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Hidden Figures (2016): Literature, Values and the Fight against Gender Discrimination in the EFL Classroom

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ABSTRACT AND KEYWORDS. RESUMEN Y PALABRAS CLAVE

Abstract:

Black women have always been likely to be doubly oppressed on the basis of both race and gender. They often have to prove themselves in their jobs and strive harder than others for being acknowledged in society. This situation is particularly suffered by black women writers, who have traditionally come across discriminatory setbacks in their literary careers that have hindered their professional success. Hence, a change in our mindset is urgently required in order to fight this devastating reality.

The present master thesis puts forwards a didactic proposal that introduces literature in a third year of Compulsory Secondary School (3º ESO) English as a Foreign Language (EFL) class, with a view to teaching English language whilst transmitting ethical values needed to battle sexism and racism. The literary work *Hidden Figures: The American Dream and the Untold Story of the Black Women Mathematicians Who Helped Win the Space Race* (2016), written by the black writer Margot Lee Shetterly, is the conductive thread of a didactic unit of work entitled *Revolutionary Black Women*. This unit follows a communicative approach that includes active methodologies to promote discovery learning and significant learning. Moreover, the introduction of literature in the class will be aimed at involving the students in the story, helping them connect to and identify their own circumstances with the ones narrated in the book through the implementation of thought-provoking activities and tasks. This pursues the students' engagement in the teaching-learning process, fostering their motivation, willingness to learn English, empathy skills and critical thinking.

All things considered, this master thesis highlights the viability of literature as a means of educating citizens who will respect human rights, appreciate differences among each other, promote equality and reject discrimination of any kind in the English as a Foreign Language class.

Keywords: active methodologies; racism; feminism; black women writers; English as a Foreign Language (EFL), ethical values

Resumen:

Las mujeres negras siempre han sido propensas a ser doblemente oprimidas tanto por motivos de raza como de género. A menudo tienen que demostrar su valía en el trabajo y esforzarse más que otras para ser reconocidas en sociedad. Las escritoras negras sufren especialmente esta situación, pues encuentran obstáculos discriminatorios en sus carreras literarias que les dificultan el éxito profesional. Por lo tanto, es urgentemente necesario que se produzca un cambio en nuestra mentalidad para que esta devastadora realidad cambie.

Este trabajo fin de máster presenta una propuesta didáctica que introduce la literatura en una clase de Inglés como Lengua Extranjera (ILE) de 3º de ESO para enseñar el idioma mientras se transmiten valores necesarios para confrontar el sexismo y racismo. La obra literaria *Figuras Ocultas* (2016), de la escritora negra Margot Lee Shetterly, es el hilo conductor de la unidad didáctica llamada *Revolutionary Black Women*, que sigue un enfoque comunicativo que incluye metodologías activas para promover el aprendizaje por descubrimiento y el aprendizaje significativo. Asimismo, la introducción de literatura en clase pretende involucrar a los estudiantes en la historia, ayudándoles a identificar y conectar sus propias circunstancias con las que se cuentan en el libro mediante actividades y tareas que les hacen reflexionar. De esta forma se intenta conseguir el compromiso del alumnado con el proceso de enseñanza y aprendizaje, fomentando su motivación, disposición para aprender inglés, empatía y pensamiento crítico.

Por tanto, este trabajo fin de máster destaca la viabilidad de la literatura como medio para educar a una ciudadanía que respete los derechos humanos, aprecie las diferencias entre unos y otros, promueva la igualdad y rechace la discriminación de cualquier tipo en la clase de Inglés como Lengua Extranjera.

Palabras clave: metodologías activas; racismo; feminismo; escritoras negras; Inglés como Lengua Extranjera (ILE), valores éticos

1. INTRODUCTION AND RATIONALE

The present master thesis proposes the implementation of a literature-based unit of work in the third year of Compulsory Secondary School (3º ESO) in the subject English as a Foreign Language (EFL) during the school year 2022/2023. In this year of the aforementioned educational stage, students start to make relevant decisions not only about their academic future but also about their personal life. This is a determining stage in which they develop their likes, interests and personality, and everything they are exposed to can be decisive in their training. For this reason, with the implementation of this unit of work the students will develop their oral, written, linguistic and digital competences in English, and will be able to deal with one of the topics that have been gaining momentum lately through literature in class: feminism and the role of women in history.

Literature can be an effective resource to boost the students' level of English. Unfortunately, on the grounds that over the last few years a desperate necessity for immediacy has arisen, new and fastest entertaining options such as movies, tv-series and video games have come to the fore to the detriment of traditional books. Palani (2012:90) agrees that "at present, due to the influence of the Mass Media, people could not show much interest in reading the books, magazines and journals" and insists on the urgency of developing reading habits among the individuals in the society. Additionally, in a research conducted by Gezgin et al. (2021:1) demonstrates that high school students' smartphone addiction level is highly detrimental to their reading habits. Thus, it is a fact that our teenager students read less and, yet, the introduction of a novel in their English class, if properly managed, can be surprisingly innovative and engaging for them.

Literature can also be an excellent way of directly and indirectly introducing the target culture in class. At the end of the day, not only can the students get acquainted with the characters featured in the literary work, their background and the place the story told is set in, but also with the ethical values, morals and messages that are directly or surreptitiously conveyed in it: "Throughout history, literature has provided an immediate and functional support to specific political situations and ideologies" (Cooke et al. 2019:19).

By the same token, it is noteworthy to highlight the fact that introducing literature in the EFL class is extremely advantageous for value transmission. "Literature provides an excellent training field for young readers' developing of, for example, empathy skills" (Nikolajeva 2012:3). Against a backdrop of the loss of values that has characterised the last decades in the

developed countries, literature can help rediscover and reinforce them, paving the way for a more humanized society. In fact, Nelson (2014:1) highlighted the usefulness of children's literature for transmitting values to young readers. In this line, Nussbaum (2016:2) insists that governments should come to the fore to boost student's critical thinking and empathy skills by maintaining the relevance of humanities and arts in the educational system instead of cutting them away as they were doing.

Presenting current affairs in the classroom may very well be a rather engaging means of teaching, especially when they touch the vast majority of the students. It is uncontested that this would exponentially increase their level of motivation and, thereby, their inclination for learning. Particularly, the proposed unit of work entitled *Revolutionary Black Women* deals with a matter that, even if it has increasingly become relevant over the last years, has always affected people from all around the world: the role of women in history.

Since the dawn of time, women have been overshadowed in favour of men in countless contexts. Some jobs, especially those which required technical or advanced knowledge, have traditionally had men instead of women in charge, whereas the latter have been obliged to simply stay at home or have less qualified jobs. When it comes to literature, it is incontrovertible that women have always suffered this inequality, having been forced to give up the authorship of their literary works for the sake of publishing them. The ubiquitous use of pseudonyms in the publishing industry of all cultures is striking evidence of this fact. For instance, "women writers of 17th century England used pseudonyms mainly to escape criticism and protect their reputation as women and used pseudonyms to sell work that might otherwise not have been taken seriously" (Ezell, 1994:1). Eagleton (2007:106) actually asserts that "women authors are barely mentioned and, where they are, it is usually in a footnote" and are sometimes considered "a literary prostitute", with the pejorative connotations that that word entails. Unfortunately, this phenomenon continues happening in different fields other than the literary one: West et al. (2013:1) assure that "a large-scale analysis based on over eight million papers across the natural sciences, social sciences, and humanities reveals a number of understated and persistent ways in which gender inequities remain". Moreover, women represented in books have also suffered from the aforementioned inequities since they have sometimes been described as weak, feeble or incapable. Indeed, Eagleton (2007:106) considers that this lies at the root of a widespread male authorship since he defends that "literary representations of women come mostly from the pens of men and are nearly always critiqued for their inadequacy."

The issues mentioned above are the ones which are to be addressed in the proposed unit of work. More specifically, it focuses on the setbacks that have hindered the breakthroughs in a group of black women's careers and how they have overcome them. To that purpose, we shall introduce in our EFL class the book *Hidden Figures: The American Dream and the Untold Story of the Black Women Who Helped Win the Space Race* (2016), written by the American Margot Lee Shetterly (1969 -). This non-fiction book, written by a female author, outlines the achievements of black women who strove for a better life during the Second World War in the United States. It addresses various topics with negative implications, namely, segregation, discrimination and racism, and others with positive ones, like feminism, unity, perseverance or rebellion, among others. This rich mixture of subjects would allow EFL students to face the world they are living in, since most of them are still present and have a huge impact in contemporary societies. Particularly, this book condemns the degrading treatment that black people, especially women, used to receive eighty years ago. The legacy of these mistreatments is still tangible, to a greater or lesser extent, all around the world¹. Consequently, students will be able to perceive the similarities between the society described in the book and their own.

All in all, the introduction of literature in this EFL unit of work tends to pay tribute to those women who have not been acknowledged in the past and support those who are still striving for appreciation in the present, hoping that it won't be necessary in the future. Therefore, one can confirm that *Hidden Figures* (2016) is an opportunity for reflection and appreciation, which could fan the flame of an urgently needed change in our mindset.

2. OBJECTIVES

The main objective of the present master thesis is to prove the viability of literature as a resource to teach English in an EFL class.

Additionally, below are listed some specific objectives that are pursued with the development of this master thesis and the possible implementation of its didactic proposal:

- To spread knowledge about the role of women in literature throughout history.

¹ The newspaper *The Washington Informer* reported in 2020 that non-white women have suffered harsher discrimination based on their race rather than on their gender. It refers to the widely known case that happened in 2013, when Italy's first black minister Cecile Kyenge was thrown bananas in public and received racial slurs. Also, as stated in the Washington Center for Equitable Growth's webpage, there was a 36 percent wage gap between black African American women and white men in 2018 in The United States. (The Washington Informer (2020) *Black Women Still Face Challenges in the 21st Century*. The Washington Informer. Retrieved July 8th, 2022, from <https://www.washingtoninformer.com/black-women-still-face-challenges-in-the-21st-century/>)

- To raise awareness of the double oppression that black women have traditionally suffered when trying to succeed professionally due to their female condition and their coloured skin in order to motivate a shift in society's mindset.
- To select and implement the most accurate didactic strategies taking into consideration the student's circumstances so a significant learning is achieved.
- To elaborate an effective didactic proposal in a bid to make the teaching-learning process of the contents featured in the unit of work successful in terms of the transmission of ethical values.
- To promote reading habits among teenagers.

3. LITERATURE REVIEW

3.1. Introducing Literature in EFL Classes

The use of literature in EFL classes as a resource to improve students' level of English and motivation can be a challenge that many students and teachers may be reluctant to accept due to the possible shortcomings that may arise in the process and the difficulties that need to be faced. Many aspects must be factored in a bid to design the most accurate plan to achieve the expected outcomes and, despite all these efforts, success is not guaranteed. "One of the main challenges in learning through literature is the language used in the text, especially when there is a mismatch between the texts selected and students' language ability" (Ghazali et al. 2009:52). As Arvidson & Blanco (2004: 48) state, "these struggling readers face, therefore, the same problems: weak comprehension and lack of interest and confidence". Likewise, Kaur & Thiyagarajah (1999:208) state that "they spend a lot of time looking up or guessing meanings of words, which might result in the loss of sight of the plot or the bigger picture" communicated by the literary work. As a matter of fact, "when faced with unfamiliar or difficult words, students use their lower-level reading skills, which consists in looking at a sentence for clues instead of using higher-level skills such as inferencing on the context to guess a word's meaning" (Kaur & Thiyagarajah, 1999:208). Additionally, the text's style can also hinder the comprehension of the content. In particular, "literary style and structure pose a problem for students in trying to comprehend literary texts" (Davis et al. 1992:325). In this respect, Baba (2009:25) mentions that "poems are generally disliked due to the abundance of figurative language and images which students fail to interpret. Furthermore, not only are the style and linguistic level of the text the possible hurdles that students would have to face, but also its content and its context. Ghazali et al. (2009: 52) argue that "when students encounter unfamiliar

cultural aspects, they tend to interpret the meaning based on their own culture, which might result in inappropriate cultural representation.” Thus, misunderstandings can arise from a misinterpretation of the cultural information provided in the texts. This can easily happen, especially to young students. Many of them, due to their age, can lack essential knowledge and “the topic of the texts can be remote to them not only in terms of experience but also historically, geographically or socially” (Ghazali et al. 2009:52). Thus, this can be detrimental to the implementation of student-centred approaches: as Ghazali et al. (2009:53) explain, sometimes “a teacher-centred approach is necessary in order to save time and finish the syllabus in time for examinations”. They argue that “the anxiety to speak or answer questions about the text” caused by the aforementioned setbacks hampers the implementation of a student-centred approach when introducing literature in ELS class, which would include “techniques like group discussion, debates and role plays”, among others.

Be that as it may, research has proven that the benefits of introducing literature in EFL classes outweigh the prospective difficulties. Yilmaz (2012:87) asserts that literature and language are complementary, which enhances the development of language skills. Indeed, he also encourages the union between them, contrary to what some educational approaches propose, and specifies that literature allows the enhancement of form and discourse processing skills and vocabulary expansion and reading skills. As a matter of fact, not only are these skills the ones improved through literature since as Parkinson & Thomas (2022:9-11) claim that literature is also beneficial to the development of writing skills. According to them, literature is also “memorable, non-trivial and challenging, and it also helps assimilate the rhythms of a language.” Other scholars like Aladini & Farahbod (2020:83) present literature as a source of valuable input “as it offers authentic material, stimulates personal development and motivation, and helps contribute to both reader’s cultural and language enrichment.” Hall (2005:47-57) agrees with the latter assertion arguing that a communicative approach in language teaching can be achieved through enjoyable and cultural material. This unconsciously helps students learn the language including the syntax, morphology, semantics and phonetics (Sidhu, 2003:10 & Savyidou, 2004:4).

In order to make the introduction of literature in EFL classes fruitful, different issues should be taken into consideration. Firstly, the students’ circumstances and characteristics. Then, the texts to be presented must be carefully selected so a thorough analysis of them has to be previously done before they are deemed suitable. CAN (2021:189) considers that student’s

needs, knowledge, culture and linguistic capabilities are issues that have to be considered when selection a literary work. Further to this, the author mentions the age as a determining factor and recommends that the text studied should be of interest to the class in order to motivate students.

3.2. Main Approaches to Introduce Literature in EFL Classes

Over the years, different approaches have been designed regarding the implementation of literature in EFL classes.

Maley (1989:12) initially proposed both *The critical literary approach* that, as described in Khatib & Derakhshan (2011: 205), focuses on “the literariness of the texts including such features as the plot, characterization, motivation, value, psychology or the background.” The author advises that it is pivotal that students master the “intermediate levels and are currently a level above that” and adds that it is of the utmost importance that students be aware of literary conventions. Maley (1989:12) also mentions *The stylistic approach*, which presents literature as ‘text’. Khatib & Derakhshan, (2011: 205) state that in this case, contrary to the first approach, “here we have description and analysis of language prior to making interpretations.”

Carter & Long (1991:10) proposed three different models in which literature can be introduced: *The cultural model*, *the language model* and *the personal growth model*. The first one, as described in Yilmaz (2012:86), outlines the differences among cultures and ideologies featured in the literary works and promotes the development of the individual perception of the world. The second one focuses on the uses of the language in the different types of literary texts, which helps students to link linguistic forms with literary meanings. Last, the third model, “enables students to achieve an engagement with the reading of literary texts by understanding our society, culture and ourselves, the relationships with people and institutions” (Yilmaz, 2012:87). In agreement with Muthusamy et al. (2017:20), this last model is a combination of the first and the second ones by pacing a determined use of the language in its cultural context. These authors therefore explain that “learners make connections between their own personal and cultural experience and those expressed in the text. Learning, therefore, is said to take place when readers are able to interpret a text and construct meaning on the basis of their experience”.

Rosli (1995:25), on the other side of the coin, proposes other three different approaches: the first ones, *the Information-based approaches*, are teacher-centred and consider literature as a mere source of facts about a determined culture and as a means to teach knowledge about

literature; *the Personal response-based* approaches, which are more student-centred and try to encourage reading by relating the contents of the text to the students' own personal experience; and *the Language-based approaches*, which are "learner-centred, activity-based and pay particular attention to the way language is used" (Rosli 1995:26). The author indicates that these approaches involve "standard, widely-used and widely-known procedures for developing language competence and sensitivity" and suggests that "activities such as prediction, summary, forum or debate, retranslation and opinionative questions" are the most accurate ones to implement these approaches.

