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A GOTHIC REAWAKENING

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TABLE OF CONTENTS

Abstract	6
Resumen	7
1. Epistemological foundation	8
1.1. Gothic Villain and Byronic Hero	14
1.2. Prometheus in Frankenstein	17
2. Justification of this Unit	20
3. Introduction	22
4. Contextualization	23
4.1. High School	23
4.1.1. Human Resources	24
4.1.2. Material Resources	24
4.2. Students	25
4.3. Legislation	27
5. Objectives	28
5.1. Stage objectives	28
5.2. Area Objectives	28
6. Key Competences	29
7. Contents	33
8. Transversality / Cross-Curricular Elements	37
9. Interdisciplinarity	38
10. Timing	39
11. Methodology	39
11.1. Methodological Guidelines	39
11.2. Methodological Approaches	40
11.3. The Teacher's Role	41
11.4. Attention to diversity	41
11.5. Resources and Materials	42
11.6. Classroom Management	42
12. Evaluation	43
12.1. Evaluation tools	43
12.2. Evaluation criteria	44
12.3. Student assessment	45
12.4. Self-evaluation and teacher assessment	49
13. Lesson plan	50

14. Conclusion	74
Bibliography	75
Appendix	77
Appendix A – Power Point	77
Appendix B – What they eye can see... ..	79
Appendix C - Praise the fallen.....	81
Appendix D – Pencils in the center	83
Appendix E – Welcome, Jane!	84
Appendix F – A lady in distress	88
Appendix G – A tough childhood.....	89
Appendix G (EXTRA) – Extra Materials	92
Appendix H – A rough guy	92
Appendix I - A horrific reality.....	93
Appendix I (EXTRA) – Homework and extra material.....	97
Appendix J – How lucky are we?	99
Appendix K – Building together	100
Appendix L – Publicly condemned.....	101
Appendix L (EXTRA) – Extra material	102
Appendix M – Recapitulating	102
Appendix N – Recalling the past.....	104
Appendix Ñ – Your light or your shadow?	105
Appendix Ñ (EXTRA) – Extra material	106
Appendix O – Recapitulating	106
Appendix P – ‘Till death tear us apart	109
Appendix Q – An impossible future.....	110
Appendix Q (EXTRA) – Extra material and homework.....	110
Appendix R – Recapitulating.....	114
Appendix S – Lullaby of Woe	116
Appendix T – Wraiths? Ghouls?	116
Appendix U – Please go back to your seats	118
Appendix U (EXTRA) – Extra materials and homework	119
Appendix V – Wedding Bells?	121
Appendix W – Drama is served!	122
Appendix X – The Mad Woman in the Attic	124
Appendix X (EXTRA) – Extra materials	126

Appendix Y – Session 9 127

ABSTRACT

The following unit of work has been prepared for the 1st year of Non-Compulsory Secondary Education, following an active and task-based methodology that aims at fostering the learners' autonomy and critical thinking. The means to achieve this goal is literature, more specifically with Charlotte Brontë's *Jane Eyre*. This unit is a quick overview of the gothic literary genre as well as the different real-life gothic aspects that surround us through the eyes of a fictional character. The aim is to promote students' awareness of injustice and unfairness in our current society, while sharing their ideas and growing as persons. The English is seen as a tool to access information which we could otherwise not be able to enjoy if it wasn't for the learning of this foreign language. Thus, through the use of ICT, books, games, worksheets, discussions and creative tasks, students will surely get the essence of the content and reflect on their own lives. Finally, the unit will be carried out in 9 sessions of 55 minutes each, following the order: pre-task, task, post-task.

Key words: Jane Eyre, Gothic, Fear, Romance, Injustice, Impact, Inequality, Politeness, Patriarch, Isolation, Madness, Description, Mystery, Conditional, Hypothesis, Women Role.

RESUMEN

La siguiente unidad de trabajo ha sido diseñada para 1º de Educación Secundaria No Obligatoria, siguiendo una metodología activa y basada en trabajos que pretende promover la autonomía del aprendiz y el pensamiento crítico. Los medios para conseguir este propósito es la literatura, más específicamente con *Jane Eyre* de Charlotte Brontë. Esta unidad es una breve visión del género literario gótico, así como de los diferentes aspectos góticos que nos rodean a través de un personaje ficticio. El objetivo es concienciar al alumnado de la injusticia y la desigualdad en nuestra sociedad actual, mientras comparten sus ideas y crecen como personas. El inglés es visto como herramienta para acceder a información que de otra manera no podríamos disfrutar si no fuera por el aprendizaje de esta lengua extranjera. Así, a través del uso de las TIC, libros, juegos, hojas de trabajo, debates y trabajos creativos, los alumnos seguramente aprenderán el contenido esencial y reflexionarán sobre sus vidas. Por último, la unidad se llevará a cabo en 9 sesiones de 55 minutos cada una, siguiendo el orden: pretarea, tarea, post-tarea.

Palabras clave: Jane Eyre, Romance, Injusticia, Desigualdad, Cortesía, Soledad, Demencia, Descripción, Misterio, Condicional, Hipótesis, Role de la Mujer.

1. EPISTEMOLOGICAL FOUNDATION

The term “Gothic” can be interpreted in different ways depending on the context. The Goths were Germanic people who took an active role in the conformation of medieval Europe from the 3rd to the 5th centuries. Yet, in English architecture this term makes reference to a cultural reconstruction and recreation of medieval art prevailed in Britain from the early 18th c. to the late 19th century as “Neo Gothic”. The combination of this “revival” with the barbaric influence of the Goths gives place to Gothic as a literary fashion.

During the 18th century the Enlightenment beliefs were confronted by the Romantics, who considered that emotions and imagination were far beyond the boundaries of philosophy. Gothic elements relating to such Romantic perspective and examples of it may be found in poets such as Keats, Shelley, Coleridge and Byron, who made use of the Gothic to criticise rationality through irrationality. Edmund Burke’s *A Philosophical Enquiry into the Origins of Our Ideas of the Sublime and Beautiful* (1757) established a connection between the Romantic concept of “the sublime” with the feelings of Terror, arguing that frightening and transgression are the most dominant and influential feelings on people, and thus the most “sublime”. Further, Kant’s *The Critique of Judgement* (1790) distinguished between phenomena (a world of objects) and noumena (a world of ideas), while studying the connection between the mind and the world outside. Again, for Kant the sublime related to introspection, this is, one’s own personal experience, in opposition to the rationality supported by the Enlightenment.

Thus, we can establish a relationship between the Gothic and the presence of “evil”. The British Gothicism was influenced by the shape that revolution took in France, which led the country to an era of pure Terror, exemplified by the numerous executions both of revolutionary leaders and aristocrats, including the French monarchs of the time. This fact aroused literary criticism towards politics, although in a subtle way through the demonization of certain behavioural patterns. Yet, as David Punter pointed out in *The Literature of Terror* (1980), Gothic is mainly characterised by its ambiguity, for its exaltation relies heavily on transgression.

Besides, there is an aspect which should be considered regarding the heterogeneity of this genre: its context. Take as an example the American Gothic tradition, which is clearly linked to the ideas of slavery, identity, race and the way it transformed politics into a Post-Civil War black identity politics. That way, America freed itself of such disturbed politics that clearly left its mark on British Gothic works. In short, Gothicism takes different shapes in accordance with its social, historical and generic ambit as it is a reconstruction of different and distant figures. In the case of the British

Gothic, its roots are found in the “Graveyard Poetry” of Blair, Collings, Gray and Young. Therefore, we may say that every nation engendered its particular type of Gothic which later on developed into and nourished from different styles, which once again originated into another place, just to end up in a different one.

In spite of the differences just mentioned, there are persistent features throughout the various styles which set up a unique taste. As such, we find the images of castles, ruins, chapels, dungeon, desolate landscapes as well as dreadfulness, transgression, insanity, the supernatural, and enormity, everything giving its particular shape to this genre.

Before going on with a compilation of the studies on the Gothic history, there is one aspect that should be pointed out beforehand: dark imagery. In short, the English Reformation that took place under Henry VIII was rooted on violence and executions of the Catholics, as well as the plundering of their cathedrals and monasteries. In addition, there was an opposition towards the past, what made the ruins and remnants of the medieval past Catholic stand out. As a consequence, historians like John Foxe, who wrote *Book of Martyrs* (1563), infused the English’s consciousness with agony, torment and hardship towards the establishment of the Church of England and established an anti-Catholic feeling. Gothicism has a clear anti-Catholic leaning. Proof of this is that Inquisitorial characters appear regularly in its works and many plots take place in southern European countries (Italy, south of France, Spain, Portugal).

Academic studies

One of the earliest studies of the Gothic genre was *The Supernatural in Modern English Fiction* (1917) by Dorothy Scarborough which, along with Edith Birkhead’s *The Tale of Terror* (1921), set the Gothic among different literary cultures, spotting its nuances in writing and style in contrasting periods, such as the switch from early longer Gothic novels to the one-act plays. Another fact that should be noted is the early use of angels, devils and divinity in general, and the Elizabethan reliance on witches, ghosts and revenge.

Moving on to the 1930s, Tompkins undertook an in-depth analysis of Gothic themes as well as their role in creating and setting suspense as a key characteristic in his book *The Popular Novel in England, 1700-1800* (1932). In this same decade, we find the works of the Italian scholar Mario Praz, who studied the relation between Gothic and Romanticism in *The Romantic Agony* (1933), and Montague Summer, whose work *The Gothic Quest: A History of the Gothic Novel* (1938) offered an idiosyncratic view of its

form. Additionally, it is worth mentioning that they also had the intention of approaching and treating the Gothic as a literary mode culturally embedded.

Yet, it was not until 1980 that a closer look was given to the history of literary Gothicism in David Punter's *The Literature of Terror*. Further, he mentions the means to properly read and understand it through a composite of Marxist and psychoanalytical approaches. In other words, Marxism here refers to the embodiment on certain characters of human greed and consumerism, along with a patriarchal society. This idea is best exemplified in vampires, who may resemble the government ministers siphoning people's blood (capital). On the other hand, psychoanalysis is related to the Gothic in the form of the unconscious. In brief, it is the sum of human uncertainty, fears, anxieties and hopes, all shaping the socio-cultural context of a society.

For a better understanding of the different approaches that have risen, I will proceed to highlight the most critical ones. In the first place, we have psychoanalysis and its connection with the human mind and its impact on them. Following, it is important to acknowledge the historical context from within which stories have been written, and also the feminist approach that it acquired later both due to authorship of certain works and to the heavy weight of patriarchal society that was described in most of the stories. Finally, we will also consider the colonial and postcolonial perspective, given that certain authors conveyed their view on colonialism through certain character's dominance on weaker ones.

In the psychoanalytic perspective, we owe much to Sigmund Freud and his interpretation of Gothic stories as dreams. In his *The Interpretation of Dreams* (1900), he explains that dreams work at two different levels, namely the latent and the manifest. The latter refers to the actual story of the dream, just like Gothic narratives, filled with surrealist elements and full of symbolism. In fact, such stories are but a simple fantasy that requires an analyst to interpret and analyse it in order to extract its latent meaning (what the dream is about). For Freud, the only way in which this interpretation or decoding of a dream could be done was by having previous knowledge of the dreamer himself, about his or her life experiences. Then, it is proposed that the author of the dream (the dreamer) equals a patient, so that the various interpretations of this fantastical story confirm the existence of anxiety and instability.

Another trend in the treatment of psychoanalysis of Gothic texts is made by analysing the symbolism and observing how it connects to anxieties which are culture-specific, as well as considering the impact of reading such texts on the readers. Again, Freud makes one of the main works regarding this genre, "The Uncanny" (1919), which will be dealt with later on. What Freud attempts to do is to relate uneasiness with the fear about the return of the dead by means of giving life to the deceased ones, and

turning the alive into mere corpses. In fact, there is the concept of the “double”, created by Hoffman in his “The Sand Man” (1816), and which Freud views as the tormenting of oneself by repressed feelings that would undoubtedly unsettle everyday life. Further, Julia Kristeva’s *Power of Horror: An Essay on Abjection* (1982) leaves aside this concept of the “double” to bring the focus on those actions or experiences that go against the ‘norm’, in order to appeal for their treatment as an abjection. Thus, this interpretation has direct applications to the Gothic notion of “evil”, proposing thereby that its existence preserves the ‘norm’.

As a consequence of the interpretation that psychoanalysis brings forth, historicists are able to discern and discuss the latent content (real content) regarding history. In essence, the reading of Gothic texts through a historical perspective helps us to discover both when the texts were written and the reaction to earlier Gothic texts. We may well say that this approach enables us to relate the features of the Gothic narrative with those of the historical event that it refers to. However, we should also take into consideration that these literary works do not simply create history by different means, but they are actually influenced by the writer’s own interpretation and view of the socio-cultural context. For example, Ann Radcliffe’s novels are said to include reference to the British fears of rebellion in times of revolution, yet we should widen our scope and realise how she included certain Romantic ideas and concepts as well as portrayed certain features of Shakespearian characters. In short, history has a different meaning depending on the critic or the eye through which it is being portrayed. To sum up, the historicist approach allows us to elucidate the transgressions within a cultural context, that is, what gave place to the notions of “transgression” and “terror” which are the paramount of the Gothic style.

