry was 15 months old. The first book, Harry Potter and The Philosopher's Stone, was published in 1997 by Bloomsbury in London. The last book, Harry Potter and the Deathly Hallows, sold more than 12 million copies in the U.S.

WORD PROCESSOR: AUTOSHAPES

AUTOSHAPES

Microsoft Word provides some shapes to insert in the document. You can insert basic shapes like rectangles and circles or arrows, flow chart symbols, stars, banners...

2. Do you know how to use autoshapes in a Word Processor? Look at this picture:



- Follow the instructions:

1. Click **View > Toolbars > Drawing** from menu bar to display **Drawing** toolbar.
2. Click **AutoShape** on **Drawing** toolbar. It displays different options for **AutoShape**.
 - a) Select any autoshape to insert in the document. The cursor will change to +.
 - b) Drag the mouse to draw the selected autoshape.

3. Now open the Microsoft Word that you will find in the classroom blog and follow the instructions to create different autoshapes.

WRITING: HOW TO WRITE A PARAGRAPH

3. Do you know how a paragraph is made?

A **paragraph** is a group of sentences which develops an idea. An effective paragraph must:

- Begin with a **topic sentence**.
- Contain **supporting sentences**
- End with a **concluding sentence**.

Narration paragraphs are usually written in **chronological order**.

4. The highlighted sentence in the following paragraph is known as the **topic sentence**. What is a topic sentence? Tick two correct options.

There was an old owl that lived in an oak.

Everyday he saw incidents happening around him. Yesterday he saw a boy helping an old man to carry a heavy basket. Today he saw a girl shouting at her mother. The more he saw, the less he spoke.

1. A topic sentence is the main idea of a paragraph.
2. A topic sentence gives examples.
3. The topic sentence contains the focus of the paragraph and tells readers what the paragraph is going to be about.
4. The topic sentence is usually located at the end of each paragraph.

5. Complete the topic sentence for this paragraph.

Learning how to _____ a _____ was _____ for me. I was five years old when my brother told me that I was too old to ride a bike with training wheels. That was the time I decided not to depend on them anymore. Even though I had some doubt, my sister and I went to the park and started to take the little wheels off my bike. After the transformation, I was ready for the big moment.

6. The highlighted sentences in the following paragraph is known as supporting sentences. What is a supporting sentence? Tick the correct option.

The student sighed as she handed in the assignment, at last it was finished. **This was the most difficult piece of writing which she had been set, but she had completed it. She had thought she would never complete it and it had taken all her strength to do so.**

1. A supporting sentence is located at the beginning of the paragraph.
2. A supporting sentence adds more information about the topic.
3. Supporting sentences are not necessary in a paragraph.

7. Complete the following paragraphs adding supportive sentences to the topic sentence provided. Use the prompts given.

Becoming an actor involves learning some skills.

- Memorise texts.
- Good vocalization.
- Reading comprehension.
- Improvisation.

Becoming an actor involves learning some skills.

- Think / problems.
- Exam / next day.
- Can / count / sheep.
- Listen / relaxing music.

8. The highlighted sentence in the following paragraph is known as concluding sentences. What is a concluding sentence? Tick the correct option.

If I had knowledge of what would become of Romeo and Juliet, I would have warned him that Juliet's death was a hoax and to wait until she woke up. This, of course would make the play quite different. **However, I would feel that it was my duty after having spent so much time with the characters.**

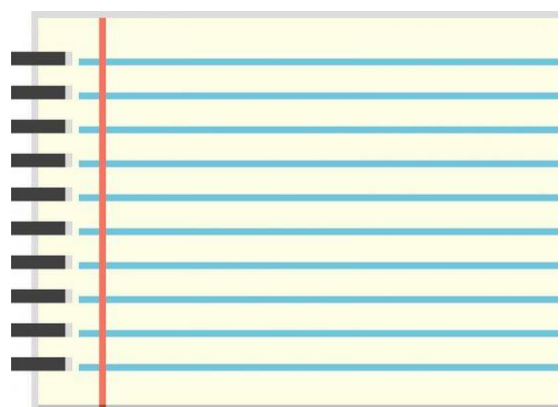
1. A concluding sentence gives us necessary details and examples to support the main idea in the paragraph.
2. A concluding sentence is usually located in the middle of the paragraph.
3. A concluding sentence usually reminds the reader of the topic and central idea of the paragraph.