Amer (2003:63) proposes two additional approaches: *The Story Grammar Approach* (SGA) which, as Khatib & Derakhshan (2011:205) explain, establishes an interactive relationship "between the reader and the text so that the students are aware of the text structure and there is a better understanding"; and the *Reader Response Approach* (RRA) which, as Khatib & Derakhshan (2011: 205) point out, "is based on a premise of teaching literature for literature's sake not for language learning and development purposes." This way, each reading experience is different for each reader so multiple interpretations of a text can be made (Khatib & Derakhshan 2011:206).

Van (2009:3) highlights the importance of other approaches, which can be divided into *New criticism*, which disconnects the texts from the readers' intentions and contexts; *Structuralism*, a more scientific approach, which focuses on the form and structure of the text; *Stylistics*, which focuses on the aesthetic of the text and the conventions of the language; *Reader-Response*, which highlights the interpretations derived from the readers' interactions with the text; *Language-based*, which proposes activities such as cloze procedures, brainstorming, summarizing or jigsaw reading to get acquainted with the literary text; and *Critical Literacy*, which tends to boost students' critical thinking by raising awareness about the hidden meaning of the text, determined by the context in which it is written (Khatib & Derakhshan 2011:206). Timucin (2001:271) and Savvidou's (2004:3) *Integrated Approach* tends to combine some of the approaches mentioned above, taking into consideration "students' level of motivation, involvement, and appreciation of the literary texts" (Khatib & Derakhshan 2011:206).

As it can be appreciated, some of the methods and approaches can be closely related due to their similarities. This is the reason why the present didactic proposal and designed unit of work can be identified with some of them: firstly, it is inspired by Carter & Long's (1991:10)

Personal growth model since students will be able to know and understand their own history and background through the book *Hidden Figures* (2016), which will be an appealing experience for them. Secondly, Rosli's (1995:25) *Personal response-based* approaches are also close to this proposal since the literary work will be often related to students' personal experience in order to keep them engaged. Lastly, Van's (2009:3) *Language based* and *Critical Literacy* approaches are behind this proposal too: the former because students will continuously be asked to analyse the text and interpret the content, and the latter, because numerous activities are proposed in order to stay in close contact with the text throughout the whole implementation of the unit.

This didactic plan proposes a close relationship between the literary work introduced and the students: it is student-centred and will encourage learners to experiment with the book in order to fully understand its content taking into consideration both the book's background and their own. The implementation of the unit of work, therefore, would not be successful if critical thinking and personal enrichment derived from the literary work were not achieved.

3.3. Resources

As mentioned above, it is of the utmost importance that teachers be aware of their students' demands in selecting the appropriate literary text. In fact, there are countless issues that have to be taken into consideration when choosing the best literary subgenre to work with. For instance, Murillo (2017:11) recommends drama since he pointed out that "it helps to build confidence; it develops skills and strategies for learning; it is appropriate for different learning styles; it provides room for language personalization; and it is cross-curricular since the aims are more than just linguistic."

Further to this, Torrano Guillamón et al (2019:55) highlight the importance of the use of debates since "they make students read critically to become informed and make a clear statement of their own view of the issue being debated." Indeed, in the *Revolutionary Black Women* unit of work, multiple debates are proposed so students will be asked to develop and give their opinions about different matters, which will make them feel involved in the issue they are dealing with. Also, it will enhance their critical thinking and boost both their receptive and productive skills.

E-learning and ICTs are becoming increasingly popular in EFL classes and can be extremely helpful when it comes to introducing literature. Lee et al. (2019:4) reported that

technological gadgets were a source of motivation for students, so they would certainly increase their intrinsic motivation. Many intellectuals advice to use both conventional tools and these ones with the purpose of benefiting from both of them. In fact, studies such as the ones by Means et al. (2013:35) and Lee & Hong (2015:4) have confirmed that “blended e-learning gathers all the benefits of digital instruction, without neglecting traditional education”, as Torrano Guillamón et al (2019:57) assert. Sharpe et al. (2016:75) also emphasise the role of digital tools as a source of supplementary resources in EFL classes. Thus, the *Revolutionary Black Women* unit of work uses several ICTs in order to teach and practice content: simple quizzes are turned into online games and digital word clouds represents individual ideas. Moreover, the use of the internet is often encouraged when students are asked to fulfil the tasks, especially when information about any particular issue is needed. Additionally, it is uncontested that technology is becoming essential in our daily life and students must be prepared to use it in the future, so it is always beneficial to introduce it in the class.

Torrano Guillamón et al (2019:57) also mention that Tunkay (2014) conducted a research that showed that “films and their accompanying tasks were a good source of authentic input and cross cultural aspects, as well as being an important source for the development of other non-verbal and para-linguistic skills on the part of the students”. Tunkay’s research confirmed the relevance of the activities or tasks carried out before, during and after the film, whose “objectives should be clearly defined and the whole experience should not be passive; it should require the students’ participation in one way or another” (Tunkay, 2014:62). In the proposed unit of work, the adapted film *Hidden Figures* (2017) is used to provide further information about the book since it will show students some of the main characters’ personal characteristics. In other words, it will be used as visual support, which would enrich the experience of learning English through literature.

Graded readers can also be extremely helpful when introducing literature in EFL classes. As Sidhu et al. (2010:55) mention, “grading is important if we want our learners to read original works in the future.” Livingstone et al (1989:15) argued that “current methodology supports the benefits of extensive reading through graded readers as they are simple, easy to carry and are the only solution to problems when learners are faced with linguistic and literary competency”. Graded readers, thus, can positively beneficiate the introduction of literature in the EFL class. Nevertheless, they are not included in this didactic proposal since the literary works to be studied do not have a graded version. In addition, the scheduled time for the English

course in this educational stage does not allow students to read as many books as the syllabus proposes. So, despite the effectiveness of the use of graded readers, in this particular case literature is introduced in a different way that will be explained below.

4. THE ROLE OF WOMEN IN LITERATURE

4.1. Female Writers throughout History

Even though English written works started to be published centuries ago, it was not until the 17th century than the first professional female authors' creations were published and studied (Pacheco, 1997:1). As this author mentions, the interest in researching female authored texts was prompted from the mid-1970s by the Anglo-American school. Different theories and approaches have developed since then in order to characterise those works. One of the most relevant, the French feminist theory, gives prominence to the form of the texts over the author's text: thus, the *écriture féminine* mainly refers to a determined way of writing – poetic, playful, non-rational- contrary to the traditional male one (Pacheco, 1997:3). However, the focus of our master dissertation goes beyond the focus on *écriture* in order to emphasise the authoress' ideologies as reflected in the text and also their struggle to be recognised as writers.

In the 17th century, women writers tried to produce an early modern version of feminine writing which consisted mainly in dealing with feminine-considered topics in their works and being modest when they were praised. The authoress Katherine Philips (1632-1664), who fled any kind of public recognition, is a case in point (Pacheco, 1997:73). On the other side of the coin, Aphra Behn (1640-1689), who also started to write for a living, used to write like her male contemporaries and was criticised for that (Pacheco, 1997:149). Beyond a doubt, women have always been asked to stay away from what were considered “men's jobs” and rejected when they crossed that line. Therefore, not surprisingly Pacheco (1997: 16) asserts that “any woman who published her writing risked being likened to a prostitute, due to the perceived correspondence between linguistic and sexual violations of the enclosed woman's sphere.”

Nonetheless, regardless of the hindrances and restrictions they encountered, authoresses began to publish their ideas and beliefs. As Gray (2007:1) argues, “in 1645, the separatist²

² Between 1641 and 1645, Chidley published *The Justification of the Independent Churches of Christ Being an Answer to Mr. Edwards His Booke, A New-Yeares-Gift to Mr. Thomas Edwards and Good Counsell to the Petitioners for Presbyterian Government*, where she exhorted the Parliament to institute religious “Independency” instead of replacing the dissolved Anglican Church by a new Presbyterian form of state religion (Gillespie, 1998:213)

leader Katherine Chidley (1616-1653) promoted a particular form of public debate which consisted in collective dialogue and the public use of reason. Chidley used to publish pamphlets which attacked the Presbyterian church and sprang up in Britain shortly before and during the mid-century Civil Wars.” This was the first time that women attended public debate (Gray, 2007:1). As a matter of fact, debates flourished in the British 17th century and there were other female authors that would participate in them, namely, Dorothy Leigh (n.d.-1616) or the poet Anne Bradstreet (1612-1672). Along with other writers, they created the “counterpublics”, spaces where groups of people independent from institutions shared their ideological commitments. Politics, then, was a topic frequently addressed in women author’s writings (Gray, 2007:4).

In the 18th century in Britain and in the first years of the Romantic era, women writers used to follow the Christian tradition so many of the publications of the female authors that launched themselves into the public sphere were religious (Smith, 2013:1). Nevertheless, there was a shift towards a more pagan model of discourse at the end of the Romantic period since women writers “no longer felt obliged to confine themselves to Christian sources for their visionary claims” (Smith, 2013:1). They, instead, focused on the ethical interventions in the destiny of humankind. During the 18th century, the female author’s works became a source of fascination for most of the British male poets. Actually, “these male Romantic poets focused on the transgressions of female avatars who have rebelled against their roles as loving mothers, dutiful daughters, and nurturing wives” (Smith, 2013:41). However, as Smith (2013:41) claims, despite these poets’ admiration, the tendency of the past 17th century remained, and those women writers were unfairly punished: they were isolated on the margins of society and removed from their communities and the access to their works was hindered.

Two of the most relevant female writers of the 18th century were Mary Hays (1760-1843) and her mentor, Mary Wollstonecraft (1759-1797). They both played a pivotal role in the production of political and feminist writing during the 1790s. The former was a member of the intellectual group the English Jacobins, and her writing was strongly influenced by her own upbringing (Bentley, 1993:1). During that decade, Hays wrote an explicitly feminist tract, *An Appeal to the Men of Great Britain on Behalf of the Women* (1798), in which “she refuted arguments made by anti-feminists opposing the advancement and equal education of women” (Bentley, 1993:1). She, moreover, wrote about her political and feminist ideas in two fictional novels: *Memoirs of Emma Courtney*, published in 1796, and in *The Victim of Prejudice* in 1799.

Mary Wollstonecraft, was considered the major feminist thinker of the late Enlightenment. She supported the intellectual equality of men and women and many men applauded her arguments, although “they were less supportive when she proposed other social rights for women” (Todd & Ferguson, 1984:1). She wrote mainly about politics and contributed to the Anglo-French revolutionary debate of the 1790s with her works *A Vindication of the Rights of Men* (1790), *The Vindication of the Rights of Woman* (1792) and *An Historical and Moral View of the French Revolution* (1794) (Todd & Ferguson, 1984:1).

Virginia Woolf (1882-1941) was one of the most popular female authors of the 19th century. She formed part of “The Bloomsbury Group”, a group of artists and writers that influenced the early 20th century British culture. As Black (2018:1) mentions, she represented a change of feminism that was reflected in her publications from 1920 to 1940. Additionally, as it was claimed on the previous centuries, Woolf also considered that texts written by women were written in a way different from those of men and alleged that a female writer’s success was the result of the recognition of her independence as a woman and financial support (Raina & MA, 2017:3375). Further to this and following her revolutionary ideas, she developed the concept of *androgyny*, arguing that “although physical body is divided into two sexes, yet it is possible for the mind to contain the characteristics of both” (Raina & MA, 2017:3375). Her open-minded personality was reflected in her works, where her female characters used to show ambiguous sexual orientation and sexual identity (Wang, 2020:13). Another evidence of the sexual freedom that she promoted can be found in her novel *Mrs. Dalloway* (1925), in which lesbianism is emphasized (Wang, 2020:13).

The rise of feminism made numerous female writers took place on the 20th century. In 1970, the writer Kate Millett (1934-2017) published *Sexual Politics*, which “codified the patriarchal views of women and of female experience expressed in modern literary classics—all works by male authors” (Rainwater & Scheick, 1985:3). This text, along with the remarkable number of women authors that fought against sexist literary culture, like Shirley Hazzard (1931-2016) or Cynthia Ozick (1928), was opposed to the patriarchal vision of women and women writers of previous centuries, which characterizes modern literature (Rainwater & Scheick, 1985:3).

4.2. Black Female Writers: African-American Authors

The first stories created by African-American women were about their trips across the ocean when they were being traded as slaves. Poems, personal histories and prayers would have been passed from generation to generation. It is thought that these creations were embellished over time with new forms and adding details, giving birth to the first literary creations by African-American women, which had the form of books, pamphlets or diaries. Unfortunately, they were often unacknowledged (Moody, 2009:109). According to Moody (2009:109), the first known work written by an African descent woman is the poem *Bar Fight*, whose author was the twenty-two-year-old enslaved Lucy Terry (1730-1821). In addition, the autobiography *Incidents in the Life of a Slave Girl* (1861), written by Harriet A. Jacobs (1813-1897), a slave in North Carolina, is considered to have promoted a movement that tried to persuade people to support slavish abolition (Moody, 2009:110).

In 19th century America, more women became professional writers and journalists thanks to the rise of commercial publishing, and laws against literacy or racial discrimination did not prevent African descent women from participating in these professions (Smith, 2009:211). However, African-American women hardly published their personal narratives and private thoughts because “nineteenth-century gender conventions required modesty for respectability” (Smith, 2009:211), so they used to write with apologies for publishing what was considered personal information.

It is uncontested that African-American female writers have been forced to overcome countless setbacks in their careers. Margaret Abigail Walker (1915-1998), writer of the American classic *For My People* (1942), was the first African American woman, and the second African American, to achieve national literary prominence (Walker & Graham, 1997:5). Despite her success, she asserted:

As a woman, I have come through the fires of hell because I am a black woman,
because I am poor, because I live in America, and because I am determined to be
both a creative artist and maintain my inner integrity and my instinctive need to
be free. (qtd. by Walker & Graham, 1997:5)

Many women have struggled to become part of the Black American female writers' legacy. One of the most outstanding was Nella Larsen (1891-1964), whose father was Danish and her mother black West Indian. She, as many others, had to live in a racist America (Hutchinson, 2009:1). Indeed, Larsen suffered a special type of rejection since she wasn't recognised either white nor black: She was mulatto. She once admitted: "I was recognized by the black community as an outstanding black student, of course. That used to upset me, that they really would claim me because I did well academically, but I wasn't a part of their world" (Larsen, qtd. by Hutchinson, 2009:328). Moreover, as it would happen to other black female authors, she used to be criticised because of the endings of her novels *Quicksand* (1928) and *Passing* (1929): "though both novels feature daring and unconventional heroines, in the end, they sacrifice these heroines to the most conventional fates of narrative history: marriage and death, respectively" (McDowell, 2004:11). Some scholars have suggested that the reason that underpins Larsen's works endings is that she wanted to make "more radical and original efforts to acknowledge a female sexual experience, most often repressed in both literary and social realms" (McDowell, 2004:11). In other words, Larsen wanted to condemn black women writers' obligation to give up their careers for the sake of their family and the duties associated to women.

Alice Walker (1944), additionally, was the first African-American woman to win the Pulitzer Prize for fiction in 1983 thanks to her novel *The Color Purple* and the National Book Award. Walker was a political activist and founded womanism, a different "movement from feminism that would offer coloured women a space to formulate their policy, a special kind of feminism for black women" (Izgarjan, & Markov, 2012 :304).

Chimamanda Ngozi Adichie (1977), is, on the other hand, a Nigerian novelist who won the Commonwealth Writers' Prize with *Purple Hibiscus* (2003), and her second novel, *Half of a Yellow Sun* (2006), won the Orange Prize. As a member of both the American Academy of Arts and Letters and the American Academy of Arts and Sciences, she is a perfect example of those African-American women that strive for succeeding in the contemporary literary field.

The information above evidences the richness and dramatic tradition of African-American female literature. Indeed, the fact that the first and third novels published by black people in the United States were written by women should be highlighted. Surprisingly, in spite of it, less than two dozen black women have written and published novels that were considered creditable in the last century (Walker & Graham, 1997:5). As it has been argued, these African-American female authors emerged from a storied invisibility to freedom, struggling against silence

because of the colour of their skin. Ironically, that suffering was what urged them into self-expression (Gabbin, 2009:15).