Interestingly, major contributions to the Gothic fashion must be acknowledged to feminist critics such as Ellen Moers. This woman made a distinction between male and female-authored texts in the Gothic history and thus she coined the term “Female Gothic” (Moers, 1978). As it is expected, several studies followed this issue both supporting or challenging Moers, such as whether “Female Gothic” relates to female writing or to a literary style that may have influenced Gothic narratives written by men (Smith & Wallace, 2009). Through this feminist approach, we are able to uncover the patriarchal plots and to apply a closer look to the connection between gender and aesthetics. In the same way, self-consciousness takes an active role in the shaping of the Gothic, as it is the case of Angela Carter’s *The Bloody Chamber* (1979), where she tries to reveal the covert gender works that were rooted in the literature of the 17th century. The aim of this self-conscious approach to writing exposes an important aspect of the Gothic: its relevance for developing and/or opposing to philosophy, gender and even

politics, rather than merely stating them. This process of treating contemporary issues is not always clear or certain, but the Gothic approach is quite innovative at depicting complex ideas so it is of no wonder that female writers have stepped in and taken part in its form.

In the same way, it has also been discussed whether a “Male Gothic”-like tradition existed and, indeed, such an example can be found in Matthew Lewi’s aggressive and obscene novel *The Monk* (1796). Even though the feminist approach follows historical facts, it does not necessarily agree with the views that they offered nor with the Marxist claims. In fact, feminist critics need thorough examination of Marx and Freud’s claims, for they may either neglect the contributions made by women (such as Marx did) or they may actually intensify gender stereotypes (as in the case of Freud). As such, the feminist approach to the Gothic will reveal how such gender issues are present in terms of historical context.

Lastly, there is evidence on how different Gothic approaches can be combined through examining how different authors have addressed this genre in terms of colonialism, postcolonialism and even racism. Such is the case of Stephen D. Arata (1990) who, in Bram Stoker’s *Dracula*, apart from the gendered reading, he has also depicted how colonisers feed off the colonised through the image of Dracula. Even further connection between different critical theories can be found in Toni Morrison’s novel *Beloved* (1987), in which reviews the history of slavery in North America. In order to achieve that, he proposes an analysis with various approaches: mainly the historical, feminist and psychoanalytical. Many authors have used different theories to address this genre, such as Edgar Allan Poe and Kate Chopin.

Nevertheless, both colonialism and postcolonialism are hard to distinguish sometimes. A country may have been colonised for some years like India, but it is still economically dependent, what makes it still a colonised country, rather than a postcolonised one. This said, we need to pay close attention at how the Gothic presents the term “nationality” and the fears and anxieties that rise around the meaning of national identity.

Thus far, it has been proved how Gothic is composed of many different issues: history, gender, race, class, nation, and the self, yet the various critical approaches aforementioned contribute to the correlation of all of them. Following, it will be pointed out two masterpieces in relation to the Gothic that have shaped its criticism: Burke’s *A Philosophical Enquiry* (1757) and Freud’s “The Uncanny” (1919).

In order to speak about Burke, it is mandatory to know that his work is influenced by the sublime, which gained a relevant position in Britain since the publication of

Boileau's *Peri Hypsous*, which basically exposes rhetoric's most powerful weapon, persuasion. In this same way, Burke brought about the terms "sublimity" and "beauty", the first referring to those dramatic feelings inspired by obscurity within a context of wonder and incomprehension, and the latter associated with correction and community. It is worth mentioning that this dichotomy also presents an engendered view, matching the sublime with masculinity and strength, and beauty with femininity and propriety. Yet the main idea of Burke's treatise is that the fear of death perfectly exemplifies the sublime: "whatever is in any sort terrible [...] or operates in a manner analogous to terror, is a source of the *sublime*; that is, it is productive of the strongest emotion which the mind is capable of feeling" (Burke, 1757, 36).

For Burke, there is a powerful figure laying behind the notions of anxiety, fear and fear of death, a "Deity" (62) which we endow with such a magnificence that we are lowered before him to the point of extinguish (63). Thus, there is an emphasis on a sublime figure that instead of bringing us to an upper level of morality and joy, takes us down by reminding us of our insignificance and our transient nature in life. We may now draw correlation between fears and anxieties and one's own associations, what relates to human subjectivity. An example of this correlation may be seen in Radcliffe's *The Italian* (1797), where she presented Burke's divine figure as a paternalistic presence which aims to help rather than annihilate. Therefore, Gothic writers see in Burke a way to express and convey fear, as well as an opportunity to argue that imagination plays an important role in our consciousness.

Similarly to Burke's anxieties about life and death, Freud also attempted to comprehend the complex ideas that defined the Post-Romantic Gothic. In "The Uncanny", Freud is not able to define with accuracy the difference between "*heimlich* [...]" which develops in the direction of ambivalence" and "*unheimlich* [which is] in some way or other a subspecies of *heimlich*" (1919: 347, italics in original). In this essay, he relates the uncanny (*unheimlich*) with "that class of the frightening which leads back to what is known as familiar" (340), in relation to his reading of E. T. A. Hoffmann's "The Sand Man" and the interpretation Freud makes of Oedipal anxieties about castration. The *heimlich* (or home) becomes the source of Oedipal fears due to the sexual tensions found inside, what overlaps the image of the house as a safe place. Therefore, the home turns into the uncanny for providing someone with primal instincts that arouse fear and horror.

The connection between Freud and Burke is evident when it comes to the representation of fears. Whereas Burke suggested that there was an external trigger of our anxiety, he related it nonetheless to the subject, that is, to one's own emotions and particular world. Freud, however, went a little bit further by attempting to convey this

meaning of repressed fears through a parallelism with images of the double. In short, following Freud “Many people experience the feeling in the highest degree in relation to death and dead bodies, the return of the dead, and to spirits and ghosts” (364). We should notice that Freud talks of “the return of the dead”, what implies the image of repetition, which is a key feature of the uncanny, the need of reliving some past event or experience, as compared to the confrontation with Oedipal issues.

Freud’s contribution of the doubling has helped to understand and deepen into different works such as Mary Shelley’s *Frankenstein*, Bram Stoker’s *Dracula* and Robert L. Stevenson’s *Dr Jekyll and Mr. Hyde*. It is also worth pointing that these kinds of characters imitate, or become the double of, the setting itself, their surroundings, which is undoubtedly a Gothic element. The character is the embodiment that authors give to their minds and the reality they perceive, and so I will explain two important figures: those of the Gothic Villain and the Byronic hero.

1.1. GOTHIC VILLAIN AND BYRONIC HERO

Every Gothic story contains, at least, a series of dreadful elements and a hero-like figure. The main aspects that will be discussed here are those related to the Gothic Villain and the Byronic hero, whose impact on the English literature has remained to today.

Horace Walpole’s *The Castle of Otranto* (1791) brings forth the figure of the Gothic Villain, who is said to share some features with the Noble Outlaw of Byron: “The Noble Outlaw is, roughly speaking, the first of the Romantic heroes in point of time” (Thorslev, 1999, 66). These words had been applied to characters like Prometheus or Cain, who resigned to live in isolation, loneliness and thus be labelled antisocial beings who were seen as rebels against divinity or even Nature. In the case of Cain, he was severely punished for killing his brother Abel driven by jealousy and madness, and became an unsettled wanderer. In fact, that he was “too coward to admit his crime” showed “the transformation a typical hero undergoes when he is caught up by the spirit of Romanticism” with the consequent process of becoming a Gothic figure (Thorslev, 107).

On the other hand, the figure of the Byronic Hero has its roots in Milton’s *Satan* and the villains present in other Gothic works. Peculiarly, apart from Satan we can also find Prometheus and Cain as examples of the Byronic Hero, given their transition from villains to heroes, what turned them into Romantic rebels. Regarding Prometheus, he was the semi-god who stole the fire from the Gods, which sentenced him to a life of eternal damnation, just like Cain’s fate, becoming the harbinger of the Byronic hero. Nevertheless, Thorslev states that Prometheus “is pure allegory, there is nothing in him

of the Gothic, nothing of the dark mystery or taint of sin of the other Romantic heroes” (112). Interestingly, these two figures have a solid justification, for Lord Byron wrote poems both about Cain and Prometheus, since he loved mythology and even declared that human wisdom could never challenge divine power.

The Byronic hero, as its name suggests, was conceived by the Romantic poet Lord Byron. The traditional conception of hero is that of a character possessing several virtues like courage and acute sense of justice, and are thus admired by the society in which they live. Paradoxically, this Byronic hero cannot be attributed such a description, but rather he stands out for his dark qualities which resemble those of the Romantic hero: he is both rebellious and defiant to prevalent standards. In a similar way, this character is psychologically complex in terms of handling his own emotions, and is prone to isolating himself either by himself or triggered by external factors. One last feature that should be noted is that the Byronic hero has a persistent feeling of alienation, of not belonging, because he feels that those around him are not alike.

Interestingly, the figure of Prometheus has been compared to that of Satan in P. B. Shelley’s *Prometheus Unbound*, although the association is somewhat blurry: “The only imaginary being resembling in any degree Prometheus, is Satan” (Shelley, 1959, Preface, 34). Later on, in his *Defence of Poetry*, the comparison and Romantic confrontations are clearer:

“Nothing can exceed the energy and the magnificence of the character of Satan as expressed in Paradise Lost. [...] Milton’s Devil as a moral being is a far superior to his God as one who perseveres in some purpose which he has conceived to be excellent in spite of adversity and torture is to one who in the cold security of undoubted triumph inflicts the most horrible revenge upon his enemy, not from any mistaken notion of inducing him to repent [...] but with the alleged design of exasperating him to deserve new torments” (Shelley, 1985, 85).

Shelley recognizes the humanity in Satan in the first books of Milton’s work. Still, he used Prometheus for the rebels in his poetry instead of Satan. In this same work, Shelley talks about the reconciliation between Prometheus and Jupiter: “I was averse from a catastrophe so feeble as that of reconciling the Champion with the Oppressor of mankind”. In general terms, Prometheus has come to represent the human mind, whereas Jupiter could be interpreted as the human conception of deity and religion. This reading of the characters would justify that Shelley, in his dramas, drew Prometheus as the creator of Jove and the source of his might, what leaves the concept of “order” as a universal state at question.

In any case, we may say that Shelley's drama is quite difficult to understand given the complexity of his allegories and the different influences he received. His conception of the hero in his drama is that of a rebel against divinity, as a sufferer, but also a merciful and benevolent soul, for he makes Prometheus repent of his oaths against Jove: "I wish no living thing to suffer pain" (Shelley, 1959, I, 305). It may seem that Shelley's drama is humanistic, but we should not only attend to the universe in terms of moral order, for another Jove may arise once again. Percy Shelley then goes beyond this and seems to imply that there is a "moral" or "religious" order which makes humans subject to "chance, and death, and mutability" (III, IV, 201) by having Demogorgon say that all spirits are bound to "Fate, Time, Occasion, Chance and Change" but noting that "All things are subject but eternal Love" (II, IV, 119-120).

However paradoxical this definition of Byronic hero may seem, it has been noted that Shelley may have had an imperfect view heavily influenced by his humanistic, naturalistic and Neoplatonic perspective of the world. In Byron's works we do not find such an inconsistency, for he presents Prometheus as a human figure within a foreign and devious world. As a contrast to Shelley's presence of "moral" order, Byron seems to avoid it:

*Like thee, Man is in part divine,
A troubled stream from a pure source;
And Man in portions can foresee
His own funeral destiny;
His wretchedness, and his resistance,
And his sad unallied existence:
To which his Spirit may oppose
Itself – an equal to all woes –*
(Byron 1904, III, 47-54).

Notice the emphasis on the individuality of humanity when he refers to the man's existence as being "sad unallied", this is, denying in possible moral order unlike Shelley seemed to propose. One last comment on Byron relates to his similar humanism when he talks of the man as being "in part divine", thus creating a parallel universe in which nobody rules "And making Death a Victory" (III, 59).

As a conclusion of this comparison between Shelley and Byron we draw that the Byronic Hero, embodied so far by the figure of Prometheus, is a lonely rebel that believes in no superior entity and does not consider himself bound or subject to any

conventions or laws. Following this idea, teenagers are most likely to feel identified with characters whose behavior resembles theirs, and therefore they will feel engaged and motivated to discuss and participate.

1.2. PROMETHEUS IN FRANKENSTEIN

For a better understanding of the characterization of the Byronic Hero, it is mandatory to dwell on at least one real example of such category, as is the case of *Frankenstein* written by Mary Shelley.

Frankenstein directly involves Nature, a paramount element of Romanticism. This aspect was considered sublime by the Romantics because it led the human mind to transcend its daily and mundane life and duties. As mentioned at the beginning of this work, Kant presents the concepts phenomena (objects) and noumena (ideas), and he states that during this sublimity that humans experience (following the Romantics, while in nature) phenomena turns into noumena, or rather that humans become introspective (Kant, 90-203). The outcome is the return to the logical world with a more acute rationality where things have an order. Thus, depending on what heartens nature, the sublime will be understood differently, and that is reason why we find different ideas: starting from Burke's connection with Terror and Radcliffe's interpretation of God as part of nature, to Kant's transcendentalism.