9. Complete the concluding sentence in the following paragraph.

My tenth birthday was the most memorable celebration of my life. The party at the pizza restaurant, the delicious cake, and all the presents made it special. I think it was a _____ way to remember _____.

10. This paragraph is not in the correct order. Order the sentences to create a correct paragraph.

On the other hand, my mother is not so tall; she is a little fat, and she has brown hair and a fair complexion. **My father is dark, very tall and medium weight. However, they look nice together.** They don't look similar at all. **My parents' differences start with their appearance.**



COMMUNICATIVE ACTIVITY

11. Look at this list of travel problems. Talk to your partner and create a brainstorming to write a paragraph about an invented nightmare journey. Remember to write the text in a chronological order.

TRAVEL PROBLEMS

The flight was delayed
You broke down
You got lost
You lost your luggage
Your hotel was a disappointment
The weather was terrible
You missed your flight/train/bus
There was a traffic jam
You got a puncture
You forgot your passport



- Individually, take notes and complete the Topic sentence. Add some supporting sentences and finish with a concluding sentence.

My nightmare journey

A nightmare journey I remember was _____

_____ I was going to _____

LISTENING

12. Listen carefully to this song about an audition from the film "La la land" and fill in the gaps.

Someone in the crowd



You got the ¹invitation / participation
You got the right address?
You need some ²medicines / medication
The answer's always yes.

A little chance encounter
Could be the one you've waited for
Just squeeze a bit more.

Tonight we're on a ³mission / mansion
Tonight's the casting call
If this is the real ⁴audition / audience
Oh, God, help us all!

You make the right impression
Then everybody knows your ⁵number / name
We're in the fast lane

Someone in the crowd could be the one you need to know
The one to finally lift you off the ground
Someone in the crowd could take you where you wanna go
If you're the someone ready to be found.
(The someone ready to be found)

Do what you need to do
'Til they ⁶discover / cover you
And make you more than who
You're seeing now.

So with the ⁷stars / stands aligned
I think I'll stay ⁸below / behind
You've got to go and find
That someone in the crowd.

That someone in the crowd

Is someone in the crowd the only thing you really ⁹know / see

Watching while the world keeps ¹⁰sleeping / spinning
'round?

Somewhere there's a place where I find who I'm gonna be
A somewhere that's just waiting to be found.

Someone in the crowd could be the one you need to know
The someone who could lift you off the ground
Someone in the crowd could take you where you wanna go
Someone in the crowd could make you
Someone in the crowd could take you
Flying off the ground
If you're the someone ready to be found.



WRITING: THE NARRATIVE TEXT**1. What is a narration?**

When you narrate, you tell a story. You generally explain some events in the order in which they occurred, and you include information about when they happened and who was involved.

- Write the words in the box in the correct definition.

Resolution Orientation Complication

The main parts of a narrative text are:

1. _____: it introduces the main characters of the story, the place and the time where everything happened.
2. _____: it shows the problems that happen in the story.
3. _____: it explains how the problems are solved (for worse or for better).

2. This text is the one you read in Session 4. Have a look and answer the questions.

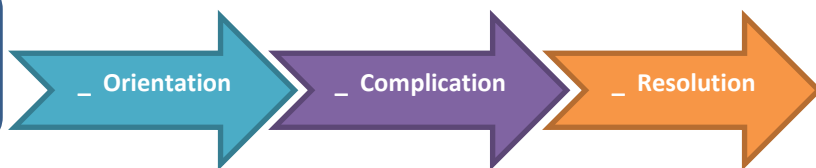
(1) Three brothers were travelling on a snaky road when they came to a dangerous river. As crossing the river swimming was risky, they used magic to make a bridge. Halfway through the bridge, a hooded figure stood before them. The figure was Death, who was angry at being cheated. However, he pretended to congratulate them and offered them each a wonderful prize of their own choosing.

