



Universidad de Jaén

Centro de Estudios de Postgrado

Trabajo Fin de Máster

**DEVELOPING 21ST CENTURY
SKILLS THROUGH PROJECT-
BASED LEARNING IN THE
ENGLISH CLASSROOM:
“FESTIVALOVERS, IT’S YOUR
TIME!”**

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Abstract:

This MA Thesis proposes the implementation of project-based-learning (PBL) in the English classroom. The first part corresponds to the literature review section which briefly describes the evolution from traditional to active methodologies. In addition, all aspects related to PBL are extensively detailed. The second part deals with the creation of a didactic proposal related to music festivals in which PBL is implemented.

Key words: project-based learning, active methodologies, motivation, learning by doing, cooperation, student active role, authentic materials.

Resumen:

Este Trabajo Fin de Máster plantea la implementación del Aprendizaje Basado en Proyectos (ABP) en el aula de inglés. La primera parte corresponde a la sección de revisión bibliográfica en la que se describe brevemente la evolución desde las metodologías tradicionales hasta las activas. Además, se detallan ampliamente todos los aspectos relacionados con el ABP. La segunda parte trata sobre la creación de una propuesta didáctica relacionada con los festivales de música en la que se implementa el ABP.

Palabras clave: aprendizaje basado en proyectos, metodologías activas, motivación, aprender haciendo, cooperación, papel activo del estudiante, materiales auténticos.

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PART I: LITERATURE REVIEW

1. Introduction

The current curriculum has changed and incorporates new learning needs to develop students' 21st century skills. These needs imply a developmental process through which individuals acquire higher levels of performance. In order to achieve this curricular change, it is necessary to favour active methodologies in the classroom, as they focus on the new learning needs and aim to establish effective teaching, to improve interaction between students in the learning process and to develop their communicative skills.

For this reason, this MA thesis is based on the implementation of active methodologies in the English classroom, specifically project-based learning (PBL). PBL allows teachers to develop students' creativity, as well as to foster their motivation and autonomy in the learning process. This methodology enables students to learn by doing, reflect on their work, develop values such as respect, tolerance or sense of entrepreneurship, feel more motivated and active in the learning process, and work in a cooperative way.

Therefore, I have carried out extensive research on this methodology and what has been published about it in the present years. I have tried to ensure that all the journals, articles, magazines, books, documents, and webpages used for this research date from 2010 to the present, as this methodology has been implemented recently in the classroom and there is a considerable amount of updated information about it. Briefly, I have outlined the evolution from traditional to active methodologies. After that, I have focused on the main steps to implement and design this methodology in the classroom, the roles that both teachers and students have to assume, and the types of assessment that this methodology entails.

The second part of this master's dissertation presents a lesson plan in which PBL methodology is executed. The project has been created taking into account the objectives, contents, competences and evaluation established by the curriculum. Students will have to create a music festival in the English class. All the activities in the project are designed to develop listening, reading, speaking and writing skills, as well as to acquire vocabulary related to music festivals and advertisements and to use conditional sentences correctly.

I hope that this didactic unit will really motivate students to learn English in a didactic way and will be useful for acquiring the necessary skills for the students' near future.

2. A glimpse of the past: Traditional methodologies

“If we teach today’s students as we taught yesterday’s, we rob them of tomorrow”

– John Dewey

Do teachers teach English as they were taught? Do they use the same methodologies that were used in the past? The global need to learn foreign languages arises from the past. People required the learning of languages for different purposes such as economic, religious, military, political, social, and for the transmission of knowledge (Ruíz, 2020). Thus, in the past, learning a foreign language was a necessity, as it was used for commercial and social purposes. However, in the current scenario, the foreign language is studied as part of an academic and educational process. Therefore, with the aim of finding an effective method for each situation, different methodological proposals have been developed throughout history.

Each of them followed a different point of view and strategy, but all with the same goal: to teach the foreign language in the most efficient way. There was only one method at each time, and they had to be followed by the letter. There was no room for creativity, freedom, or combination with other methods. The teacher simply opted for one method depending on his/her personal beliefs and principles. All of them had advantages and disadvantages and have been criticised by some experts, such as Harold E. Palmer who was discontent with the Direct Method or Chomsky who criticised the structuralist approaches (Ruíz, 2020).

Initially, the focus was on teaching classical languages such as Greek or Hebrew, but from the Age of Enlightenment onwards, the study of modern languages like Italian, French or English became increasingly important. With the growing interest of language learning, the first methods of language teaching emerged. Focusing on the 19th and 20th centuries, we could highlight the Grammar-Translation Method, the Direct Method, the Audio-Lingual Method, among others.

The Grammar Translation Method was considered the first language teaching method, but it followed the same techniques used for teaching classical languages. It consisted in teaching modern languages as if they were classical due to the heavy cultural and religious weight of the languages used in the Bible. This method presented long lists of vocabulary and students had to memorize the grammatical rules by heart. The next step was to translate some sentences for practice. The teacher employed the students’ mother tongue in the classroom, so it was impossible to practise listening and speaking skills. However, reading and writing skills were constantly being developed, as the main goal was to read literature. Therefore, lessons were not connected to real-life situations which contributed to students’ lack of motivation.

As a reaction, the Direct Method appeared. The main objective was to learn words through direct associations. The teacher used visual aids, images, miming and actions to convey the meaning directly. As opposed to the Grammar Translation Method, it was compulsory to use the target language, so spoken language was emphasized. Furthermore, translation of sentences and vocabulary lists were not allowed. It was a very slow method because teachers could not use their mother tongue to clarify things and save time. Moreover, it failed in large groups and required competent and dynamic teachers (Ruiz, 2020).

In the methodological scenery of the 20th century, the Audio-Lingual method emerged. It consisted of learning a language through the acquisition of a set of habits. It was characterized by the use of repetition and dialogues based on everyday situations, the use of artificial dialogues, mimicry and memorization. It gave priority to practise oral skills. In class, learners had to repeat in chorus, in groups and individually what the teacher or the tape said. The activities proposed were highly mechanical, repetitive and monotonous. The students acted like machines, they repeated structures, but were not able to transmit knowledge. (Renau, 2016; Ruíz, 2020).

In general, these traditional methodologies focused on the development of grammatical competence, i.e., learners were taught to produce grammatically correct sentences and to learn isolated lexical items. In the second half of the 20th century, the focus shifted and communicative competence became increasingly important. Now, the aim was to provide the tools and knowledge necessary for the student to be able to act properly in any communicative situation. However, traditional methodologies did not help to achieve this goal, as they had significant limitations:

First, these methodologies were teacher-centred. The teacher was the person who transmitted the knowledge, explained the grammar rules and presented the vocabulary, whereas students copied or repeated what h/she said. Teachers did not contribute to improving learners' motivation in language learning. Therefore, learners did not have the opportunity to participate in the classroom, thus having a passive role. Overall, little attention was paid to meaning. Students only had to repeat and memorise words or grammatical structures. Their learning was not meaningful, as some of them did not even understand what they were repeating. As a result, learners did not reflect on their learning, explore new learning strategies or develop their creativity and higher skills, such as thinking for themselves. In short, they were not learning by doing.

Consequently, these methods were considered artificial, dull and inflexible. Furthermore, they did not pay attention to the development and acquisition of all skills. For example, the grammar-translation method did not focus on listening and speaking skills, while the direct method did not concentrate on reading and writing

skills. According to Walia (2012, p.127), “in the ancient method there is lack of attention being paid towards speaking and learning of pronunciation”. As a reaction to the drawbacks of these methodologies that focused exclusively on grammatical competence, in the second half of the 20th century, Communicative Methodologies emerged.

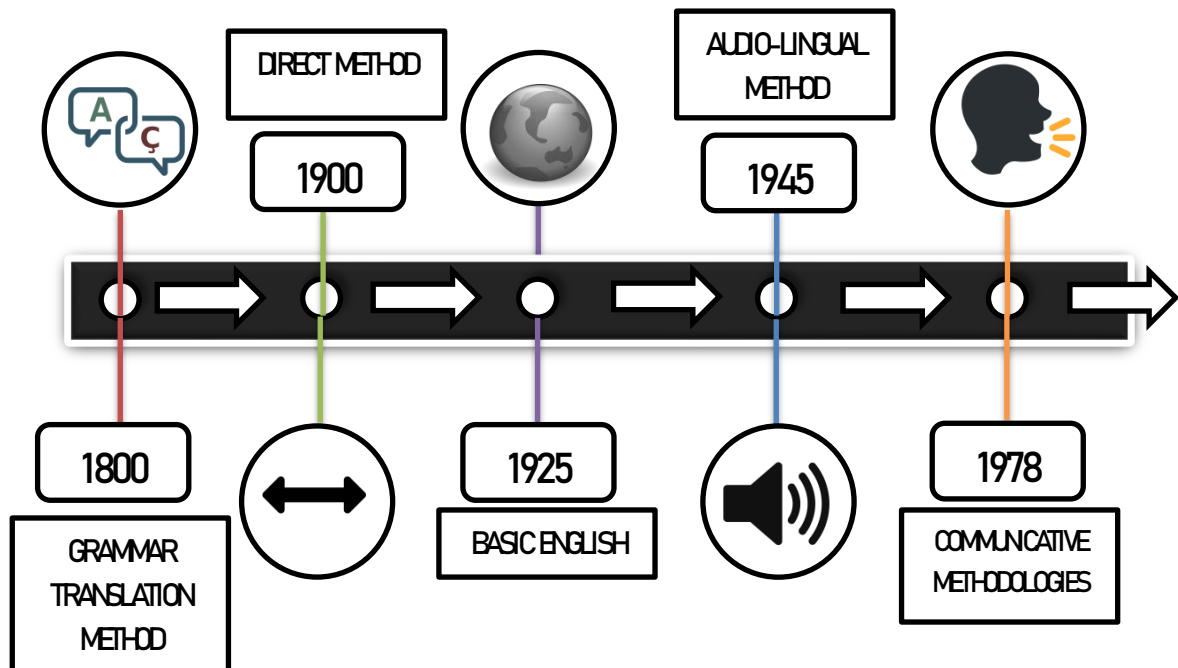


Figure 1: *Timetable language teaching methodologies* (my own production)

3. Moving forward to the present: Active methodologies

“Education is not the learning of facts, but the training of the mind to think”

– Albert Einstein

In 1978, Communicative Methodologies were introduced as a reaction against the artificiality of these earlier approaches. Their aim was to provide the tools and knowledge needed to enable the student to succeed in any communicative situation. To this end, it was necessary to develop skills that would help them to understand and produce oral and written texts and to promote interaction. These approaches emphasized language use rather than language forms. They were learner-centred, open and versatile. Their main objectives were related to the achievement of students’ communicative competence, the development of “learning to learn” objectives and the fostering of linguistic consciousness (Ruíz, 2020).

3.1. Communicative competence

The concept of communicative competence was coined by Hymes (1966), as a reaction against Chomsky's (1965) distinction between linguistic competence and performance. The linguists Canale and Swain (1980) presented a model to identify the four components of communicative competence:

- a) *Grammatical competence*: it refers to the ability to use grammar and vocabulary appropriately. It includes phonology, orthography and word formation.
- b) *Discourse competence*: it focuses on the ability to produce different types of communicative interaction in a coherent and cohesive way.
- c) *Sociolinguistic competence*: It concerns with the ability to use different communicative functions depending on the sociolinguistic contexts. It deals with the use of appropriate vocabulary, register, politeness and style in different sociolinguistic situations.
- d) *Strategic competence*: It refers to all the strategies that the individual use to overcome difficulties in the communication process.

In summary, communicative competence allows the learner to acquire an intercultural profile, as well as to be able to integrate and interact with people in a variety of contexts. Hence, through communicative methodologies, students learn to express their opinions, to talk about situations of everyday life, to use the appropriate register in communicative acts, to participate in real conversations, to describe their personal experiences and interests, to ask for permission, to give advice, etc. Communicate methodologies prepare them to succeed in their future.

From the 21st century onwards, the prevailing model is the one known as the "procedural paradigm" (task-based approaches) (Ruíz, 2020). Today's world is constantly changing and evolving. Technology and Internet have become a powerful element in our community. Children of the 21st century grow up surrounded by electronic devices and have Internet connection whenever they want. Consequently, our educational system has also changed. For this reason, 21st century teachers must adapt their teaching approaches and roles to the new changes in the field of education.

As a result, these new teaching procedures called active methodologies emerge. Active methodologies can be defined as "active learning techniques that requires students to do meaningful learning activities, think about what they are doing while taking hold of their own learning process" (Bonwell & Eison, 1991, as cited in Moreno, 2018). These recent approaches aim to establish an effective teaching, and develop students' 21st century skills.

Recent studies support the idea of implementing active methodologies in the English classroom. Yetkiner et al. (2008) state that different scientists and researchers have shown that active methodologies are an effective method to hold students' interest and motivation. Active methodologies, specifically Project-Based Learning can be "more effective than traditional instruction for teaching concept mastery in core academic disciplines, supporting long-term knowledge retention, improving mastery of 21st century skills, and preparing students to synthesize and explain concepts" (Lattimer & Riordan, 2011, p. 18).

Furthermore, according to Royal Decree 1105/2014, which establishes the basic curriculum of Compulsory Secondary Education and Baccalaureate and Decree 111/2016, which establishes the arranging and curriculum corresponding to CSE in Andalusia, the use of active methodologies is recommended in the educational process in order to reinforce learning and students' participation and motivation as stated in section i) and j).

3.2. 21st century skills

In the Age of Technologies, these methodologies help students to develop the skills that are needed to be successful students in these new times. Wagner (2008) highlights the importance to teach what he calls the "Seven Survival skills". These survival skills encompass:

- 1) **Critical thinking and problem solving:** He claims that it is essential to ask good questions. Students have to explore concepts and ideas in order to apply their knowledge and use it to solve real problems.
- 2) **Collaboration across networks and leading by influence:** Students have to work together, in teams, in order to exchange information, make their own decisions, and solve real problems.
- 3) **Agility and adaptability:** Things are constantly changing and students have to be able to adapt to possible changes.
- 4) **Initiative and entrepreneurialism:** The world needs dynamics and proactive people with initiative and entrepreneurial behaviours. People have to develop their creativity and produce new innovations.
- 5) **Effective oral and written communication:** Students need to be able to present their knowledge and to persuade people to change their own attitudes. Moreover, they have to express their own ideas in writing.
- 6) **Accessing and analysing information:** People should have the capacity to select and identify the appropriate information, and synthesise the data in order to use it in an effective way.