For Mary Shelley, the very root of the sublime had to be questioned, thereby questioning the Romantic conception of nature as defining the essence of sublimity. Such is the opposition to this idea that her creature is labelled metaphysical, for it is made of natural (human parts and inner life) and unnatural (from deceased bodies) resources. This fact of (un)reality overwhelmed the mind of Victor Frankenstein, the creator, and as a Romantic he was, he sought after shelter in nature. Yet, although Victor praised nature's powers by stating that the scenery "elevated me from all littleness of feelings, and although they did not remove my grief, they subdued and tranquilized it" (Shelley, 1985, 142), it shows his egotism for creating such a creature then abandoning everyone (including his family) to achieve scientific success. Further, we can witness his egotism in claims such as:

I retired to rest at night [...] They congregated round me; the unstained snowy mountain-top, the glittering pinnacle, the pine woods, and ragged bare ravine, the eagle, soaring amidst the clouds – they all gathered round me and bade me be at peace. (142)

Victor's fantasies concerning his mastery and expertise over nature are exposed. However, Shelley seems to imply that this is a way of escaping his scientific endeavors,

for he heartlessly claims “The sigh of the awful and majestic in nature had indeed always the effect of solemnizing my mind and causing me to forget the passing cares of life” (143) in reference to his brother’s death. It follows then that there is a relationship between the sublime and egotism. Beyond this reading, Shelley argues that the perception we have of nature is cultural, not natural, for Victor’s description of the scenery mostly reveals information about him. Then, it is clear that for Victor the sublime is rather a moment of projecting himself, of envisioning his ideas and desires, what replaces this idea of sublimity with a very Gothic topic: the double. It is clearly seen on the creature’s first embodiment of Burke’s sublime notion of Terror while Victor claims sublimity to serve as an egotistical projection. What Shelley implies is that “sight” can be misleading and change our perception, and proof of it is on the creature’s speech about rejection in which:

His words had a strange effect upon me. I compassionated him and sometimes felt a wish to console him, but when I looked upon him, when I saw the filthy mass that moved and talked, my heart sickened and my feelings were altered to those of horror and hatred. (192)

What does the novel mean by this? That we should understand the creature not by his appearance, but by his speech. The main problematic has been the distorted vision of the creature as associated with pain and death on the basis of a Burkean description of him.

From this point of view, we have seen how sublimity is presented in the work but there is one last aspect that should be dwelt on: the image of Prometheus as conveyed in Frankenstein. Victor Frankenstein, just like Prometheus, goes beyond his boundaries and attempts to create life out of death, this is, resemble a God or big creator. By creating a new species of wonderful nature, Frankenstein trespasses the limits of the society to the point of being isolated from it. In a similar way to Prometheus who was tied to a rock and left alone with the tides, so was Victor when he decided to isolate himself (an isolation that he could not escape from).

Similarities can be spotted in a series of underlying topics within the novel: Victor’s science endows humans with something that had always belonged to deities, this is, immortality, as resemblance of Prometheus’ theft of the sacred fire. Also, we may compare the tearing of Prometheus’ liver with the tearing of Victor’s relationship with his loved ones. Finally, both the creature and Prometheus long for freedom, to untie themselves from the chains of their creators.

One last comment that should be noted and which differentiates both stories is that, in Frankenstein, Victor did not take responsibility of his creation and simply chose

to abandon him. Whereas Prometheus did teach his humans to read and heal, Victor did not help his creation to accept his own ugliness or to treat human beings.

Having seen these features, a question arises: should we bring Gothic fiction to our adolescents? Definitely. In literature, Gothic is a genre which is characterised by its transgression of common standards with the combination of horror, fiction, death, gloomy settings and surprisingly, romance. I believe Gothic literature proves itself worthy and enough at engaging teenagers with its many contradictions that mirror those experienced in this stage of our lives. Thus, Gothic fiction offers students a different way to reason and realise the process they undergo, portraying a rather eccentric and unusual combination of romantic emotions with unfathomable feelings.

2. JUSTIFICATION OF THIS UNIT

The following unit of work belongs to my final project for my Master's Degree in Teacher Training for Compulsory Secondary and Upper Non-Compulsory Secondary Education at the University of Jaen (Spain). The title of this work is based on its main theme, which is the Gothic: "A Gothic Reawakening".

The main aim of this unit is to bring students with a deeper insight on human consciousness and values by exposing them to literary fictional characters whose lives and situations (although harsh and fictional) resemble certain aspects of the life of teenagers while they are transitioning and growing up to become adults.

Literature as a means for language teaching has suffered ups and down throughout history. First, it was the most common means to teach a language back in the times of the Grammar Translation Method, which basically studied the target language sentences' structure and translated them into the student's native language. However, with the raise of more modern methods such as the Audiolingual or the Natural Approach, literature was left aside and its role was severely affected to the point of almost fading (Collie & Slater, p. 2).

However, during the 1980s, literature reawakened by its own means, for it was considered a useful tool which for certain reasons. First of all, literature highlighted for its authenticity, this is, for providing with authentic input. Following Maley (1989), literature deals with important matters that are relevant for the ESL/EFL classroom. An example of this real or authentic input are the conversations that characters have in dramatic works, expressing feelings and contextualized expressions.

In addition to the authenticity that literary texts bear, they are also a vehicle for cultural and intercultural awareness (Van, 2009). According to Maley (1989), literature includes a wide range of universal topics such as death, love, hatred, nature, friendship, etc., this is, it deals with topics that are common around the world, in every community and culture.

Linking with this idea, intensive reading of excerpts or poems can be quite enriching with the discovery of metaphors, allegories and other literary figures that will make students realize of the deeper meaning laying behind the simple surface translation of the sentences.

Finally, and with the obvious Language Skill advantage that these texts afford with, I would like to mention the key aspect that will embody this unit: critical thinking. Ghosn (2002) holds that literature has the ability to shape people's attitude whereas

Langer (1997) states that it can also help us reflect on our own lives, relations, learning and even language. In fact, literature opens “horizons of possibility, allowing students to question, interpret, connect and explore) (p. 607).

As a conclusion, and following both what has been explained in the previous chapter and the advantages aforementioned about literature in the class, I have opted for a hybrid methodology that includes both literature as a source of authentic input and Gothic as a means of conveying the process of revelry that teenagers live.

3. INTRODUCTION

It has been proven that teenage is a very difficult stage of life given the wide variety of stimuli and influences we receive. The first romances begin as well as personalities begin to take shape in a more accurate sense. It is such a complicated stage because I believe teenagers are more vulnerable to changes and therefore, they fear making mistakes.

Following this reasoning, I have chosen the novel *Jane Eyre* which mixes both romance and fears to show students a different and more witty perspective on this subject. Moreover, not only will they become more acquainted of the struggles they may be having at the moment, but also of how much they should value themselves before committing into a relationship. My aim with gothic literature in the class is to bring students a different perspective of life, a different way to enjoy literature with different insights. It is a way to realize of the contradictions that we live in our lives, because a distinctive feature of this genre is its combination of romance, emotions and feelings with erratic and unimaginable matches.

During this course, there are two basic pillars: getting to know students in order to promote a healthy and non-threatening environment, and teaching English through content. The main topic throughout the sessions is going to be transversality, for we will also deal with different harsh situations that can occur to anyone since early childhood and that leave a mark on us for life.

As can be noticed by now, this unit is based on critical thinking and reflection. Since we will deal with teenagers, they will easily feel identified with the characters and the situations presented in the class, and can therefore get more engaged on the subject matter. In order to achieve this, students will be presented this unit in terms of “drama”, a word which they surely love: the drama of a young lady whose life is condemned from early childhood and who remains loyal to herself.

The teaching of English through literature has had its ups and downs, but we cannot simply discard a tool with so much potential. In this case, the book that will be read is an adaptation for the 1st year of Non-Compulsory Secondary Education (basic level). Following Lonergan, working with videos or movies is advantageous given all the features they offer. We should not forget, however, that we as teachers have a very important role, which Lonergan summarizes as: “the material should be motivating, the learner should want to see more, to ask questions, to follow up ideas and suggestions” (1984, 5). In short, it is the teacher who has to carefully select the material to be dealt with in class as well as the activities which will make students willing to take an active role in the learning process.

The result of this is a unit comprising the 4 aspects of a language: reading, writing, listening and speaking. Every aspect will be developed purposefully, this is, with a topic that is not just a random grammatical aspect: neglected children, child abuse, impact of teachers in one's life, how society treats mentally handicapped people or unhealthy romance. The activities will both help students understand the content of the video or reading, as well as provide them with some minimal input that trigger their curiosity and willingness to express their view on a subject matter. Moreover, co-operation is encouraged throughout the entire unit because there is no better learning than that which comes from your equals, in this case from other students. It is highly advisable that when dealing with such delicate topics as the ones we will be dealing with in this unit, students have others' points of view because we can never be sure of what is happening in their lives.

Finally, I would like to mention that this directly connects to the earlier idea about getting to know students. If they feel that everyone will be an active listener and that their ideas are far from being judged, then it follows an appropriate environment for learning and teaching.

4. CONTEXTUALIZATION

4.1. HIGH SCHOOL

The development of this Unit will take place in the high school Almenara located in Vélez-Málaga, a southern town in Spain. It is further located on the outskirts of the town, near a cemetery, the socio-economic level of the zone being low-average. There is one primary school just in front of it whose children eventually become students at this high school.

Regarding the surroundings of the school, there is a local football stadium where students are taken from time to time for Physic Education classes or some event. The town has a fortress at the top of it which is useful for doing trips and explaining students the historical context of the place where they live. Lastly, it is worth mentioning that next to this area we find Torre del Mar, another town which is next to the beach, a place where students are willing to go when summer arrives.

Moving on to the premises of the high school, the outside has not changed in a long time, although the gym has recently been refurbished. The playground is big enough as to have all the classes grouped on it: equipped with benches, fountain and soccer goals. On the inside, it has a cafeteria where most of the students are found during the break time to buy their breakfast or candies. The classes differ from one

another: although all of them share green walls, their equipment and space can differ tremendously. Some classes are equipped with both blackboard and whiteboard, as well as interactive board. On the other hand, there are those small classrooms where you only find a blackboard and a computer but with no device to share the screen with the students.

This institution is very active when it comes to language immersion programs or trips around the town and/or the capital city (Málaga). Out of the 3 high schools located in this town, Almenara is the one which receives most of the financial support to do students exchange programs with foreign students, do a trip to another country with the entire classroom and explore a new place, and even trips to attend musicals and theatrical performances. Moreover, this high school is very concerned with those in need and thus promotes several charity activities in order to gather money for either gender violence, weather catastrophes, or simply homeless people. One last comment about the members of the high school is that they are very coordinated when dealing with cases of adaptations, specific needs and/or violence. The teaching staff usually asks for help to the Counselor or Orientator in order to detect if a student may have a mental handicap which forbids him/her from studying or whether a student may have problems at home and how to deal with it.

4.1.1. HUMAN RESOURCES

In Almenara High School, there are 72 teaching staff and an average of 842 students. As in every high school, we find secretaries, janitors, cleaning staff and the maintenance team. The hierarchy is as usual, with a head director, deputy director, secretary, head of studies, head of departments, then the faculty staff. In this case, the English department is the 2nd biggest one with 8 members. The relationship among departments is the most appropriate to carry out different projects.

4.1.2. MATERIAL RESOURCES

Regarding the premises, we will find a refurnished gym, a library equipped with computers and Wi-Fi connection, the cafeteria where most students reunite during the break times, assembly hall where some exams and conferences take place, computer and chemistry laboratory, and the coexistence classroom.

Most of the classrooms are equipped with a blackboard and a computer, but not all of them have a projector nor an interactive board. Even though there is Wi-Fi

connection, it is not always stable and we cannot rely on it for every class. The classroom where my unit of work will be developed includes an interactive board and a blackboard, located on the 2nd floor of the building.

As mentioned before, the coexistence classroom is a place where disruptive students are taken when the class cannot progress due to constant misbehaviors or disrespects. Before taking a student to this classroom, the teacher will always try warning the student at least once, unless what he/she did has really compromised someone else's integrity.

4.2. STUDENTS

Almenara high school is very welcoming to foreign students regardless of whether they are able to communicate in Spanish or not. In addition to this, and given the geographic location of the town, many tourists and immigrants are found in the surrounding areas, what increases the heterogeneity.

Regarding students the education is by no means easy. Since children do not have a similar level in English (nor even in Spanish), teachers find themselves adapting every single class they teach: ranging from those students who do not even know the basics or even to express themselves in Spanish to those who have a higher level than the one being taught in their course. As a consequence, during the two years of Non-Compulsory Secondary Education, every student undergoes an initial level test which will help to arrange students in three different groups: Basic, Medium, Advanced. Thus, students will be taught English at their own pace and in a way all of their classmates follow the lesson with the same ease. It is worth mentioning that if teachers spot a student belonging to the basic level but having a higher proficiency, they can propose a change to a higher level in order for him to receive a quality education that would suit his level and help him/her improve his knowledge.

Then, the class I will be teaching this Unit is the Advanced level of the First year of Non-Compulsory Secondary Education. This group is made of 26 students (10 boys and 16 girls) with a level that corresponds to the B1 according to the Common European Framework of References for Languages (CEFR) (Council of Europe, 2001). In this class students are heterogenous, with most of them having a fluent B1 but some others being passive receptors and uttering parrot-like sentences, with no actual use of English. Out of the 26 students, 1 of them has anxiety problems because she gets easily frustrated when she does not score the desired mark. Further, 2 students are slow-paced and require more sessions to get the gist of the class. Overall, the class is very talkative between themselves but not so much when it comes to English participation.

My timetable summarizes as follows:

	Monday	Tuesday	Wednesday	Thursday	Friday
8.30 – 9.30	3ºE -CSE-	3ºE -CSE-	3ºE -CSE-	1ºC -CSE-	
9.30 – 10.30	Vigilance		Vigilance	2ºC -NCSE-	1ºB -NCSE-
10.30 – 10.55	BREAK				
10.55 – 11.55	1ºA -CSE-	1ºC -CSE-	3ºF -CSE-	Coexistence classroom	
11.55 – 12.55	3ºF -CSE-	2ºC -NCSE-	1ºA -CSE-		
12.55 – 13.05	BREAK				
13.05 – 14.05		1ºB -NCSE-	English Department Meeting	1ºB -NCSE-	3ºE -CSE-
14.05 – 15.05	2ºC -NCSE-	3ºF -CSE-			3ºF -CSE-

Vigilance: A time in which some teachers go around the high school to check if all the students have a teacher with them and to attend those students that may fall ill and want to call home or need any pill/assistance.