5. DIDACTIC PROPOSAL: *REVOLUTIONARY BLACK WOMEN* UNIT OF WORK

5.1. Contextualization

5.1.1. *The School*

The school that is going to be taken as a reference for the design and implementation of this didactic proposal is the public high school called IES Andrés de Vandelvira. It is in Callejón de la Garnica, 1 in Baeza, (Jaén), in the South of Spain. There are two high schools in this city, so IES Andrés de Vandelvira receives approximately half of the students who should attend middle school in the area. Additionally, the School offers different vocational training courses, which means that students from other cities attend classes there.

There are different programmes and projects put into practice in this bilingual School among which stand out *Escuela Espacio de Paz*, *Centro TIC*, Coeducation or Sports School. On top of that, there are other remarkably interesting programmes that galvanise the student's interest in language and culture exchanges. These are educational European programmes such as Erasmus KA103 FPS GAT and GIAT, Erasmus KA2 Once Upon a Time, and exchanges organised with other schools from Europe, so students have the opportunity of living abroad in a foreign home. Hence, this international context is utterly favourable to implement the designed unit of work.

Innovation and Communication Technologies are becoming essential in our daily life and, therefore, in the teaching process. This is the reason why the school has been adapted to the current situation and makes use of Google Workspace in order to enrich the teaching and learning experience. Tools such as Classroom, Gmail, Calendar, Drive, Forms, etc. are already introduced in the students' learning routine. Therefore, teaching has acquired a new dimension and goes beyond the classroom. Other technological resources are also used in class such as tactile-digital boards and computers. This brings teacher many more opportunities to make their lessons engaging and productive meanwhile students learn how to use technology in a responsible and wise way.

5.1.2. The Students

The class in which this unit of work would be implemented is formed by 27 students approximately of 14 and 15 years. It is a heterogeneous group whose level of English ranges between A2 and B1 of the Common European Framework of Reference (CEFR). In other words, they are low intermediate learners of English. Nevertheless, students usually show motivation and willingness to improve their level so this class seem appropriate to implement the unit of work.

Most students have a medium socio-economic level, so they have access to a wide range of educational resources. Indeed, many of them attend extracurricular activities in order to improve their performance at school. School failure is not a truly relevant problem, even though there are some particular cases that need to receive special attention. In general terms, motivation, a willingness to participate and a sense of responsibility towards learning have an important presence among the students, which enables the implementation of the present unit of work.

Most of the families have high expectations regarding the students' career so most of them are encouraged to study at the university after graduating from high school. Families are kept abreast of the students' performance through the tool Google Classroom, which puts in contact families with the teachers when necessary. In winter, some students from Africa use to join the classes since their parents have seasonal jobs for the olive tree harvesting period. These students often show a lower level of English and commitment, and they are hardly integrated in the school. In this case, motivating them and being in touch with families is challenging and particularly difficult.

5.2. Legal Framework

With the purpose of meeting the requirements established by law when designing the present unit of work, official documents have been taken as a reference. These documents complement each other since they address different issues:

European Legislation

The *Common European Framework of Reference for Languages: Learning, Teaching, Assessment* (CEFR) was firstly published by the European Council in 2001 and then updated in 2020 when more complete descriptors were added in the Common European Framework of

Reference for Languages: Learning, teaching, assessment: Companion Volume with New Descriptors³.

This document includes descriptors for aspects of mediation, online interaction, plurilingualism, interculturalism and inclusive education in the field of modern languages. These descriptors have served as valuable guidelines when designing the *Revolutionary Black Women* unit of work, which requires content's mediation, communication through online platforms, the introduction of foreign cultures and the adaptation of the assessment and evaluation to different levels of English

National Legislation

There are different official documents whose guidelines have been taken into consideration so as to develop the present unit of work. In Spain, over the years, the educational legislation has experienced many changes due to the variations in policies. Currently, the law in force is the Organic Law of Education 2/2006 (LOE) of the 3rd of May, modified by the Organic Law 8/2013 for the Improvement of Educational Quality (LOMCE) of the 9th of December.

Particularly, the basic curriculum for Secondary Education and Upper Secondary Education is detailed in the Royal Decree 1105/2014 of the 26th of December. In this document are detailed the objectives, methodology, resources, contents, evaluation criteria, assessable learning standards and key competences for every subject in this stage. However, the last point is further developed in the Order ECD/65/2015, of the 21st of January, which describes the connection among the competences, the contents and the evaluation criteria in Primary Education, Secondary Education and Upper Secondary School Education. Nevertheless, autonomic governments have the authority of developing these guidelines to add more specifications to the curriculum.

Regional Legislation

In the Autonomous Community of Andalusia, the Decree 111/2016 of the 14th of June, modified by the Decree 182/2020 of the 10th of November, establishes the organisation and curriculum of Compulsory Secondary Education. Furthermore, in accordance with the national legislation, the Andalusian government issued the Law 17/2007 of Education in Andalusia (LEA) of the 10th of December, that goes into detail about the nationally established core curriculum.

³ Available at <https://rm.coe.int/common-european-framework-of-reference-for-languages-learning-teaching/16809ea0d4>

Finally, we must also make reference to the Order of the 15th of January, 2021, which regulates the curriculum of Secondary Education in Andalusia and contemplates some issues such as attention to diversity, the assessment process and the promotion from one educational stage to the next one.

The competences, objectives, evaluation criteria and contents that have been taken into consideration in the design of the proposed unit of work are detailed in the next sections.

5.2.1. Competences

In the Order of the 15th of January, 2021 are specified the competences that students are expected to enhance with the implementation of this didactic proposal:

- Linguistic Communication Competence (LCC): the ability to use the language, expressing ideas, and interacting with other people orally or in writing. In the present unit of work, this competence is going to be achieved in almost every activity since all of them require the use of language to communicate.

- Mathematical Competence and Basic Competence in Science and Technology (MSTC): the ability to use mathematics to solve daily life problems. Also, the ability to use scientific knowledge and methodology to explain our reality. Lastly, the ability to apply this knowledge and methods to satisfy our wishes and necessities. This skill is going to be developed when students have to interpret a bar table containing statistic in the activity 2 in lesson 3.

- Digital competence (DC): the ability to use information and communication technologies safely and in a critical way so as to obtain, analyse, produce and interchange information. Students will develop this skill in almost all the lessons since they will use information technology in most of them when fulfilling determined tasks. Actually, the use of reliable sources of information will always be encouraged when doing the tasks so that it is transformed into good-quality knowledge. The recommendation of the use of the *Cambridge Dictionary* to look up words is a case in point.

- Learning to Learn Competence (LLC): the ability to take control of one's learning process so that one is able to organise their task and time. It also refers to the ability to work individually or collaboratively so as to achieve one goal. In class, the teacher will provide some guidelines to fulfil the tasks and student will work autonomously. This means that the students will have to manage their time and resources developing this skill.

- Social and Civic Competences (SCC): the ability to socialise and take an active, participative and democratic part in society. In this line, it refers to the ability to behave in line with the morals, values and rules established. Students will develop this skill especially when working in groups. The present unit of work proposes different groupings, so students will learn to cope with different opinions and point of views, which is something representative of society.

- Sense of Initiative and Entrepreneurship (SIEC): the ability to act creatively in order to turn one's ideas into actions assuming the necessary risks and planning and managing projects. In this case, students will receive some instructions and guidelines to develop their projects, but they will have enough freedom to be creative and risky in their work.

- Cultural awareness and expression competence (CAEC): the ability to value music, visual and performing arts and literature as a way of expression. In the present unit of work, students will be exposed to many elements from a different culture such as, for example, in activities 3 and 4 in Lesson 1.

5.2.2. Objectives

Stage Objectives

The Royal Decree 1105/2014 of the 26th of December establishes the general objectives that students must achieve in their Compulsory Secondary Education in their national territory. This unit of work will help students develop the appropriate skills which will lead to the accomplishment of these objectives:

- 1) To assume their duties in a responsible way, know and exercise their rights respecting the others, practice tolerance, cooperation, solidarity and dialogue, and prepare themselves for the exercise of a democratic citizenship.

- 2) To develop and reinforce habits of discipline, individual and group study and work.

- 3) To value and respect sex difference and equality of rights and opportunities between them, rejecting stereotypes which may imply discrimination between men and women as well as any other manifestation of violence against women.

- 4) To strengthen their affective capabilities and reject violence and prejudices.

- 5) To develop basic skills for the use of information sources in a critical way.

- 6) To develop self-confidence and personal initiative, participation, critical thinking and the ability related to learning to learn.

7) To understand and express themselves in one or more foreign languages in a suitable manner.

10) To know, value and respect the basic aspects of their own and others' culture, history and cultural and artistic heritage.

11) To appreciate artistic production and understand the language of the different artistic signs.

Additionally, the Andalusian Decree 111/2016 adds general objectives for the stage and this unit will pursue this one:

1. To delve into the knowledge and appreciation of the specific elements of Andalusian culture.

Area Objectives

Besides, the regional government also established in the Order of the 15th of January, 2021, some specific objectives related to the teaching of foreign languages which can be accomplished in this unit of work developing the following abilities:

1. To listen to and understand specific information from oral texts.

2. To express and interact orally in everyday communicative situations practising dialogues to solve conflicts peacefully.

3. To read and understand different texts from a suitable level according to the students' capacities and interests in order to infer both general and specific information, complementing this information from other sources in order to acquire new knowledge with critical sense.

4. To use reading on different media as a source of pleasure and personal enrichment.

5. To produce simple written texts with different purposes on different topics, using appropriate cohesion and coherence strategies.

6. To correctly use phonetic, lexical, syntactic-discursive and functional patterns of the foreign language in communicative contexts.

7. To develop autonomous learning, discipline habits, study and work and reflect upon one's learning process.

8. To develop the ability to work in group, reinforcing social skills and affective abilities required to solve conflicts peacefully.

9. To use learning strategies properly and all available means to obtain, select and present orally and written information in foreign language.

10. To appreciate foreign language as a means of communication, cooperation and understanding between people from diverse origins and cultures.

11. To appreciate foreign language as an instrument for accessing information and a tool for learning diverse contents and as a means of artistic expression for the development of the ability of learning to learn.

12. To show a receptive attitude and be self-confident on their ability to learn and use foreign language with critical attitude.

13. To know and appreciate the specific elements of Andalusian culture to have it appreciated and respected by citizens from other countries.

14. To develop enterprising spirit, respecting and conveying basic aspects of the Andalusian culture and history, as well as the artistic and cultural heritage, using foreign language as a means.

5.2.3. Evaluation Criteria

The Order of the 15th of January, 2021 also established the evaluation criteria, which are associated with the objectives above and divided into four blocks⁴:

Block 1. Comprehension of oral texts

1.1. To identify essential and more specific information within well- structured short texts during face-to-face communication or through technical resources. LCC, DC.

1.2. To apply appropriate strategies in order to understand general and main ideas, and more specific details within a text. LCC, LLC

1.3. To understand a text using sociolinguistic and sociocultural components related to living conditions, body language and social norms. LCC, SCC.

1.4. To identify the most relevant communicative functions within the text and discourse patterns related to the organization of the text. LCC

⁴ The competences related to the criteria are indicated with the abbreviations next to each content

1.5. To analyse the context and visual support which may help to infer the meaning of some words and expressions in order to understand frequently used vocabulary. LCC.

1.6. To identify the meaning and communicative intentions related to phonetic patterns discrimination, sound patterns, accent, rhythm and intonation. LCC.

Block 2. Production of oral texts: expression and interaction

2.1. To produce brief and comprehensible texts using a neutral or informal register and simple utterances of speech, in which information about daily life and personal or educational issues are given, sought and exchanged. LCC, DC, SIE.

2.2. To know and know how to apply appropriate strategies to produce brief oral monologic and dialogic texts, with a simple and clear structure. LCC, LLC, SIE.

2.3. To carry out the demanding functions by the communicative purpose, using the most common discursive patterns to organise the text. LCC, SIE.

2.4. To show control about a limited repertoire of habitual syntactic structures and use simple mechanisms to communicate. LCC, LLC.

2.5. To use enough oral vocabulary to communicate information concerning general issues related to common situations. LCC.

2.6. To pronounce in a clear and understandable way, in spite of occasional evidence of foreign accent and pronunciation mistakes. LCC.

2.7. To interact in an easy way in well-structured interchanges, using formulae and simple gestures to take and give the turn. LCC.

2.8. To identify cultural elements of the countries and cultures where the foreign language is spoken and show interest to know them. LLC, SCC, CAE.

Block 3. Comprehension of written texts

3.1. To identify essential information, the most relevant points, and important details in brief and well-structured texts. LCC, MSTC, DC

3.2. To know and know how to apply proper strategies to understand the general sense, essential information, main points and ideas or relevant details of the text. LCC, CCA, SIE

3.3. To know and use sociocultural and sociolinguistic aspects related to daily life to understand the text. LCC, SCC

3.4. To recognise common use written lexis related to daily issues and infer from context the meaning of some words and expressions that are unknown. LCC, CAE

3.5. To identify cultural elements typical of countries and cultures where the foreign language is spoken and show interest to know them. LLC, SCC, CAE

Block 4. Production of written texts: expression and interaction

4.1. To write texts in a clear structure in a formal, neutral or informal register, using cohesive basic resources, basic orthographic conventions and common punctuation marks, with a reasonable control of expressions and easy structures and a regular use lexicon. LCC, DC, SIE.

4.2. To know and apply suitable strategies to elaborate writings with a simple structure, for instance, copying formats. LCC, CCA, SIE.

4.3. To dominate a limited repertoire of commonly used syntactic structures and to use simple mechanisms settled to the process and to the communicative goal. CC, LLC, SIE.

4.4. To identify some cultural elements from English speaking countries and cultures and to show interest to know about them. LLC, SCC, CAE.

4.5. To value the foreign language as an instrument to communicate and make public the Andalusian culture. SIE, CAE.

5.2.4. Contents

In the Order of the 15th of January, 2021 enacted by the Andalusian government are detailed the specific contents for the 3rd year of Compulsory Secondary Education in the subject English as a Foreign Language. The ones that are more closely related to this didactic proposal are the ones stated below:

Block 1. Comprehension of oral texts

- Comprehension strategies:
 - Mobilization of prior information on type of task and subject (e.g., activity 1 in lesson 1).
 - Distinction and understanding of the basic information of oral texts, transmitted orally or by audio-visual media (e.g., activity 3 in lesson 5).

- Distinguishing types of understanding (general meaning, essential information, main points, and relevant details) (e.g., activity 3 in lesson 5).

- Hypothesizing on content and context (e.g., activity 3 in lesson 2)

- Recognition, identification and understanding of significant linguistic and paralinguistic features (gestures, facial expression, eye contact and images) (e.g., activity 3 in lesson 1)

Sociocultural and sociolinguistic aspects: social conventions, values, beliefs and attitudes, knowledge of some historical features of the countries where the language is spoken (e.g., activity 5 in lesson 1)

- Communicative functions:

- Initiation and maintenance of personal and social relationships (e.g., activity 3 in lesson 5).

- Narration of punctual and usual past events (e.g., activity 3 in lesson 5).

- Making wishes, conditions and hypotheses (e.g., activity 3 in lesson 1).

- Expression of knowledge and certainty (e.g., activity 3 in lesson 1).

- Establishment and maintenance of the communication and organization of the discourse (e.g., activity 3 in lesson 5).

- Linguistic and discursive structures

- Lexicon: personal identification, home and environment and work and occupations (e.g., activity 3 in lesson 5).

- Phonological patterns: rhythm and intonation (e.g., activity 5 in lesson 5).

Block 2. Production of oral texts: expression and interaction

- Production strategies:

- Understanding of the message in a clear way, distinguishing its main idea or ideas and its basic structure (e.g., activity 6 in lesson 5).

- Adaptation of the text to the recipient, context and channel, applying the adequate register and discursive structure (e.g., activity 6 in lesson 5).

- Expression of the message with enough clarity and coherence using phrases and expressions of frequent use (e.g., activity 5 in lesson 4).

- Sociocultural and sociolinguistic aspects: social conventions, participation in conversations in the classroom and in simulations related to experiences and personal interests, knowledge of some historical and characteristics of the countries where the foreign language is spoken, obtaining the information through different means and appreciation of the foreign language as an instrument to communicate (e.g., activity 1 in lesson 2).
- Communicative functions:
 - Description abstract qualities of people (e.g., activity 2 in lesson 1).
 - Narration of punctual past events (e.g., activity 4 in lesson 3).
- Linguistic and discursive structures

Lexicon: personal identification, home and surroundings, work and occupation, education and studies (final project).
- Phonological patterns: rhythm and intonation patterns (e.g., activity 5 in lesson 5).