(2) The oldest brother, a combative man, said:
- I wish I could have the most powerful wand to be able to win duels.
And Death fashioned one out of an elder tree branch. The second brother, a boastful man said:
- I wish I could have the power to bring people back from the dead.
And Death gave him the "Resurrection Stone", a stone that could recall the deceased from the grave. The youngest brother, who was the most humble and thoughtful, did not trust Death and asked for something that would let him leave that place without being followed by Death. He said:
- I wish I could have your "invisibility Cloak".
Although Death was doubtful, he handed over his own "Invisibility Cloak".

The three brothers took their prizes and say goodbye. They had to continue on separate ways.

(3) The first brother was killed in his sleep by a thief after he boasted about his wand. The second brother called the spirit of a beautiful girl he had once loved, but she couldn't be with him in life, so he killed himself to join her. The youngest brother could live for many years, then took off the "Cloak of Invisibility" and gave it to his son welcoming Death like an old friend.

- a) How many parts can you distinguish in the text?
- b) Associate each number with one of the following parts:

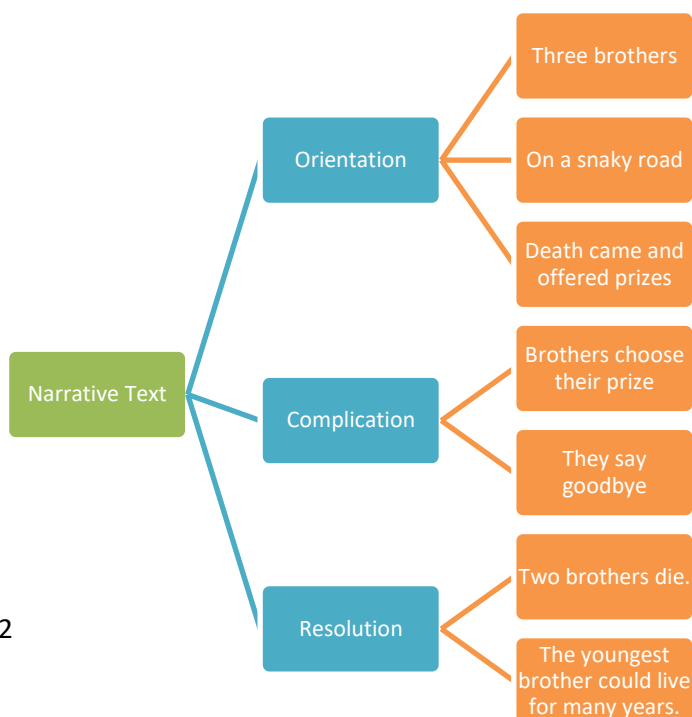


- c) Complete the following definitions using the parts from the previous exercise:

1. _____: progression of plot, which includes rising actions, climax, and falling action.
2. _____: solution of the problem.
3. _____: introduction of setting, characters, background information, and conflict.

3. Look at the following notes, which were used by the writer to create the narrative text from activity 2. After writing these notes, the author created the following mind map.

1. **Who?** Three brothers.
Where? Travelling on a snaky road.
What? Death came and offered a prize.
2. **Complication:** definition of brothers and choice of prize. Some dialogue is included to enrich the text. They say goodbye.
3. **Resolution:** two brothers die. The youngest brother could live for many years.



COMMUNICATIVE ACTIVITIES

1. **Work in group of 5 and talk to your partners. Share mind map. the information you have to write in the narrative text. Write your ideas as a brainstorming.**

Student 1

Orientation

Who? My friend (choose a name for this person) and me.

Where? At the theatre.

Student 2

Orientation

What? The main character forgot his lines.

Student 3

Progression

My friend knew the play very well. He/she started to whisper the lines to help him.

Student 4

Resolution

The actor could continue the play.