Coexistence classroom: During this time, the teacher sits in a room and waits for a possible misbehaving student to come in. This happens when a student is disturbing the class and a teacher has to separate him from the classroom in order to be able to teach appropriately. Those students who are sent out of the class go to this coexistence room where the teacher who is waiting talks with the student about his behavior and gives him/her homework to keep them busy and not waste their time doing nothing.

4.3. LEGISLATION

The essence and very basis of this unit of work is based on the contents and criteria established for the English syllabus in the Spanish Education System for Secondary School, more specifically within the Andalusian system.

AT A EUROPEAN LEVEL:

- Council of Europe's *Common European Framework of References for Languages* (CEFRL).
 - Advocates for the co-existence of different languages in a given society.

AT A SPANISH LEVEL:

- Organic Law on Education 2/2006 (LOE) of May, 3rd.
 - Basic homogeneity and unity of the Education System.
- Organic Law 8/2013 (LOE) of December, 9th.
 - Fosters quality Education.
- Royal Decree 1105/2014 of December, 26th (BOE number 3 of January 3rd)
 - Core curriculum in Compulsory and Non-Compulsory Secondary Education (CSE & NCSE)
- Royal Decree 984/2021 of November, 16th.
 - Evaluation, promotion and qualification in CSE & NCSE.

AT THE ANDALUSIAN LEVEL:

- Law of Education in Andalusia (LEA) 17/2007 of December, 10th.
- Decree 110/2016 of June, 14th (BOJA number 122 of June, 28th)
 - Establishes the arrangement and curriculum in NCSE in Andalusia
- Decree 183/2020 of November, 10th.
 - Modifies D 110/2016 (BOJA 16-11-2020)
- Order ECD/65/2015 of January, 21st.
 - Relation among competences, contents and evaluation criteria
- Order of January, 15th 2021 (BOJA number 7 of January, 18th).
 - Develops the curriculum in CSE & NCSE in Andalusia, further regulating attention diversity as well as arranging the evaluation of the learning process.

5. OBJECTIVES

Objectives are divided into two categories: stage and area objectives. The earlier refers to those objectives that are to be attained at the end of the stage, in my case those that have to be promoted during the two years of Non-Compulsory Secondary Education. The latter referring to those objectives that have to be achieved on my specific subject, which in this case corresponds to those of the English subject.

5.1. STAGE OBJECTIVES

Following the Royal Decree 1105/14, the stage objectives that will be present in my unit relate to the following:

- To achieve a personal as well as social maturity that allow them to act responsibly and autonomically and develop their critical thinking. (B)
- To promote gender equality and the rejection of any sexist or discriminatory behavior towards minorities or people with disabilities. (C)
- To establish the importance of reading as a means of personal development. (D)
- To express with fluency and correctness in one or more foreign languages. (F)
- To use the Information and Communication Technologies responsibly. (G)
- To know and value the reality that was present in our historical antecedents. (H)
- To promote creativity, teamwork and critical sense. (K)
- To develop artistic and literary sensitivity. (L)

5.2. AREA OBJECTIVES

Following the Order of January, 15th 2021, the teaching of a First Foreign Language will have as its main aim a series of competences. The ones that will be found in my unit are the following:

- To listen to and understand specific information from oral texts in a variety of communicative situations.
- To read and understand different texts adapted to their capacities with the aim of gathering general and specific information, complementing it with other sources, with a critical sense, in order to acquire new knowledge.
- To use reading in different modalities as a source of joy and personal enrichment.

- To write simple texts with different aims about several topics using adequate coherence and cohesive resources.
- To reflect on their own learning process and their academic lives.
- To promote teamwork, reject discrimination based on gender, personal or social circumstances reinforcing social skills and affection as tools to solve conflicts pacifically, and rejecting stereotypes and prejudices of any kind.
- To use learning strategies and all the sources available, including ICT, to obtain, select and present information written and orally in the foreign language.
- To see foreign languages as instruments of accessing information and tools for learning different contents, as a means of artistic expression and for the development of the Learning to Learn competence.

6. KEY COMPETENCES

Competences are the combination of knowledge, skills and attitudes that help to achieve a desired outcome. Key competences are those which all individuals need for personal fulfillment, social cohesion, active citizenship and employability through learning.

You are competent if you are able to act well in a certain situation, this is, if you put your knowledge into practice in a given situation. These competences first appear in the Spanish Education System in 2006 under the Organic Law on Education. There are 7 key competences, and following I will relate them to my unit of work:

Key Competences	
Competence in Linguistic Communication (LCL)	It relates to the communicative action that occurs within particular social practices, where the individual interacts with other interlocutors both orally and in written form in different contexts. <u>Appliance to my unit:</u> Learning vocabulary to describe situations, people and feelings. Further, reinforcing their ability to gather

	information by formulating questions and also arrange their discourse by providing them with structures and useful connectors to link their ideas. Going beyond the surface meaning of the text/video in order to extract a moral message. Encouraging students to respect differences and regard others as their equals despite of their socio-economic differences. Discussions and opinions will be brought about by the analysis of different texts which will trigger students' curiosity and their willingness to fight against injustices.
Competence in Mathematics, Science and Technology (CMST)	Applying mathematical thinking and tools to describe, interpret and predict different phenomena in context. Regarding science, it refers to the use and application of knowledge and methodologies that help understand the changes caused by human activity and the responsibility of each individual as a citizen. <u>Appliance to my unit:</u> Rigorous structure for different types of texts and paragraphs. Research and present facts about the past with critical thought. Arrange information in order by using logic and cooperating with their

	classmates in order to summarize the chapter of a book.
Digital Competence (DC)	Critical and safe use of Information and Communication Technologies in order to achieve the learning objectives. <u>Appliance to my unit:</u> Interactive screen as a support to the learning process in order to play the certain clips. The use of different apps like Nearpod, Kahoot, Genially and Mentimeter to better convey the content of the subject and to provide students with activities on their smartphones or school laptops. The responsible use of the Internet to gather information about the 19th century society in the U.K. and optional tools to record their findings and send them for correction.
Learning to Learn (L2L)	The ability to organize their learning by providing tools and motivation that foster learning management and autonomy. <u>Appliance to my unit:</u> Providing them with tools and guidelines on how to create an opinion essay so that they will learn how to present a topic and justify their arguments with reasons and examples. Further, once they have learnt this basis on writing, they will be asked to undergo research on a topic but with a basic

	structure and more freedom in terms of expressivity, so as to check their management of information and language use.
Social and Civic Competence (SCC)	Skills and abilities necessary to use their knowledge and attitudes towards society in order to interpret social problems, build responses, take decisions, solve conflicts as well as interact with other people and groups based on mutual respect. <u>Appliance to my unit:</u> This unit presents controversial topics that still have an impact on our lives. Thus, everyone will give their points of view, their ways of solving it and enrich themselves from their classmates' insights. Moreover, they will reflect on their own learning process and state their (in)satisfaction with their education so far.
Sense of Initiative and Entrepreneurship (SIE)	Transform ideas into actions. Becoming aware of the situations and managing the necessary skills and attitudes to achieve a desired outcome. <u>Appliance to my unit:</u> They will have to use all the knowledge acquired in every class to create a character with a background, within a setting and providing physical and psychological description.

Cultural Awareness and Expression (CAE)	Becoming aware of the different cultural and artistic representations. Showing respect and understanding towards different behaviors and attitudes. <u>Appliance to my unit:</u> Aspects of the 19th century society in the United Kingdom. Exposure to works of authors from countries abroad that have contributed masterpieces to our society, such as the case of Frankenstein. Appreciation of the English language as a Lingua Franca and the possibility it offers of understanding works from other languages.
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7. CONTENTS

That set of knowledge, skills, abilities and attitudes that help students achieve the objectives aforementioned as well as acquire the key competences. They are grouped in 4 different blocks and the contents I have included in my unit of work come from the Order of January 15th, 2021.

BLOCK 1 – Comprehension of oral texts	
Comprehension strategies	Sociocultural and sociolinguistic aspects
Distinction of types of understanding (general sense, essential information, main points, relevant details). Making hypothesis about the content and the context. Observing the situational context to improve comprehension.	Data, facts, cultural heritage of foreign countries. Politeness conventions.

To meet the requirements of the tasks.	
Communicative functions	Linguistic-discursive structures
Describing and appreciating physical and abstract qualities of people, objects and places. Describing personality traits. Narrating past events and describing states as well as present situations. Expressing predictions and future events. Social conventions, courtesy. Exchange information. Hypothesis, questions. Using the foreign language to share information on other fields of knowledge.	Common and specific lexicon related to the description of people and objects, space, events, educations and history.
BLOCK 2 – Production of oral texts: expression and interaction	
Comprehension strategies	Sociocultural and sociolinguistic aspects
<u>Planning:</u> Understanding the message clearly, distinguishing its main idea(s) and basic structure. Putting into practice the theoretical knowledge to communicate ideas. <u>Production:</u> Expressing the message with clarity and coherence, structuring and adjusting it to the situational context. Applying correct and coherent lexicon as well as morphosyntactic patterns.	Data, facts, cultural heritage of foreign countries. Politeness conventions.
Communicative functions	Linguistic-discursive structures
Describing and appreciating physical and abstract qualities of people, objects and places. Describing personality traits.	Common and specific lexicon related to the description of people and objects, space, events, educations and history.

Expressing predictions and future events. Exchange information. Hypothesis, questions. Using the foreign language to share information on other fields of knowledge.	
BLOCK 3 – Comprehension of written texts	
Comprehension strategies	Sociocultural and sociolinguistic aspects
Using previous information about the topic. Distinguishing types of understanding (general sense, essential information, main points, relevant details) Making hypothesis about the content and the context. Observing the situational context to improve comprehension. To meet the requirements of the tasks.	Data, facts, cultural heritage of foreign countries.
Communicative functions	Linguistic-discursive structures
Describing and appreciating physical and abstract qualities of people, objects and places. Describing personality traits. Narrating past events and describing states as well as present situations. Expressing knowledge, agreement and disagreement.	Common and specific lexicon related to the description of people and objects, space, events, education and history.

BLOCK 4 – Comprehension of written texts: expression and interaction	
Comprehension strategies	Sociocultural and sociolinguistic aspects

<u>Planning:</u> Understanding the message clearly, distinguishing its main aim(s) and its basic structure. Adapting the text to the addressee, context and channel, applying the register and structure to the situational context. Putting into practice the theory to communicate ideas. Locating and adequately using linguistic resources (dictionaries, glossaries) or human resources. <u>Production:</u> Expressing the message with clarity adapting to the models and formulas of every type of text. Interested in producing correct, coherent and adequate messages in accordance with the communicative context.	Adequacy of register to the discursive act, data, facts.
Communicative functions	Linguistic-discursive structures
Describing and appreciating physical and abstract qualities of people, objects and places. Describing personality traits. Narrating past events and describing states as well as present situations. Expressing knowledge, agreement and disagreement.	Common and specific lexicon related to the description of people and objects, space, events, education and history.

8. TRANSVERSALITY / CROSS-CURRICULAR ELEMENTS

Cross-Curricular elements do not refer to any particular curricular area, but rather it has a wider scope. These elements are included in the two Organic Laws on Education under which I proceed and in the Royal Decree 1105/2014. Throughout this unit, we are going to find the following topics:

Cross-Curricular Element	Appliance to my unit
Reading comprehension	Reading as an activity that fosters autonomy and as a tool for personal enrichment.
Oral and written expression	Since we are dealing with languages, it is important that students participate in discussions and also express their ideas on essays and projects in order to improve their lexicon and language proficiency.
Audiovisual communication	Not only will students watch a video and read different types of text, but they will also have to perform their own writing and even record themselves via audio or in a video to present some information.
Equality	Gender equality will be discussed and exemplified with the differences between Jane and Rochester. Further, we will also deal with children abuse, as it was the case of Jane during her stay at Lowood, what will make students express their insights on this matter. Deeper in the issue, and regarding Rochester's position, students will also be exposed to the consequences of a patriarchal and stratified society. Finally, in regards of Bertha Mason and following a psychoanalytic approach, students will be dealing with how society treats people with mental problems or with

	some difficulty or disability at establishing relations with others.
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9. INTERDISCIPLINARITY

An important aspect of this unit is that it belongs to a Project of the school to promote students' love for literature. This project has been proposed by the English department with the name "Expose your face". The project is about encouraging students to create their own Gothic story in order to help them talk about their anxieties and frustrations from different departments like History, Spanish language and literature, History of Art and Philosophy. Thus, the role of every subject is as follows:

Subject	Role
History	Features of the society Socio-economic context 19 th century Ultimate goal: To create a story which feels real and in accordance to the circumstances of the time.
Spanish language and literature	Structure of a short-story and novel Gothic features in literature Some hints on character development Ultimate goal: Structure and plan the story so as to add coherence and cohesion.
History of Art	Gothic in architecture Gothic in literature The macabre and the uncanny Ultimate goal: Choose how their character will be presented in the story by using the setting
Philosophy	Character development:

	How our childhood affects adulthood Influence of the society on us Basis of a community: respect and understanding <u>Ultimate goal:</u> Choose their character background and lifestyle
English	Character features Use English to reflect in a different language <u>Ultimate goal:</u> Create characters

10. TIMING

This unit of work will be implemented in the course of 3 weeks. It is made of 9 sessions of 55 minutes each, specifically Tuesdays and Thursdays from 13.05 to 14.05 and Fridays from 9.30 to 10.30. The unit will be carried out after Christmas, during the 2nd term, from the 11th to the 28th of January in the 1st years of Non-Compulsory Secondary Education 2021/2022.

Given that the unit is about a project which involves 6 subjects, the departments aforementioned will also begin their respective classes and content during this period so that students can relate contents from one subject to the next.