Block 3. Comprehension of written texts

- Comprehension strategies:
 - Mobilisation of previous information about the type of task and subject (e.g., activity 2 in lesson 4).
 - Distinction of types of comprehension (general meaning, essential information, main points), in different authentic texts (e.g., activity 3 in lesson 4).
 - Interference and formulation of hypothesis from significant, linguistic, and paralinguistic elements (for example, inferring meaning through context or contrasting similar words) (e.g., activity 5 in lesson 3).
- Socio-cultural and socio-linguistic aspects:
 - Social conventions (e.g., activity 7 in lesson 2).
 - Values and beliefs (e.g., activity 7 in lesson 2).
 - Recognition, identification and comprehension of basic significant linguistic elements (e.g., activity 4 in lesson 3).
- Communicative functions:
 - Narration of specific past events and description of states (e.g., activity 3 in lesson 3).

- Linguistic and discursive structures

Vocabulary: personal identification, work and occupations, education and studies (e.g., activity 7 in lesson 2).

- Phonological patterns: rhythm, and intonation (e.g., activity 5 in lesson 4).

Block 4. Production of written texts: expression and interaction

- Strategic production:

- Use and coordination of their own competences both, general and communicative to carry out tasks efficiently (for instance, revision of previous knowledge about the topic) (e.g., activity 7 in lesson 5).

- Use of proper linguistic sources (use of dictionary or grammar, looking for specific answers, etc.) (e.g., activity 6 in lesson 2).

- Expressing clear messages according to the models and formats required (e.g., activity 7 in lesson 3).

- Sociocultural and sociolinguistic aspects: social conventions, values, beliefs, obtaining information using different ways such as the use of Internet, the use of language as means of communication, enriching oneself as well as promoting Andalusian culture (e.g., activity 7 in lesson 3).

- Communicative functions:

- Initiate and establish social and interpersonal relationships (e.g., activity 6 in lesson 5).

- Description of abstract qualities of people (e.g., activity 7 in lesson 3).

- Narration of past events and description of states (e.g., activity 7 in lesson 3).

- Textual and linguistic structures: home and surroundings, work and jobs, education and study. (e.g., activity 7 in lesson 3)

Language discourse contents

- Assertion, negation, exclamation, interrogation (e.g., lesson 5)

- Time expression: Passive voice of present, past and future tenses (e.g., lesson 3)

5. 3. Methodology

5.3.1. Introducing Literature in EFL Classes

Research and practice, as it has been preciously discussed in this dissertation, have led to the development of different methodologies or approaches to introduce literature in EFL classes. Considering the variety of models and their windfalls described in the point 3.2 of this document, it has been extremely challenging to choose the most accurate ones to design and implement this unit of work, which will try to involve the students in the reading process so that that they can be part of the literary work and feel identified with its content. In addition, the critical analysis of the language used in the text will also have relevance so that knowledge about the significance of form can be acquired. Therefore, the models that have inspired the introduction of literature in class through the implementation of this unit of work underpin the choice of the didactic methodologies described in the next section.

5.3.2. Didactic Approaches

Over the years many different methodologies have been put into practice in EFL classes. There are some outstanding traditional methods that have been widely implemented, such as the Grammar Translation Method or Audiolingualism. Nevertheless, new methods have arisen since they are considered more effective when teaching a foreign language and are thought to be more adapted to today's needs. On balance, life is continuously changing and research about teaching methods is increasingly exhaustive. This grants teachers the opportunity of selecting the method that best suits the teaching and learning conditions in which they are going to work.

The unit of work *Revolutionary Black Women* has been designed taking into consideration the methodological guidelines provided in the Royal Decree 1105/2014 of the 26th of December and the Order of the 15th of January 2021. It is also inspired by the aforementioned models of literature introduction in EFL. These require the use of active methodologies and a student-centred approach, as well as cooperative and collaborative work.

Active methodologies are engaging ways of acquiring knowledge which might involve strategies such as working with tasks, developing projects, implementing a problem solution approach, creating debate groups and promoting cooperative learning, among others. It has been proved that active learning methodologies, provided that they are well implemented, contribute to the increase of the students' intrinsic motivation. Therefore, they have "strongly drawn the attention of teachers who are concerned with awakening and keeping their students' interest

and creativity. These teachers seek complementary interactive and motivating alternatives to traditional teaching methods” (Konopka et al., 2015:20).

In this unit of work, the paradigm chosen is characterised by its communicative approach. Savignon (2018:5) claimed that Communicative Language Teaching (CLT) is “an approach that understands language to be inseparable from individual identity and social behaviour. Not only does language define a community but a community, in turn, also defines the uses of language.” From this statement it can be understood that English must be learnt in a contextualized way so that students can realise its importance and usefulness. In the proposed unit of work, students, for instance, will be able to verify how English is essential to understand matters that have seriously touched and still touch many people around the world (racism, separatism, male chauvinism...), and how it can help to raise awareness about them and change the devastating situation we are going through nowadays. In other terms, the implementation of CLT will engage students in the EFL class since they will acquire the knowledge in real life situations and use authentic material.

Furthermore, according to Savignon’s statement (2018:5), this model promotes a student-centred approach, essential to include literature in the class and in which the students are the main characters in their learning process. Correspondingly, CLT will promote students’ autonomy since they will be responsible for their own learning. This will, therefore, boost their enthusiasm towards English learning owing to the challenge that this responsibility entails. Indeed, with this approach, although the teacher presents the driving question and the core outline of the project, students have a voice regarding content, design, medium of presentation, etc. Knowledge and materials are not simply given to the students by the teacher anymore (Krajcik & Blumenfeld, 2006:317). In this unit of work students will have the opportunity of working autonomously and will make decisions about their learning regarding the contents they are going to work with (especially when producing output). According to Trujillo et al. (2015:250), students are in charge of actively participating in cognitive processes: recognition of problems, gathering information, interpreting data, establish logic relationships, draw conclusions and critically analyse the concepts. Nonetheless, this freedom can overwhelm those who are less eager to work on their own and prefer following the teacher’s guidelines. In this case, it is the teacher’s responsibility to create a proper atmosphere in class, provide the accurate resources and guidelines, arrange an effective action plan, etc.

In fact, the teacher's role also changes in these new teaching methods. In CLT, teachers' role is much more than a facilitator of knowledge. On the contrary, as mentioned above, the teacher should create a favourable learning environment with a view to allowing them to develop their projects. This task entails providing them with the "right materials, references, managing groups of work, assessing the development of the project, solving difficulties, controlling the pace of work, facilitating the success of the project and evaluating the outcome" (Trujillo et al., 2015:251). In the proposed unit of work, the teacher will ask students to comply with tasks that will serve as models to the final project that they will have to present.

Regarding the focus of CLT, it highlights the functions of language over its forms. That is to say, there is a focus on meaning and functions of the language and, not surprisingly, stands for the use of the English language in class whenever it is possible so that students experiment meaningful learning.

Additionally, the present unit of work has followed a Project Based Learning⁵ and a Task Based Learning⁶ approach. The first model is a form of situated learning, and "it is based on the constructivist findings that students gain a deeper understanding of material when they actively construct their understanding by working with and using ideas" (Krajcik and Blumenfeld, 2006:318). Therefore, students will acquire knowledge while developing their project. Actually, this would imply that students also experience discovery learning. This approach is "designed to engage students in inquiry through which, guided by the teacher and materials, they 'discover' the intended content. Still, the tension remains, for example, in moments when students make discoveries other than as intended" (Hammer, 1997:485). Thereby, it is the teacher's responsibility to guide the students to make the most accurate discoveries so that to ensure that their learning process is being appropriate.

Regarding TBL, overall, in lessons, "the teacher does not pre-determine which language will be studied. The lesson is based around the completion of a central task and the language studied is determined by what happens as the students complete it" (Frost, 2007:1). Traditionally, this method has implied the division of a lesson cycle in different parts with their own activities: pre-task, task and post-task activities. Nonetheless, given that it can be difficult to adapt the contents to this cycle in a 60-minute lesson, this unit of work applies TBL in a different way. In fact, it proposes a different lesson structure which is known as BDA, being

⁵ PBL from now on

⁶ TBL from now on

these letters the initials of ‘before, during and after’, which are the parts in which these lessons are divided. This structure is usually applied in lessons where the reading skill is being developed, but it can be applied to the development of any other skills when aiming to complete a main task. Vacca et al. (2014:30) assure that “the instructional activities and strategies incorporated into lessons before, during, and after reading are essential to active and purposeful learning.” Thereupon, in this unit of work, students will have to follow a cycle that will start with warm up activities followed by some activities that will be carried out before developing any receptive skill such as listening or reading. Then, while these skills are being practiced, some while-activities will be done. Lastly, some after-activities will be proposed which might include, in most of the cases, some production activities related to the input provided. Additionally, as it happens with TBL, content focusing on language will usually appear at the end of the lesson, which means that this unit of work presents mainly an inductive approach. Yet, notwithstanding this cycle is supposed to last one session of about 60 minutes as I have mentioned before, in some cases it will be divided into two lessons since some parts of it will require more time than expected. For this reason, TBL and BDA are applied in a flexible way.

All things above considered, the choice of the teaching methods and approaches in the present unit of work have three ultimate aims: firstly, to raise student’s interest and motivation in the EFL class; secondly, to help them develop their own learning strategies for the purpose of preparing them to succeed tackling the challenges that they will come across with in the future; thirdly, to introduce social, historical and cultural content in the EFL class, particularly related to America; and lastly, to transmit the students the accurate values to eventually motivate a social change.

5.4. The Unit of Work

5.4.1. The Unit of Work within the Scheme of Work

The present unit of work is one of the 9 units in which the syllabus “Through Women Writers’ Eyes” has been divided into. In each of the units one literary work written by a female author will be introduced while the corresponding contents of the English language are specified. The selection of the literary works has been based especially on the topics they address and on the close relationship that they may have with the students. They are not classic literary works but books that have been recently published so less known female authors will have a better opportunity of being recognised.

The unit of work *Revolutionary Black Women* is the 4th unit of work of the syllabus and is expected to be developed in the second term of the school year during 8 sessions of 60 minutes each. However, in the present master thesis, 5 lessons have been developed in order to be adjusted to the required length of this dissertation.

In the chart below are detailed the contents included and the literary work introduced in each unit. In the developed unit of work the passive voice is going to be studied, since it is one of the most used verb tenses to write bibliographical texts, which is something that students will be asked to do. Moreover, the vocabulary will be related to personality and social issues: the former will be used in students' descriptions of women and, the latter, is closely related to the values that are to be transmitted in this unit of work, i.e., feminism, equality, or the respect of human rights, among others. Additionally, students will learn to describe and interview a person as a way of getting acquainted with relevant women in history. Lastly, the pronunciation activities will be focused on recognising and pronouncing the stress in a speech, as well as wisely using intonation, since it is essential when trying to be persuasive when defending ideas in a discourse.

	GRAMMAR	VOCABULARY	PRONUNCIATION	LANGUAGE SKILLS
1. <i>Eat, pray, love: One Woman's Search for Everything Across Italy, India and Indonesia</i> (2006) by Elizabeth Gilbert	- There is / are - There was / were - Articles and quantifiers - Use of adjectives	Traditions, Natural and historic places	Silent letters	- Talking about quantities - Expressing likes and dislikes - Describing a place
2. <i>Fast Girls: A Novel of the 1936 Women's Olympic Team</i> (2020) by Elise Hooper	- Review of the present tenses - Present Perfect Simple	Sport Jobs	Final consonant sounds	- Talking about entertainment
3. <i>The Narrow Edge: A Tiny Bird, an Ancient Crab, and an Epic Journey</i> (2015) by Deborah Cramer	- Past Continuous - Past Simple Vs Past Continuous - Past Perfect simple	Animals, Nature	/t/, /d/ /ɪd/,	- Describing animals - Reporting on a trip - Describing past events
4. <i>Hidden Figures: The American Dream and the Untold Story of the Black Women Who Helped Win the Space Race</i> (2016) by Margot Lee Shetterly	- The Passive voice	Social Issues Personality	Stress Syllables	- Describing a person - Describing facts - Interviewing a person
5. <i>The Handmaid's Tale</i> (1985) by Margaret Atwood	- Review of future tenses - Future Continuous	Urban Life, Technology Transport	/aɪ/, /i:/	- Describing clothing - Expressing opinions - Discussing facts and trends
6. <i>Women in Clothes</i> (2014) by Sheila Heiti	- First Conditional, Second Conditional, Third Conditional	Fashion, Shopping	/dʒ/, /g/	- Speculating - Expressing opinions
7. <i>A kitchen in the corner of the house</i> (2019) by C. S. Lakshmi	- Modals: must, have to, need to, should - Modals: can, could, be able to, may, might - Comparison of adverbs	Health, Food and nutrition, Parts of the body	Intonation: Questions /θ/, /ð/	- Offering help - Asking for and giving advice - Talking about yourself
8. <i>The Female Gaze</i> (2018) by Alicia Malone	- Relative pronouns - Defining relative clauses	Films, Music, Literature	/æ/, /ʌ/	- Reviewing a movie
9. <i>"Rising": Dispatches from the New American Shore</i> (2019) by Elizabeth Rush	- Gerunds and infinitives - Reported statements and questions, orders, offers and suggestions	Climate change, Information and communication	/s/, /ʃ/, /tʃ/, /k/	- Reporting news

5.4.2. Implementation Tools

On a daily basis, students will bring their own devices to class as long as they have the authorization form from their parents. Otherwise, the School will provide them with some tablets or laptops that they can borrow so that they can all keep up in class, since some activities will have to be carried out online. This, additionally, will allow the teachers to achieve the goal of including technology in the learning-teaching process.

Taking into consideration that the school makes use of Google Workspace, the tool Google Classroom (**See Appendix I**) will be the platform where the contents and information related to the subject will be updated to (attendance information, marks, messages to students and families, etc.). Indeed, there are many other tools that will be used in this unit of work. For instance, Google Forms (**See Appendix II**), in order to gather graded activities' answers, Google Drive (**See Appendix III**) as an alternative to share documents or files. Moreover, online tools such as Mentimeter⁷ (**See Appendix IV**) or Padlet⁸ (**See Appendix V**) will also be useful when common content like word clouds or online boards has to be displayed. Lastly, the online quiz games resource Baamboozle⁹ (**See Appendix VI**) will be used in order to teach grammar. All in all, online teaching resources will be the key to make the implementation of *Revolutionary Black Women* unit of work successful.

5.4.3. Implementation Methodology

At the beginning of this unit of work, students will be asked to carry out a project that will have to be finished by the end of it. In this project, students will have to write the script of an interview that will be conducted with one relevant black woman in history and record the interview at the end of the unit of work, lasting 3 or 4 minutes each interview. In the last lesson, all the interviews will be broadcast in class so all the students will get acquainted with all the women. In an effort to do so, in groups, they will have to choose one woman and write her name on the platform Padlet, so the rest of the class will be able to see each choice and the names will not be repeated. These black women, dead or still alive, can be relevant in any field (science, literature, politics, entertainment...) and the reasons why they have been chosen to be interviewed must be accurately justified in Padlet. The teacher will then evaluate the students' projects and either agree with the proposals or suggest more accurate ones before beginning the development of the project. Throughout the unit of work students will carry out some activities

⁷ Available at <https://www.mentimeter.com/>

⁸ Available at <https://padlet.com/>

⁹ Available at <https://www.baamboozle.com/>

and will be asked to perform some tasks that could help them successfully finish their projects. Besides, during the lessons, students will be provided with the accurate information, resources, suggestions and strategies to accomplish the activities.

Concerning the projects, they will be carried out in groups of 3 students who will decide their role in the interview: there must be two interviewers and one woman interviewed, but all of them must provide information about the latter, be it as an introduction of a question (interviewer) or as the answer to a question (interviewed woman). Moreover, students will work cooperatively and collaboratively, being responsible for the division of the work that each member must do. Nonetheless, the teacher will always make any adjustments if it is necessary. Project groupings will be made by the teacher taking into consideration the students' particular needs, weaknesses and strengths. Nevertheless, during the lessons, students will be asked to work in random pairs and groups that will not be the ones from the projects¹⁰. This will allow them to interact with as many students as possible and the acquired knowledge will later be applied in their project groups. This way, each student is responsible for adding different and essential information for the project, which will contribute to fostering collaborative work. Lastly, students will also have to do some graded activities on their own in order to be assessed individually.