- 7) **Curiosity and imagination:** They have work with interesting ideas that catch their attention in order to promote creativity and to avoid students' lack of motivation.

Following Stauffer (2020) 21st century skills can be divided into three categories:

- i. **Learning skills:** This category embraces the 4 C's of education which are: critical thinking, creativity, collaboration and communication.
- ii. **Literacy skills:** Information Literacy, Media Literacy and Technology Literacy.
- iii. **Life skills:** These skills are focused on students' personal qualities. It contains flexibility, initiative, social skills, leadership and productivity.

Saavedra and Opfer (2012, p.8) confirm that "learning 21st century skills requires 21st century teaching". For this reason, it could be said that traditional methodologies are left behind and 21st century teachers have to welcome other more effective approaches. Figure 2 summarizes 21st century skills in a visual way:

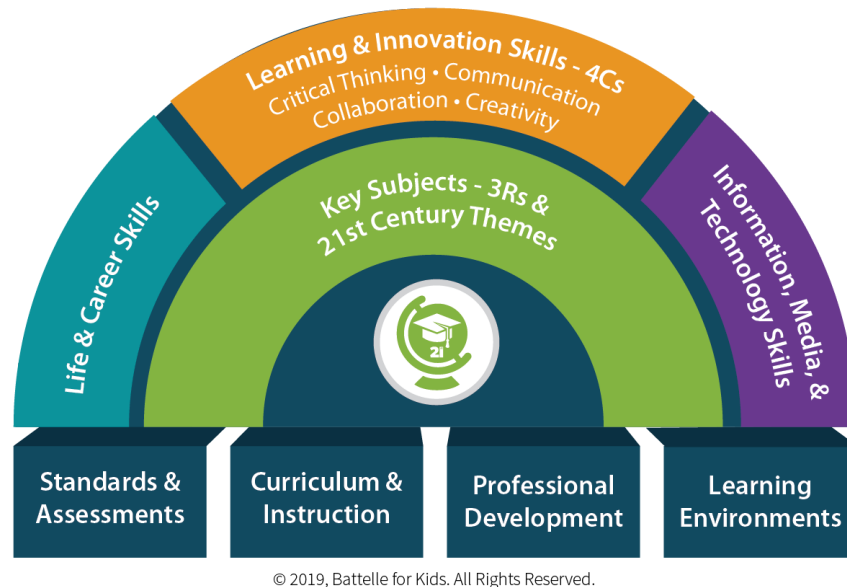


Figure 2: *The 21st century skills framework*, retrieved from Batelle for Kids (<https://www.battelleforkids.org/networks/p21/frameworks-resources>).

3.3. Bloom's taxonomy

Active methodologies attempt to involve students in higher-order thinking tasks, such as investigating, creating or reflecting (Tabrizi & Rideout, 2017). Notwithstanding, a great effort is required from teachers, as they have to promote appropriate activities to encourage students to become better thinkers "the deeper and richer that students are able to think, the deeper and richer will be their learning" (Tabrizi & Rideout, 2017, p.3203).

Bloom's taxonomy helps teachers to determine objectives that ensure students' active learning. The teacher must create an appropriate classroom climate

and useful activities for students to acquire not only Lower-Order Thinking Skills (LOTS), but more importantly, Higher-Order Thinking Skills (HOTS). Therefore, students should play an active role in the class. It can be concluded that Bloom's taxonomy is viewed as a great support for teachers, as it helps them to involve students in the development of higher-order thinking skills and to categorize educational objectives (Tabrizi & Rideout, 2017).

Bloom's taxonomy has undergone two revisions. The first revision was led by Lorin Anderson and his team, changing some of the terminology and reflecting the significance of the 21st century changes. The second one, "Bloom's Digital Taxonomy", was revised and updated in 2008 by Andrew Churches, of Auckland and New Zealand. This new Bloom's Digital Taxonomy includes objectives that reflect the relevance of Information and Communication Technologies (ICTs) in today's classrooms. In Figure 3, we find out the key elements of Bloom's Digital Taxonomy, including useful activities with digital tools for its application:

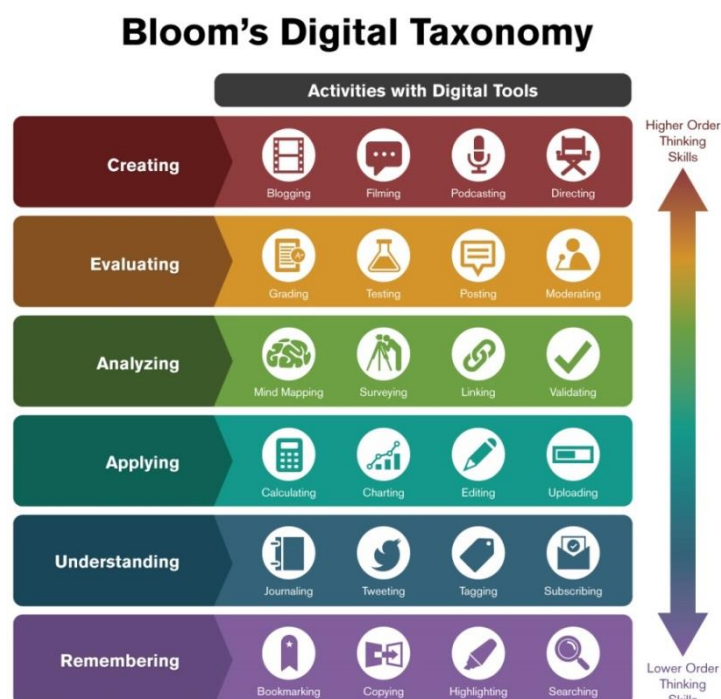


Figure 3: *Bloom's Digital Taxonomy*, retrieved from Arizona State University. Infographic credit: Ron Carranza (<https://teachonline.asu.edu/2016/05/integrating-technology-blooms-taxonomy/>)

Bloom's taxonomy has been a great support for the implementation of active methodologies. Among these active methodologies we can mention: Task-based learning, Gamification, Cooperative Learning, Flipped Classroom or Project-Based Learning. In particular, we will focus on Project-Based Learning (PBL). PBL is one of the most inventive approaches in education, most of today's students are not motivated in the English classroom, they have no interest in the topics explained by the teacher and

they are not engaged in the learning process. A good implementation of PBL can increase students' motivation and awaken their interest in the English language, which is a key element for successful learning outcomes. For this reason, I would like to create a didactic unit based on PBL, in order to implement this approach as effectively as possible.

4. Project-Based Learning: Theoretical background and definition

“Tell me and I'll forget, show me and I'll remember, involve me and I'll learn”

– Confucius (551 BC - 479 BC)

By the end of the 20th century, English became a ‘lingua franca’, achieving a status that led some linguistics to consider it as the ‘tyrannosaurus rex’ of languages (Swales, 1997). A lingua franca was not the language of any of the interlocutors, but a language adopted as a common language between speakers whose native languages were different. According to Swales (1997), English was considered a language so powerful that it was capable of devouring everything that came its way, like a dangerous dinosaur. English owed its global spread to its imperialism. Its special status was recognized by the Council of Europe and it was presented as the single language of the future. The real importance of English as a lingua franca was the fact that the number of non-native speakers had far outnumbered that of native speakers. Moreover, it became the dominant language in education systems, in international communication, in its widespread use in academia and as the language of business. However, being considered as a lingua franca also had its drawbacks. It was subject to massive rejection, it did not conform to the linguistic standards of native speakers, hence the varieties became mutually incomprehensible. In addition, English partly lost its role as the single official language in the USA.

Consequently, English language teaching has acquired an important role in today's society. It is essential for English teachers to use competent approaches in their lessons to teach English effectively. These approaches must ensure the development of 21st century learners' skills. Taking into account all the recent methodological trends, we are going to focus on Project-Based Learning.

The idea of employing projects for classroom learning is not new. In fact, this conception dates back to the 20th century and has involved such notable educators and theorists as John Dewey, Maria Montessori or Jean Piaget (Ginevri & Trilling, 2018). Somani and Rizvi (2018) suggest that the origins of Project Based Learning (PBL) are contemplated in the theories of constructivism and in John Dewey's philosophy of “learning by doing”.

Constructivism is based on the belief that knowledge is constructed by learners through an active mental process of development. The classroom is learner-centered

and teachers provide students with experiences (Gray, 1997) that require them to interpret and articulate information rather than communicate factual information. The 'learning by doing' conception can be "explicitly achieved through PBL" (Somani & Rizvi, 2018). In this approach, students do not have to remain in the lower-order thinking skills, but they have to move up towards the higher-order thinking skills in Bloom's Taxonomy (create, analyze and evaluate) (Somani & Rizvi, 2018).

Several authors have proposed different definitions of PBL. Blumenfel et al. (1991) define it as:

a comprehensive perspective focused on teaching by engaging students in investigation. Within this framework, students pursue solutions to nontrivial problems by asking and refining questions, debating ideas, making predictions, designing plans and/or experiments, collecting and analyzing data, drawing conclusions, communicating their ideas and findings to others, asking new questions, and creating artifacts" (p. 371).

According to Behizadeh (2014) in this approach students face complex difficulties with different possible answers. These difficulties are not simple representations of the world, but they are real-life problems students will have to solve.

Simpson (2011) adds a crucial point related to this approach, stating that the PBL approach, helps to improve students' language skills (listening, speaking, reading and writing), language components (grammar, vocabulary, pronunciation and discourse functions), communicative competence and cooperative learning.

In the Journal of Foreign Languages, Van Lam (2011) gives another different description of project-based learning:

Project-based learning is a dynamic approach to teaching in which students explore real-world problems, issues and challenges, are inspired to obtain a deeper knowledge of the subjects they are studying and more likely to retain the knowledge gained through this approach far more readily than through traditional textbook-centered learning (pp. 140-141).

Blumenfel et al. (1991) assert that projects are composed of two elements: (a) a realistic question or problem that acts as the unifying thread to conduct activities, (b) the final product that gives a solution to the problem or an answer to the question. PBL highlights the learner's freedom to investigate and search for solutions to the problem. Thus, we can assume that PBL "builds bridges between phenomena in the classroom and real-life experiences" (Blumenfel et al., 1991, p.372).

However, teachers must apply this approach in an effective way. They should give more emphasis to meaningful learning than to the project itself. The most

important thing is not the final product, but that pupils learn during the process by discussing, analyzing and investigating (Lattimer & Riordan, 2011).

Thomas (2000, pp. 3-4) outlines the five criteria that a project should have in order to be considered as PBL:

1. Projects are central, not peripheral to the curriculum.
2. Projects are focused on questions or problems that “drive” students to encounter (and struggle with) the central concepts and principles of a discipline.
3. Projects involve students in a constructive investigation.
4. Projects are student-driven to some significant degree.
5. Projects are realistic, not school-like.

As we can see, the main purpose of all methodologies, both old and recent, is student learning. However, the specific objectives set by project-based learning are different from those fixed by traditional methodologies. Liebttag (2017) argues that a successfully implemented project in the classroom should have the following objectives:

- a) Teach the academic contents and skills of the curriculum, and transform students into better thinkers.
- b) Involve students in the learning process.
- c) Develop the 21st century skills demanded by the current century.
- d) Promote teamwork, collaboration and positive learning atmosphere.
- e) Help them gain confidence and overcome challenges for their future.

4.1. Teacher's and student's role in PBL

“The mediocre teacher tells. The good teacher explains. The superior teacher demonstrates. The great teacher inspires”

– William Arthur Ward

Students' needs have changed radically in recent years. Today's learners have different needs from those of the past and must develop the aforementioned 21st century competences. Consequently, the role of the teacher has also changed in order to adapt to the new needs of learners and the different circumstances surrounding them. As it is well known, we live in the digital age; technologies are essential elements of today's education system and a great support in language teaching. Nowadays, most classrooms are equipped with computers, tablets, digital screens, whiteboards and Internet connection. For this reason, the teacher has to be able to use these digital tools and benefit from their advantages. Therefore, the teacher has to be able to use these digital tools and exploit their whole potential.

In the past, teachers were the instructors who provided the knowledge to the students. Their only task was to explain the grammatical rules in front of the class. Currently, their tasks are much more complex, they must not only be the instructor, but also act as a facilitator, guide, counsellor, researcher, and mediator. Teachers must be highly prepared to motivate pupils, arouse their curiosity, provide them with suitable input, transmit good values, create a good working atmosphere, make them reflect and think, and act as a mediator between the students and what they learn. In short, the teacher's role in PBL is not an easy one.

First, Blumenfel et al. (1991) focus on teacher's **instruction**. They maintain that teachers have to make students reflect on their prior knowledge of the subject, and use appropriate learning strategies. In this way, they will be able to identify student's necessities and set project objectives.

Secondly, these authors concentrate on **assessment**. Teachers have to verify what students know about the topic. During the execution of the project, the teacher has to check their level of understanding and whether they are really learning during the procedure. Moreover, teachers have to provide constant feedback. To confirm students' understanding, informal measures can be used such as "portfolio assessment, interviews, journal or notebooks entries, and examining student discourse" (Blumenfel et al., 1991, p.383).

Next, they stress the concept of **management**. Teachers have to create complex activities and challenges that require the development of higher-order thinking skills. These types of activities are the most difficult and challenging for students. For this reason, teachers have to offer their help and guide learners when they feel lost to steer the project back on track.

Finally, Blumenfel et al. (1991) emphasize the importance of **classroom environment**. Instructors need to create a pleasant classroom atmosphere to increase student motivation, enthusiasm and participation. In addition, they should encourage teamwork and collaboration in the classroom.

Kavlu (2017) declares that the teacher should provide information resources for students to conduct a quality research on the topic. These resources can be used to develop their creativity. Furthermore, she claims that the teacher is not only the instructor, but also the organizer, driver and investigator. She concludes that the teacher should act as a "counselor, an assistant, an adviser or a consultant, being prepared to give advice and help with overcoming all difficulties and obstacles. It is their duty as teachers to coordinate and facilitate the whole process" (p. 73).