11. METHODOLOGY

First of all, during this unit of work students will not be using a course book. Instead, I will give them the materials to work both in-class and at home. We will be using different platforms throughout the course, but the main one is going to be Google Classroom, since it is the one that the high school suggested. In Classroom, students will have the Power Point with the different activities and theoretical explanations. Moreover, it is via Classroom that students will submit their tasks in order to be graded and receive feedback.

11.1. METHODOLOGICAL GUIDELINES

The main feature of this Gothic unit is its transversality, its dynamism and comprehensive nature. The focus of this unit is not English by itself, but rather that

students learn to reflect on several topics that promote their critical thinking and foster their autonomous learning by making them willing to research and gather more information.

English will be shown as the means by which we are able to use technologies and read different articles and watch or read literary masterpieces, what will broaden their minds. Moreover, they will be using technologies to review content, look up for words, do activities, watch videos and even research.

One last aspect to mention is that of collecting information. During this unit of work, students are encouraged to drag conclusions from isolated pieces of information and even to re-create a whole chapter just by asking each other different questions. This way, students will systematize the logical order of a story chapter and will be able to get the essence of a text or character by scanning the context in search of indirect ways of presenting information.

11.2. METHODOLOGICAL APPROACHES

It has been proven that there is not a single effective methodology to teach, and therefore most of the units of work should be eclectic. Do not forget that if we have so many methodologies nowadays, it is because they stem from older methods, and thus they should not be avoided.

My unit of work is made following these approaches to an extent:

- **Grammar-Translation Method:** A classic way of teaching which entails the learning and focus on grammar and vocabulary, without which we could never have the basis to talk or freely convey our ideas. This method can be seen throughout the entire unit due to the prominent presence of adjectives and structures that learners should learn in order to accurately express their ideas and create a more professional product.
- **Audio-lingual Method:** This method is not as obvious as the Grammar-translation one, but still is present. Most of the time, students have to talk with each other in order to find out the answer of an exercise or simply express their thoughts about a topic in order to understand the character's situation. Moreover, by talking with each other, they be able to discover the different traits of a new character and even build a chapter of the story by questioning their partners.
- **Task-based Approach:** This approach does not mean simply doing activities, but rather doing activities with a purpose. In this sense, students have some tasks to fulfill both individually and as a group. They will have to individually write an opinion essay and in groups present an audio on a topic they would have previously researched. Further, in

Session 4 students will collaborate to prepare a big sheet of paper where they reflect on their teaching process and their teachers in general.

- **Cooperative Approach:** This approach follows the previous one given that students need to interact with their partners to learn. What I mean is that students learn better from people of their age, and that is why many of the activities in-class are based on discussions, grouping or co-operative tasks.
- **Content-based Instruction:** Following this methodology, students will learn by doing meaningful activities which do not exclusively focus on the English language, but rather provides them with new insights.
- **Project-based Learning:** This last approach refers to the character creation students will do during the last session to create the story belonging to the school project “Expose your face”, so that students can think of different backgrounds where someone’s personality is forged, and thus they realize of the harshness that many young children are exposed to.

11.3. THE TEACHER’S ROLE

The role of the teacher is that of a helper and guide, providing minimal input and tools for students to carry out a series of activities and tasks from which they will derive their conclusions.

The teacher will not spend much time talking during the classes, but rather will briefly present or even simply show the content through which students will be able to derive information. The goal is that students are always entertained doing something and have meaningful discussions. We could say that the teacher’s role is that of a facilitator, merely presenting the information and mostly leaving students time to deal with different kinds of information.

11.4. ATTENTION TO DIVERSITY

This aspect refers to those educational actions that cater for diversity and aim to respond to different learning styles and socio-economic situations, thus facilitating the acquisition of the key competences.

The general measures that have been taken for this course sum as follows:

Measure	Application
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Flexible grouping	Students are divided in basic, standard and advanced levels
Grouping	Heterogeneous groups where students can learn with each other and from different baccalaureate specializations
Reinforcement activities	Students will be provided at the end of every class with different web pages to review the class content
In-depth activities	For those curious students, I will sometimes offer the possibility of investigating about a character of the novel we have not focused on.
Flexibility	Students who do not feel comfortable expressing themselves in English can do so in Spanish for discussions, given that the aim is that they learn both content and language.

11.5. RESOURCES AND MATERIALS

Those tools selected to implement methods and achieve the goals of the curriculum. The materials used will promote pleasant learning environments and foster motivation as well as interaction.

Following, we can see the different resources and materials that I have chosen to carry out this unit of work:

- Interactive whiteboard: To play the different videos and group games like Kahoot or Nearpod.
- Blackboard.
- Computer and smartphones.
- Internet connection.
- Graded readers: *Jane Eyre* by Charlotte Brontë (Black Cat edition).
- Worksheets.

11.6. CLASSROOM MANAGEMENT

Regarding the measures that will be implemented for the promotion of a healthy environment, the main ones refer to knowing students and establishing a relationship with them.

First of all, throughout the entire course I will make sure that students have a solid relation with the teacher so that there is freedom to ask doubts and participate without the fear of making mistakes. In order to achieve this, students will always be reminded that mistakes are simply a playful way to use languages, for we tend to overuse certain patterns in order to communicate, and that is totally legit.

Following, it is very important to keep an atmosphere of respect, where boys and girls are treated exactly the same way, and that every single student in the class is unique and has his/her own perspective of life. This way, I am teaching them that every person is special and should always be heard, for they can provide a different insight and we can nourish from their knowledge and experiences.

In case some disrespect or misbehavior occurs, the measures taken will be immediate. Disrespects will be called out and the teacher will have a talk with those disruptive students at the end of the class or during the break time. Misbehaviors are always expected, but lack of respect will severely be punished with expelling or even lowering the mark of a student. Above all, they need to learn that we live in a society whose base is respect and tolerance.

12. EVALUATION

12.1. EVALUATION TOOLS

ASSESSMENT			
10%	Activities	Classroom submissions	5%
		Rules	5%
20%	Tasks	Essay	10%
		Audio/video	10%
30%	In-class work	Discussions	10%
		Co-operation	10%
		Exercises	10%

40%	Final Project	Creativity	10%
		Expression & correctness	30%

12.2. EVALUATION CRITERIA

According to the Order of January 15th 2021, “the evaluation shall be criteria-based”. The evaluation criteria are those references given to assess the degree of acquisition by the student of those key competences and area objectives of each course. Therefore, the evaluation criteria must be closely connected to the didactic objectives and contents.

Block 1. Comprehension of oral texts
To identify the main ideas, relevant information and general implications of texts in a standard variety of the language. [CLC, DC, SCC, CAE, L2L] To know and understand sociocultural and sociolinguistic aspects about interpersonal relations. [CLC, L2L, SCC, CAE] To distinguish and apply to the comprehension of oral texts those meanings and specific functions, usually associated with various syntactic structures, in common use according to the context of communication (e.g., an interrogative structure to give an order). [CLC, L2L, CMST, CAE] To interpret the lexicon in oral productions according to the context of utterance. [CLC, L2L, SIE, CAE]

Block 2. Production of oral texts: expression and interaction
To build coherent and well-structured texts about a topic in a formal or neutral register, using common cohesive resources. [CLC, DC, SIE, L2L] To use the foreign language as a means of communicating inside the classroom and exchange information as well as points of view. [CLC, SIE, L2L] To adapt the speech to the required communicative functions, choosing the most adequate repertoire and discursive patterns and organizing it coherently. [CLC, L2L, DC, SIE]

To know and correctly use expressions which are specific to the topic being discussed. [CLC, L2L, SIE, CAE]
 To add to their communicative competences those sociocultural and sociolinguistic aspects that derive from discussions. [CLC, L2L, CAE, SCC]

Block 3. Comprehension of written texts

To identify the main ideas, relevant information and general implications of texts in a standard variety of the language. [CLC, DC, L2L, SIE, CAE]
 To know and apply strategies to understand the general sense and essential information of a text. [CLC, DC, L2L, SIE]
 To know and understand sociocultural and sociolinguistic aspects about interpersonal relations. [CLC, DC, L2L, SCC, CAE]
 To distinguish both the communicative functions and visible implications of a text, appreciating different intentions. [CLC, DC, CMST, SIE]
 To interpret the lexicon in written productions according to the context. [CLC, L2L]

Block 4. Production of written texts: expression and interaction

To write paragraphs, descriptions, summaries and opinions with details and in one's own words, structuring and organizing the ideas. [CLC, DC, SIE]
 To know, choose and apply the most adequate strategies to elaborate written texts with a clear structure (e.g., developing key points, adding information to them, with a guide). [CLC, DC, L2L, SIE]
 To be aware of those sociocultural and sociolinguistic aspects of the target language community and the differences in attitudes and values. [CLC, CAE, SIE]
 To adequate the written text to the functions required, choosing the most fitting expressions and adapting to the communicative purpose. [CLC, CAE, SIE]
 To reasonably apply the morphosyntactic structures, discursive patterns and cohesive elements in order to organize and fulfill the communicative function of the text. [CLC, DC, SIE]

12.3. STUDENT ASSESSMENT

Regarding the writing task that students are sent on the 3rd session and the speaking record that they are asked to do in the 6th session, I have created two different rubrics to assess students. Remember that in the speaking I have asked students to present themselves first so that I can evaluate them individually.

Writing rubric – Opinion essay – Session 3				
	4	3	2	1
Evidence and examples	Evidence and examples are specific, relevant and explanations are given that show how each evidence shows the author's opinion.	Most of the evidence and opinion are specific, relevant and explanations are given	At least one of the pieces of evidence and examples is relevant and has an explanation	Evidence and examples are NOT relevant AND/OR are not explained
Support for positions	Includes 3 or more pieces of evidence that support the position statement and even brings counter-arguments	Includes 3 or more pieces of evidence but does not bring any counter-argument	Includes 2 pieces of evidence that support the statement	Includes 1 or fewer pieces of evidence
Sentence structure	All sentences are well-constructed with varied structure	Most sentences are well-constructed and there is some variety in structure	Most sentences are well-constructed but no variation in structure	Most sentences are not well-constructed or varied
Sequencing	Arguments and support are provided in a logical order that makes it easy and	Arguments and support are provided in a fairly logical order that makes it	A few of the support details or arguments are not in an expected logical	Many of the support details or arguments are not in an expected or

	interesting to follow	reasonably easy to follow	order, distracting the reader and making it seem a bit confusing	logical order, distracting the reader and making it seem very confusing
Grammar and spelling	Author makes no errors in grammar or spelling that distract the reader from the content	Authors makes 2-3 errors in grammar or spelling that distract the reader	Author makes 4-5 errors in grammar or spelling	Author makes more than 5 errors in grammar or spelling
Total: /20	Comments:			

Speaking rubric – Audio record – Session 6				
	4	3	2	1
Preparedness	Student is completely prepared and has obviously rehearsed	Student seems pretty prepared but might have needed a couple more rehearsals	The student is somewhat prepared, but is clear that rehearsal was lacking	Student does not seem at all prepared to present

Speaks clearly	Speaks clearly and distinctly all the time (100-95%) and mispronounces no words	Speaks clearly and distinctly all the time (100-95%), but mispronounces 2-3 words	Speaks clearly and distinctly most of the time (94-80%). Mispronounces more than 3 words	Often mumbles or can not be understood OR mispronounces more than 5 words
Uses complete sentences	Always speaks in complete sentences	Mostly speaks in complete sentences (98-80%)	Sometimes speaks in complete sentences	Rarely speaks in complete sentences
Content	Shows a full understanding of the topic	Shows a good understanding of the topic	Shows a good understanding of parts of the topic	Does not seem to understand the topic very well
Stays on topic	Stays on topic all of the time	Stays on topic most of the time	Stays on topic some of the time	It was hard to tell what the topic was
Total: /20	Comments:			

Final Project Rubric		
Creativity	Original story/character	5%
Engagement	Interesting presentation	5%
Adds required aspects	Mentioned in the last session	10%

Variety of structures	Like “neither/nor” to indirectly describe the character’s traits	20%
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Finally, regarding student assessment I would like to present the aspects I will take into consideration for daily observation:

- Volunteers
- Attempts to speak in English even with mistakes
- Encourages discussion and stays on topic
- Helps his/her classmates
- Works in class doing the exercises
- Asks questions and doubts

12.4. SELF-EVALUATION AND TEACHER ASSESSMENT

Self-evaluation is the most important tool for me, since it allows students to actually check how much they have progressed following their own criteria. In my unit of work, the self-evaluation is going to be based on a ladder.

Students will draw a ladder on session 2 with 7 rungs, each rung corresponds to one session (not counting the 1st and 9th sessions). The goal of this stair is that students spend 5 minutes per session reflecting on their progress in the class and that they express on their own words what have been the easiest and/or hardest part of the day. This way, they will decide whether they believe they have achieved the objectives that I present them at the beginning of the class.

The ultima goal is that students draw themselves on the rung they consider they achieved in the 8th session. This way, I will check myself what they as students consider the hardest things have been, and therefore I will enrich myself from their own assessment to change certain aspects in the future.

Thus, the stair is not only a different way of self-assessing students, but also an indirect way to assess the teacher’s work. However, I would like students to be a bit more specific on their opinion of me as a teacher, and that is why, during the Spanish Language and Literature class, the corresponding teacher will play a Kahoot for students regarding the English class and teacher, so their answers can be unbiased. (See Appendix ...)

Lastly, I would like to mention that every submission to Google Classroom will receive general feedback with the most common mistakes and suggestions to enrich their vocabulary and sentence structure. Regarding the opinion essay and audio record, they will be sent the rubric that is shown above along with some comments to each student individually, so that they can keep track of their grades and try to improve in other aspects of the subject if they see it necessary.