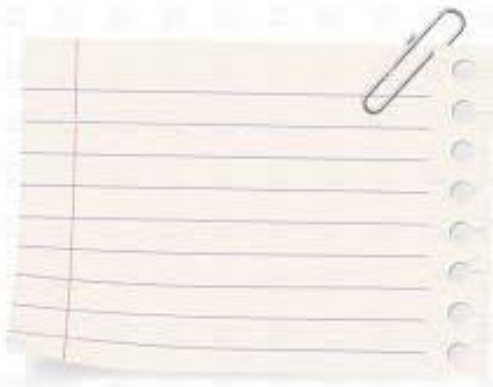
Student 5

Resolution

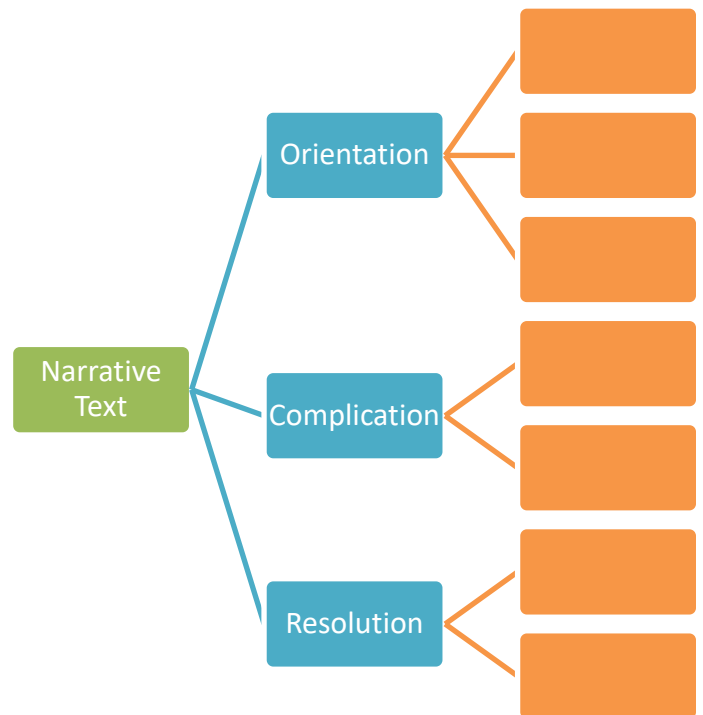
The actor called my friend at the end of the play as if he/she were part of the cast.



- Write your notes here:



- 2. Using the notes you have taken, complete the following mind map.**



- **Write your own narrative text using the structure you have learnt in this session and the previous two ones.**

This image shows a single sheet of white paper with horizontal blue ruling lines. The lines are evenly spaced and run across the width of the page. There is no handwriting or other markings on the paper.

PROBLEM-SOLVING



One of the many challenges in producing quality youth theatre is sourcing material which will meet the practical need of individual groups and challenge both audiences and performers alike.

1. Your school theatre group does not have a proper script to represent a play. You have been given a very simple script you would like to improve. Read the plot and the suggestion.

Two people decided to rob a very famous bank in town. Once in the bank, the oldest robber shouted:

- Put your hands up! This is a robbery!

The teller and the people who were there put their hands up. Some of them threw themselves to the floor. Suddenly, one of the robbers took something out of his pocket. An old man said:

- Don't kill me, please.

But it wasn't a gun. The robber had taken his mobile phone to take a photo and post it on social media. So, police were able to track them and they were caught.

BORING

Two people have decided to rob a bank, but they don't know how to do it. In the bank there is a client and a teller:

- 1st robber: Good morning, everyone! (sneeze) We want money (sneeze).

The client put his hands up and the 2nd robber starts tickling him. The teller stands up angrily.

- Teller: No, no, no, no, no... that's wrong! (1st robber sneezes) You can't carry out a proper robbery if you don't say robbery sentences. You have to say: (shouting) "Put your hands up!"