Focusing on the students, they should be prepared (a) to think deeply, (b) to make great efforts to achieve the realization of the project, (c) to deal with the

challenge in a coordinated and organized way as a group, (d) to outline the strategies they will follow, (e) to help their peers by giving constructive opinions, (f) to discover, investigate, learn from mistakes and overcome problems (Kavlu, 2017).

4.2. Key elements, design and evaluation of PBL

“Give the pupils something to do, not something to learn; and the doing is of such a nature as to demand thinking; learning naturally results”

– John Dewey

Before designing a project, we have to take into consideration crucial factors for its application in the classroom. Van Lam (2011) suggests some key elements to be considered:

- i. We must examine the contents of the curriculum and adapt them to the project design. All projects implemented in the classroom should cover and support the contents, objectives and learning standards. What matters is to ensure students’ learning.
- ii. It is important to establish the duration of the project. The number of sessions covered by the project must be determined. There must be enough time for students to develop the tasks and projects.
- iii. The activities proposed in the project should enhance the development of 21st century skills. In terms of collaborative skills, the project should include activities in which they will have to work in teams or pairs.
- iv. The project should be connected to real-world situations. In this way, they have the opportunity to learn how to overcome possible future difficulties in their lives. Furthermore, they develop their life skills (flexibility, leadership, initiative, productivity).
- v. We must clearly determine the assessment criteria for the project. The teacher will evaluate the progress and knowledge of the students.

Regarding the design process, Van Lam (2011) recommends ten steps to be applied:

- *Step 1: Students and teacher agree on a topic for the project.*

The teacher is the one who defines the project according to the contents demanded in the syllabus, but s/he tries to make students feel part of the project as if they were the owners of it.

- *Step 2: Determine the final outcome of the project.*

Together they can define what the final product will be. For instance, they can create a blog, a debate, a Genial.ly presentation, a performance, interviews, a product for a specific audience, etc.

- *Step 3: Structure of the project.*

The teacher explains the procedure that will guide students to the creation of final product. Depending on the requirements of each activity, students will have to organize themselves, create groups, decide on their roles, and use different materials.

- *Step 4: Teacher prepares students for the demands of information gathering.*

The teacher prepares activities that require the development of skills, strategies and language to gather specific information. For example, if they have to create a music festival, the teacher provides them with information resources, such as official websites or festival videos on YouTube where specific vocabulary related to festivals is used. If they have to write a letter to the mayor of the city, s/he reviews the structure of formal letters.

- *Step 5: Students gather information.*

After the fourth step, students have to collect information about the topic. They can use blogs, websites, social networks, articles, magazines, interviews.

- *Step 6: Teacher prepares students to compile and analyze data.*

The teacher helps the students to summarize all the information collected. In addition, the teacher verifies if they have mastered the language and skills needed.

- *Step 7: Students compile and analyze information.*

They can work in groups and decide the value of the information gathered. Afterwards, each group can present the collected information and discuss it with the other groups. In this way, they analyze and identify the information that is crucial for the development of the project.

- *Step 8: Teacher prepares students for the language demands of the final activity.*

This step focuses on the completion of activities which are designed to improve students' language. That is, activities related to the refinement of skills needed in oral presentations, debates, written reports, etc. This language will be useful for the completion of the final product.

- *Step 9: Students present the final product.*

After the procedure, they present their final products to the class or to a real audience.

- *Step 10: Students evaluate the project.*

They reflect on their projects, evaluate themselves (self-evaluation) and their classmates (peer-evaluation). They can give recommendations for the future and make constructive criticisms related to the project. Finally, the teacher gives them with feedback.

Steinberg (1997) talks about six 'As' that ensure the effectiveness of PBL:

- *Academic rigor*
- *Authenticity*
- *Applied learning*
- *Active exploration*
- *Adult connections*
- *Assessment practices*

Additionally, Tomlinson (2014) provides tips for implementing PBL in classrooms for the first time. First, it is recommended to start with small projects that do not require too many changes all at once. Teachers can use an existing project that does not create too many obstacles for its implementation.

The second tip is to contemplate the project from the learners' point of view. This helps teachers to create useful activities that increase student motivation, as well as to identify the most common obstacles during the process.

Thirdly, teachers should try to create potential ideas. Teachers can be inspired by online resources, producing a service for the city, exploring controversial questions, etc. They should propose realistic projects and avoid students' lack of motivation. Their purpose is to "design projects to respond to the interests and needs of their students, explore the core concepts of their disciplines, and build on their own passions and strengths" (Lattimer and Riordan, 2011).

Last but not least, assessment is an essential point in PBL. There will be evaluation on the part of the teacher, self-evaluation and peer evaluation. Teachers have to communicate the criteria for project evaluation by providing different rubrics, worksheets, quizzes, regular feedback, etc.

Figure 4 is an example of a rubric that can serve as a guide for assessing students' work:

Student _____ Section _____ Issue of Injustice _____
 Team Members _____

Injustice Issue Project Rubric (PBL)

	3 Accomplished	2 Developing	1 Beginning
Research _____/17	Research is thorough, timely and addresses content related to both the greater issue and the specific project needs.	Research is adequate, timely and addresses content related to either the greater issue or the specific project needs.	Research is inadequate or does not address content related to greater issue and/or the specific project needs.
Writing _____/17	Writing is full of creative, original ideas that support the main idea and make it interesting. Ideas are organized, sensible, believable, and supported with evidence. Writing has been edited and corrected for grammar, mechanics, and spelling errors.	Writing is expressed clearly. The main idea is supported with details. Most of the details relate to the main ideas. The ideas are understandable. Writing has been proofread, but not completely corrected for grammar, mechanics, and spelling errors.	Writing is difficult to follow with no clear main idea and details that don't match main idea. The writing is missing key information and includes few or no transitions. Writing has not been edited for grammar, mechanics, and spelling errors.
Project _____/17	The project shows significant evidence of originality and inventiveness. The majority of the content and many of the ideas are fresh, creative, and unique.	The project shows some evidence of originality and inventiveness, but the product uses a significant amount of other people's ideas, creations, and images.	There is little to no evidence of fresh thought. The project is simply a rehash of other people's ideas, creations, and images.
Presentation _____/17	All messages are clear and thoughtful, presented with confidence and poise. The audience can easily follow the information and thinking. Student listens actively demonstrating respect and responding appropriately.	Some messages are clear and thoughtful, presented with some confidence and poise. The audience can follow most of the information and thinking. Student listens actively demonstrating respect and responding appropriately.	Messages are unclear or lacking thought and presented without confidence or poise. The audience has difficulty following the information and thinking. Student does not listen actively, demonstrate respect, or respond appropriately.
Reflection _____/17	Reflection conveys extensive evidence of a personal response to the issues raised in the course. Student demonstrates personal growth and awareness. Reflects well on own work demonstrating a range of meta-cognitive practices and provides many examples.	Reflection conveys evidence of a personal response to the issues raised in the course. Student demonstrates an ability to reflect on own work and provides specific examples and begins to demonstrate good meta-cognition.	Reflection conveys little or no evidence of a personal response to the issues/concepts raised in the course. Student demonstrates a limited ability to reflect on own work and provides few examples or is unable to reflect on work.
Teamwork _____/15	There is clear evidence of quality collaboration among all members of the team resulting in a superior project overall.	There is some evidence of collaboration among members of the team resulting in a good project overall.	There is little or no evidence of collaboration among members of the team resulting in a project that is clearly the work of one or a few members. Team member was fired.

Teacher comments:

 Injustice Issue Project Rubric (PBL) by Philip Cummings is licensed under a [Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License](https://creativecommons.org/licenses/by-nc-sa/3.0/).

Figure 4: *Injustice Issue Project Rubric (PBL)* (Cummings, 2013)

4.3. Assets and pitfalls of PBL

“Learning is not the filling of a pail, but the lighting of a fire”
 – W.B. Yeats (1865-1939)

In general, PBL produces very powerful results. However, sometimes the expected results are not achieved. This is because it has not been used effectively, “at its worst, PBL can be a colossal waste of time for all concerned” (Lattimer & Riordan, 2011).

Following Blumenfel et al. (1991), we assume that teachers have the knowledge and skills required to develop and design the project. However, they are often unprepared to conduct it. Occasionally, they have the knowledge of the concepts, but they do not have the pedagogical content to apply it. Therefore, they have to prepare themselves to adapt new teaching strategies. Besides, there are teachers who do not agree with the implementation of active methodologies in class since they have beliefs against it. Hence, they prefer to use traditional methods instead of promoting students' active participation in class.

Guido (2016) names some more disadvantages of PBL:

1. **Time and great effort:** PBL requires a great amount of time and a considerable amount of work. Teachers have to design the activities and tasks following all the steps for creating the project. Furthermore, they have to assess students' performances and provide them with continuous feedback.
2. **Student's preparation:** Not only teachers have to be prepared, but also students. If they are not mature enough, it will be very difficult for them to participate in the activities and to face the challenges of the project. They must also have the ability to reflect on the problems or questions, develop their own creativity and come up with solutions.
3. **Collaborative skills:** In addition, teamwork is required. Otherwise, there will be a bad atmosphere in the class that does not help the PBL process

Regarding the advantages, it promotes meaningful learning and activities that involve the development of higher order skills. Van Lam (2011) argues that PBL allows students to reflect on their limitations and weaknesses. Thanks to PBL, students will be more prepared for the future and they will develop necessary skills (21st century skills) for their future working life, such as "team working spirit, the ability to work well and get along with others, make informed decisions, take initiative, and solve real-world problems" (Van Lam, 2011, p.142). A study made by Simpson (2011) reveals that the students further developed their listening and speaking skills while applying the PBL approach.

In conclusion, PBL presents countless advantages. However, both teachers and students must be prepared for the changes involved in implementing this approach in the classroom. Mainly, there will be changes in classroom management, in teachers' and students' roles, and in their way of learning and behaving in class. Therefore, it is recommended to apply this approach gradually. First of all, you can start with a small project that introduces small changes, so that students and teachers become familiar with PBL and do not feel overwhelmed. Nevertheless, the advantages far outweigh the disadvantages. If the teacher is able to implement PBL correctly, s/he will be using one of the most effective and useful learning approaches in the world.

4.4 Technology and digital tools

"Technology will never replace great teachers, but technology in the hands of a great teacher can be transformational"

– George Couros

As it is widely known, our world is constantly changing. It is undeniable that we live in the digital era, since technology has become a powerful element in our community. The proliferation of these emerging technologies and the creation of digital tools in the 21st century have been key elements in fostering project-based learning.

Technology contributes to maintaining student's motivation and supports the learning process. It helps them obtain, analyse and share the information needed for the project. In addition, it acts as a support for teachers in similar ways: "technology can supplement and complement's teachers' instructional and managerial roles, relieving teachers of some of the complexities of implementing projects" (Blumenfeld et al., 1991, p.384).

In these authors' views, the main contribution of technology in the classroom is to "enhance interest" (Blumenfel et al., 1991, p. 384). Technology can produce more attractive challenges by supplying different types of tasks and activities, access to primary sources of information and presenting several options for creating the final product. Students perceive projects as more authentic through the use of technology. The employment of the Internet means access to real data and it allows the development of cooperation with their classmates via social networks and teleconferences. They can share their findings and create debates through forums.

Secondly, Blumenfel et al. (1991) consider "access to information" as another important factor. In a project, it is an essential step to find information on the subject. In the past, the only source of information was books, but today electronic databases provide them with massive amounts of information.

Thirdly, they mention "active representation". You can not only find sources of information on Internet, but also images, photographs, graphics, audios, videos, etc. These visual representations can help students acquire concepts more easily and improve their understanding. Moreover, there are very useful applications that provide facilities to organize their ideas and concepts.

The "diagnosing and correcting errors" factor is important too. There are some programs that offer support in identifying errors and locating them. For example, INQUIRE is a program that helps students to reflect on the process and to recognize obstacles in the steps they have followed for the completion of the project. It is important that students select accurate and adequate sources of information.

Finally, the authors mention "managing complexity and aiding production". The final products are the representation of the learners' understanding of the project. These products will be shared and evaluated by the teacher and an audience. There are several valuable digital tools created to help them in the execution of the final artifact. For instance, they can use word processors, drawing programs that produce

pictures and graphs, programs to edit photos and videos, programs to create presentations and multimedia products, etc.

Nowadays, students should be able to use innovative presentation tools, such as Genial.ly, beautiful.ai, Nearpod, Adobe Spark, etc., to create visual presentations. Additionally, we should highlight the implementation of Interactive WhiteBoards (IWB's) in the classrooms as a fundamental interactive element. They are the official substitutes for traditional boards. Unlike textbooks, these interactive materials are more likely to capture the learner's attention. In English classes, the use of online dictionaries is another very practical resource. Students no longer have to carry heavy dictionaries or spend a lot of time looking up a word. Now, with just one click, they can know not only the meaning, but also its conjugation, pronunciation and transcription thanks to online dictionaries. Definitely, the use of technology in the English classroom for language teaching has brought about several advantages:

- a. It enables distance learning. Now that we are suffering from a global pandemic, distance learning has become a necessity. Students did not go to school because of COVID-19, but they had the opportunity to receive online classes thanks to technology. In addition, the Internet offers you the possibility to take online courses to improve your English level from home.
- b. Students can practise the pronunciation of English words thanks to the Internet. Moreover, they can improve their other skills through reading, listening and online grammar activities uploaded on webpages.
- c. Doing interactive activities through the computer improves their motivation and reduces their stress.

To sum up, technology is a potential complement in the execution of a project, it increases students' motivation and helps them in several factors, but it cannot replace a teacher (Blumenfeld et al., 1991).

The introduction of digital tools in PBL is a strategy to change traditional classrooms and produce more effective learning. In this approach, technology is introduced as a tool for discovery, participation, cooperation and communication. Through technology, students can communicate from home not only with their colleagues, but also with people from all over the world. It allows them to cross boundaries and work collaboratively in an easier way through networking.