As for the use of literature in class, students will work with excerpts from the book instead of reading the whole literary work. As a matter of fact, should they be asked to do so, they would not have enough time in a school year period. Instead, these literary works will be the common thread that will allow the teacher to introduce the contents related to grammar, vocabulary, pronunciation...and to enhance students' skills. Thus, in the *Revolutionary Black Women* unit of work, the book *Hidden Figures* (2016) will be presented using mainly excerpts from the book, summaries of certain topics, description of the main characters, quotes and excerpts from the adapted movie *Hidden Figures* (2017). These resources will introduce other activities that will allow further practice and, therefore, enrich the unit of work.

¹⁰ Groupings will be specified in each activity's description

5.4.4. Lesson Plan

REVOLUTIONARY BLACK WOMEN: LESSON 1		Group:	
Objectives: - To learn vocabulary to describe personalities - To reflect on social issues featured in the book <i>Hidden Figures</i> (2016) related to segregation		3° A	
WARM-UP The teacher will introduce the book <i>Hidden Figures</i> (2016) to the students by telling them that the unit of work that is about to begin is going to be about the contents that this literary book presents. The teacher will explain them that the main topics that are going to be addressed are racism and feminism. Then, they will give them information about the final project, the calendar and the assessment. The final project will consist in conducting an interview to a relevant black woman in history taking into consideration the contents that are going to be studied throughout the unit of work. In this moment, the groups will be created, as well as a board in the platform Padlet where the groups will write down the group members' names and the names of the women they are going to interview. They will have two days to make that decision.		Time: 5'	Skills:
BEFORE LISTENING 1. A list of adjectives will be provided. Students will have to match them with the appropriate describing picture (See Appendix VII). 2. After that, the teacher will explain the adjectives' meanings and students will be asked to use them to describe one person (See Appendix VIII).		10'	Production: Spoken production
WHILE LISTENING 3 and 4. The teacher will tell the students that there is a film adaptation of <i>Hidden Figures</i> (2016). The three video excerpts from the movie will be broadcasted where the three main characters of the book are featured. The videos will be broadcasted twice: the first one will be listening for gist and the whole class will comment on two first questions (See Appendix IX). The second one will be listening for detail and students will individually answer some graded questions available at this Google Forms document: https://forms.gle/e8soEoY1dYVEyQHS6 The videos will have English subtitles. Source and links of the videos:		35'	Reception: Spoken reception Production: Spoken and written production

1st video: Pedrianes, N. (17th of October, 2017). <i>Library Scene-Dorothy Vaughn Hidden Figures</i>. [Video]. Youtube. Retrieved July 5th, 2022, from https://www.youtube.com/watch?v=ID1iFaWgcIE 2nd video: Majumder, T. (29th of January, 2019). <i>Hidden Figures(2016) No more colored bathroom, no more white bathroom</i>. [Video]. Youtube. Retrieved July 6th, 2022, from https://www.youtube.com/watch?v=hNK8FCFpmm4 3rd video: Voorstelinie. (5th of April 2020). <i>Hidden Figures - Mary Jackson only the night classes - Court Room Scene</i>. [Video]. Youtube. Retrieved July 8th, 2022, from https://www.youtube.com/watch?v=tQxYKxeDCg4 AFTER LISTENING 5. Three pictures related to the movie's excerpts will be provided. The whole class will talk about them. Then, they will match them with three texts that are about three issues and facts addressed in the book: West Area (where the protagonist works), Brown Board of Education and "Colored" signs (See Appendix X).	10'	Production: Spoken production Reception: Written reception
Materials: Images describing adjectives, excerpts from the movie, images related to the videos, Google Forms Sheet		
Competences: Competence in Linguistic Communication. (CLC), Learning to Learn. (L2L), Social and Civic Competences. (SCC), Awareness and Expression. (CAE)		
Assessment / Feedback: Class assessment: Activity 4 (Graded activity)		
Homework: To look up in the Cambridge Dictionary the meaning of the three unknown words from the video wrote down in Activity 3.		

REVOLUTIONARY BLACK WOMEN: LESSON 2	Group:	
Objectives: - To learn concepts related to social issues - To get the general meaning of a challenging text - To relate the acquired knowledge with one's personal experience	3° A	

WARM-UP 1. Some images will be provided and the whole group will comment on them. The teacher will ask some questions to the whole group and individually so almost all the students participate (See Appendix XI). BEFORE READING 2. The teacher will provide students with a Mentimeter's code and they will introduce the words learnt in the previous lesson so a wordcloud with the most looked up words will be created. The wordcloud will be broadcasted on the board so all of the students can see it. (See Appendix XII) 3 and 4. Some concepts will be provided and students will have to guess their meanings (See Appendix XIII). Then, they will individually solve a crossword with these concepts which will be corrected afterwards (See Appendix XIV). Before correcting it, students will send their answers through Google Forms in this link https://forms.gle/AnFeeL2H1PFSLvA8A to be assessed. WHILE READING 5. Jigsaw reading: Students will be divided in groups of 3. 3 groups will be assigned text A; 3 other groups, text B; and the 3 remaining groups, text C. 1st grouping (red grouping): Each group will read their assigned text and will relate it with one of the concepts studied in activities 3 and 4 and will justify why. 2nd grouping (green grouping): Then, new groups will be created so each group member will have read one different text. Now, each member will tell their new group peers what their text was about and the concept related to it and will choose the most thought-provoking text (See appendix XV). AFTER READING 6. Students will write about the lesson's contents and will send their answers through Google Forms in this link https://forms.gle/o3hFQYpwwWau78Ez6 to be assessed.	Time: 5' 5' 10' 30' 10'	Skills: Production: Spoken production Production: Spoken production Reception: Written reception Reception: Written reception Production: Spoken production Production: Written production
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Materials: Images describing concepts, Google Forms sheet		
Competences: Competence in Linguistic Communication (CLC), Digital Competence (DC), Learning to Learn (L2L), Social and Civic Competences (SCC), Cultural Awareness and Expression (CAE)		
Assessment / Feedback: Class assessment: Activities 4 and 8 (Graded activities)		
Homework: To finish the writing task if necessary		

REVOLUTIONARY BLACK WOMEN: LESSON 3	Group:	
Objectives: - To learn the use of the passive form - To reflect about gender bias in science	3º A	
WARM-UP 1. The teacher will provide students with a Mentimeter's code and they will introduce their most admired person's name. A wordcloud of names will be created so they will be able to see if the majority of them are male or female (See Appendix XVI). BEFORE READING 2. Students will be asked about the book's title and about the leading roles in scientific fields. Some statistics will be provided so they can think about it. They will comment it in pairs and then the whole group (See Appendix XVII). WHILE READING 3. Language Focus: Passive form. Students will read some information about <i>Hidden Figures</i> (2016)'s main characters. Passive forms will be in bold, so they catch student's attention. This way, students will be able to recognise the form and use of this grammatical aspect (See Appendix XVIII). Then, they will have to answer some comprehension questions and will send their answers through Google Forms in this link https://forms.gle/WF1xN6xzmRSs2t6R8 to be assessed.	Time: 5' 5' 15'	Skills: Production: Spoken Production Production: Spoken Production Reception: Written reception Reception: Written reception Production: Written production

AFTER READING 4. Students will play Baamboozle: In groups of 3, they will be asked to fill in the sentences using the passive form. They will win points if they are right and lose point if they are wrong. There will be 9 groups and they will be able to randomly steal or give extra points to the other groups depending on the webpage's settings. The group with the biggest number of points will win. The competition will be broadcasted on the board using the webpage www.baamboozle.com and the teacher will use the commands. The questions have been created by the teacher (See Appendix XIX). 5. In pairs, students will have to guess the use and form of the passive and fill in the sentences (See Appendix XX) Then, the teacher will explain them the correct use and form so they can correct themselves: Uses of the passive form: - To avoid stating the obvious. - When we don't know who did something, or when it isn't important. Also, the agent can be specified adding "by" before them. Not all verbs can be used in the passive with get - only verbs for talking about an action or a change. 6. Students will be asked to write about an Andalusian woman they admire. They will hand their writing in to be assessed as a writing task. The teacher will provide them with the necessary feedback so they can correct their writing tasks and hand them in again to be finally evaluated (See Appendix XXI).	10' 5' 5' 15'	Production: Spoken production Production: Written production Reception: Spoken reception Production: Written production
Materials: Bar table, Google Forms sheet		
Competences: Competence in Linguistic Communication (CLC), Digital Competence (DC), Learning to Learn (L2L), Social and Civic Competences (SCC), Cultural Awareness and Expression (CAE), Sense of Initiative and Entrepreneurship (SIEC), Competence in Mathematics, Science and Technology (CMST)		
Assessment / Feedback: Class assessment in Activity 3 (Graded activity)		

Homework: To finish the writing task		
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REVOLUTIONARY BLACK WOMEN: LESSON 4	Group:	
Objectives: - To reflect on gender and race biases - To dismantle gender stereotypes	3° A	
WARM-UP 1. In pairs, then the whole group, students will discuss some questions (See Appendix XXII).	Time: 10'	Skills: Production: Spoken production
BEFORE READING 2. The whole class will talk about the jobs showed in three pictures and will answer some questions (See Appendix XXIII).	10'	Production: Spoken production
WHILE READING 3. Individually, students will read two excerpts from the book <i>Hidden Figures</i> (2016). Then, in pairs, they will answer two questions and comment their answers with the rest of the class (See Appendix XXIV).	15'	Reception: Written reception Production: Spoken production
AFTER READING 4. Students will individually investigate about eleven revolutionary women in the history of science. They will use the internet to know their jobs and achievements and their dates of birth and death. Then, they will comment their findings with their classmates (See Appendix XXV).	10'	Production: Spoken production
5. Some stereotypes affecting both women and men will be broadcasted on the board. The teacher will read them out loud and ask students' opinions about them. Then, in pairs, students will be asked to choose two stereotypes and write a short text explaining why they are true or false. Then, the teacher will randomly ask them to explain their arguments to the rest of the class (See Appendix XXVI).	15'	Production: Written and spoken production
Materials: Images of unqualified jobs		
Competences: Competence in Linguistic Communication (CLC), Digital Competence (DC), Learning to Learn (L2L), Social and Civic Competences (SCC), Cultural Awareness and Expression (CAE)		

REVOLUTIONARY BLACK WOMEN: Lesson 5		Group:	
Objectives: - To review vocabulary about social issues - To create persuasive speeches - To acquire awareness of the role of the language and its use when giving speeches		3° A	
WARM-UP 1. Students will review the studied vocabulary from Lesson 2 with the use of flashcards. In pairs, one student will take a flashcard with a picture and will have to describe a concept to their partner so they can guess the concept described (See Appendix XXVII).		Time: 10'	Skills: Production: Spoken production
BEFORE LISTENING 2. In pairs, students will read some quotes from the book <i>Hidden Figures</i> (2016). The teacher will comment on the content with them afterwards answering some guided questions in common (See Appendix XXVIII).		10'	Reception: Written reception
WHILE LISTENING 3 and 4. Students will watch an excerpt of a video with subtitles called “Human Computers with Margot Shetterly Black America”(https://www.youtube.com/watch?v=O17GeH4m4WQ&t=228s), where the author of <i>Hidden Figures</i> (2016), Margot Lee Shetterly, is being interviewed (from the minute 2:30). They will watch the video twice (for gist and for detail). The first time, they will comment on a quote stated by the author (See Appendix XXIX) and the second time, they will fill in the gaps in the script (written in italics below). Then, they will correct them with the teacher (See Appendix XXX).		15'	Production: Spoken production Reception: Spoken and written reception
AFTER LISTENING 5. The teacher will repeat some words or expressions from the video to analyse the stress and intonation. The students will repeat and say the intonation’s function in each case (See Appendix XXXI).		5'	Production: Spoken production
6. Students will be asked to create a quote on their own related to the vocabulary reviewed at the beginning of the lesson. Then, they will defend their quote giving a short speech to their partner. Lastly, students will be asked to take this interview into account when finishing their project (See Appendix XXXII)		20'	Production: Written and spoken production

Materials: Vocabulary flashcards, video excerpt		
Competences: Competence in Linguistic Communication (CLC), Digital Competence (DC), Learning to Learn (L2L), Social and Civic Competences (SCC), Sense of Initiative and Entrepreneurship (SIEC) Cultural Awareness and Expression (CAE)		
Assessment / Feedback:		
Homework: To finish the final project		

5.5. Evaluation and Assessment

Assessment and evaluation processes are of high relevance in the implementation of the unit of work since they will demonstrate whether it has been carried out successfully or if, on the contrary, some changes should have been made. Both students and families should always be informed about the way that the students are going to be assessed and evaluated. With a view to serving this purpose, the teacher will inform them about these processes at the beginning of the school year and further information will be published in the subject guide.

On the grounds that the Royal Decree 1105/2014 establishes that assessment in the Spanish Compulsory Secondary education must be continuous, formative and integrating, below is detailed the proposal of assessment and evaluation of the unit of work *Revolutionary Black Women*.

Learning standards detailed in the Royal Decree 1105/2014 of the 26th of December can be taken into consideration in the assessment process. Nonetheless, competency assessment is the one that is going to be applied when implementing the present unit of work taking into consideration the key competences specified in the Order ECD/65/2015 of the 21st of January. These competences are related to the evaluation criteria described in the Order of the 15th of January 2021 in order to accomplish a more objective evaluation. Each key competence is graded in three levels (initial, medium, advanced) and each level has been assigned a numeric grade range in order to determine the final grades more easily. Students will be able to achieve different levels when developing these competences. The equivalences between the levels of the competences and the grades in the implementation of this unit or work will be the following:

Initial: 1-6

Medium: 6-8

Advanced: 8-10

The unit of work *Revolutionary Black Women* is going to be assessed following the principles of authentic assessment. It “refers to assessments that are designed to achieve learning outcomes that are meaningful in the real world; that reflects the tasks that learners will undertake in the course of working with knowledge in practice” (Gunasekara & Gerts, 2017:393). Thereupon, student debates and discussions, presentations, the development of the projects, student self and peer-assessment and co-evaluation are some proposals that justify the implementation of this type of assessment.

Further to this, assessment will also be continuous. Hence, the teacher will be able to witness and assess the students' progress through the implementation of the unit of work. In pursuance of this goal, observations of the work in class and assessment of activities will be executed. As a matter of fact, in many of the lessons, students will do some graded activities whose answers will have to be sent to the teacher through Google Forms to be evaluated. With the aim of attending to diversity coping with a mixed abilities group, the marks of these answers will be assigned depending on the level demonstrated. This way, answers which contain basic information will get passing grades whereas those which add more information or details will get full marks in this part of the evaluation.

The graded activities mentioned before will be part of classroom assessment. The teacher will also take into consideration the writing task from lesson 3, the projects of the students, their performance in the presentations and the results in their final exam in order to evaluate them. Moreover, final marks will not only consist of the teacher's evaluation but also of assessment of the projects from the students themselves and their peers. Andrade & Du (2007:160) asserted:

Self-assessment is a process of formative assessment during which students reflect on and evaluate the quality of their work and their learning, judge the degree to which they reflect explicitly stated goals or criteria, identify strengths and weaknesses in their work, and revise accordingly.

As a deduction, students will still be learning during their self-assessment process. Apart from that, students will assess the projects and presentations of their peers, so each project group will also receive feedback and assessment from the other students of the class. This will make students reflect on their peer's work and, consequently, learn from their achievements and mistakes. According to Bostock (2000:247) "in peer-assessment we invite students to take part in a key aspect of higher education: making critical judgements on the work of others. We thus bring together the values and practices of teaching with those of research." Finally, group-assessment will be the third type of evaluation that students will experience: when a project group is presenting its project, each group will assess the members as a group.

In conclusion, not only will summative assessment be applied in this unit of work but also formative one. According to Garrison & Ehringhaus (2007:1) whereas summative

assessment helps “to determine at a particular point in time what students know and do not know” and is mainly used as part of the grading process, “formative assessment provides the information needed to adjust teaching and learning while they are happening.” Therefore, students, apart from doing a final test which will provide a numerical grade assigned to their acquired knowledge, they will also learn while practicing in class and at home when they do the proposed activities and work on their projects. They will also be allowed to participate in their own assessing process and useful and descriptive feedback will be provided during the implementation of this unit of work.