Everybody puts their hands up and the 2nd robber tickles them. A police officer comes in:

- Police officer: somebody told me that there was a robbery in here, but this looks like a pajama party...
- 2nd robber: sorry, sir, it's our first crime.
- Police officer: I'll teach you how to do it. Say: "This is a hold up!"
- 1st and 2nd robber: This is a hold up! (sneeze)

Wow!

- Work in groups of 5. Read your cards and add information about your character. Then, share it with your partner.

**Student A**

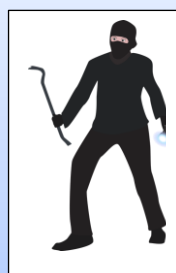
You are Robber 1:

- An insecure person who sneezes when she is afraid.
- You start the robbery by saying "Good morning" We want money"
- You can't help rubbing your nose after sneezing.

Student B

You are Robber 2:

- When people raise their hands, you think they want to be tickled.
- You stutter when people tell you what to do.
- You insist on saying "sorry, it's our first crime"

**Student C**

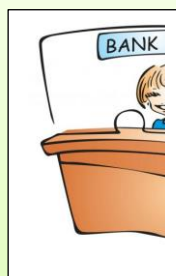
You are a police officer:

- You must teach the robbers the sentence "This is a hold-up!"
- You're sarcastic and bossy.
- You're wearing a toy gun.

**Student D**

You are the teller:

- You won't give them the money until they ask for it as in a regular robbery.
- You move your hands a lot.
- You've got an annoying nasal voice.
- You like correcting people by saying: "no, no, no... that's wrong"





Student E

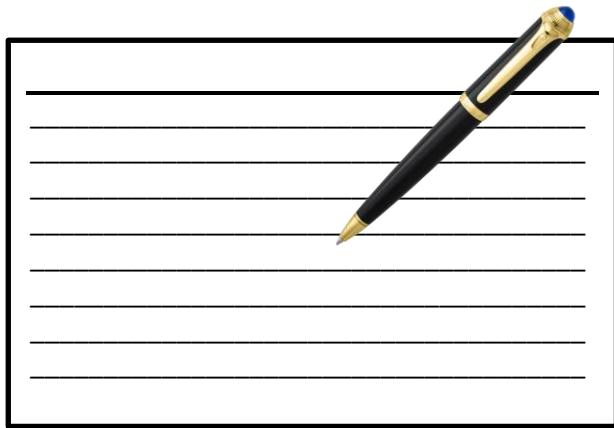
You are a client:

- You can't stop raising your hands, although nobody asked you to.
- You are a speech therapist and want to help the robbers tell the sentence by saying "put your mouth like this".

- _____

- _____

2. Work with your group. Take notes and complete the mind map following the 2nd script and the description of the characters you made in activity 1.



3. Now, write your script including your notes and everything you have learnt throughout this unit. Remember to include the characters' key sentences provided.



Put your mouth like this.



God morning! We want money.

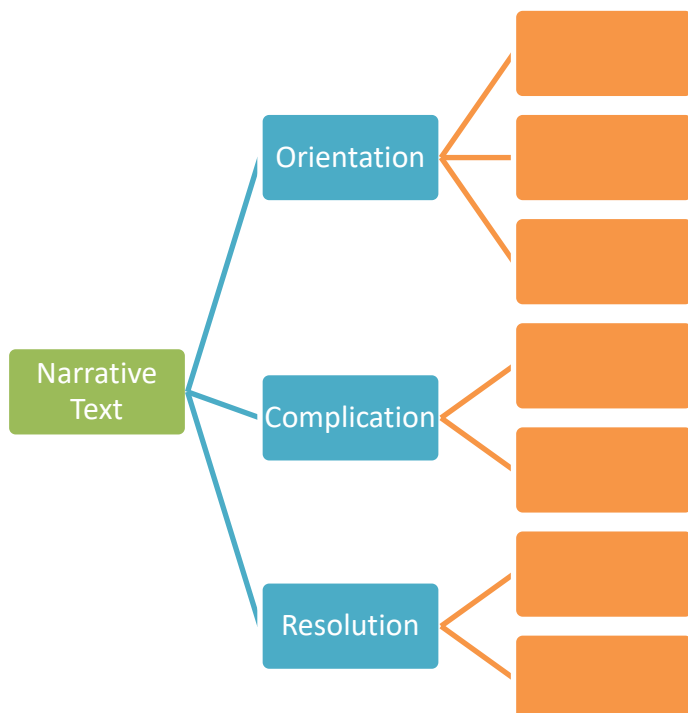
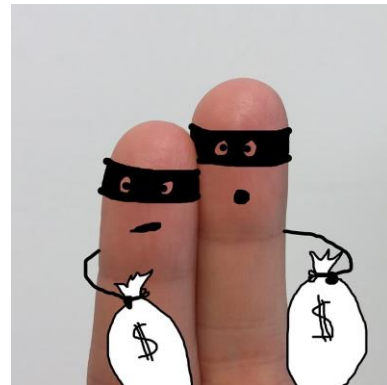