13. LESSON PLAN

Session 1 – 55'		
A GOTHIC REAWAKENING		
Objectives		
To become familiar with Gothicism To learn the different elements that make up the Gothic To identify the common elements in a horror story To be able to describe a picture/video		
Activities	Materials	Timing
1. Introducing the unit: a. Introducing objectives of the session and rules. b. Assessment: students will know the percentage of every activity and task they are required. c. Introduction to the term “Gothic”: with a genially presentation students will be introduced the concept and will be asked two questions that they can think of individually or in pairs. Then, we will discuss some of them to find out what are the most common feelings I such situations to contextualize the Gothic: What is something that you fear? Tell a story of a time you were scared and how you felt.	Power Point (See Appendix A)	15'

2. What the eye can see... To deepen a bit more into Gothicism, students will be shown a table with some specific terminology that relates to this genre without previous explanation. At the same time, 3 pictures belonging to <i>Frankenstein</i>, <i>Jack the Ripper</i>, and <i>IT</i> will be displayed. Before doing anything, I will finally provide students with some structures to be able to describe a picture/video. Then, I will simply ask students to work in pairs or individually to describe what they see in the pictures and write it on their notebooks, and try to relate the new words to some of the images. Finally, we will comment together what the pictures show and I will introduce those new terms to check if they guessed any of them right. After that, I will call 3 students to read the quotes under each image and comment the similarities between them as well as the vibes they give. HOMEWORK TO BE UPLOADED IN CLASSROOM: DESCRIPTION OF THE PICTURES WITH THE STRUCTURES I PROVIDED.	(See Appendix B)	15'
3. Praise the fallen. After the theory and the first contact through images, it is time that students have a closer contact with the Gothic through a video. I will hand students a worksheet with certain aspects they have to pay attention to during the video so as to fill them afterwards. For such purpose, they will be given a series of adjectives after the video is played to help them express their ideas with accuracy. Thus, they will combine the structures on descriptions provided before and the new vocabulary that they will use for this video. https://www.youtube.com/watch?v=kkXzGDcT46g	(See Appendix C)	25'

HOMEWORK TO BE UPLOADED IN CLASSROOM: WORKSHEET OF THE VIDEO.		
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Session 2 – 55'		
A DRAMATIC LIFE		
Objectives		
To know the time and author of <i>Jane Eyre</i> To become acquainted with the drama of Jane To create a story out of small pieces of information To be able to describe and get the meaning of a picture To become acquainted of how the setting influences a story		
Activities	Materials	Timing
1. Introducing the objectives 2. Pre-task: Pencils in the center! Pencils in the center is a pre-task activity designed to review the content of a subject in a different way. Students are given a worksheet with questions from the previous class to check what they know. However, they will not be able to write anything at first, this is, their pencils must be in the center of the table. Then, we answer the questions all together to check whether they remember things from the first class. Once we have answered all the questions together, it is time for them to complete the worksheet individually, having reviewed the content orally.	(See Appendix D)	5'
3. Task: Welcome, Jane! In order to begin with the novel that we will be studying, I will display on the interactive board a genially with a book cover of <i>Jane Eyre</i>. This cover has been adapted so that we can click on different parts of it to look at some information. Here, students will learn who wrote the book, a landscape with		10'

questions about the feelings it triggers on them, and finally some adjectives that describe Jane Eyre. In this latter point, students will be given some time to invent a story either in English or in Spanish about how the story will be just by looking at the adjectives that define Jane's personality. Once they are done, we will comment on a couple of stories. The aim of this activity is to set expectations on the story. HOMEWORK TO BE UPLOADED IN CLASSROOM: THE STORY THEY INVENT, IN ORDER TO CHECK THEIR EXPRESSIONS. 4. A lady in distress. The time has come to watch the trailer of the story. Students will watch the trailer all together (a very engaging one) and afterwards I will show them two pictures (which are taken from the 1st episode of the movie). https://www.youtube.com/watch?v=J7Oqx5BI9bQ With the help of a descriptor builder that I will provide students with, they will have to simply discuss in class what they think is happening in both pictures and, if possible, to relate them!	(See Appendix E)	20'
The descriptor builder includes both expressions and steps to follow when describing a picture/video to make it easier. 5. A tough childhood The story begins: students will watch the first minutes of the story in a video where we can see how badly Jane is treated by her family and the willingness of her aunt to send her to a charity school. https://www.youtube.com/watch?v=BebTvVj6uyw With the app Mentimeter on their smartphones or school laptops, students will answer some question regarding the video to check whether they understood the content.	(See Appendix F)	10'

Further, they will have to provide their own adjectives to describe Jane Eyre so far (their first impression). Further, the topic of neglected and abused children will arouse in the last question of this app: “Jane is being abused by her family”.	(See Appendix G)	10’
6. Post-task: Stair From this session onwards, students will be explained the dynamics of self-assessment. In this session they will draw a stair however they like with 8 rungs (one per session). They will use this stair at the end of every session from now on. The use is very simple: In this session they will also draw themselves on the floor, before the stair. Then, at the end of every class they will write on the right and left side of the rung corresponding to the class at question. On the right side they will write what they liked the most of that session or what they thought was the easiest thing for them. On the left side, they will write what they have not yet achieved or has been more difficult for them to grasp. Moreover, if they feel that they have achieved the objectives that I present at the beginning of every session, they will also draw a happy face or a tick next to the rung. On the last session, they will draw themselves on the rung that corresponds to the number of happy face/ticks they have to check how much they have progressed. Finally, from this session onwards students will also be presented different reinforcement and in-depth content resources as an extra help.	Extra material (See Appendix G EXTRA)	5’

FICTION OR REALITY?		
Objectives		
To become aware of the harsh reality of many children To understand how traumatic events can have consequences To see how fiction depicts reality To get specific information from a video To learn different connector and structures to express your opinion on a subject matter		
Activities	Materials	Timing
1. Introducing the objectives 2. Pre-task: A rough guy Retaking the previous class, I will generally ask students what was the last thing we did yesterday. If none is able to answer, I will say that Jane was being mistreated by her family. Then, with this topic, I will let them know that these situations are not as rare as they might think. For this purpose, I bring them the word from Tony Evans talking about irresponsible parents and neglected children. I will call students to read, starting by the one who I rarely hear then following an order to the left/right. Once the reading is over, and before getting to the activities, I will show on the whiteboard some vocabulary that they may not know, and I will read myself the sentences containing those words so that they can also learn the pronunciation. Finally, students will be shown 4 questions related to the text on the whiteboard which they have to copy and do individually, except for the last one which is in group. These questions aim to promote critical thinking on students and to allow them to express their own perspectives on such matters. The last question, which is an oral discussion, is also important. This discussion tries to connect a text dealing with a real-life topic with the story of <i>Jane Eyre</i>. HOMEWORK TO BE UPLOADED IN CLASSROOM: ACTIVITIES OF THE READING AND THE ORAL DISCUSSION.	(See Appendix H)	5' 25'
3. Task: A horrific reality		

Now that the class is talking about neglected children, I will go deeper into this topic by playing a video which I have modified with Nearpod by adding some questions at certain spots. They will be given laptops or use their own devices, and they will have to put their names so I can identify them. https://app.nearpod.com/?pin=1BA96F949380009F1BB52934008DCB42-1 The video is about some teenagers talking about their traumatic childhood and the abuses they were subject to. The questions I added are pretty basic and aim to identify which treatment did a specific boy/girl receive in his/her childhood, because I want to emphasize the terror that humans can live in reality, without the need of gothic stories or movies. The last question of the video is an open question where they have to summarize and speak their minds. They have to answer it individually and I will take this last question into account for assessing those students who are less talkative. Once the video is over, I will proceed to send them homework for the weekend, since the 3rd session takes place on Friday. Students will be shown a slide with an opinion essay builder, so I can explain it and they can take notes for the writing that is to come. Then, on a slide I will show them the writing task of a maximum of 100 words and with the option of choosing 1 out of 3 topics: Should parents be stricter with children or try to have a more friendly connection? Should parents attend to classes on how to educate? Do you think children who misbehave in class may have problems at home? Do you think there are people who should not be father/mother? Finally, I will upload in classroom a table that they can check before uploading their writings so that they make sure they are satisfied with their work. HOMEWORK TO BE UPLOADED IN CLASSROOM: THE OPINION ESSAY.	(See Appendix I)	20'
6. Post-task: Stair This time students will simply right on the left and right of the 3rd rung and think whether they deserve a tick or not to keep going up.	(See Appendix I EXTRA)	5'

Session 4 – 55'		
SCHOOLS = PRISONS?		
Objectives		
To know about life at school in the past To be able to build a story by making questions To know how to make questions using a Wh-element To speak about two events happening at the same time To use While, When and As to talk about two events		
Activities	Materials	Timing
1. Introducing the objectives 2. Pre-task: How lucky are we? After the weekend, and having received the opinion essays, it is time to move on to another topic. This time, I will show students a slide on the interactive board about living at school. In order to warm-up a bit, I will simply ask students to remember those times in which most students had to sleep at school. Then, some aspects will be mentioned in the slide to comment on, either in Spanish or English, like family, friends, food, clothing, etc.	(See Appendix J)	5'
3. Task: Building together Now that some controversy has aroused with the topic, students will be grouped the following way: eight groups of 3 students one group of 2 students. For the following chapter of <i>Jane Eyre</i>, students will not read it, but rather they will build it by a funny and dynamic game. I will hand students a series of flashcards containing questions and answers.		10'

The questions and answers are about the stay of Jane at Lowood, but the questions are not written: students will have to make the questions themselves in order to receive the answer from their partners. I will be checking their sentences and provide a slide on how to formulate questions with wh-elements. The groups work the following way: 1 student asks the question, for example “When and where does Jane move to?”. Then, the student with the card containing the answer replies. Finally, the 3rd student in the group will write down the information in a piece of writing, this is, joining the information all together to be read as a story. For the group of 2 students, I will focus more on their pronunciation and how the ask and answer rather than on the story, because they may not have enough time to write it down. This way, students will build a chapter of the story by making inferences and questions with some guidance, and they will also learn which aspects are more relevant in the story. EXTRA HOMEWORK TO BE UPLOADED IN CLASSROOM: STUDENTS CAN UPLOAD THEIR WRITINGS WITH ALL THE INFORMATION TOGETHER. 4. Publicly condemned The next exercise after the group activity is a bit lighter, just to soothe students. I will play a video of Jane being punished by Mr. Brocklehurst by making her stand in a stool without being able to talk with anyone. https://www.youtube.com/watch?v=XFpdM1RPD94 After the video has been played, I will show students on the interactive board a slide explaining the uses of	(See Appendix K)	25’
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“When”, “While” and “As” in order to comment two actions happening at the same time. So, students will be given some events of the video which occur at the same time and they will have to join them in a sentence using one of the three expressions that we just learned. They can either use the events I propose or one of their own. Once they have finished, we will say them aloud and comment them all together to talk a bit more about the harshness of some teachers. HOMEWORK TO BE UPLOADED IN CLASSROOM: 4 SENTENCES WITH “WHEN”, “WHILE” OR “AS”.	(See Appendix L)	10’
6. Post-task: Stair This time students will simply right on the left and right of the 4th rung and think whether they deserve a tick or not to keep going up.	(See Appendix L EXTRA)	5’

Session 5 – 55’		
AN IMPACT ON YOU!		
Objectives		
To reflect on your academic studies so far To express your past experiences giving specific information To become aware of the impact of teachers in a student’s life To learn the role of the women and servants in the 19th century		
Activities	Materials	Timing

1. Introducing the objectives 2. Pre-task: Recapitulating Since it is the 5th session, I consider it important to review a bit of the story so far. For this aim, I have prepared some questions using the app Nearpod. Students will have to answer them on their devices, individually. One question is about matching adjectives with their synonyms. These adjectives have been taken from the adapted book version of <i>Jane Eyre</i>, and this is the only exercise we will do all together. These adjectives have been chosen with an aim: to summarize Jane's experience at Lowood in a series of adjectives, thus allowing them to learn more vocabulary.	(See Appendix M)	5' 10'
3. Task: Recalling the past It is time to play a video to continue the story. This time Jane leaves Lowood and farewells her teacher and students. https://www.youtube.com/watch?v=v3awq9Suk_A Students will use their smartphones or laptops to connect to Nearpod and answer some True/False questions + one open question (in order to check who understood more of the story). Following, there is a question about comparing the treatment Jane received at Lowood and the welcoming she had at Thornfield. Students will be allowed to comment the differences in pairs, if necessary, but everyone has to write individually their answers. This way, students will be able to notice that Jane's life is about to change tremendously. For this aim, I will project in the interactive board the description builder from Session 2 so they remember	(See Appendix N)	10'

useful steps and elements to focus on when describing in order to compare both situations. 4. Your light or your shadow? The next exercise implies a self-analysis of the teaching guides we have had so far. This time students will be divided into: Four groups of 4 Two groups of 5 The different groups will be given a big sheet of paper (size A2). Given that Jane's job is being a governess and that her stay at Lowood with the teachers was not as pleasant as we would expect, I think it is a good idea to make students reflect on the teachers they have had until now. Every student will be assigned an edge of the paper (upper, lower, right and left), where they will write whether they love and hate a specific teacher and the reason behind that feeling. For the two groups of 5, the students who don't have space can share it with one of their groupmates, for the sheet is big enough. Once they have reflected and written down their best and worst experience with their teacher(s), I will ask them to draw in the center of the paper either a title for the activity or a figure with which they identify their teachers, so as to give them freedom to express their feelings. Finally, students can check their classmate's sheet and learn from their experiences and ways of feeling. Those sheets which are beautifully written and drawn will be posted around the walls of the classroom!	(See Appendix Ñ)	25'
6. Post-task: Stair		

This time students will simply right on the left and right of the 5 th rung and think whether they deserve a tick or not to keep going up.	(See Appendix Ñ EXTRA)	5'
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Session 6 – 55'		
A MYSTERIOUS ENCOUNTER		
Objectives		
To analyze a situation step by step To understand the difference in treatment between higher and lower classes To hypothesize possible scenarios by means of using “What if” and “Supposing”		
Activities	Materials	Timing
1. Introducing the objectives 2. Pre-task: Recapitulating Again, I want to make a brief review of the story from the beginning with a Kahoot so that students have present at every moment that Jane’s current personality has been forged harshly. Briefly, this Kahoot contains questions to check whether Jane’s aunt loved her, whether she was well-treated at home and at school and what Gothic elements are present in the story.	(See Appendix O)	5'
3. Task: ‘Till death tear us apart Students will continue the story by watching a video where Jane meets Rochester for the first time in the forest, then a quick interview at Thornfield. https://www.youtube.com/watch?v=3oLs0Lcg5Go In order for them to analyze a character through the elements present in the scenery and his words, students will be given a handout with some charts to fill in.		10'

They can talk with their partners, but they all have to complete it because it will be useful for the creation of a character. Thus, students will have to focus on his actions, words, traits, the scenery when he first appears and what Mrs. Fairfax thinks of him. Students are expected to use the structures we have been using the previous classes about describing step by step (descriptor builder from Session 2) and using all the vocabulary they have acquired. The ultimate goal is that they realize that Rochester's figure is that of a patriarch, of a powerful man. 4. An impossible future Having commented on the features of Rochester and his way of behaving, I want students to play a little bit with this character. For this aim, I will present them with the structures "What if..." and "Supposing..." in order to alter the story. Once the explanation is over, I will give students certain aspects to change and they will have to build the questions and invent the hypothetic answers for those cases regarding the story. This way, students will become aware of the fact that it is Jane's values what charms Rochester and that it is Rochester's wit what attracts Jane.	(See Appendix P) (See Appendix Q)	15' 5'
6. Post-task: Stair This time students will simply right on the left and right of the 6th rung and think whether they deserve a tick or not to keep going up.		5'
7. HOMEWORK!		