Boss and Krauss (2014) indicate that in the creation of a project there are six essential learning functions that are closely related to the use of digital tools:

1. *Research.* Students have access to original work, expert testimony and opinions, and real data through the use of Internet. The research function is a way to improve their higher-order skills; they can analyse, interpret or even create infographics from the data obtained.
2. *Express ideas creatively.* They can create visual presentations of the data obtained using Many Eyes, Skitch or Glogster software. These are attractive software that can be used to create online posters, maps, sounds, pictures, etc.
3. *Collaboration.* Not only in class, but learners can collaborate on the project by videoconferencing using Skype or Zoom apps. They can post comments in Padlet and work together using the Google drive application.
4. *Project Management.* There are several digital tools that reinforce project management. Scrumy, Symbaloo, Edmodo or Diigo are virtual platforms designed to organize, manage and share projects.
5. *Reflection and iteration.* The best option to reflect on the work done throughout the project is the creation of debates and discussions in order to share your opinion. Blogs platforms are very helpful for creating discussions; students can contribute and comment on what they think.
6. *Enrichment using open educational resources.* Students can find textbooks, online courses and other options related to the topic they are interesting in via online.

There are plenty of educational online tools for teachers to plan the projects and for students to collaborate and create contents for these projects. We can divide these tools depending on their purposes:

4.4.1. Tools for collaboration:

These tools allow students to share their ideas and collaborate together on the project.

- **Padlet:** You can use this tool as a teacher and as a student. It is an interactive board in which students can comment, share their works, post their answers, add links anonymously or with their names, etc. Teachers can give a statement they have to discuss, ask questions and gather their work.

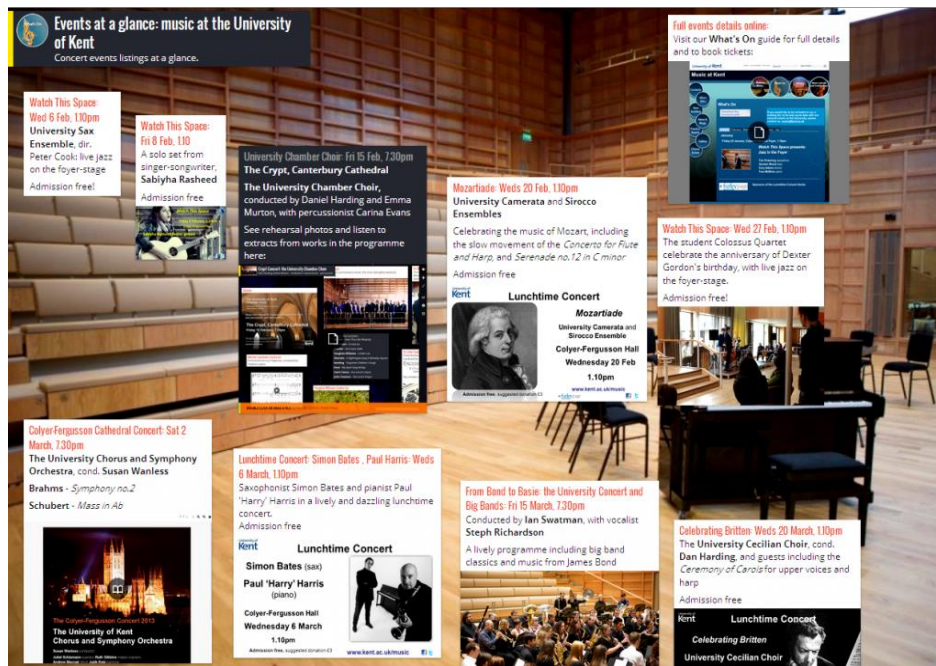


Figure 4: Padlet (Harding, 2017). Retrieved from: https://padlet.com/d_harding/l1xx8fy0841q

- **Google Docs:** It is a valuable tool for working on a task in a collaborative way. It allows students to work on the same document at the same time from their devices. They can see what their partners are writing in that moment.



Figure 6: Google Docs Screenshot. Retrieved from: https://www.google.com/intl/es_es/drive/

4.4.2 Tools to create mind maps:

One of the tasks of a project could be to attractively summarise the knowledge acquired on a specific topic by creating mind maps. There are some useful tools for this purpose:

- **LucidChart:** It is used for the creation of diagrams, graphics, infographics, mind maps, etc. Moreover, learners can collaborate together at the same time. After that, they can export their products as a PDF file and share with their classmates.

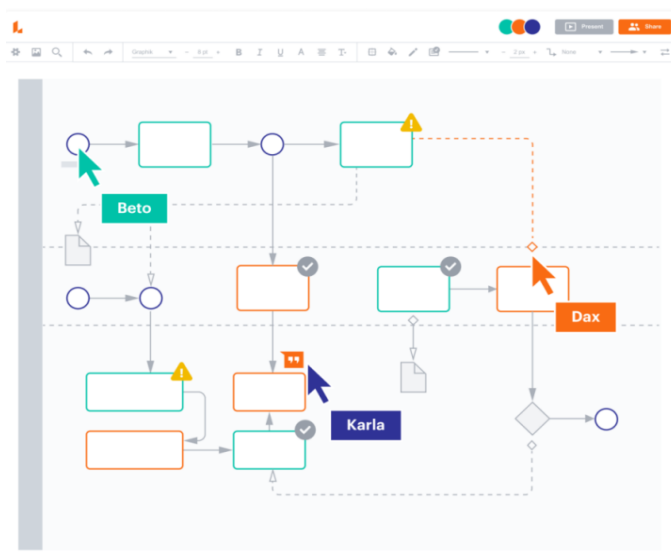


Figure 7: Lucidchart. Screenshot from <https://www.lucidchart.com/pages/es>

- **Creately:** It is very similar to Lucidchart. It allows students to plan, think, analyse or design anything together.



Figure 8: Creately. Screenshot from <https://creately.com/es/home/>

4.4.3 Tools to create stories:

One of the tasks of the project can be the creation of a composition. To motivate the student, the teacher can propose different digital platforms useful for the creation of the writing:

- **Fodey:** This is a newspaper generator that students can use to create their own fake newspaper articles. They can choose the name of the newspaper, the date, the headline and write their own story.



Figure 9: Fodey platform. Retrieved from <https://www.fodey.com/generators/newspaper/snippet.asp>

- **Futureme:** This tool allows students to write a letter to their future self and send it to their email at some point in the future. They can make predictions, set goals themselves, etc. The letter can be private or public.

Figure 10: Futureme. Retrieved from <https://www.futureme.org/>

- **Pixton:** students can also create a story by drawing it. With Pixton they can create graphic novels or comics. Then, they can print them out or download them.

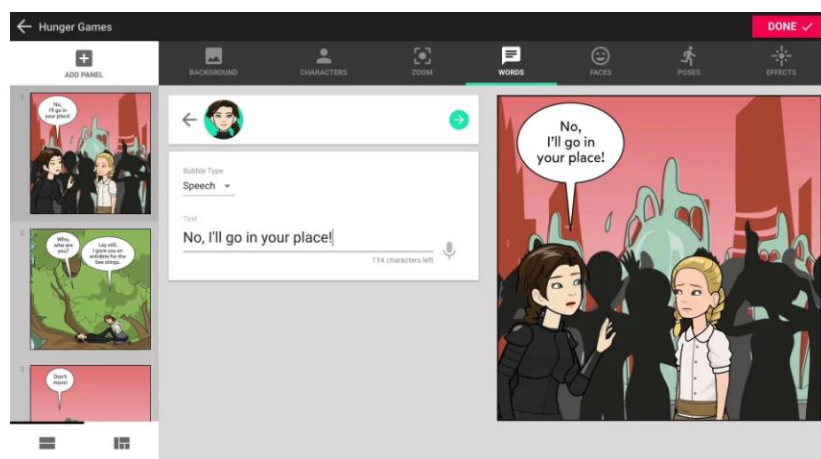


Figure 11: Pixton. Retrieved from <https://edu-es.pixton.com/solo/>

4.4.4 Tools to create interactive videos:

A final product of the project could be the creation of a video, trailer, movie, short film, etc. For this purpose, there are platforms such as:

- **Edpuzzle:** Students can select a video related to the topic and explain it as if they were the teacher through Edpuzzle. Moreover, this platform enables them to record their own voice and create comprehension questions.

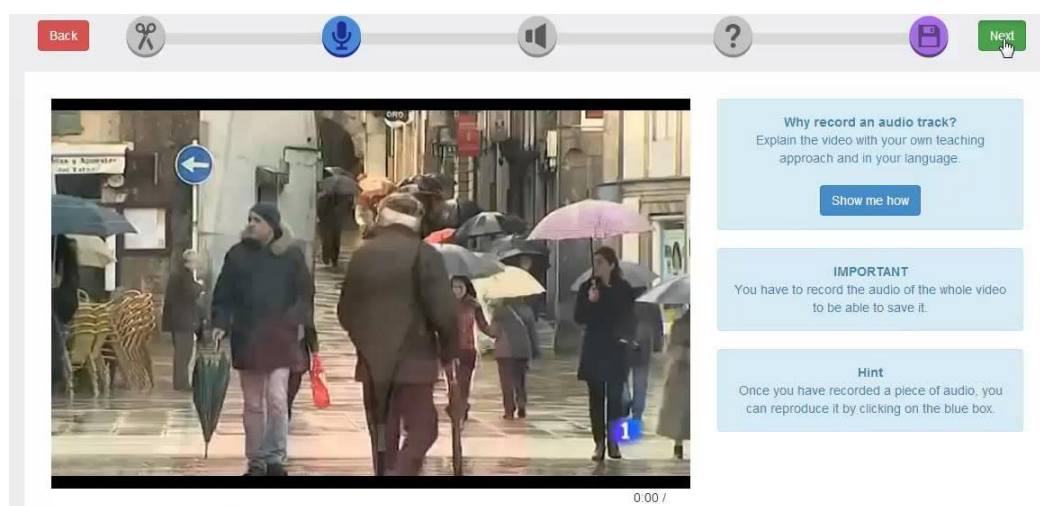


Figure 12: Edpuzzle screenshot. Retrieved from: <https://edpuzzle.com/>

- **Nearpod:** With Nearpod students can insert comprehension questions directly into a video that they will have to listen to as a task included in the project. It is a good way to make the listening comprehension interactive.



Figure 13: Nearpod. Retrieved from: <https://nearpod.com/blog/presentation-conferences/>

- **Animoto Video Maker:** Students can create a video using images, music, video clips, and text. It offers them a wide variety of formats, from templates for educational presentations to templates for creating event promotion videos.

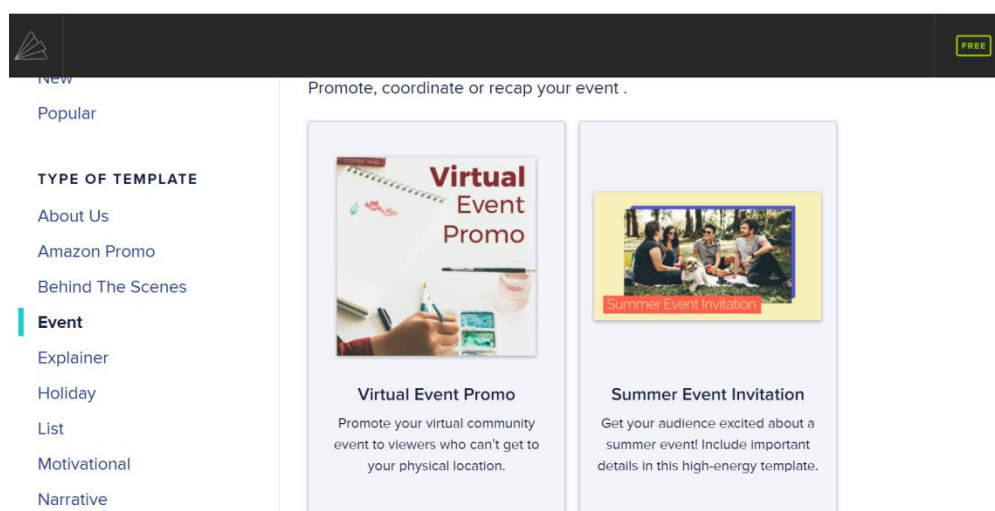


Figure 14: Animoto screenshot. Retrieved from: <https://animoto.com/builder/templates>

4.4.5 Tools to create presentations:

The final product of the project can be an oral and visual presentation. There are some really interesting platforms for the creation of interactive presentations that will catch everyone's attention.

- **Genial.ly and Prezi:** They are digital tools that turn your content into interactive presentations. They offer very attractive templates and are suitable for classroom presentations. Students can also use Genial.ly to make dossiers, information, guides, for gamification, etc.



Figure 15: Genial.ly. Retrieved from: <https://www.genial.ly/>

- **Canva:** This is a remarkable tool for learning. It is very useful to create infographics, which can perfectly be employed to present a topic in a visual way. It allows students to feel like real designers by creating location plans, logotypes, pamphlets, presentations, etc.

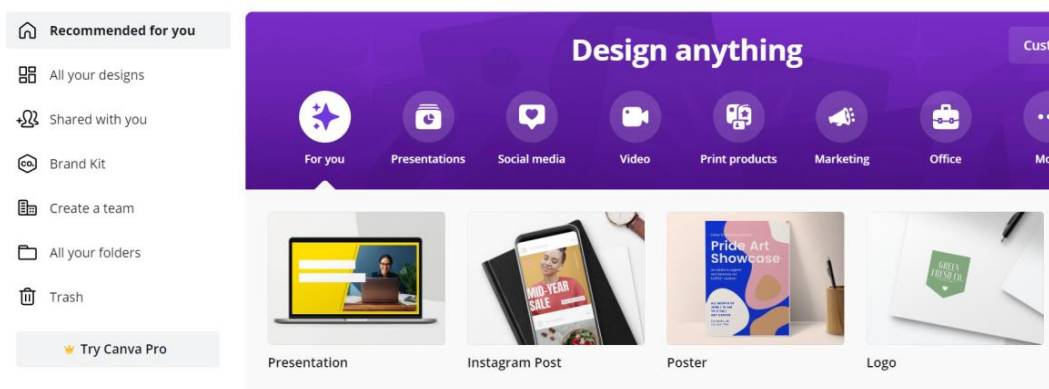


Figure 16: Canva. Retrieved from: <https://www.canva.com/>

- **Adobe Spark:** This app enables students to create interactive videos for their project, visual elements and webpages. It is very easy to use and intuitive.

4.4.6 Digital generators tools:

- **Ticket-O-Matic:** You can generate your own fake airline ticket with this tool. You can choose your airline, insert your personal data, create and download your ticket or send it to someone else. It is perfect for a travel-based project.