No, no, no, no, no... that's wrong!

This is a hold-up!



Sorry, it's our first crime.



FINAL TASK

ROLE PLAY

1. In the final task, you will have to prepare a role play based on the book *The Importance of Being Earnest*, which you have already read. The class will be divided in five groups of six. Each student will take one of the cards bellow in which you will find a description of the character you will represent and the things you have to do to play such role. In the second card, you will have to change or add one or more feature to your character, including modal verbs. Write three sentences for your new character to be said according to the features you have added.



Jack Worthing (A.K.A. John)

He represents an upper-class Victorian character, so he is a respectable and responsible young man. However, he leads a double life: a responsible one in the country, and a deceptive one in town. Courtship and marriage are very important for him. He is in love with Gwendolen Fairfax, so he will do whatever it takes to marry her.

To play the role of Jack, you:

- must walk straight.
- can't be rude.
- must do whatever it takes to marry Gwendolen.
- must answer to the name of both Jack (in the city)
- and Ernest (in town)



UP TO YOU!

Jack Worthing (A.K.A. John)



Algernon Moncrieff (A.K.A *Algy*).

Algernon is Lady Bracknell's nephew and Gwendolen's cousin. He is charming and idle. He is Jack's best friend. He has a fictional friend, *Bunbury*, to whom he uses as an excuse to avoid social obligations. He is also brilliant, but also selfish and amoral, as he only wants to live beautifully. He is in love with Cecily Cardew.

To play the role of Algernon, you:

- must be irreverent, as you don't like the society you live in.
- can't be humble.
- must show a good sense of humour.
- can avoid boring engagements by using the excuse of helping Bunbury, an imaginary invalid friend.

UP TO YOU!



Algernon Moncrieff (A.K.A *Algy*).



Gwendolen Fairfax.

She is Algernon's cousin and Lady Bracknell's daughter. Gwendolen represents a conventional Victorian woman. She is artificial and pretentious. She has a fixation with the name *Ernest*, and that's why she is in love with Jack, to whom she knows by the name of *Ernest*. She is intellectual, as she attends lessons and is interested in learning.

To play the role of Gwendolen, you:

- must show fascination to the name of Ernest.
- must walk and sit straight.
- can't forget about good manners.
- must behave properly.

UP TO YOU!



Gwendolen Fairfax.



Cecily Cardew.

Cecily is Jack's ward, granddaughter of the old man who found and adopted Jack. She is really ingenious and also very imaginative. She is obsessed with the name Ernest just as Gwendolen is, but he prefers "bad boys". She is imaginative and romantic, as she invents her romance with Algernon, to whom she knows by the name of Ernest. He really is very simple.

To play the role of Cecily , you:

- won't be able to learn Latin.
- must think Jack's brother is a wicked man (who is, in fact, imaginary).
- must feel attracted by wickedness.
- must invent your romance with *Ernest*.

UP TO YOU!



Cecily Cardew.

Lady Augusta Bracknell.