1. Read the pages of the book that I upload to classroom 2. In groups of 4-5, students will record either an audio or a video to present one of the three topics I give them. I will explain them the structure of their work and also show them the rubric I will use to evaluate their projects.	(See Appendix Q EXTRA)	5'
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Session 7 – 55'		
PARANORMAL ACTIVITY?		
Objectives		
To understand a song by the instrumental, scenery and voice tone To identify and review some irregular verbs To request something politely and learn different polite structures		
Activities	Materials	Timing
1. Introducing the objectives 2. Pre-task: Recapitulating After the weekend, and having read the chapter of the book I sent them as homework, I will briefly use the app Nearpod to ask 3 questions about that chapter in order to check that they have both read and understood the story. The answer of the questions is shown in the big screen but anonymously, so that nobody except themselves knows who got it correct. 3. A mysterious visitor Before getting to the tasks, I will make students read aloud the first two paragraphs of the following chapter. For this aim, I will project the chapter on the interactive board and call for volunteers to read it. In these two paragraphs we are introduced to the brother of Bertha Mason who comes to Thornfield unexpectedly and stays overnight.	(See Appendix R)	5' 5' 5'
4. Task: He comes, he'll go After reading, I will create a Gothic atmosphere: I will not utter a word and instead point to the windows so that students close the blinds and we have a dark classroom. Then, I will write "SILENCE" on the blackboard in order		

to play the song “Lullaby of Woe”, whose instrumental and lyrics are frightening and scary. https://www.youtube.com/watch?v=ohNpf4VnIP8 On the first listening, students will listen to the song as they read the lyrics in the video itself, and afterwards I will ask some general questions to check if they understood: - What is the song about? - What is the mood of the song? Sad, happy, philosophical, provoking, etc. Why? - Do you notice anything special about the singer’s accent? - What makes it nice / horrible? Is it the words, the melody, the message, the imagery? Once students have answered these questions and it is clear that both the message and the melody make it horrific, we will listen to the song a second time WITHOUT lyrics. Instead, I will give them a sheet with the lyrics and missing words. I will turn on the lights for the activity and give them a worksheet with vocabulary translated or explained and one exercise, which is about writing the missing words (which are irregular verbs) then writing the Base form, Past simple and Past Participle of those irregular verbs. 5. Wraiths? Ghouls? Now that students are in a scary and dark mood, it is the best time to present the first scene of the most Gothic element in the novel: Bertha Mason attacking her brother. Now, I will turn off the lights again and play a video where Bertha attacks her brother and Jane hears noises behind the door.	(See Appendix S)	15’
---	-------------------------	------------

https://www.youtube.com/watch?v=uF93tAmfWTY After the video, I will turn on the lights again and we will do a quick word search puzzle about the elements that appear in this video. I will group students in pairs and hand them the word puzzle. If students have not found the words in 5 minutes, I will tell them the six words they have to find so they can complete it: Attack Blood Hurt Mystery Fear Screams The aim of this activity is to simply summarize what they have watched.	(See Appendix T)	10'
6. Please go back to your seats During the video we have seen Rochester making petitions to the visitors, Jane and Richard Mason. Thus, we will do an activity to learn different ways of requesting something politely. In order to achieve it, I will hand students a worksheet with some sentences. All the sentences contain the same politeness structure: "Could you...?". So, I will present students a slide showing other ways of being polite and the situations in which they are most used. Then, they will either re-write the sentences using a different polite expression or leave it as it is written.	(See Appendix U)	10'

3. Task: Drama is served! For the upcoming activities to finish the story, I will play two videos: one where Bertha Mason breaks the wedding veil, and the wedding day where Bertha is presented to Jane. https://www.youtube.com/watch?v=NuWwJyX3XMQ 2nd video: https://www.youtube.com/watch?v=wpjvSmlnWEg Two activities will follow in a worksheet, the first one being a comprehension exercise where students have to tick the correct answer to a series of questions. They have to answer them individually. Afterwards, on the back of the worksheet, students will find a box explaining very briefly the uses of “neither/nor” and “either/or”. The exercise is as simple as choosing one of those two expressions to complete the sentences that relate to the story. This worksheet will be handed in to the teacher. 4. The Mad Woman in the Attic Now that the wedding has been cancelled, it is time to talk about Bertha Mason. For this end, I will use the app Mentimeter where students will log in from either their smartphones or school laptops. In case we did not have enough or it did not work for them, we would do it all together from the interactive board. Some questions will be posed to know their opinion about Bertha and whether they consider that Rochester hates her or still cares for her sanity.	(See Appendix W) (See Appendix X)	10' 10'
--	---	-----------------------

Finally, the last question is an open ending: students have 3 possible choices to the following question: “What about Jane? What might she do!?” After this question is answered, I will tell them that Jane leaves Thornfield but that the story continues, so if they are interested that can finish it at home.		
6. Post-task: Stair This time students will simply right on the left and right of the 8th rung and think whether they deserve a tick or not to keep going up.	(See Appendix X EXTRA)	5’

Session 9 – 55'		
LET'S CREATE!		
Objectives		
To put into practice what we have learnt so far. To arrange their ideas to create a character structurally. To learn that theory is necessary for practice.		
Activities	Materials	Timing
1. Introducing the objectives Students will be told that the teacher will not be a helper, but rather they will find resources in the Genially and they also have the Internet as a complementary tool. The teacher will remain vigilant and only intervene if he considers that students do not really know how to use ICTs to find information and guide them on their use, but never giving them the answer or direct page. 2. Pre-task: Choose your character The last session is merely about the project we undergo at the high school. Students will create the characters they have agreed with their groupmates and I will provide them with tools and steps to carefully craft their personality and traits. First of all, students will be given an interactive genially made by me where they first click what kind of character they would like to create (protagonist, antagonist, secondary or deuteragonist).	(See Appendix Y for the entire session)	5' 5'
3. Task: Make it real		

Once students have thought of the role their character will have, it is time to forge their personality. Depending on the character they chose to create, they will be sent to a different slide containing a series of considerations when creating that character. While they choose the traits, they will have to write it down in order not to forget them Since they will be using their laptops, they are free to look up the meaning of certain words and even watch a video to help them build their story.		20'
4. Sorry, I'll present myself Now that they have built the general and most essential features, the next slide will show them two ways of presenting and developing a character in a story: direct and indirect characterization. With a brief explanation and an example of each, students will get the gist of both of them and will be asked to write down the initial paragraph for them to check how difficult but creative they are. Here, they will find some useful tips for their writings. For example, I provide them with examples of "we would sit by the bench", "It happened in a misty swamp", "he was neither talkative nor expressive" or "what if she gave him a second chance?". With these sentences, students are given some ideas on how to present conflict and play with the reader's mind. Moreover, they will review some structures we have seen through the sessions and they will see that they can put them to use for literary purposes!		10'

5. Look behind The last thing they need to take into account is the setting, the background. Students will be shown a slide where they have 6 tips and two references about how important the setting is. Throughout the entire genially, some references are made to <i>Jane Eyre</i> so that they can see how practical these tips are, for they are used in a novel they have read.		10'
HOMEWORK TO BE UPLOADED IN CLASSROOM. This session was to help students to put into practice their ideas about characterization, but now it is time to assess them. I will ask them to upload two pieces of writing: Indirect characterization: reveal character's personality through Speech(es) Action(s) Looks Effect on someone OR Thoughts of the character Direct characterization: make two or three paragraphs (around 100 words) presenting your character directly. The main goal of this task is for them to find which way of characterizing best fits their skills. These writing will have a series of questions they will have to answer as a minimum.		5'

14. CONCLUSION

Throughout this unit of work, we have been able to see how easy it is to teach literature through not only reading, but also through videos and even creating the chapter by making questions to each other. Literature offers many possibilities, and it would be wrong to assume that there are two or three different approaches to it. The activities have helped students reflect on their own lives as well as on the different reasons that may lead to disruptive behavior or that could hinder one's life. Students have had the chance to speak their minds regarding a variety of topics: women role in the 19th century, the patriarchal society, neglected children, living at school in old times, reflecting on the impact that teachers have and the treatment given to mentally handicapped people.

Moreover, this unit has proven how literature offers different possibilities like letting students build the chapter of a story, watching the chapter, extracting the essence through the setting, exposing a character's traits through other's comments, playing with the classroom setting to introduce a character, and so on. What this unit attempted is to offer different input to reach as many students as possible. This unit did not focus exclusively on speaking, but also writing and listening, with the support of the reading book. All in all, I think it is an enjoyable unit both for the teacher and students, given that both roles can learn a lot of things in the class and that the most important message here is the fact that we all are human. To respect others' values and beliefs is the basis of our society, and both the unit and the class rules follow this idea.

Thanks to ICT, we have been able to give students their importance by allowing them to anonymously posting their opinions in front of everyone and by offering an engaging interaction with the whiteboard that has made it possible to adapt such a serious topic in a more playful and dynamic way. I believe students have developed their critical thought, put into practice their creativity and learnt that English is an accessible and powerful tool.

Finally, I would like to emphasize the importance of educating in values, for they add meaning to each individual and they clear the path towards respect and tolerance:

"Education without values, as useful as it is, seems rather to make man a more clever devil" – C. S. Lewis

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APPENDIX

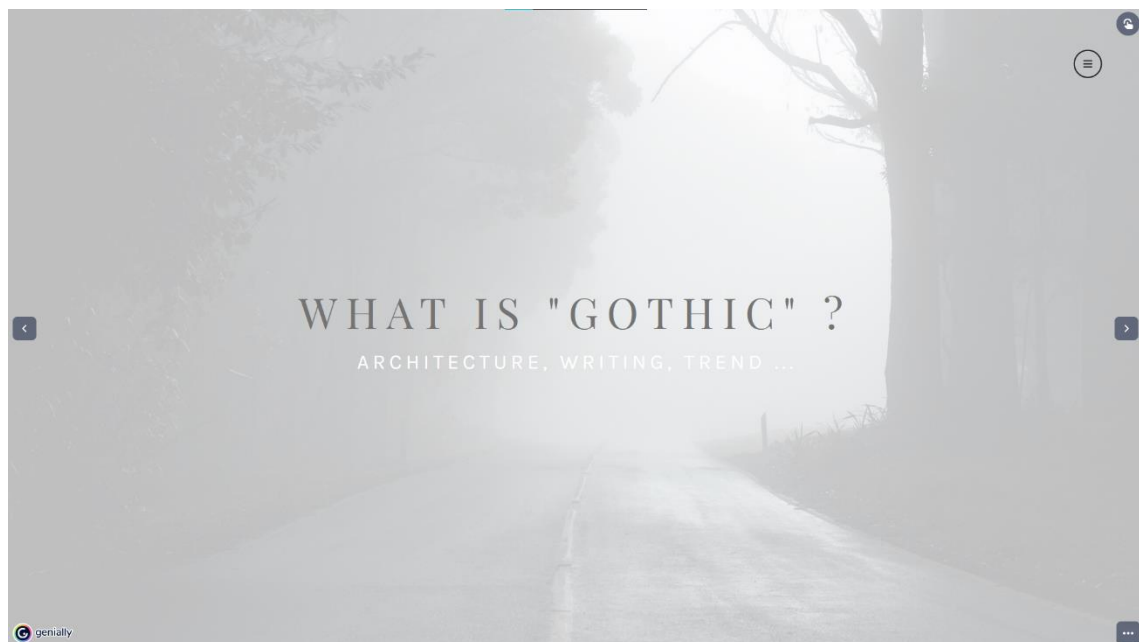
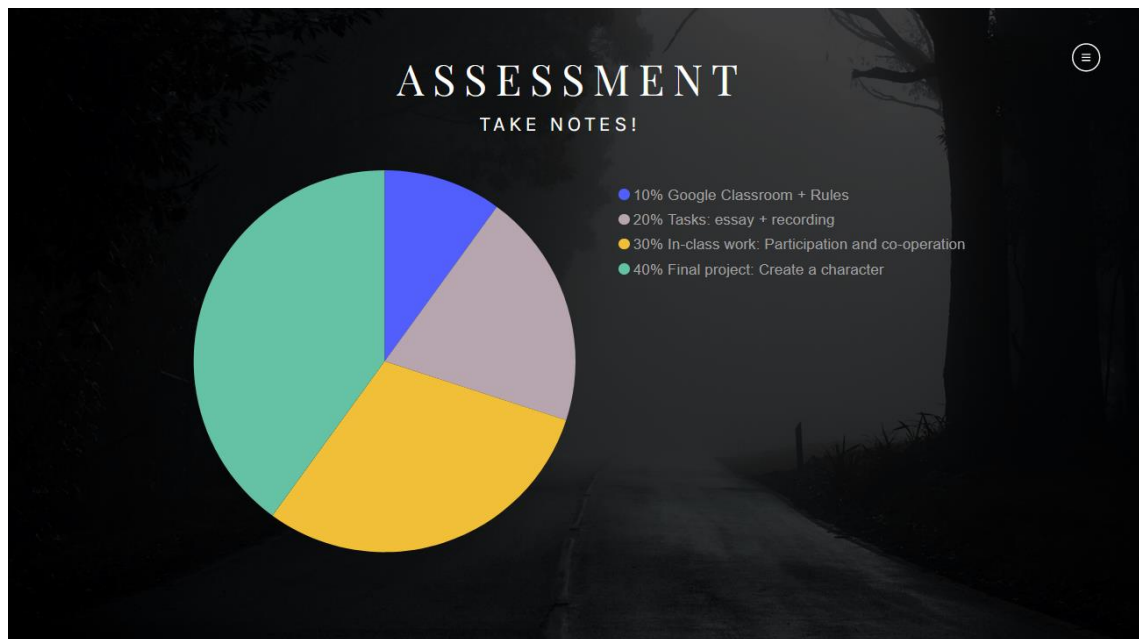
APPENDIX A – POWER POINT