5.5.1. Assessment Tools

Through the implementation of the present unit of work, different assessment tools will be used. Depending on the requirements the teacher will make use of the most accurate ones:

Evaluable work	Instrument
Test	Final test sheet (See Appendix XXXIII)
Project (interview)	- Assessment from the teacher: Project and presentation rubric (See Appendix XXXIV) - Assessment from the students: • Self-assessment sheet (See Appendix XXXV) • Peer-assessment sheet (from project group members) (See Appendix XXXV) • Group-assessment project and presentation rubric (from students that are not project group members) (See Appendix XXXVI)
Classwork	- Graded activities - Writing task form lesson 3 (See Appendix XXXVII)

It should be noted that when providing feedback, the teacher will do it in a positive and supporting way and at the right time. In speaking activities, the teacher will promote self-correction by indicating that a mistake has been made but without explaining it so that students can think about it and come up with the correction on their own. Equally, in writing activities, the teacher will highlight the words or place where a mistake has been made using a determined

symbol for each type of mistake: spelling mistakes or wrong word, grammar mistakes, coherence-related mistakes, lack of understanding, missing subject, etc. (See **Appendix XXXVIII**). The meaning of these symbols will be provided at the beginning of the school year so every writing task will be given back to the students with the teacher's feedback, and they will always have to hand them in again with the corrections made. This will promote students' autonomy and the competence of learning to learn. Rubrics and assessment sheets have been designed considering what is established by the legislation mentioned above.

5.5.2. Grading Criteria

This chart details the weight that each evaluable work in the student's final grade.

Final Test	50%		
Project	Outcome and presentation	Teacher's assessment	25%
		Self-assessment	5%
		Peer assessment	5%
		Group assessment	5%
Classwork	Graded activities		5%
	Writing task		5%

Last but certainly not least, it should be pointed out that once the present unit of work has been implemented, the teacher will consider whether it has been successful or not. For this, they will have to reflect upon the problems and challenges that they have faced, the goals pursued, their achievements and their failures using a teacher's self-evaluation rubric (See **Appendix XXXIX**).

6. CONCLUSIONS

In this didactic proposal, literature has been introduced as a valuable source of authentic material: the non-fiction book *Hidden Figures* (2016) has proven to be a suitable tool to get students acquainted with the topics addressed in the literary work at the same time that they

acquire linguistic knowledge and enhance both their receptive and productive skills. Also, this motivating didactic approach will increase their involvement in the EFL class and their willingness to learn, so their level of English will be improved.

Additionally, the implementation of the *Revolutionary Black Women* unit of work will demonstrate that students can be exposed to real life situations in the classroom, boosting their critical thinking skills and paving the way to value transmission by introducing them a relevant social issue: the fight for women's rights. Over the last centuries, this movement has achieved more respect and recognition for women all around the world. Be that as it may, not all women have equally benefited from the feminist tendency: black women have always suffered discrimination due to both their gender and skin colour. Undoubtedly, education is the most powerful weapon to put this unfair situation to an end. This didactic proposal, therefore, has tried to raise awareness about this double oppression condemning the reality that most black woman writers, always relegated to the background, have experienced in history, and acknowledging their contributions to literature. Hopefully, it will spark a change in society, because something as thin as their skin should not be such a burden.

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8. APPENDIXES

APPENDIX I: Google Classroom

3º ESO

Stream Classwork People Marks

3º ESO

Class code
gwjx3na

Upcoming
No work due in soon
[View all](#)

Announce something to your class

Paloma Lopez Salazar
09:15
The final marks of Unit 4 will be posted next week

Add class comment...

Paloma Lopez Salazar posted a new material: Unit 4: Revolutionary Black Women
6 May 2021 (Edited 09:14)

APPENDIX II: Google Forms

Revolutionary Black Women : Lesson 3, Activity 3

Read the following texts and get familiar with Hidden Figures (2016)'s main characters. Then, answer the questions.

pls00008@red.uaen.es (no compartidos) [Cambiar de cuenta](#)

- Find a verb meaning "not considering someone to do something".

Tu respuesta

- Find a verb meaning "impulsar" in Spanish

Tu respuesta

- What does the verb "to promote" mean?

Tu respuesta

APPENDIX III: Google Drive

The screenshot shows the Google Drive web interface. At the top, there's a search bar and a navigation menu on the left. The main area displays a file named 'Classroom's Word Clouds' owned by 'me' and last modified on '09:27'.

Google Drive Interface:

- Search:** Search in Drive
- Navigation:** My Drive, Computers, Shared with me, Recent, Starred, Bin
- Storage:** Storage (99% full), 14.99 GB of 15 GB used, Buy storage
- File List:**

Name	Owner	Last modified
Classroom's Word Clouds	me	09:27 me

APPENDIX IV: Mentimeter

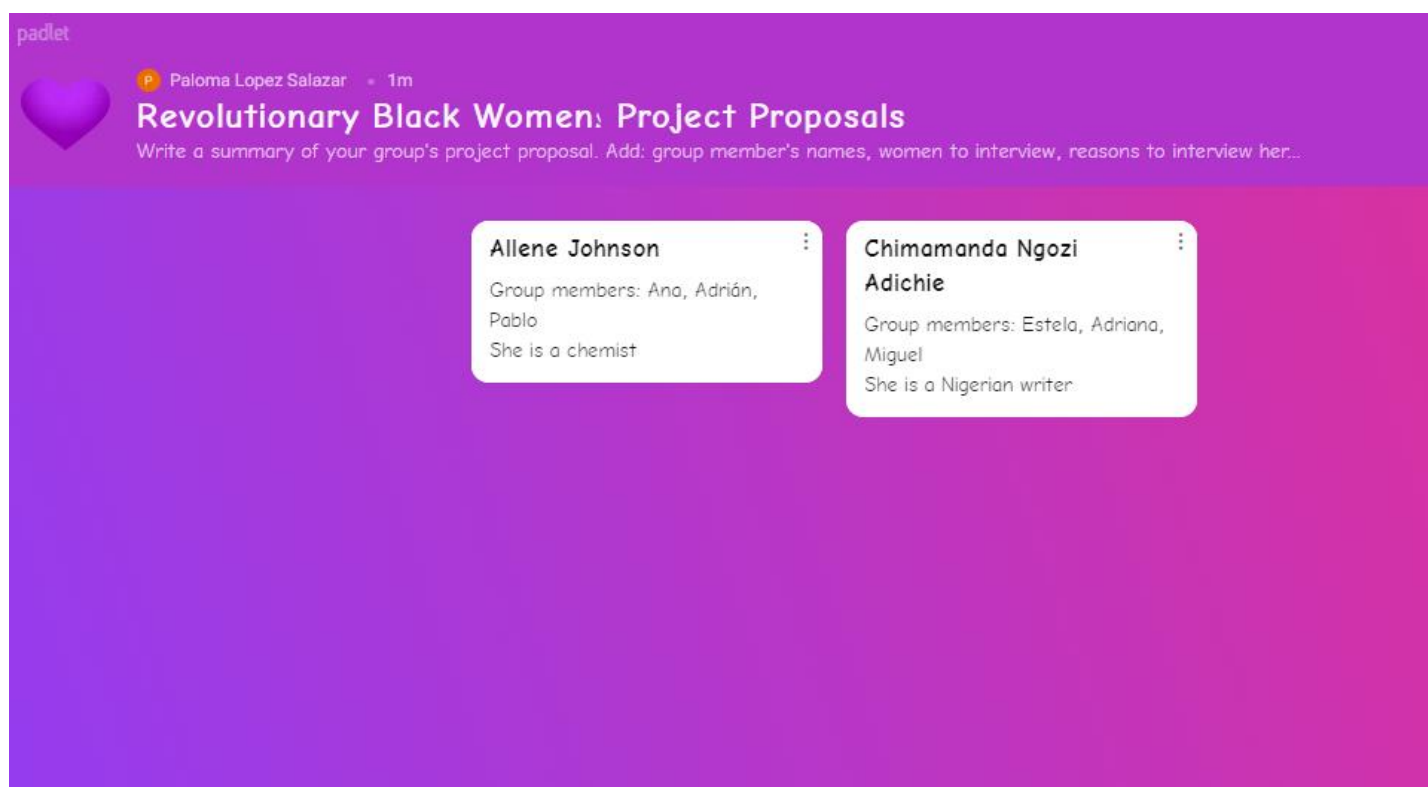
Go to www.menti.com and use the code **8151 4271**

Name a person you admire

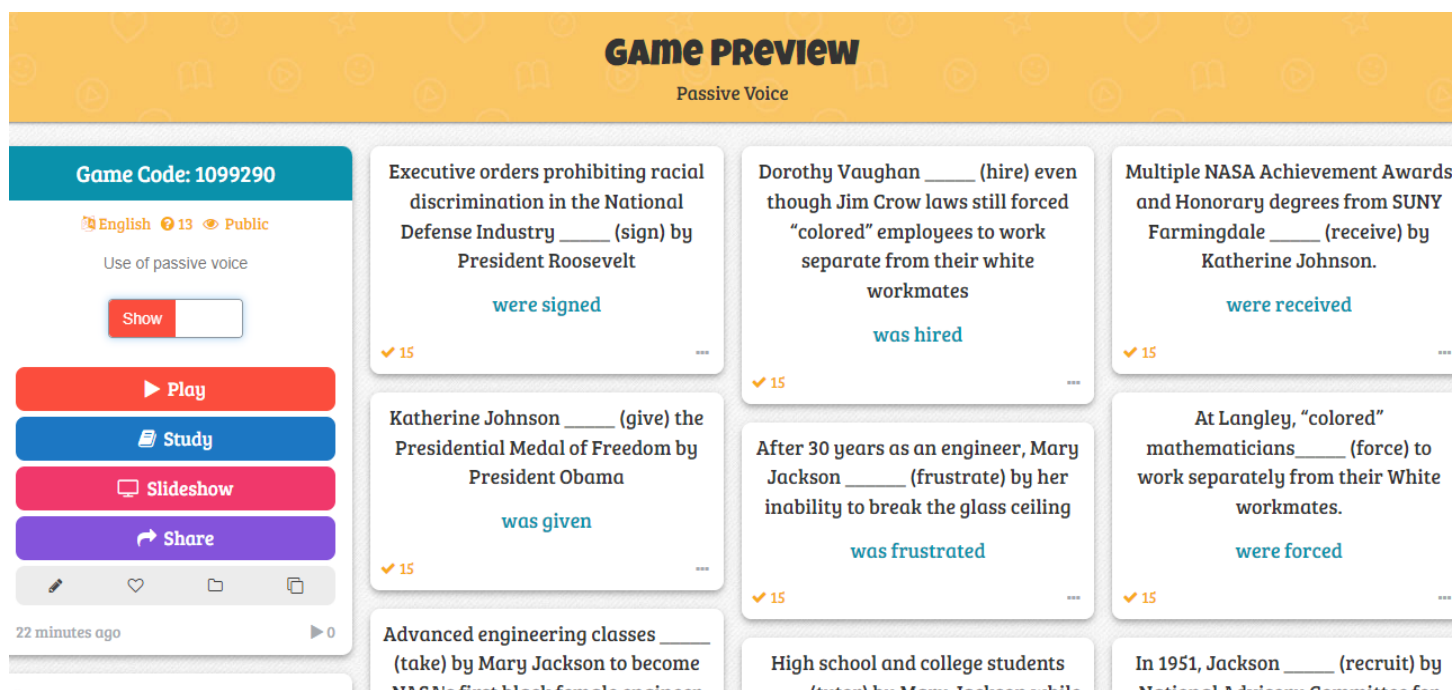
Word cloud results for "Name a person you admire":

- alexia putellas
- leo messi
- garbiñe muguruza
- inmaculada
- ana
- lola
- matilde
- isacac
- patricia
- luis
- rosalia
- zendaya
- juan carlos
- maria
- juan
- elena
- felipe
- alex
- mercedes
- lorena
- joaquin
- raquel
- marta
- lina eduardo
- cristina
- isabel
- carmen
- antonio
- lucia
- rosalaura
- maria
- carolina
- lucias
- taylor swift
- juanma
- fede
- angeles

APPENDIX V: Padlet



APPENDIX VI: Baamboozle (Preview and game screen examples)



Team 1	Team 2	Team 3	Team 4
0	0	0	0



Lose 25 points!

Oops!

Team 1	Team 2	Team 3	Team 4
-25	0	0	0

25

In 2016, Katherine Johnson_____ (present) with the Silver Snoopy Award by NASA astronaut Leland D. Melvin as well as a NASA Group Achievement Award. In 2019, she _____ (award) the Congressional Gold Medal.

was presented / was awarded

Oops! Okay!

Team 1	Team 2	Team 3	Team 4
-25	25	0	0

1

2

3

4

5

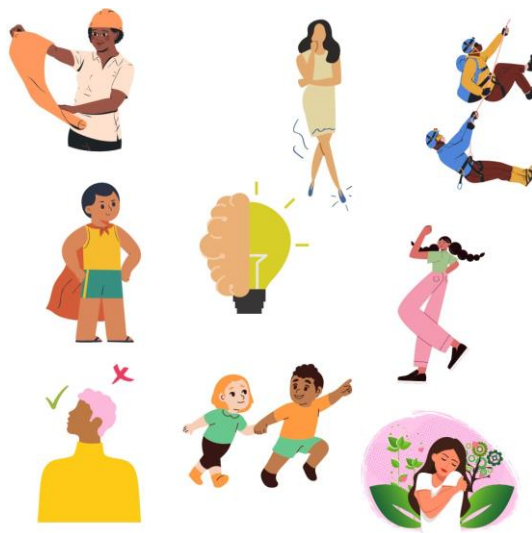
6

7

8

APPENDIX VII: Activity 1, Lesson 1

1. In pairs, match the following adjectives with the accurate picture. Discuss with your partner the meanings that you don't know.



Source: Images obtained under One Design Use License from Canva

Determined / Easy-going / Empowered / Intelligent / Insecure / Self-confident / Hard-working
/ Fearless / Brave

APPENDIX VIII: Activity 2, Lesson 1

2. Think of a person that can be described with some of these adjectives and talk about them to your partner

APPENDIX IX: Activity 3, Lesson 1

3. Watch the three videos and write down three words that you don't understand.

- What happens in each video?
- How would you describe the women in the videos?

APPENDIX X: Activity 5, Lesson 1

5. Take a look at the following pictures

- Are they related to the videos from the movie?
- Match them with the texts below and justify why:



Sources:

1st picture: Chen, A. (2nd of January 2019) *The Design of Segregated Public Bathrooms: Victorian, Jim Crow, Trans, and Disability*. Medium. Retrieved July 9th , 2022, from https://medium.com/@access_guide_/the-design-of-segregated-public-bathrooms-victorian-jim-crow-trans-and-disability-33c632ad9d7a

2nd picture: The Kresge Foundation (28th of February 2018) *Kresge backs screening of doc on Historically Black colleges and Universities*. Kresge Foundation. Retrieved July 7th, 2022, from <https://kresge.org/news-views/kresge-backs-screening-of-doc-on-historically-black-colleges-and-universities/>

3rd picture: Haddad, T. (11th of January 2019) *Multiple South Carolina Students Disciplined After Putting 'Whites' and 'Colored Only' Signs Over School Water Fountains*. Newsweek. Retrieved July 6th , 2022, from <https://www.newsweek.com/south-carolina-students-disciplined-putting-whites-colored-only-signs-school-water-fountains-1469260>

Text 1

The “Colored Computers” sign that hung by the cafeteria table designated for the black women computers at Langley was a reminder to the women of West Computing that they were still employed at a segregated workplace. While there were also black men working at Langley, theirs was the only table that was labelled.

Text 2

West Area was the home of West Computing, which was where the black female computers worked. Employees at Langley joked that West Area was to a far-off land in the wilderness. The white female computers, however, worked in the East Area.

Text 3

Brown v. Board of Education was the Supreme Court case whose ruling desegregated schools. Though the ruling had been handed down, many states were slow to integrate. Indeed, rather than integrate, some schools closed and black families were forced to send their children to live with family out of state to ensure they would receive education.

Texts' source: BookRags. (2017). Hidden Figures Study Guide. BookRags, Inc.

APPENDIX XI: Activity 1, Lesson 2

1. Take a look at these images:



Images obtained under One Design Use License from Canva

- What do they show?
- How do you feel about them?
- Which one is the most shocking for you?
- Have you ever been treated different? Why? Do you think it was fair or unfair? Share your story with your classmates briefly.

APPENDIX XII: Activity 2, Lesson 2

- Which words from the videos did you look up on the dictionary? Introduce them in *Mentimeter* with the code provided.
- Which ones are the most unknown ones? What are their meanings?
 - In which video did they appear?