She is Algernon's snobbish aunt and Gwendolen's mother. She married well, and she wants to see her daughter do the same. She is a symbol of Victorian earnestness and the unhappiness it brings as a result. She is arrogant, mercenary, and authoritarian. She considers marriage an alliance for social security. She doesn't mind love or passion. Her authority and power are extended over every character in the play. She is very opinionated. Her lines are very funny, although she doesn't mean to be so.

To play the role of Lady Augusta Bracknell, you:

- must interview Gwendolen's possible boyfriends.
- must value ignorance.
- can't forget about good manners.
- must give your opinion about everything.

UP TO YOU!

Lady Augusta Bracknell.





Miss Prism.

She is Cecily's severe governess. She is unmarried and puritan. She makes constant moral judgments. However, she seems to have a romantic side, as she speaks of having once written a novel which was lost. She is in love with the country priest.

To play the role of Miss Prism, you:

- must use flashy vocabulary.
- must convince Cecily of the importance her education.
- must make moral judgement.
- must uncover Jack's true history.

UP TO YOU!



Miss Prism.

2. Read the following summary of the ending of the play. Now you have created your own character, share it with your partners and think of an alternative ending to the play according to the modifications you all have made. Write your own ending.

At the end of the play, the secrets identities are revealed and all the couples (Jack – Gwendolen, Algernon – Cecily and Miss Prism – Rev. Chasuble) can get married in a socially acceptable way. Jack's name is actually Ernest and he comes from an aristocrat family, in fact, he is Lady Bracknell's nephew and Algernon's older brother.

3. Write your shooting script based on the character you have created and act it out. The performance will be recorded.

- Jack Worthing:
1. _____
2. _____
3. _____

Algernon Moncrieff:
1. _____
2. _____
3. _____

Gwendolen Fairfax:

1. _____
2. _____
3. _____

- Cecily Cardew:

1. _____
2. _____
3. _____

- Lady Augusta Bracknell:

1. _____
2. _____
3. _____

- Miss Prism:

1. _____
2. _____
3. _____

All the pictures shown in the Final Tasks belong to the production of "The Importance of Being Earnest" by Anthony Asquith and have been taken from <https://www.pinterest.es/>

7. APPENDIX 2: TAPESCRIPT SESSION 1

Tapescript (01:55 mn)

The curtain is risen. On stage, two actors are playing the roles of Jack and Gwendolen. Both actors are wearing classical Victorian costume. Jack, the protagonist, is in love with Gwendolen and he plans to propose to her when she comes to visit later that day. Neither of them are married and they love each other. However, they can't get married because, according to the era, the man has to propose first. After the proposal, they will be able to get married.

- **Jack:** Miss Fairfax, ever since I met you I have admired you. . .
- **Gwendolen:** Yes, I realised that. Actually, I have always been fascinated by you... even before we met.
- **Jack:** Really?
- **Gwendolen:** Yes, I've always wanted to love someone called Ernest. That name inspires complete confidence. When Algernon first mentioned that he had a friend called Ernest, I knew I was destined to love you.
- **Jack:** You really love me, Gwendolen?
- **Gwendolen:** Passionately!
- **Jack:** But you don't really mean that you couldn't love me if my name wasn't Ernest?
- **Gwendolen:** But your name *is* Ernest.
- **Jack:** Yes, I know. But what if it was something else? Do you mean you couldn't love me then? Personally, I don't think the name suits me.
- **Gwendolen:** It suits you perfectly.
- **Jack:** But there are lots of other much nicer names. Jack, for instance, is a charming name. Ernest or Jack. Either of them could suit me.
- **Gwendolen:** Jack? Oh, no, Jack does not have the same sound at all. It's not exciting. The only really safe name is Ernest.
- **Jack:** Gwendolen, I must get christened at once – I mean, we must get married at once.
- **Gwendolen:** Married, Mr Worthing?
- **Jack:** Well... surely. You know that I love you, and you led me to believe, Miss Fairfax, that you felt the same.
- **Gwendolen:** I adore you. But you haven't proposed to me yet. Nothing has been said at all about marriage.
- **Jack:** Well... may I propose to you now?