Figure 17: Airline Ticket. Retrieved from: <http://omatic.musicairport.com/>

- **Fun ticket generator:** Here we can create tickets for events, concerts, festivals, parties, etc. You can choose the name of the company, the setting area, price, etc.

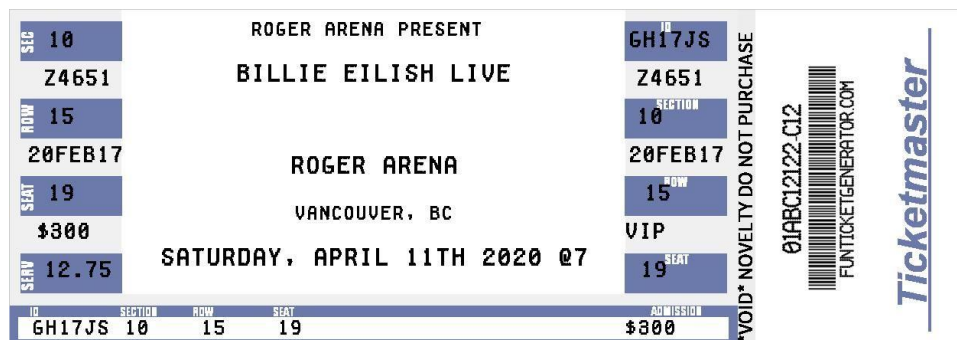


Figure 18: Sample Ticket. Retrieved from: <https://tickets.kadsoftwareusa.com/>

- **Treasure Map Generator:** You can make a treasure map and include many elements, such as pictures and text. You can modify the background of the map and the route. It is ideal for projects and escape rooms.



Figure 19: Treasure map. Retrieved from: <https://www.featurepics.com/online/Pirate-Treasure-Map-615627.aspx>

- **Postermymwall:** You can create famous magazine covers, add images, headlines, colours, etc.



Figure 20: Poster. Retrieved from: <https://es.postermymwall.com/>

- **Whatsapp Fake chat:** It is used for creating fake whatsapp. You can even check your phone's battery life, connection time, etc.



Figure 21: Whatsapp. Retrieved from: <https://www.fakewhats.com/generator>

- **Tweet Generator:** Here you can create fake tweets. It can be used for the teacher as an introductory activity or for students to create their own tweets.



Figure 22: Tweet (My own production made with TweetGen)

- **Glogster:** This is a digital educational resource that allows students to create attractive and interactive posters with photos, text, graphics, music and videos. This is an example of a poster extracted from the Glogpedia available on the website:



Figure 23: Glogster (Márquez, 2015). Retrieved from: <https://edu.glogster.com/glog/worker-individuality-english-only-policies-47154245/27bdfs5781o?=&glogpedia-source>

4.4.7 Digital tools to create interactive games and worksheets:

- **Kahoot!** It is a game-based learning platform. The teacher can create a Kahoot to revise the concepts. Students answer on their own phones, while questions are shown on a shared screen.



Figure 24: Kahoot. Retrieved from: <https://unapizcadeeducacion.com/2020/04/08/kahoot-actividades-a-distancia/>

- **Liveworksheets:** The teacher can create interactive worksheets through liveworksheets. This platform is very simple and intuitive. It allows you to create all kinds of exercises, listening, inserting videos, etc.



Figure 25: Liveworksheets. Retrieved from <https://es.liveworksheets.com/>

PART II: DIDACTIC UNIT

1. Introduction and justification

The title of this didactic unit is **“FESTIVALOVERS: It’s your time!”** In this day and age, music festivals have become very popular and attractive phenomena for all kinds of audiences. We all know that festivals are an ideal plan to enjoy the summer and have a good time with your friends surrounded by a musical atmosphere. But have we ever thought about all the effort that is involved in creating a festival? With this didactic unit, students will be able to see it for themselves, as they will be the creators of their own music festival.

The most important contribution we are going to make is about improving students’ use of specific English vocabulary related to music, concerts and advertising, the development of communicative skills, pronunciation, fluency and the use of English in different contexts. Proceeding like this, we promote important values including the sense of entrepreneurship and creativity, using music as the unifying thread. Furthermore, students are expected to acquire a basic preparation in the field of music festivals, advertising and technologies, especially those of information and communication, and to develop a basic level of self-control in the use of information

and audiovisual media. This methodology encourages them to feel more motivated and active in the learning process and to work in a collaborative way.

In short, this unit incorporates skills to use information resources appropriately, to develop self-confidence, critical thinking and personal initiative, as is stated in objectives i and h from Royal Decree 1105/2014 (LOMCE) and according to what is established in Order of 15th January, 2021 and in the Cross Curricular Elements in Decree 111/2016.

2. Background and contextualization

The didactic unit “FESTIVALORES: It’s your time!” is designed to be implemented in the 4th year of Compulsory Secondary Education at IES Santísima Trinidad. The center is a public institution with an intermediate sociocultural and economic level, located in Baeza (Jaén). The high school is distributed over three floors. The classrooms are spacious, with natural light and equipped with digital elements, such as computers, projectors and Wi-Fi connection. Furthermore, it has specific facilities for each educational field, for instance, it has two laboratories, specific classrooms for arts, music, technology, computer science and classical culture, sports facilities such as the gym or the open-air track.

IES Santísima Trinidad is a bilingual high school and languages are one of the priorities in its curriculum. For this reason, the students carry out exchanges in French with pupils from Nyons and exchanges in English with pupils from Wantage.

Regarding our group, it is composed of 25 students, 14 girls and 11 boys. Students are expected to work with activities and tasks that require a B1 level according to the Common European Framework of Reference for Languages (CEFR). Students who do not have this level of English can be helped by members of the group, as they will work collaboratively in almost all activities.

This group is very participative; students are always willing to work and show great interest in the English subject, which contributes to the implementation of PBL instruction and to the creation of a good atmosphere during the learning process. However, concerning diversity outreach, there are two students who have specific needs of educational support. There is a girl who encounters certain difficulties in following the lessons and completing the activities. She will be assisted by the teacher and will be offered reinforcement activities. Besides, there is a gifted boy who will receive activities designed for faster students.

Focusing on the sequencing and number of sessions, the didactic unit will be developed in 7 sessions (4 per week) of 55 minutes each and it will be implemented during the second term of the academic year 2021-2022.

3. Key competences

These key competences are determined by Royal Decree 1105/14 whereby the core curriculum corresponding to Statutory Secondary Education is established. The competences included in this didactic unit are: **linguistic communication competence**, as learners will have to communicate with their partners and different interlocutors in multiple contexts.

In addition, it makes a contribution to the development of the **competence in mathematics, science and technology**, especially with regard to the activities that are related to the use of technology.

Besides, it contributes largely to the development of **entrepreneurship and initiative**, as students will have to create their own festival, to generate clear ideas and to develop their ability to take risks in order to face new challenges and solve problems; this didactic unit will help them to foster entrepreneurship as an attitude towards life by incorporating concrete activities in which they learn to be critical, creative and committed in these contexts.

Finally, it is crucial to mention **digital competence**, since it implies the use of digital means to access information about the topic and use technological resources.

4. Didactic objectives

The didactic objectives refer to the achievements that the student should attain at the end of each stage, as a result of the learning experiences intentionally planned for this purpose. The overall didactic objectives of this unit are the following:

1. To recognize and make use of specific vocabulary related to music festivals and advertising.
2. To learn, identify and use zero, first, second and third conditionals in order to express advices, predictions, suppositions, solve problems, etc.
3. To take part in comprehensible conversations, ask questions and express opinions about the main elements involved in the creation of a good music festival.
4. To listen and comprehend specific information in oral and written texts related to employment contracts, music festivals and advertising.
5. To produce brief formal written texts, such as an email to the mayor.

6. To create a festival in a collaboratively way.

These didactic objectives directly relate to:

- General stage objectives: b, e, g, i, l (RD 1105/2014)
- Foreign learning objectives: 1, 2, 3, 5, 7, 9, 14 (Order of 15th January 2021)

The following table summarizes the didactic objectives, stage and learning objectives, and key competences:

DIDACTIC OBJECTIVES	STAGE OBJ.	FL OBJ.	KEY COMPETENCES
1. To recognize and make use of specific vocabulary related to music festivals and advertising.	b, e, g, i, l (RD 1105/2014)	1, 2, 3, 5, 7, 9, 10 (Order of 15 th January, 2021)	Linguistic communication
2. To learn, identify and use zero, first, second and third conditionals in order to express advices, predictions, suppositions, solve problems, etc.			Mathematics, science and technology
3. To take part in conversations, ask questions and express opinions about the main elements involved in the creation of a good music festival.			Entrepreneurship and initiative
4. To listen and comprehend specific information in oral and written texts related to employment contracts, music festivals and advertising.			Digital competence
5. To produce brief formal written texts, such as a newspaper article.			
6. To create a festival in a collaboratively way.			

5. Contents

The contents are closely related to general objectives, didactic objectives, and competences. The contents which are going to be developed in this didactic unit are:

➤ **Comprehension and production strategies**

- Oral texts comprehension: Listening and understanding oral texts related to music festivals and advertising (Block 1).
- Oral production: Producing suggestions, advice, conditions and hypothesis. Expressing knowledge, certainties, doubts and conjectures (Block 2).
- Written comprehension: Skimming and scanning written texts about “summer music festivals” in order to answer certain questions (Block 3).
- Written production: Writing a newspaper article to advertise a music festival (Block 4).

➤ **Communicative functions:**

- Expressing knowledge, certainties, doubts and conjectures through oral conversations.
- Formulating hypothesis and conditions using the different types of conditional forms.
- Establishing communication and discourse organization in oral presentations.

➤ **Syntactic-discursive strategies:**

- Revision of conditional sentences: first, second and third conditionals.
- Vocabulary related to the topic of music festivals, advertising and technology.

➤ **Sociocultural and sociolinguistic aspects:**

- Approaching cultural elements such as festivals, obtaining information by different means, including the Internet and other communication technologies.
- Recognizing the influence of advertising in today’s society.
- Recognizing the foreign language as a means of communication with people from other countries.

6. Cross-curricular issues and interdisciplinarity

Royal Decree 1105/2014 is based on the promotion of learning by competences, integrated in the cross-curricular elements to promote a renovation in teaching practice and in the learning process. The cross-curricular elements common to all subjects of Compulsory Secondary Education are: civic and constitutional education,

entrepreneurship, information and communication technologies, promotion of equality, non-discrimination, justice, pluralism, respect, equality.

This lesson plan naturally promotes and raises awareness of education for peace, as students will have to work in groups, therefore they will learn to develop emotional competence and values such as tolerance, empathy, rejection of any kind of racism, recognition of diversity. In addition, students will participate in activities that allow them to reinforce their entrepreneurial spirit based on skills such as creativity, autonomy, initiative, teamwork, self-confidence and critical thinking.

Regarding interdisciplinarity, in order to comply with the integration policy of our curriculum, this lesson plan collaborates with the educational areas of:

- **Information Technology:** Students will use different online platforms and applications to complete different tasks.
- **Music:** Students will work with activities based on different types of music, music videos and recordings.
- **Art:** They will design the mind-maps, the design and bracelets of a festival.

7. Attention to diversity

Attention to diversity is a fundamental factor that must be covered in the curriculum and the education system. As it has mentioned before (cf. Contextualization, page 1), in the group there is a slow girl and a gifted boy. Therefore, the didactic unit must present a number of activities designed to attend diversity.

On the one hand, the low student will be provided with complementary material and worksheets to reinforce what has been taught in class. With these materials, students will be able to reach the minimum objectives established in this lesson plan. Moreover, this student will be assisted by the teacher as well as their peers when needed, but also she will have extra time to complete the activities proposed. On the other hand, fast finishers and gifted students will be provided with further work.

ATTENTION TO DIVERSITY

Remedial work to reinforce conditionals:

<https://es.liveworksheets.com/pk180gg>

<https://es.liveworksheets.com/vy181cc>

<https://es.liveworksheets.com/fp182cd>

Further work for gifted students:

https://www.english-grammar.at/online_exercises/if-clauses/if015-all-types.htm

Video and exercises related to summer music festival:

<https://learnenglishteens.britishcouncil.org/uk-now/video-uk/live-music>

3.8. Methodology

The main goal of this didactic unit is that students acquire an appropriate level to communicate through a foreign language, in this case English. This didactic unit follows a PBL methodology, as it requires students to work actively to make decisions and solve problems. Moreover, throughout this unit students will be able to learn by doing, i.e. by creating their own festival, they will acquire important cognitive skills and learn to be creative students.

Since students should be able to use English as a language to communicate in real-life situations (e.g. in this lesson plan students will find a situation in which they have to give solutions to celebrities' problems), the Communicative Approach is also developed in this lesson plan. As students are supposed to work both in pairs and groups, Cooperative Learning is also carried out in the lesson plan. Moreover, they are expected to fulfil a set of vocabulary and grammar activities to promote the four language skills (speaking, listening, reading, and writing).

9. Materials

The necessary materials for the development of this didactic unit are:

- ✓ Digital whiteboard
- ✓ Projector
- ✓ Mobile phones or laptops
- ✓ Internet connection
- ✓ Student's book
- ✓ Basic materials (paper, pencils)
- ✓ Papers, scissors, cardboards
- ✓ Applications: Youtube, Genial.ly, Canva, etc.

10. Step-by-step lesson plan

It is important to be familiar with the relevant details of the project before delving into the step-by-step lesson plan.

First of all, before starting the project in class, the teacher should have a clear idea about the different steps the students have to perform during the project and the different tasks they will have to complete in order to produce the final product. Once the teacher has everything organized and under control, s/he can present their proposal to the classroom.

The project developed in this didactic unit presents the following characteristics:

1. The teacher explains to the students that they have been hired by an event company.
2. Their job is to create 5 music festivals for this summer.
3. Students are divided into groups and are free to choose the characteristics of their own festival.
4. The teacher will assign different tasks throughout the sessions. These tasks will be uploaded to Moodle and will be part of the final product.
5. As a final product, students will make a promotional video to advertise their festival. The video can contain information about all the tasks that have been carried out during the project, such as pictures. In addition, in this last session they can bring these tasks to show them to their classmates.

SESSION 1: “We are employees of an event company!”

1.1. Introduction to the project	5'	WC	Listening
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Description: The teacher announces that the group has been contracted by an event company and explains what their work will consist of (the creation of five music festivals).