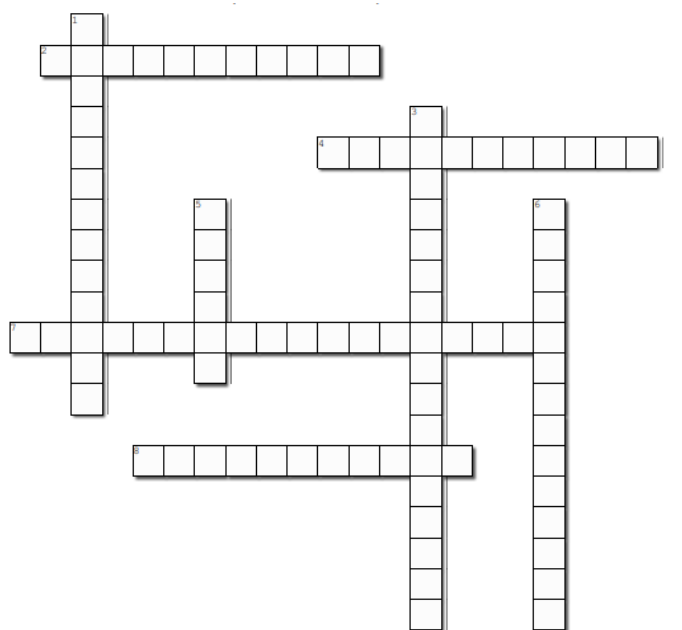
APPENDIX XIII: Activity 3, Lesson 2

- Can you guess the meaning of the following words and concepts?

Work-life balance / Racism / Segregation / Demonstration / Universal suffrage /
Empowerment / Gender pay gap / Gender bias

APPENDIX XIV: Activity 4, Lesson 2

- Solve the crossword with the words and concepts above. Then, send your answers through your Google Form sheet.



Across

2. The policy of keeping one group of people apart from another and treating them differently, especially because of race or sex. (*Segregation*)
4. The process of gaining freedom and power to do what you want or to control what happens to you. (*Empowerment*)
7. The right of all adults to vote in an election, especially to vote for representatives in a government. (*Universal suffrage*)
8. Unfair difference in the way women and men are treated (*Gender bias*)

Down

1. An event in which a group of people march or stand together to show that they disagree with or support something or someone. (*Demonstration*)
3. The amount of time you spend doing your job compared with the amount of time you spend with your family and doing things you. (*Work-life balance*)
5. Policies, behaviours, rules, etc. that result in a continued unfair advantage to some people and unfair or harmful treatment (*Racism*)
6. The difference between the amounts of money paid to women and men, often for doing the same work. (*Gender pay gap*)

Source: Cambridge Dictionary. <https://dictionary.cambridge.org/>

APPENDIX XV: Activity 5, Lesson 2

5. Make groups of 3 students each and read one of the texts (A, B or C). Each text must be read by three groups. Then, change your group. Now, each group member must have read one of the texts. Tell your group peers what the text that you have read is about and the concept related to it. Then, decide which text is the most shocking one.

TEXT A. Women made Important Contributions in Aeronautics (*Empowerment*)

The author's main theme is that women made some very important contributions in the field of aeronautics. She makes a point in the Prologue of saying that while this book focuses on black women, there were many other women who made advancements in aeronautics possible. Through her book, she shows that before computers were a part of everyday life, women performed the complex calculations that were necessary to the research and advancements in airplanes and eventually in space travel that took place at Langley. It was necessary to hire women to perform this work because there was a great demand for advancements in air power during World War II when there was a shortage in men to perform the work because they were in the military. Women proved that they were capable of analytical thinking and advanced mathematics.

The women who worked in the West Computing area were controlled by Virginia Tucker, a white woman who also played a role in recruiting black women as computers. Later, Dorothy

Vaughan, a black woman, took her job. Dorothy's contributions included becoming the first black female manager at Langley. She also helped more than 400 women start their careers at Langley and encouraged the women who worked under her to learn other tasks.

More and more women began working at Langley as engineers and computer programmers. Katherine Globe Johnson was the most well-known woman to have worked at NASA. She was responsible for calculating the trajectory for the Project Mercury mission. Also, the astronaut John Glenn requested that she double check the numbers produced by the mechanical computer before he launched.

TEXT B. Black Americans Had to Overcome Discrimination in Society and at Work (Segregation)

At the time this book takes place laws that favoured this phenomenon were still in effect. This means that black women and men who worked at Langley had to overcome discrimination to get and keep their jobs. These laws affected them both at work and in their personal lives.

When black women started to work at Langley, a separate area for them was created. They could not work in the same area as the white women. They also had to use bathrooms and lunch tables designated for "colored women" or "colored computers". Mary Jackson was humiliated one day when she asked a group of white women where the bathroom was and they laughed at her because they did not know where the bathroom for "colored women" was.

Black men who worked at Langley were subjected to discrimination as well. One engineer had to convince the guards at the gate that he was an engineer and not a cleaner or other lower level employee. Another engineer was sabotaged by a white mechanic.

Outside of Langley, the black employees had to find housing available to black Americans. Actually, new employees were given a list of housing separated by black and whites. Housing for black Americans was short and constantly in danger of being broken into.

Public transit was also a problem since blacks were required to enter and sit in the back of buses. They were also asked to give up their seats to white people if necessary.

This was also an issue in education for black Americans. Black high schools did not receive as many funds as white ones and many colleges that offered engineering degrees would not accept black students.

TEXT C. Women Had to Prove Themselves to Work in the Field of Science (Gender bias)

When women began working at Langley they had to overcome some acts of discrimination because of their female condition. They had to prove their male coworkers that they were capable of higher level of thinking and this advance into careers in the scientific field. When the female computers were first hired, they were referred to as "girls" instead of women. When they first began working at Langley, men wondered if they could even perform the calculations and had an attitude of "errors are expected from 'girls'". When Mary Jackson worked on a project and the numbers produced from her calculation did not come out as expected, it was assumed that she had made an error. However, Mary stuck by her numbers and it turned out that the division head had given her incorrect data to start with. It was the hard work and dedication of these women that eventually gained the trust and respect of the men that allowed women to later pursue advanced careers.

Women also did not receive credit for the work they did on research projects. Their male coworkers either knowingly took all of the credit or simply assumed that receiving credit would not matter to a woman anyway. Women were expected to accept the jobs they were given and to be grateful for them, but not want credit for their work.

Even after women began working on research teams, they were still not treated as equals: Women were not allowed to attend the engineers' meetings. When Catherine Goble Johnson questioned the practice, she was told that it was simply how things were done.

Texts' source: BookRags (2017). *Hidden Figures Study Guide*. BookRags, Inc

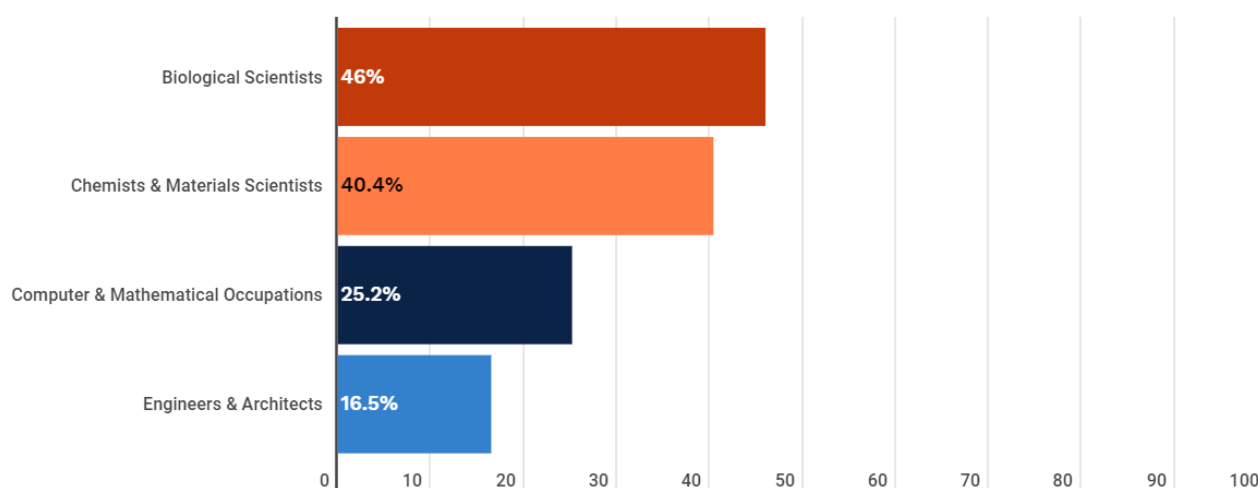
APPENDIX XVI: Activity 1, Lesson 3

1. Think of a person you admire and introduce their name in *Mentimeter* with the code provided. Are there more women or men? Why?

APPENDIX XVII: Activity 2, Lesson 3

2. In pairs, answer with your classmates the following questions. Then, compare your answers to your classmates' ones.

- What does the title of the book “Hidden Figures” refer to? Why is the adjective “hidden” used?
- Who do you think has the main role in scientific fields? Men or women? Why?
- Look at the chart below. It shows the percentage of women in jobs in the fields of science, technology, engineering or math. Is it shocking for you? Why do you think the percentages are so low in some cases?



Source: AAUW. (7th of July 2022). *The STEM Gap: Women and Girls in Science, Technology, Engineering and Mathematics*. Aauw. Retrieved July 6th, 2022, from <https://www.aauw.org/resources/research/the-stem-gap/>

Data: U.S. Bureau of Labor Statistics. *Employed persons by detailed occupation, sex, race, and Hispanic or Latino ethnicity*. Labor Force Statistics from the Current Population Survey, Table 11, 2020

APPENDIX XVIII: Activity 3, Lesson 3

3. Read the following texts and get familiar with *Hidden Figures* (2016)'s main characters. Then, answer the questions and send their answers through your Google Forms sheet.

Dorothy Vaughan (1910-2008)

Dorothy Vaughan was an African American woman who began working at NASA as a computer in West Computing. She was promoted to acting head of West Computing when Blanche Sponsler became ill. Quite some time after Blanche passed away, Dorothy was finally made the official head of West Computing. Dorothy saw the need for women to learn how to use the machines in order to keep their jobs. When West Computing was no longer in use as artificial computers were used more and the women were assigned permanent places on various teams, Dorothy worked as a programmer. She eventually retired from NASA.

Katherine Goble Johnson (1918-2020)

Katherine Goble Johnson was an African American mathematician who was later promoted to engineer. Her career was propelled by her inquisitive nature and bright mind. She was respected for her analytical mind and was responsible for calculating the trajectory for the Project Mercury mission. She was requested by astronaut John Glenn who wanted her to double check the numbers produced by the IBM computer prior to the mission because he trusted that if she agreed with the numbers, they were correct.

Mary Winston Jackson (1921-2005)

Mary Winston Jackson was an African American woman who worked as a computer and later an engineer. Later in her career she worked in Human Resources and worked to advance the careers of women and minorities. When Christine Mann Darden was overlooked for a promotion while men with the same or lesser qualifications were promoted above her, Mary made the argument to upper management to prove that women were being passed over. Shortly afterward, Christine was promoted.

Texts' source: BookRags (2017). Hidden Figures Study Guide. BookRags, Inc

Find a verb meaning “not considering someone to do something”. (*to overlook*)

Find a verb meaning “impulsar” in Spanish. (*to propel*)

What does the verb “to promote” mean? (*ascender*)

What are you doing if you examine something again to make sure that it is correct or safe? (*double checking*)

APPENDIX XIX: Activity 4, Lesson 3

4. Let's play Bamboozle! In groups of 3, fill in the following sentences with the passive form. Win extra points with each right answer, but beware of your classmates who can steal your points!

- Executive orders prohibiting racial discrimination in the National Defense Industry *were signed* by President Roosevelt

- Dorothy Vaughan *was hired* even though Jim Crow laws still forced “colored” employees to work separate from their white workmates
- Multiple NASA Achievement Awards and Honorary degrees from SUNY Farmingdale *were received* by Katherine Johnson.
- Katherine Johnson *was given* the Presidential Medal of Freedom by President Obama
- At Langley, “colored” mathematicians *were forced* to work separately from their White workmates.
- After 30 years as an engineer, Mary Jackson *was frustrated* by her inability to break the glass ceiling
- Advanced engineering classes *were taken* by Mary Jackson to become NASA's first black female engineer
- High school and college students *were tutored* by Mary Jackson while she was working at Langley.
- In 1951, Jackson *was recruited* by National Advisory Committee for Aeronautics (NACA), which became NASA in 1958.
- “Our NASA family is sad to learn the news that Katherine Johnson passed away this morning at 101 years old. She was an American hero and her pioneering legacy will never be forgotten.” *was stated* by the NASA Administrator James Bridenstine.
- Calculating trajectories, launching windows, and emergency return paths for Project Mercury spaceflights *were included* in Katherine Johnson’s work.
- In 2016, Katherine Johnson *was presented* with the Silver Snoopy Award by NASA astronaut Leland D. Melvin as well as a NASA Group Achievement Award. In 2019, she *was awarded* the Congressional Gold Medal.
- Dorothy Vaughan *was assigned* to the West Area Computing Unit, a segregated group of African-American women who solved complex mathematical calculations by hand.

Sources:

Envision. (18th of February 2021). *Fun Facts About the Hidden Figures: Katherine Johnson, Dorothy Vaughan, and Mary Jackson* Envision Experience. Retrieved July 5th, 2022, from <https://www.envisionexperience.com/blog/fun-facts-about-hidden-figures>

Mesidor, S. (26th of October 2020). *Black Girl Magic History: 8 Facts You Should Know About The Real ‘Hidden Figures’*. Essence. Retrieved July 6th, 2022, from <https://www.essence.com/holidays/black-history-month/hidden-figures-facts>

APPENDIX XX: Activity 5, Lesson 3

5. In pairs, fill in this summary of the use of the passive form. Take into account the words in bold from the texts above and the structures that you have seen while playing Bamboozle.

We use the passive, rather than the active, to show that we are more interested in a certain part of the sentence. The passive is usually formed by the verb _____ + _____ (*to be* + *past participle*)

APPENDIX XXI: Activity 6, Lesson 3

6. Write about an Andalusian woman you admire using the passive form. You can use the internet to find some information about her and the Cambridge Bilingual Dictionary (<https://dictionary.cambridge.org/dictionary/english-spanish/>) to look up words if necessary. Then, hand in your writing task to your teacher. Use about 125-150 words.

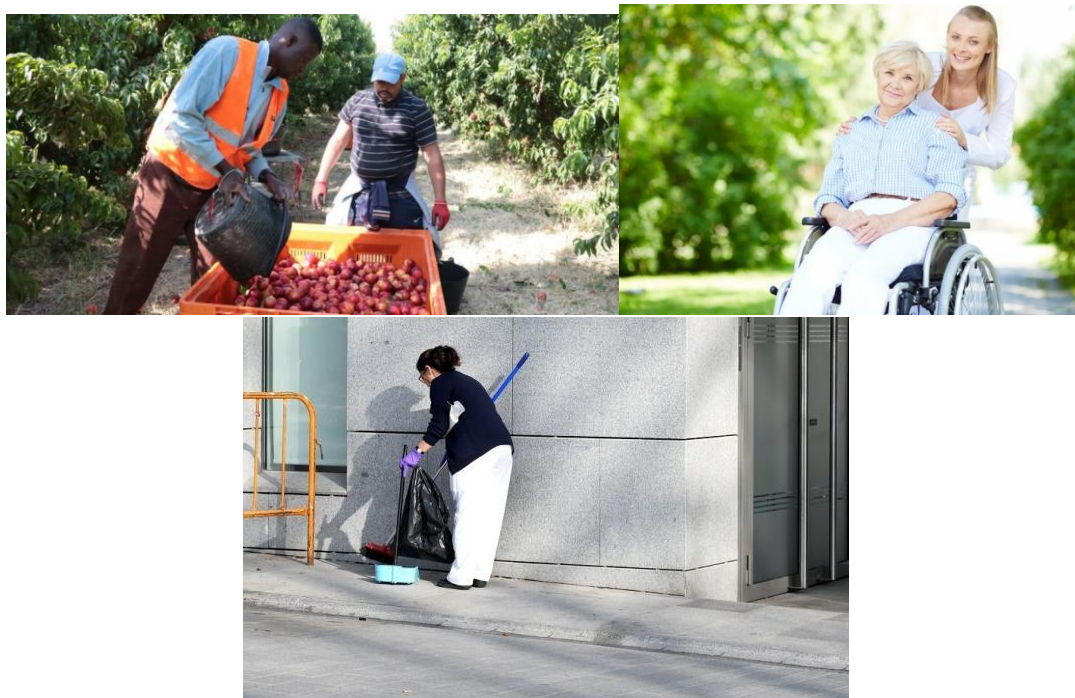
APPENDIX XXII: Activity 1, Lesson 4

1. In pairs, discuss the following questions:

- Have you always known what you wanted to become when you get older?
- Are you planning to go to ne university?
- What jobs do you find interesting?
- Do you think you will be able to work in a place you like?
- What are the problems that you think you will have to face?