8. APPENDIX 3: CARDS FOR SESSION 1

STUDENT A	STUDENT B
Read these questions to your partner. - Where are the two actors? - Can they get married? - What are the three male names that they mention? - Are the characters in love with each other?	Read these questions to your partner. - What kind of clothes are they wearing? - What does Jack plan to do? - Does he think the name of <i>Ernest</i> suit him? - According to Gwendolen, what does the man have to do before they get married?
Check Student B's answers - On stage / In the theatre. - No, they can't. The man has to propose. - Ernest, Algernon and Jack. - Yes, they are.	Check Student A's answers - Classical Victorian costume. - He plans to propose. - No, he doesn't. - He has to propose to her
Here you have some clues to help you - They are wearing clothes from another era. - Something the man had to do before getting married. - He mentions a different name. - It is the previous step before getting married. Generally, the woman is asked.	Here you have some clues to help you - The place where artists normally do performances. - They have to do something first. - The protagonist has two names: one starting by "J" and the other one starting by "E". The third name mentioned starts by "A". - They use expressions such as "admire", "love", "get married".
Order the following answers correctly - No, he doesn't. - He plans to propose. - Classical Victorian costume. - He has to propose to her.	Order the following answers correctly - Ernest, Algernon and Jack. - Yes, they are. - No, they can't. The man has to propose. - On stage / In the theatre.

9. APPENDIX 4: CARDS FOR SESSION 4

Student A

Three brothers were travelling on a snaky ¹ _____ when they came to a dangerous river. As crossing the river ² _____ was risky, they used magic to make a bridge. Halfway through the bridge, a hooded figure stood before them. The figure was Death, who was angry at being cheated.³ _____, he pretended to congratulate them and offered them each a wonderful prize of their own choosing.

The ⁴ _____ brother, a combative man, said:

- I wish I could have the most powerful wand to be able to win duels.

And Death fashioned one out of an elder tree branch. The second brother, a ⁵ _____ man, said:

- I wish I could have the power to bring people back from the dead.

And Death gave him the “Resurrection Stone”, a stone that could recall the deceased from the grave. The youngest brother, who was the most humble and thoughtful, did not trust Death and asked for something that would let him ⁶ _____ that place without being followed by Death. He said:

- I wish I could have your “invisibility Cloak”.

Although Death was doubtful, he handed over his own “Invisibility Cloak”.

The three brothers took their ⁷ _____ and say goodbye. They had to continue on separate ways.

The first brother was killed in his sleep by a thief after he boasted about his wand. The second brother called the spirit of a beautiful girl he had once loved, but she couldn’t be with him in ⁸ _____, so he killed himself to join her. The youngest brother could live for many years, then took off the “Cloak of Invisibility” and gave it to his son welcoming Death like an old friend.

Student B

Three brothers were travelling on a snaky road when they came to a dangerous ¹ _____. As crossing the river swimming was risky, they used magic to make a ² _____. Halfway through the bridge, a hooded figure stood before them. The figure was Death, who was angry at being cheated. However, he pretended to congratulate them and offered them each a wonderful ³ _____ of their own choosing.

The oldest brother, a combative man, said:

- I wish I could have the most powerful wand to be able to win duels.

And Death fashioned one out of an ⁴ _____ tree branch. The second brother, a boastful man, said:

- I wish I could have the power to bring people back from the ⁵ _____.

And Death gave him the “Resurrection Stone”, a stone that could recall the deceased from the grave. The youngest brother, who was the most humble and thoughtful, did not trust Death and asked for ⁶ _____ that would let him leave that place without being followed by Death. He said:

- I wish I could have your “invisibility Cloak”.

Although Death was doubtful, he handed over his own “Invisibility Cloak”.

The three brothers took their prizes and say goodbye. They had to continue on separate ⁷ _____.

The first brother was killed in his sleep by a thief after he boasted about his wand. The second brother called the spirit of a beautiful girl he had once loved, but she couldn’t be with him in life, so he killed ⁸ _____ to join her. The youngest brother could live for many years, then took off the “Cloak of Invisibility” and gave it to his son welcoming Death like an old friend.