1.2. Sign the employment contact	15'	WC; IW	Reading
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Description:

- The teacher provides a contract sent by the events company. Each student receives one employment contract.
- The students read the contract together in class, understand all its parts, complete it, and, if they agree, sign it. This is a way of engaging them in the project, securing their commitment and arousing their curiosity.

EMPLOYMENT CONTRACT FOR EVENT PLANNER			
CONTRACTING PARTY:		☐ PART-TIME ☐ FULL-TIME CONTRACT CODE 4 0 1 5 0 1	
REGISTERED NAME OF THE COMPANY: SARAO Creative Events Agency			
REGISTERED OFFICE / ADDRESS: 8 Marie Curie, Suite B, Floor 6			
COUNTRY United States	MUNICIPIO Washington, DC	POSTAL CODE 9 4 0 1 6	
RESPONSIBLE FOR CREATING THE EVENT:			
CENTRE DATA:			
NAME IES Santísima Trinidad	COUNTRY Spain	MUNICIPIO Baeza	POSTAL CODE 2 3 4 4 0
EMPLOYEE DATA:			
Mr. Mrs. ADDRESS:		ID CARD NACIONALITY:	BIRTH DATE
With the assistance, where appropriate, of Ms. Elvira López Palomares, with ID Card 26753905-J, acting as a teacher.			
This contract is made effective as of _____ (Date) by and between SARAO Creative Events Agency and _____ (Your name). This contract serves as an agreement in the planning of Summer Festivals, which will be held from July until the end of summer.			
I _____ (Your name and surname) commit and promise to complete the following requirements:			
☒ I will use English language to communicate in the classroom ☒ I will use my imagination and creativity to create the final product ☒ I will meet the deadlines ☒ I will collaborate with my group and respect different opinions ☒ I will do all the tasks for the project			
If you do not meet these requirements, you will not pass the English course.			
This contract is signed by the parties concerned in _____ at _____ of _____ of 20 _____.			
The legal representative of the Company 		The employee	

Figure 26. *Employment contract* (Designed by me)

1.3. Warm-up activity (Brief discussion)	10'	WC	Speaking; interaction
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Description: The teacher asks the students to answer the following questions related to music festivals and advertising:

- Do you know any music festivals? Which one?
- Have you ever been to a music festival? If not, would you like to attend one?
- Do you think it is important to promote a festival?

This activity is intended to know if the students are familiar with music festivals and advertising vocabulary in the English language.

1.4. Promotional videos

25'

IW; WC

Listening; Writing

Description:

- The teacher plays a promotional called “Tomorrowland: creating a premium music festival experience”. The video can be subtitled for a better understanding.
- Using Nearpod platform, students have to answer some comprehension questions while they are listening to the video. Link: <https://bit.ly/2SfP7PZ>
- After that, students can suggest playing promotional videos of their favorite music festivals.

This activity is a good way to introduce them to the topic in an active way. In addition, the videos can inspire them for the final project.

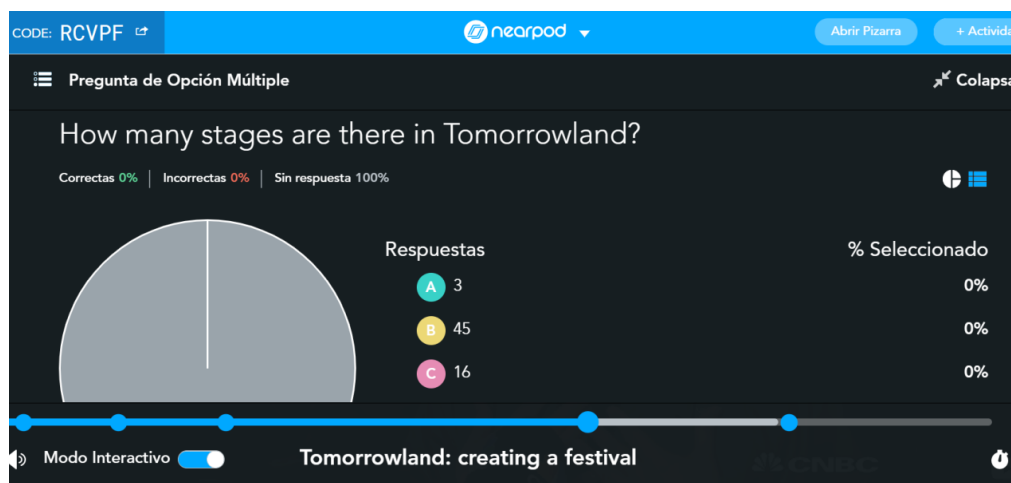
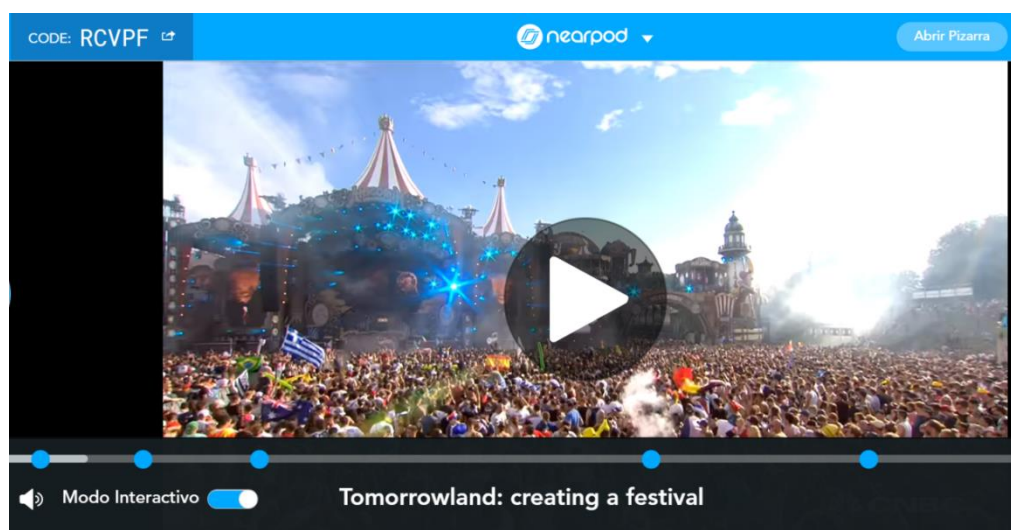


Figure 27 & 28: Nearpod activity (Designed by me, made with Nearpod)

SESSION 2: "Our first steps to reach the goal"

2.1. Warm-up activity

15'

WC; IW

Vocabulary

Description:

- The teacher asks the students an open question to decide which are the essential elements that a festival should have. They will do it in a collaborative way, using a placemat consensus. The question will be:
 - What elements should contain a good festival?
- Students will use Mentimeter to share their ideas. Thanks to Mentimeter, they will create a «Word Cloud» with all the elements they have compiled. This cloud will show the basic elements that the five music festivals should contain.

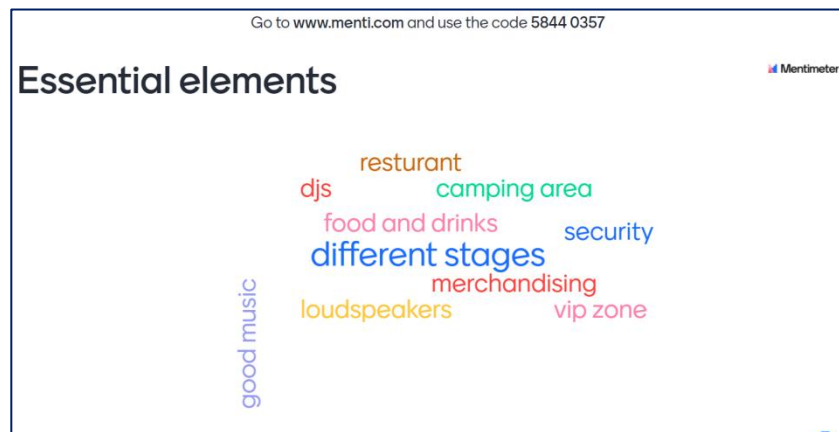


Figure 29: *Key elements of a music festival.* (Designed by me, made with Mentimeter)

2.2. Pencils to the center!

10'

GW, IW

Writing, interaction

Description: Students have to complete a set of sentences with the words in the box related to music festivals. In this activity, they will use the cooperative learning structure known as "Pencils in the center" which follows these steps:

- Students are divided into groups and the teacher gives a worksheet to each group.
- When the teacher says "Pencils to the center!" The students should leave the pencils in the center of the table. They should talk for five minutes about how to solve the activity and decide on the solution. They can talk but not write.
- In turn, students give their opinions on how to solve the exercise. They agree and make sure that everyone understands the procedure.
- After this time, students take their pencils and solve the problem individually.

- If a student has any doubts, s/he says again "Pencils to the center!" and the operation is repeated again.

Music festivals

- Complete the sentences with the words in the chart:

goers	headline	campsite	shuttle	sold out	stage
ticket	backstage	schedule	merchandising	big wheel	tent

1. David Guetta got to _____ in the last music festival celebrated in Miami.
2. The space in the _____ of Weekend festival is very limited. We never have enough space to pitch the _____ in a suitable place.
3. A good festival should have at least two _____ with different types of music.
4. The roads leading to Belgium were jammed with festival _____.
5. The city mayor runs a _____ between the centre and the music festival.
6. Tomorrowland _____ are too expensive. I won't be able to go.
7. We've got £250,000 to spend on _____ and promotion.
8. We have to plan our _____ to attend all the concerts of the festival.
9. Only those members who are in the vip zone will be admitted to the _____ area.
10. We couldn't go to Arenal Sound festival because the tickets were _____.
11. The _____ was placed in the center of the festival.

Figure: 30. Vocabulary activity (designed by me)

2.3. Cooperative reading	25'	IW; GW	Reading, speaking, interaction
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Description:

- The class is divided into groups of five students.
- Each member of the group receives an excerpt from the text:
 - ✓ **STUDENT 1** → Fragment 1 = Introduction + "Melt! Festival"
 - ✓ **STUDENT 2** → Fragment 2 = Introduction + "Exit Festival"
 - ✓ **STUDENT 3** → Fragment 3 = Introduction + "Belladrum Festival"
 - ✓ **STUDENT 4** → Fragment 4 = Introduction + "Open'er Festival"
- Each student reads his/her part. Then, they exchange information about the characteristics of their fragments in order to complete the exercise (see below).

This activity encourages cooperative learning among students and it could be easier for those slow students who are in the classroom.

MUSIC FESTIVALS AROUND THE WORLD

Visiting a festival abroad can be a great reason to travel and a way to experience different cultures. These days there is such a wide range of choice that it's possible to spend the whole of the summer watching live music in exciting locations. It can often be cheaper to go to a different country and, of course, it's a chance to meet people from across the world.

1- Melt! Festival, Ferropolis, Germany:

This unique festival takes place on the site of an open air museum for industrial machinery. It's also surrounded by a lake which can be used for swimming when it's hot. This year's line-up has over 120 different bands, including Bloc Party, Lana Del Rey and Rufus Wainwright. Around 90% of festival goers are German providing a perfect opportunity to practise speaking the language.

2- Exit Festival, Serbia:

Located on the banks of the Danube in an old fortress, the festival began as a protest against the government. These days it's less political but still has a strong social conscience. This year's festival will host The Gossip, Duran Duran and Guns n' Roses amongst many. There are stages devoted to electronic, world, dance, and hard-rock music providing something for everyone to enjoy.

3- Belladrum Tartan Heart Festival, Scotland:

Set on a remote Scottish estate near Inverness, this year Belladrum will welcome artists such as Travis, Frightened Rabbit and the Wombats. There's a decidedly Celtic flavour to the festival with lots of smaller folk stages. The highlight of the weekend is the massive Ceilidh (traditional Scottish dance and party) which is always a lively event. It doesn't even matter if you're a beginner because the band teaches you each dance, and of course is a great way to meet people.

4- Open'er Festival, Poland:

Held in an airfield near the northern city of Gdansk, each year Open'er has a seriously good selection of bands. This year is no exception, with Bjork, Bon Iver, Gogol Bordello, Mumford & Sons, and The XX set to play. Not only are there amazing artists, but both Poland and the festival itself still provide very excellent value for money.

Figure 31: *Music Festivals Around the World*. Retrieved from

<https://learnenglishteens.britishcouncil.org/magazine/music/music-festivals-around-world>

This is the exercise they have to complete after the reading and the exchange of information:

1. The advantages of going to music festivals abroad include:
 - a) Travelling, experiencing different cultures and speaking foreign languages.
 - b) Travelling, experiencing different cultures and meeting people from all over the world.
 - c) Travelling, experiencing different cultures and protesting against the government.

2. It is quite easy to practice German at the Melt! Festival because...
 - a) people only speak German in that place.
 - b) most of the participants are German.
 - c) the bands and the singers are all German.

3. In the Exit Festival people can we listen to different types of music on the different stages.
 - a) 5
 - b) 4
 - c) 3

4. At the Belladrum Tartan Heart Festival the most important event is...
 - a) Inverness.
 - b) the Ceilidh.
 - c) the Celtic flavor.

Figure 32: *Reading comprehension*. Retrieved from
<https://es.liveworksheets.com/fu1764153eg>

2.4. Creation of groups	5' + work at home	GW	Writing, Interaction
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Description:

- Students create the five groups for the realization of the project. The groups should consist of 5 members.
- They have to propose names for their festival and democratically choose one of them.
- Then, they have to decide on its main features:
 - Where is it?
 - When is it?
 - How is the landscape?
 - How long does it last for?
 - How much do the tickets cost?
 - Sort of music
 - Number of stages

- Famous artists: headline
 - Facilities
 - Other activities
- When they decide on the main features of the festival, they should create a mind map using Lucidchart or Canva. The mind map should cover all the selected features. They will share it via Moodle.
 - The teacher can show an example of what they are expected to do:



Figure 33: Teacher's example (designed by me, made with Canva)

SESSION 3: "Let's promote our festival"

3.1 Warm-up activity: Tweets

15'

WC; IW

Writing; Interaction

Description:

- The teacher shows the students some tweets written by SARAQ, the event company that has hired us (using zero and first conditional).
- Students have to underline and analyse which verb tenses are used in each tweet.
- Then, they have to figure out what the meaning of these tenses or rules could be and share it with the rest of the class (e.g., which part of the sentence expresses the action and which expresses the result?).