APPENDIX XXIII: Activity 2, Lesson 4

2. Look at the following pictures and answer the questions below:



Sources:

1st picture: Efe Barcelona. (4th of April 2022). *Las restricciones por el coronavirus ponen en peligro la campaña de la fruta*. La Vanguardia. Retrieved July 6th, 2022, from <https://www.lavanguardia.com/economia/20200404/48304080271/recogida-fruta-coronavirus-temporeros.html>

2nd picture: Casalista (20th of January 2018). *Decálogo de un buen cuidador de personas mayores y ancianos*. Casalista. Retrieved July 6th, 2022, from <https://casalista.com/cuidadores-de-personas-mayores/decalogo-de-un-buen-cuidador-de-personas-mayores-y-ancianos/>

3rd picture: Bornstein, F. (18th of May 2020). *Oda a la mujer de la limpieza: silencio y olvido a su situación en edificios públicos*. La Información. Retrieved on the 10th July, 2022 from <https://www.lainformacion.com/espana/oda-mujer-limpieza-silencio-olvido-situacion-edificios-publicos/6567734/>

What are those people's jobs?

Could they be people working in Spain (particularly in Andalusia)?

Does anything catch your attention?

Would your feelings concerning the second picture be the same if the younger woman were a man instead? Why?

APPENDIX XXIV: Activity 3, Lesson 4

3. Read the following texts extracted from the book *Hidden Figures* (2016) and answer the questions below. Then, compare your answers to your classmates' ones. You can use the Cambridge Dictionary (<https://dictionary.cambridge.org/>) to look up any unknown word.

TEXT A. Negroes worked as maids, bellmen, and kitchen help, while Italian and Eastern European immigrants attended the dining room. During summers home from Institute, the Coleman boys worked as bellmen, and Katherine and her sister took jobs as personal maids to individual guests. Accommodating the every need of the visiting gentry – cleaning their rooms; washing, ironing, and setting out their clothes; anticipating their desires while appearing invisible.

TEXT B. Working as a research mathematician at Langley was a *very, very* good black job – and it was also a *very, very* good female job.

Source: Shetterly, M.L. (2016) *Hidden figures: The American dream and the untold story of the Black women mathematicians who helped win the space race*. Morrow.

What are the texts about?

What jobs are mentioned in the first text? Are they qualified or unqualified jobs?

What are a “black job” and a “female job”?

Why are the words “very” in italics in the second text?

Who do think said the second statement?

APPENDIX XXV: Activity 4, Lesson 4

4. These are some revolutionary women in history. Use the internet to find their jobs, occupations or achievements. Also, add their birth and death dates.

Mae Jemison / Amelia Earhart / Rosalind Franklin / Sally Ride / Elisabeth Blackwell / Emy Noether / Margret Hamilton / Ada Lovelace / Maria Mitchell / Hedy Lamar / Margarita Salas

Source: El Mundo. Sapos y Princesas. (8th of July 2022) *20 Mujeres que han cambiado la historia y deberías conocer*. El Mundo. Retrieved July 10th, 2022, from <https://saposyprincesas.elmundo.es/actividades-ninos/leon/eventos/festivales/planeta-sound-festival/>

Which were their occupations?

Are you surprised?

Do you think that they had to overcome some problems taking into consideration the time in which they lived?

Do you think there are jobs and occupations associated to a determined sex or genre?

APPENDIX XXVI: Activity 5, Lesson 4

5. In pairs, choose two of the stereotypes from the board and write whether you think they are true or false. Justify your answer.

- Men shouldn't cry or express their feelings when they're upset.
- Women aren't complete unless they experience motherhood.
- Kids can't play with certain toys or play certain sports because it doesn't 'suit their - gender' and will somehow make them gay or less masculine/feminine.
- Women are more inclined toward gossip and drama.
- That women are bad at math
- Men working in a nursing home, childcare, or any other traditional 'woman's job' are 'less manly' and doing so out of desperation
- Clothes are for certain genders
- Girls have to have long hair and boys have to have short hair
- Men can't have fruity drinks
- Women don't know anything about 'big financial matters
- Men have to be breadwinners and be career focused
- Women get up and start clearing the table after a family meal and the men get up and move to the family room to watch the game on TV.

- Men don't listen or communicate
- Women in leadership are seen as bossy or bitchy and are generally talked bad about, but men in leadership are seen as charismatic and a role model

Source: Spain, J. (4th of February 2021) *25 Gender Stereotypes That Make My Blood Boil*. BuzzFeed. Retrieved July 5th, 2022, from <https://www.buzzfeed.com/jamiespain/gender-stereotypes-that-enrage-us>

APPENDIX XXVII: Activity 1, Lesson 5

1. Take a flashcard and describe to your partner the concept that it shows. Your partner will have to guess the concept you are describing. Then, change roles.



Source: Images obtained under One Design Use License from Canva

APPENDIX XXVIII: Activity 2, Lesson 5

2. In pairs, read the following quotes extracted from the book *Hidden Figures* (2016) and answer the following questions.

“There’s only one thing to do: Learn all we can.” Dorothy Vaughan

“Every time we have a chance to get ahead, they move the finish line” Mary Jackson

“We all get to the peak together, or we don't get there at all.” Al Harrison (Boss)

“We go from being our fathers' daughters to our husbands' wives to our babies' mothers.” Mary Jackson

“Separate and equal are two different things. just because it's the way don't make it right.” Dorothy Vaughan

“Civil rights aren’t always civil.” Levi

Source: Shetterly, M.L. (2016) *Hidden figures: The American dream and the untold story of the Black women mathematicians who helped win the space race*. Morrow.

What do you think each of these quotes mean?

What is the most thought-provoking one?

Do you think that language and the way we use it have convincing or persuasive power?

APPENDIX XXIX: Activity 3, Lesson 5

3. Listen to what Margot Lee Shetterly, author of *Hidden Figures* (2016), says in this video. What does “the face of science is brown” mean?

APPENDIX XXX: Activity 4, Lesson 5

4. Watch the video again and fill in the gaps in the script with the words you hear.

- Interviewer: “One of your quotes was “the face of science was brown” like yours, in Hampton. Talk a little bit about that.”

- Margot Lee Shetterly: “Yeah, well , you know, Hampton (Virginia) is about 3 and half _____ (hours) drive from Washington, D.C, Hampton, Norfolk, Newport News, all of these cities, you know, were very _____ (invested) in the defence industry of the United States: World War I, World War II (where my story starts), and for over the _____ (years), during those periods of national conflict, have drawn people from all over and during those times they really wanted people with _____ (technical) skills: scientists, engineers, mathematicians, technicians, working in the shipyards, working at NASA... so a lot of the people that I grew up with, you know, as a subset of those people were African-American, were _____ (black) people: black engineers, black scientists, black mathematicians, black technicians...”

Source: Cuny TV (9th of April 2016) *Human Computers with Margot Shetterly | Black America* [Video]. Youtube. Retrieved _____ July _____ 6th, _____ 2022, _____ from https://www.youtube.com/watch?v=O17GeH4m4WQ&t=228s&ab_channel=CUNYTV

APPENDIX XXXI: Activity 5, Lesson 5

5. Intonation and stress are important when we are talking since the relevant information can be highlighted and organised. They also help the speaker to achieve a determined goal like persuade the speaker or gain their approval. Repeat after your teacher the words and statements extracted from the video and say the function of their intonation.

EMPHASIZING INFORMATION: The face of science was **brown** / ... were very **invested** in the **defence** industry... / people with **technical** skills / (people) were **African American**

ADDING EXPLANATIONS OR EXTRA INFORMATION: (**where my story starts**)

ENUMERATING: **black engineers, black scientists, black mathematicians...**

APPENDIX XXXII: Activity 6, Lesson 5

6. Create a quote related to the vocabulary reviewed. Then, give a persuasive speech to your partner introducing your quote. You can use the Cambridge Bilingual Dictionary (<https://dictionary.cambridge.org/dictionary/english-spanish/>) to look up words. Take into account the use of quotes and intonation when designing the interview to the revolutionary black woman that your group chose for the final project!

APPENDIX XXXIII: Final Test

NAME: _____ GROUP: _____

DATE: __/__/____ MARK: ____/ 10

TEST DURATION: 55 minutes

1. Fill in the gaps with the words below: (2.5 points)

Determined / Easy-going / Empowered / Insecure / Self-confident / Hard-working

When Ana went to therapy after the break-up, she became an _____ woman.

Ismael is a _____ guy, he always does extra hours if the task of the day is not finished.

She was _____ to make her project successful.

Martin is really _____ when it comes to flirting with other boys.

When you are a woman, it is important to seem _____ when you start a new job. If not, everyone will doubt your skills.

2. With your own words, define the following concepts: (2 points)

- Work-life balance:

- Gender pay gap:

- Gender bias:

3. Guess the words or concepts which corresponds to the following definitions: (2 points)

The right of all adults to vote in an election, especially to vote for representatives in a government: _____

The process of gaining freedom and power to do what you want or to control what happens to you: _____

An event in which a group of people march or stand together to show that they disagree with or support something or someone: _____

4. Convert the active voice into passive voice. (2 points)

- I will always remember the first time I voted.
- The jury gave a prize to the writer.
- The government passed a law which abolished segregation.
- For centuries, white people have discriminated coloured people.
- Black engineers have achieved many technological breakthroughs.

5. Look at the picture below. Comment the picture below and give your opinion about what it represents. Try to be persuasive. (120-150 words) (2 points)



Source: Novkov, J. (2007). *Segregation (Jim Crow)*. Encyclopedia of Alabama. University of Alabama. Retrieved July 12th, 2022, from <http://encyclopediaofalabama.org/article/h-1248>

APPENDIX XXXIV: Project and presentation rubric – Teacher’s Assessment

	Excellent (8-10)	Satisfactory (6-8)	Acceptable (4-6)	Unsuitable (1-4)
Preparation	Prepared the project with time, talked to the teacher and followed recommendations.	Talked to the teacher but did not make all the changes suggested.	Talked to the teacher and asked for recommendations but not in time to make the changes suggested.	Did not talk to the teacher nor asked for recommendations.
Content and format	The project and the presentation contain relevant information, which is clearly presented and organized. Good visual presentation	The project and the presentation contain relevant information, although not entirely clear sometimes.	Content provided in the project and presentation is sometimes irrelevant. The format is not always well structured.	Content is irrelevant. The format is incoherent and difficult to follow.
Fluency	Speaks naturally and fluidly.	Speaks making pauses occasionally.	Speaks slowly and with long pauses. Does not end sentences.	Long and incomplete sentences.
Vocabulary	Conscious use of vocabulary that is appropriate, precise and varied.	Conscious use of vocabulary in general, although with some imprecise word selection or repetition.	Word selection is usually imprecise. Makes frequent use of repetition.	Generally imprecise of wrong word selection. Invented words.
Grammar	Few noticeable mistakes that do not lead to misunderstandings.	Noticeable mistakes that do not lead to misunderstandings.	Occasional noticeable mistakes that lead to misunderstandings.	Occasional noticeable mistakes that make communication difficult.
Pronunciation	Good pronunciation intonation that leads to very few misunderstandings.	Not accurate pronunciation that does not lead to misunderstandings.	Not accurate pronunciation that occasionally leads to misunderstandings.	Frequent mistakes and a strong accent that make communication difficult. Not often comprehensible.

APPENDIX XXXV: Peer and self-assessment sheet – Project group

5 = Excellent work, was crucial component to the project's success

4 = Particularly good work; contributed significantly to the project's success

3 = Sufficient effort; contributed adequately to the project's success

2 = Insufficient effort; met minimal standards of group work

1 = Little or weak effort; was detrimental to group

	Self-Assessment	Group member 1	Group member 3
Participation in developing and the planning project			
Willingness to accept and integrate the ideas of other group members			
Cooperation with other group members			
Interest and enthusiasm in the project			
Creativity fulfilling tasks			
Time management			

APPENDIX XXXVI: Project and presentation rubric – Group-Assessment

	Excellent (8-10)	Satisfactory (6-8)	Acceptable (4-6)	Unsuitable (1-4)
Preparation	Prepared the project with time, talked to the teacher and followed recommendations.	Talked to the teacher but did not make all the changes suggested.	Talked to the teacher and asked for recommendations but not in time to make the changes suggested.	Did not talk to the teacher nor asked for recommendations.
Content and format	The project and the presentation contain relevant information, which is clearly presented and organized. Good visual presentation	The project and the presentation contain relevant information, although not entirely clear sometimes.	Content provided in the project and presentation is sometimes irrelevant. The format is not always well structured.	Content is irrelevant. The format is incoherent and difficult to follow.
Fluency	Speaks naturally and fluidly.	Speaks making pauses occasionally.	Speaks slowly and with long pauses. Does not end sentences.	Long and incomplete sentences.
Vocabulary	Conscious use of vocabulary that is appropriate, precise and varied.	Conscious use of vocabulary in general, although with some imprecise word selection or repetition.	Word selection is usually imprecise. Makes frequent use of repetition.	Generally imprecise of wrong word selection. Invented words.
Grammar	Few noticeable mistakes that do not lead to misunderstandings.	Noticeable mistakes that do not lead to misunderstandings.	Occasional noticeable mistakes that lead to misunderstandings.	Occasional noticeable mistakes that make communication difficult.
Pronunciation	Good pronunciation intonation that leads to very few misunderstandings.	Not accurate pronunciation that does not lead to misunderstandings.	Not accurate pronunciation that occasionally leads to misunderstandings.	Frequent mistakes and a strong accent that make communication difficult. Not often comprehensible.

APPENDIX XXXVII: Writing assignment rubric

	Excellent (8-10)	Satisfactory (6-8)	Acceptable (4-6)	Unsuitable (1-4)
Communicative effectiveness	The text conveys its message in a clear way taking into consideration the aim and the context .	The text conveys its message rather clearly taking into consideration the aim and the context.	The text conveys the key point/s.	The text does not convey the intended message. The message is conveyed in a confused way.
Vocabulary	Vocabulary is rich and there are no or a few spelling mistakes. (1-2)	Good variety of vocabulary with a few spelling mistakes. (2-4)	Basic vocabulary with some spelling mistakes.	Vocabulary is limited or inappropriate with some spelling mistakes that impede understanding.
Grammar	The text has no or very few grammar mistakes. (1-2)	The text has a few grammar mistakes. (3-4)	There are some mistakes. (5-10).	Grammar mistakes almost impede understanding.
Organization	The text is organised clearly and logically.	The text is organised rather clearly and logically.	Bad organisation of paragraphs but it is possible to follow the main idea.	The text is not logically organised and impede comprehension.

APPENDIX XXXVIII: Writing assignment – Feedback codes

Spelling mistakes or wrong word 

Singular-plural agreement mistakes 

Grammar mistakes 

Punctuation mistakes 

Capitalization mistakes 

Lack of understanding / not clear 

Missing subject 

Something missing 

Not necessary or repeated 

APPENDIX XXXIX: Teacher's self-evaluation sheet

LESSONS	NEVER	SOMETIMES	ALWAYS
I tell students why learning about other cultures is important			
I review information from previous lessons			
My classes are developed according to the lesson plans			
I use examples to help students understand contents			
I use teaching tools in every lesson			
I promote the use of different groupings			
I use engaging activities in class			
STUDENTS AND FAMILIES			
I know the personal situation and background of my students			
I know all the abilities and difficulties of my students			
I encourage my students			
I inform families about my students' problems, needs and progress			
I inform families about the students' assessment and evaluation			
PROFFESIONAL DEVELOPMENT			
I always research about the topic I am going to teach			
I work along with my colleagues to solve school and teaching problems			
I learn from my colleagues			
I am worried about my continuous formation			
RECORD KEEPING			
I record students' progress and marks			
My teaching is planned			
AREAS TO IMPROVE:			
AREAS I AM GOOD AT:			
THINGS TO HAVE INTO CONSIDERATION FOR FUTURE IMPROVEMENTS:			