Here are some examples of those tweets:



Figure 34: *Conditionals Tweets* (designed by me, made with TweetGen)

3.3 Quizizz Conditionals	20'	IW	Writing
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Description:

- The day before the teacher asked the students to watch a video at home about the first and second conditional (link video: <https://youtu.be/8nbxG6Ao3dY>).
- After watching the video and doing the previous activity on tweets, students have to do a Quizizz to check if they have understood this grammar point. In addition, the questions formulated in the questionnaire are closely related to the vocabulary of music festivals.
- Link Quizizz: <https://quizizz.com/admin/quiz/60b917e688bfb6001bdcffdf/first-and-second-conditionals>
- Thanks to this task, students not only will reinforce what they have learnt during the lesson, but also it allows the teacher to know if students have understood the information given during the lesson

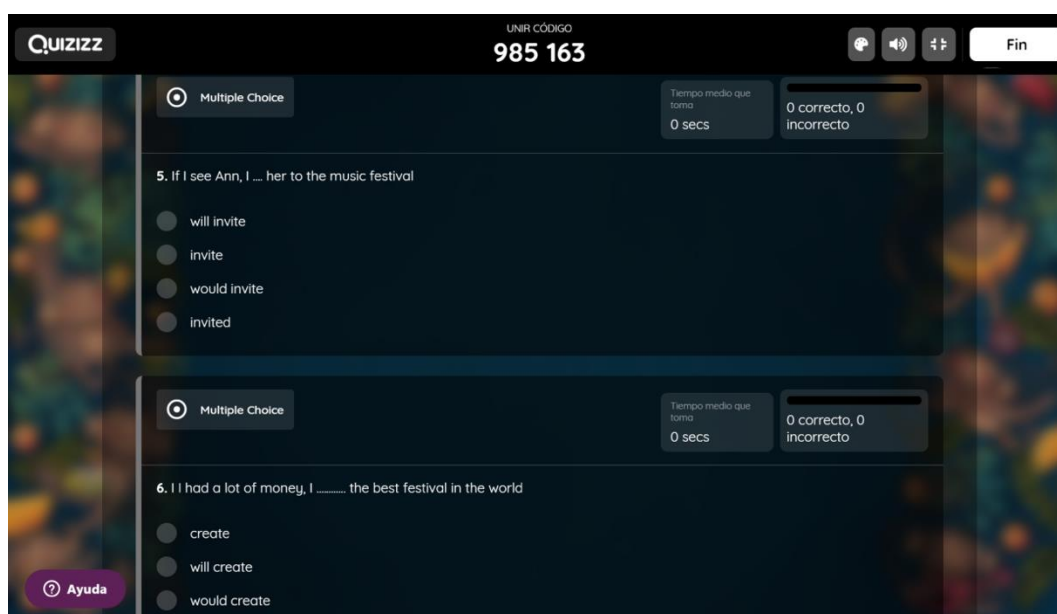


Figure 35: *Quizizz Conditionals* (designed by me, made with Quizizz)

3.4 Advertising our festival	20'	GW	Writing; interaction
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Description:

- It's time to advertise the music festivals that students are creating.
- Through TweetGen generator, each group must create at least four tweets to promote their festival. They can impersonate celebrities, influencers, well-known media, radio shows, etc.
- Two tweets must follow the structure of the first conditional and the other two must follow the structure of the second conditional.
- This activity will be uploaded to Moodle as part of the project.
- Examples given by the teacher:

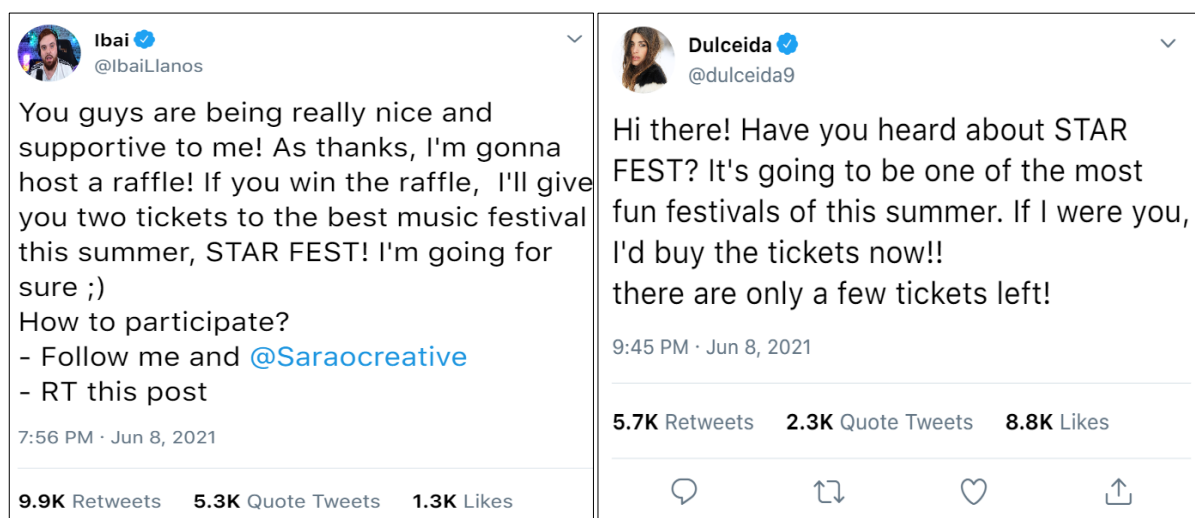


Figure 36: Tweets with first and second conditionals (designed by me, made with TweetGen)

SESSION 4: "Our festival in the newspaper"

4.1 Tickets and invitations	10'	GW	Interaction
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Description:

- After defining the main features of the festival and having promoted it through tweets, it's time to create the tickets to put them on sale as soon as possible.
- Students will use the Fun ticket Generator application for this task.
- Ticket example:



Figure 37: Ticket (designed by me, made with Fun Ticket Generator)

4.2. Video: Instructions for making origami bracelets	15'	GW	Listening
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Description:

- Students listen and watch a video explaining how to make wristbands for the festival.
- They have to make at least one wristband to show in the final presentation.
- Link to the video: <https://www.youtube.com/watch?v=GOA7M88WwRk>

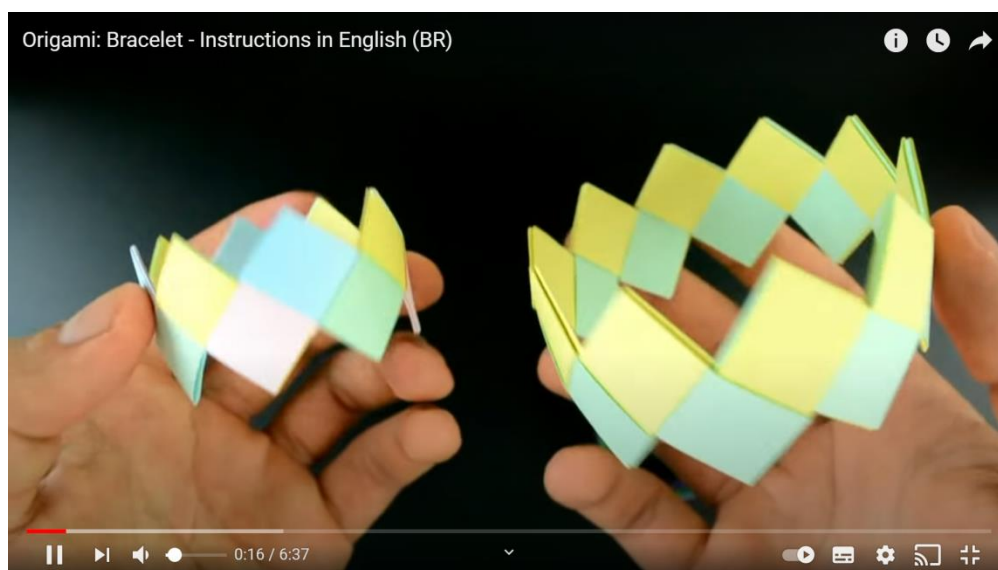


Figure 38: How to make an origami bracelet (taken from <https://www.youtube.com/watch?v=GOA7M88WwRk>)

4.3. Writing: Our festival in the newspaper	30' + work at home	IW	Writing
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Description:

- The teacher explains the structure of an article to the students. Then, they will use Fodey application to create a newspaper article talking about the advantages of creating a music festival in your city (this is another way to advertise it).

- They can choose the name of the newspaper, the date, the headline and write their own story.
- Finally, they will upload the writing to Moodle so that the teacher will be able to correct it. Here is an example:



Figure 39: Newspaper article (designed by me, made with Fodey)

SESSION 5: “Festival experiences”

5.1. Interactive worksheet: conditionals	20'	IW	Writing
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Description:

- After watching a video at home on the third conditional, learners are supposed to have the theoretical ideas about all conditionals.
- The teacher solves any doubts that may have arisen about the third conditional. After that, in order to reinforce and put into practice what they have learned, they will do an interactive worksheet. The result of the worksheet is automatically sent to the teacher.

FILL THE GAPS WITH THE CORRECT VERB FORM:

- 1.- If she (be) ill yesterday, she (be) at the lesson now.
- 2.- Tom missed his flight. He (get) to the airport on time if he (not oversleep)
- 3.- If I (have) such a large house as yours, I (invite) all my friends for the weekend.
- 4.- If the child (not play) with matches, he (be) in hospital now.
- 5.- So, you're seeing Terry tonight. If he (ask) you about me, (not, tell) him I'm going out with John.
- 6.- If a machine (be) properly maintained, it (fail, never)
- 7.- You're very strong. If you (try), you (win) your opponent.
- 8.- I was so stupid! Nothing (happened) if I (not, moved) to his flat.
- 9.- She's a bit short. If he (be) taller he (can) play basket.
- 10.- If you (have) an empty seat, I (sit) down.

Figure 41: Conditional worksheet taken from

<https://es.liveworksheets.com/xy66224mb>

Description:

- Students are divided into five groups.
- All the groups have to answer celebrities' questions using second and third conditionals.
- This is a fun way to review conditionals using festival vocabulary.
- Link genially: <https://view.genial.ly/60b95d16ebf9b20dca3cc849/interactive-content-celebrities-and-music-festivals>

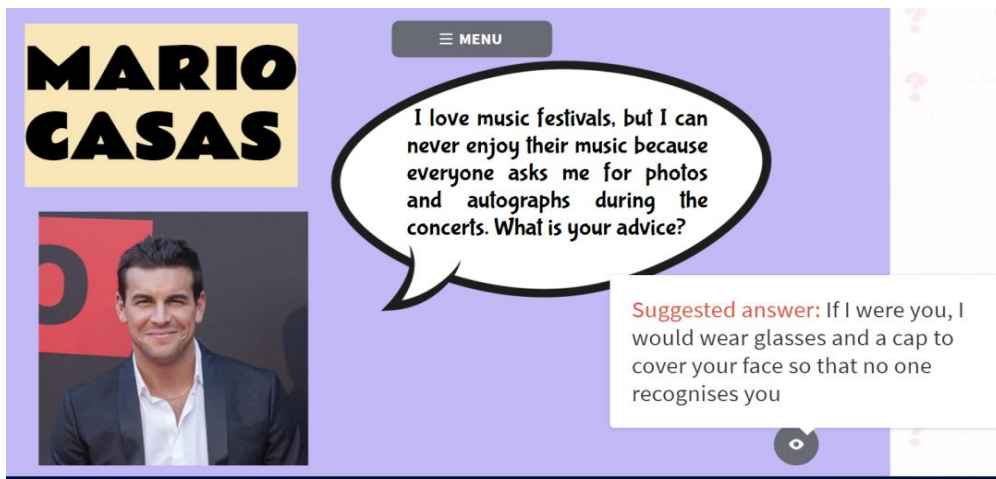
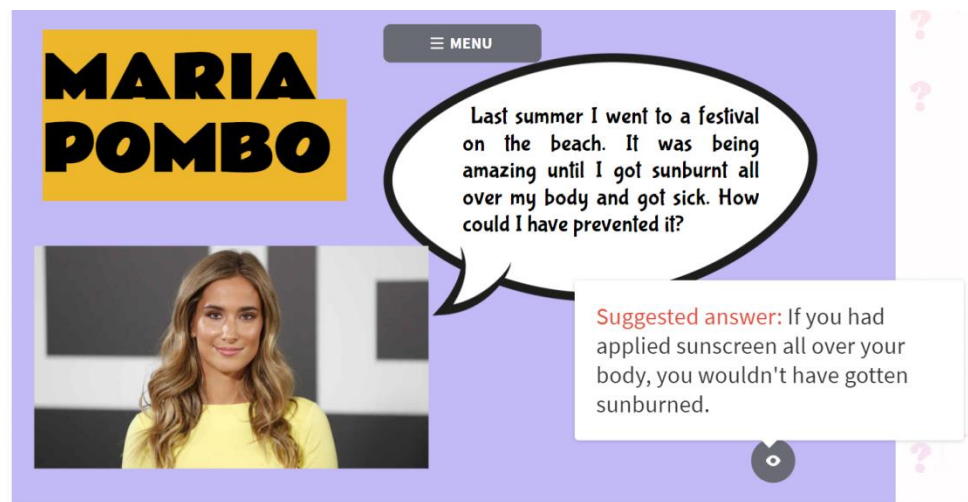


Figure 42 & 43: *Celebrities' experiences* (designed by me, made with Genial.ly)

SESSION 6: "We design the festival plan"

6.1. Password game: vocabulary revision

15'

IW

Reading; writing

Description:

- This activity aims to review and expand vocabulary related to musicals and advertising.
- Using their electronic devices, pupils have to complete the Password game.
- After that, the teacher will explain the meaning of some new words that appear in the game.

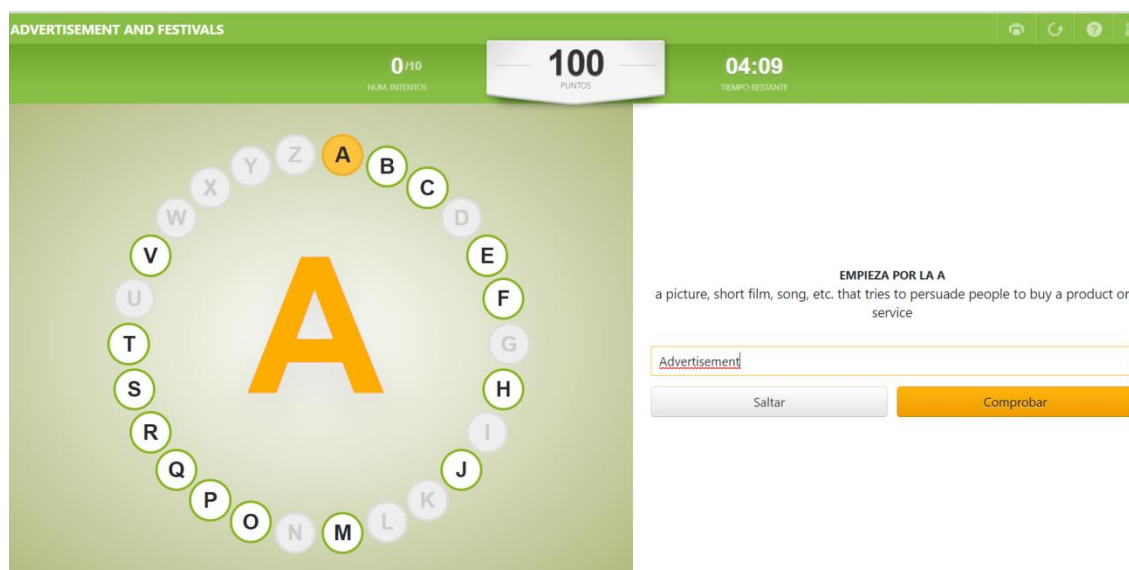


Figure 44: Password game (designed by me, made with Educaplay)

6.2. Reading: "Summer Music Festivals"

25'

IW

Reading

Description:

- Students read a reading about people who go to different music festivals in summer.
- Then, they will have to match each of the questions with one of the speakers.

Which person

1. ☐ has had their opinion about a festival altered?
2. ☐ doesn't leave as soon as the festival ends?
3. ☐ appreciates the diversity of performers at the festival?
4. ☐ is relieved at not having to stay overnight at the festival?
5. ☐ finds a particular way an audience responds exciting?
6. ☐ enjoys an event in which festival-goers take part, too?

Figure 45: Activity taken from <https://cutt.ly/8nRyVtr>

“READING: SUMMER MUSIC FESTIVALS”

A) Nick Hendon has been going to the Cambridge Folk Festival for over twenty years. "Our house is barely a stone's throw from Cherry Hinton Hall, where the festival is held, so I don't have to put up with staying in a mud-filled tent for the weekend, British summers often being rather damp," he jokes. At first, he used to go with friends from university but now that he is married with two children, it has become an annual family event. "Both Sarah and I are avid folk music fans and the kids really enjoy the party atmosphere of the festival and the fact that they can run wild," he explains. The festival isn't just strictly folk music though, and a wide variety of artists perform. Nick likes to think that the word 'folk' actually refers to the people who attend the festival more than anything else. His favourite festival area is the Club Tent where, as well as the invited artists, members of the audience can get up and perform. "Sarah usually takes part. She has a beautiful singing voice and isn't the least bit shy about showing it off," he says proudly.

B) Debby Harris says she would never have started going to the Glastonbury Festival if her friend who runs a food stall hadn't needed a hand a few years back. "I thought it would just be all mud, noise and chaos, so I'd never fancied it." Now she claims she would actually pay her friend for the privilege of working on her stall! "The tickets sell like hot cakes as soon as they're on sale, so it's the best way of making sure I can get to the festival," she points out. . Debby says it's not just the rock music that makes the festival so special. "There are more than a hundred thousand people there and everyone is incredibly friendly. I've met some wonderful people." When the festival's over she stays on for a couple of days to help the organisers clean up the site. "I just love the atmosphere of the place and don't want it to end," she explains.

C) Graham Crosby is a dedicated classical music enthusiast. Every year he tries to get to as many concerts as possible using the eight week Proms festival season. "You have to queue up on the day of the concert to get a ticket, which can be a bit time-consuming if it's for one of the more popular concerts." The Proms is the largest classical music festival in the world and by the beginning of summer Graham is really looking forward to joining the other festival-goers under the vast dome of the Royal Albert Hall. Although there is seating at the concerts, the most popular tickets are for the standing area in front of the orchestra. , "The atmosphere is much more relaxed than at other classical concerts, especially at the Last . - Night at the Proms. In fact, the audience sometimes behave more like rock fans, jumping up and down to the music, which is really exhilarating. I've only missed the last night once in forty years, and that was only because of a bout of the flu."

D) Joan Mitchell does her best to get to The International Eisteddfod, a dance and music festival which takes place every year in Wales. "Work or the demands of family have meant I've had to skip it some years, so it's a real treat when I do make it." Whenever possible she makes it part of her summer holiday, staying at one of the town's hotels. "I have to book months in advance to stand even a slim chance of getting a room," she explains. For five days, thousands of dancers, singers and musicians from all over the globe descend on the Welsh town of Llangollen to take part in the festival. Joan loves the wide range of performers: "It's a real privilege to experience such an incredible variety of music and dance all in one place!" The festival is also famous for the final Sunday Evening Gala concert which usually has some of the biggest names in opera as guest performers. "I've seen Dame Kiri Te Kanawa and Montserrat Caballe, but no one could ever match up to Pavarotti. He was absolutely breath-taking!"

Figure 46: *Summer Music Festivals*. Text taken from <https://cutt.ly/8nRyVtr>

6.3. Designing the floor plan of our festival	15' + at home	GW	Interaction
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Description:

- One of the key elements of organizing a festival is the creation of a floor plan.
- Students will create a floor plan of their festival using Canva. They will have to choose the location of the stages, the entrance and exit, the campsite, etc.

- This floor plan will be sent to the teacher via Moodle and can be presented in the final exhibition.
- The teacher can provide the following example to inspire students:

“START FEST PLAN”



Figure 47: Floor plan of the festival (designed by me, made with Canva)

SESSION 7: “Final presentation”

7.1. Promotional video	40'	GW	Listening
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Description:

- All groups present their videos to their partners. Each video should be no longer than five minutes. Videos can include clips, music, voices, images, etc. Students can also bring the products they have made during the project such as: bracelets, plans, tickets, mind-map, etc.

7.1. Peer and self-evaluation	10'	GW; IW	Reading, writing
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Description: The teacher is going to give an evaluation sheet (see Appendix) to each group, so students have to test the other groups (peer assessment). In addition, they will evaluate their own role within the group (self-evaluation). Finally, there will also be an evaluation on the part of the teacher.

11. Evaluation

The evaluation process allows both teachers and students to understand the learning process properly and obtain the expected results. Furthermore, evaluation concerns four important aspects: evaluation criteria, assessable learning standards, instruments of evaluation and marking criteria and evaluation of the teaching process.

11.1. Evaluation criteria

Concerning Order 15th January 2021, the evaluation criteria which will be developed in this didactic unit are:

1.1. To identify essential information, main points and most relevant details in texts brief and well-structured oral statements, dealing with music festivals and advertising topics.

1.6. To understand essential and specific information out of different videos about music festivals and conditionals.

2.1 + 2.6. To take part in comprehensible conversations and interactions about personal experiences in festivals and the use of advertising. 3.1. To identify key or relevant information together with particular details out of written texts on music festivals.

4.6. To produce brief written texts about the advantages of creating a music festival in your city, including the use of conditionals.

11.2. Assessable Learning Standards

Concerning Royal Decree 1105/2014, the assessable learning standards which will be developed in our lesson plan are:

1.6. Distinguishes the ideas and relevant information in presentations related to social media and advertising.

1.7. Understands the global sense of discourse-video.

2.1. Makes brief presentations, well-structured and visually supported on issues of interest or related to the topic.

2.3. Takes part in conversations, gives and shares opinions using music festivals vocabulary and conditional sentences.

3.6. Understands specific information about the use of advertising in written texts.

4.3. Writes brief messages (e.g., tweets) about festivals.

11.3. Evaluation tools and marking criteria

The evaluation is based on the following criteria percentages:

- **Digital portfolio: 60%**
 - First task → Nearpod activity: 10%
 - Second task → Creation of a mind-map: 10%
 - Third task → Tweets + Quizziz: 10%
 - Fourth task → Origami bracelets: 10%
 - Fifth task → Newspaper article: 10%
 - Sixth task → Floor plan of the festival: 10%
- **Final presentation (promotional video) : 30%**
- **Teacher observation and class notes: 10%**

As extra evaluation tools, we will use different rubrics (see Appendix): the first rubric will be used to evaluate the writing task about a newspaper article. The second rubric will be used to assess the teaching process. The final one will be used to evaluate the final oral presentation, but also as peer evaluation since students have to evaluate their classmates' presentations too.

11.4. Evaluation of the teaching process

It is crucial to assess the teaching practice as well as the methods and techniques employed by the teacher. This evaluation provides necessary feedback to the teachers about the effectiveness and possible improvements of their teaching. In the last session of this didactic unit, students are going to complete a survey form anonymously to evaluate the teaching process. This survey will be uploaded to Moodle.

12. Conclusion

This master's dissertation has focused on the application of PBL in the English language classroom in order to help students acquire the 21st century skills, needed to succeed in their future.

This MA Thesis has provided me with a greater insight into the study of active methodologies and their implementation in the classroom, in particular in the classroom that corresponds to 4th Year of Compulsory Secondary Education. As a result, I have learned about the multiple advantages of active methodologies, more specifically, project-based learning. This methodology contributes to the development of higher-order thinking skills, the improvement of students' motivation, their academic achievement, the development of student-teacher and student-student relationships, and the acquisition of good values, among others. However, not all

teachers will be willing to implement this methodology as it requires a considerable amount of effort and time.

Furthermore, it has allowed me to put into practice the knowledge acquired during the Master's Degree in Teaching at the University of Jaén. I have employed all the notions obtained in subjects such as Aprendizaje y enseñanza de las materias de Lengua Extranjera I y II, Complementos para la formación disciplinar de Lengua extranjera, Innovación docente e iniciación a la investigación educativa en Filología.

Finally, as a future teacher, I am positive that I will implement this didactic unit in the English classroom to increase students' motivation and make students learn in the most effective way possible.

13. References

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Royal Decree 1105/2014, (BOE number 3, of Jan 3rd) whereby the core curriculum corresponding to Statutory Secondary Education is established.

Decree 111/2016, of June 14th (BOJA number 122 of June 28th), which establishes the arranging and the curriculum corresponding to CSE in Andalusia.

Order of Jan 15th, 2021 (BOJA number 144 July 28th), by means of which the curriculum corresponding to CSE in Andalusia is developed, certain aspects related to diversity are regulated, the evaluation of the students' learning process is established and the transition process between different educational stages is ascertained.

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14. Appendix

RUBRIC FOR THE ORAL PRESENTATION

1=Below Average 2=Satisfactory 3=Above Average 4= Excellent

CATEGORY	4	3	2	1
Originality	The group sustained the interest of the audience in clever and innovative ways and achieved the purpose of the presentation.	The group kept the attention of the audience the whole time and the purpose of the presentation was achieved.	The group was somewhat enthusiastic and kept the audience's attention for the most part. The purpose of the presentation was mainly achieved.	The group was unenthusiastic; the audience's attention showed disinterest and the purpose for the presentation was not achieved.
Structure	The introduction and actual presentation were exceptionally well-organized and easy to understand.	They gave a clear and concise introduction of the topic. The flow of the presentation was clear and concise and easy to follow.	They gave a clear introduction of the topic, but the presentation was somewhat unclear. For the most part it was somewhat confusing to follow.	They did not give a clear and concise introduction of the topic. The flow of the presentation was unclear and confusing to follow.
Language Usage (grammar and syntax)	The group used the BEST sentence structure/syntax that supported the topic.	The group used correct sentence structure/syntax that was appropriate in supporting the topic.	The group used correct sentence structure/syntax that was mostly appropriate for the topic.	The group used incorrect sentence structure/syntax that was not appropriate for the topic.
Vocabulary	They use the BEST vocabulary for the audience. Defines words that might be new to most of the audience.	They use vocabulary appropriate for the audience. Includes 1-2 words that might be new to most of the audience, but does not define them.	They use vocabulary appropriate for the audience. Does not include any vocabulary that might be new to the audience.	They use several (5 or more) words or phrases that are inappropriate and not understood by the audience.
Pronunciation + Enunciation	Speak clearly and distinctly all (100-95%) the time, and mispronounces no words.	Speak clearly and distinctly all (100-95%) the time, but mispronounces one word.	Speak clearly and distinctly most (94-85%) of the time. Mispronounces 2-5 words in the presentation.	Frequently they mumble OR mispronounce several (6+) key words in the presentation.
Delivery	The group was VERY WELL prepared and delivers ideas in a clear and concise manner, without depending too	The group was well prepared and delivered ideas with lots of eye contact.	The group was somewhat prepared. Delivery of the presentation was made but with strong dependence on notes and hesitation.	The group was clearly unprepared to present to the audience.

Figure 48: *Oral presentation rubric.* Adapted from Roselline (2013)

<https://bit.ly/3cvQTDw>

RUBRIC FOR WRITING PRODUCTION

	5-4	3-2	2-1	1-0
Presentation/Structure	The text is organized. The title is attractive and reflects the topic. It respects all the presentation elements (margins, cleanliness)	The text respects almost all the presentation elements. The title is adequate.	The title is not attractive and it does not reflect the topic. The text does not respect all the presentation elements.	It does not have title. It does not respect any of the presentation elements.
Vocabulary	Use of appropriate vocabulary specific to the topic. Rich and varied words and expressions.	Use of appropriate vocabulary. Repetition of some words.	Repetitive vocabulary, only a few words related to the topic.	Poor vocabulary. Not varied.
Grammar	Complex sentences. Correct use of verb tenses.	Combination of complex and simple sentences. Most verb tenses are correct.	Few complex sentences. Some errors in verb tenses.	Very simple sentences. Many verb tenses errors.
Content	The ideas are well expressed and clear. It contains facts interesting for the reader	Most ideas are well expressed. It contains few interesting facts.	Few ideas are well expresses. It does not contain interesting facts for the reader.	The ideas are not well expresses. It does not contain any interesting fact for the reader. Repetitive

Figure 49: *Writing rubric* (my own production)