RULES
FOR A MORE PRODUCTIVE ENVIRONMENT!

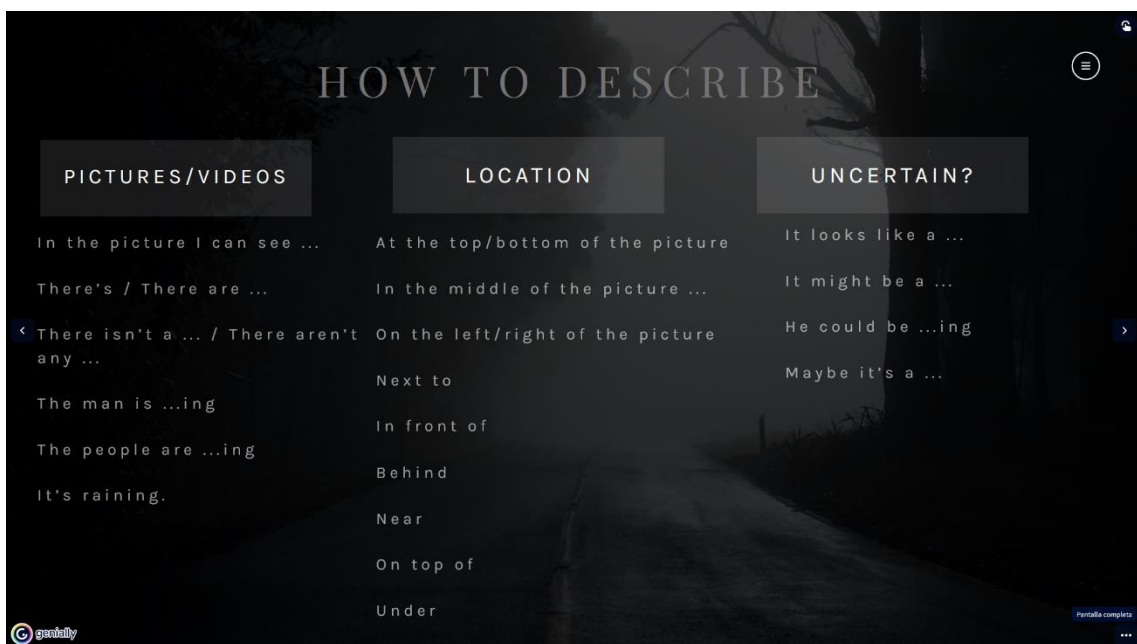
Rule	Negative	Positive
Respecting others' interventions	1: warn; 2: -0.1; 3: kick	+0.1
Not interrupting the teacher	1: warn; 2: -0.1; 3: kick	+0.1
Arrive 10+ minutes late	1: warn; 2: -0.1; 3: kick	+0.1
No electronic devices unless asked by the teacher	1: warn; 2: -0.1; 3: kick	+0.1
Questions, if possible, in English	Acceptable	+0.1

The slide has a dark, atmospheric background image of a misty, tree-lined path. The title 'RULES FOR A MORE PRODUCTIVE ENVIRONMENT!' is centered in a serif font. Below the title is a table with three columns: 'Rule', 'Negative', and 'Positive'. The table lists five rules with corresponding consequences. A small menu icon is visible in the top right corner.





APPENDIX B – WHAT THEY EYE CAN SEE...



WHAT ARE THE GOTHIC ELEMENTS?

LOOK, DISCUSS AND WRITE



“Life, although it may only be an accumulation of anguish, is dear to me, and I will defend it.”

FRANKENSTEIN



“One day men will look back and say I gave birth to the twentieth century.”

JACK THE RIPPER



“ I'll kill you all! I'm every nightmare you've ever had. I am your worst dream come true!”

IT

Colours, items, landscape...

© genially Pantalla completa ...

DO YOU KNOW ANY OF THESE WORDS?

GOthic

SOCIAL ISSUES

MACABRE

RACISM

MENTAL DISEASE

GENDER ROLES

HORROR

SUPERNATURAL

UNCANNY

DESCRIBE THE PICTURES HERE





USEFUL VOCABULARY

PLACES

Castle
 Cemetery
 Abbey (Monasterio)
 Chamber (Room)
 Forest
 Marsh (Pantano)
 Ruins
 Staircase
 Tower
 Meadow (Prado)
 Corridor
 Clifftop (Acantilado)

DESCRIPTIONS

Ancient
 Creepy (Sinister)
 Desolated
 Dusty
 Eerie (Mysterious)
 Empty
 Isolated
 Gruesome (Horrorific)
 Locked (Cerrado)
 Drawn (person: Demacrado)
 Friendly
 Helpless
 Hideous (person: ugly)
 Menacing
 Terrifying
 Vulnerable
 Treacherous (person: traicionero)

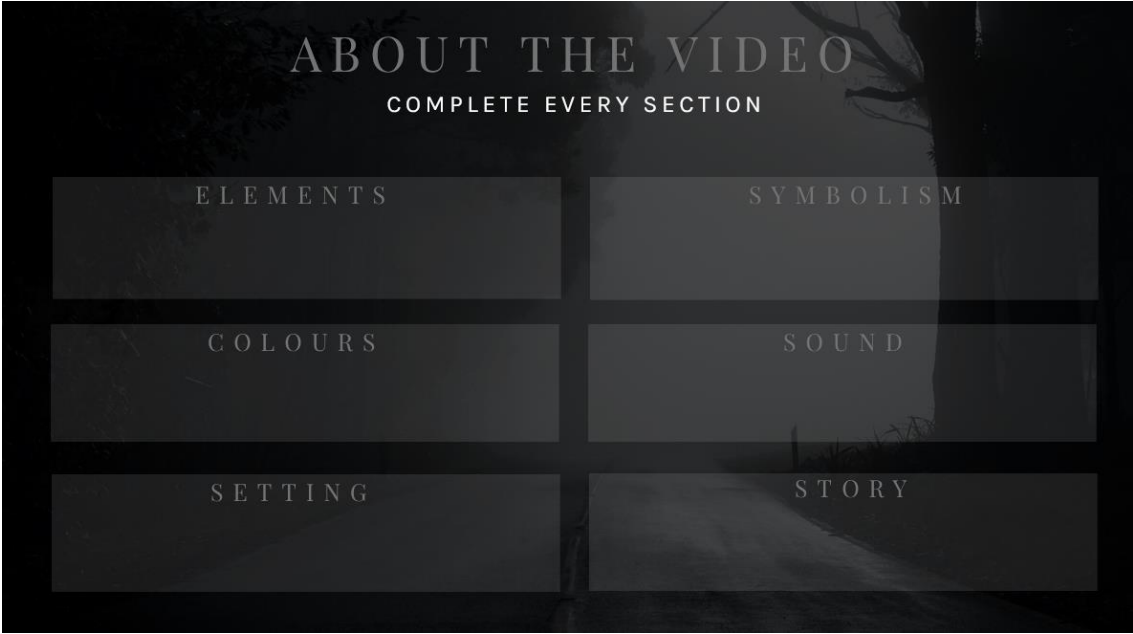
FEELINGS

Anxious
 Courageous
 Curiosity
 Determination
 Fear
 Frightened
 Hatred
 Despair
 Nervous
 Terror
 Worried
 Trapped (Atrapado)
 Tension
 Ominous (something bad will happen)

WATCH THE FOLLOWING VIDEO

M The Fall of the House of Usher animate...
 Ver más ta...
 Compartir

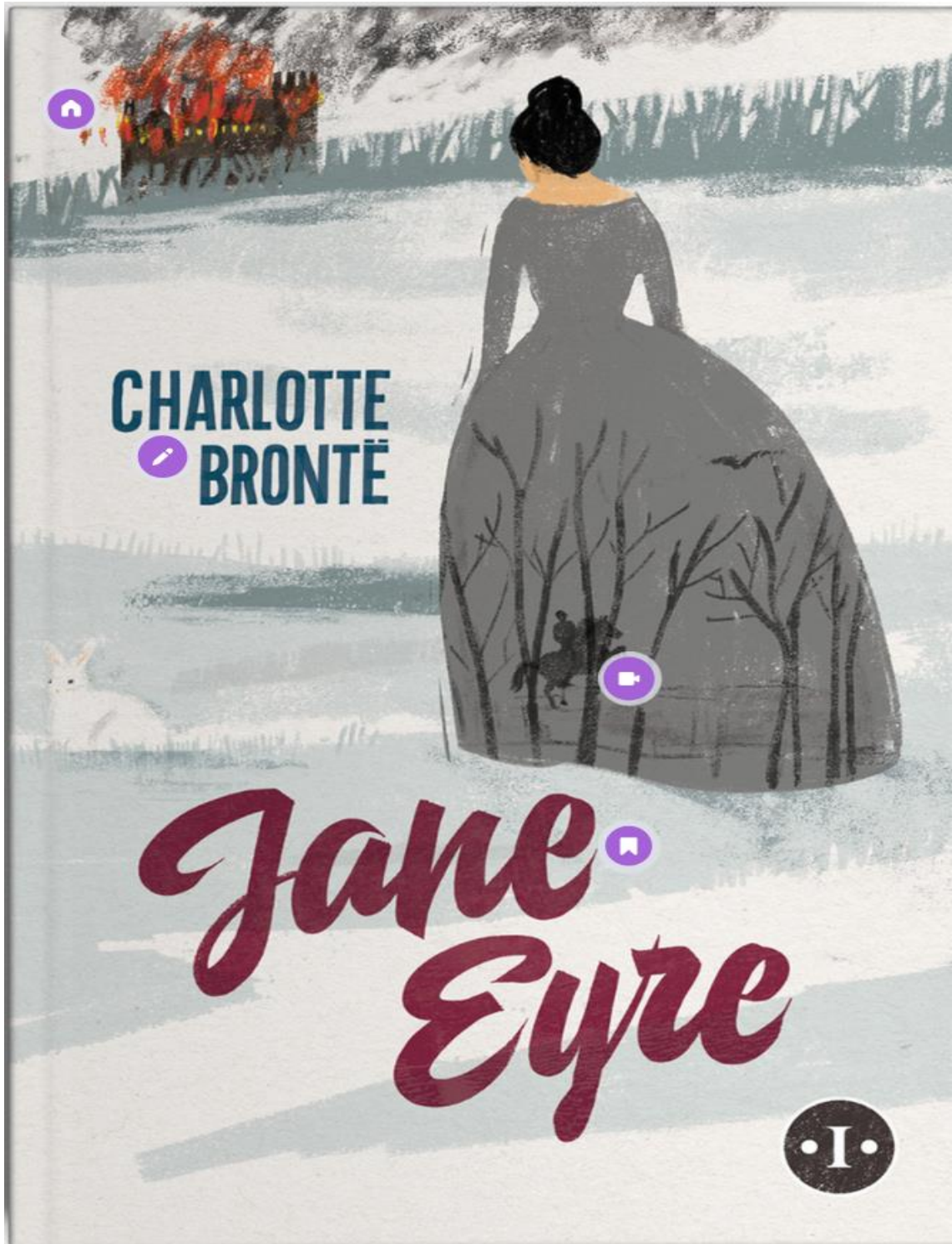
Ver en YouTube



PENCILS IN THE CENTER

DO NOT WRITE UNTIL THE TEACHER SAYS

- 1- What's Gothic?
- 2- Name, at least, one Gothic work
- 3- Name 3 adjectives to describe a Gothic place
 - a.
 - b.
 - c.
- 4- Name 3 adjectives to describe a person
 - a.
 - b.
 - c.
- 5- Name 3 adjectives to describe a feeling
 - a.
 - b.
 - c.
- 6- What setting is common to Gothic scenes?
- 7- What video did we watch the last day?



Thornfield, the place where the story reaches its climax and where Jane's maturity has an important relevance.

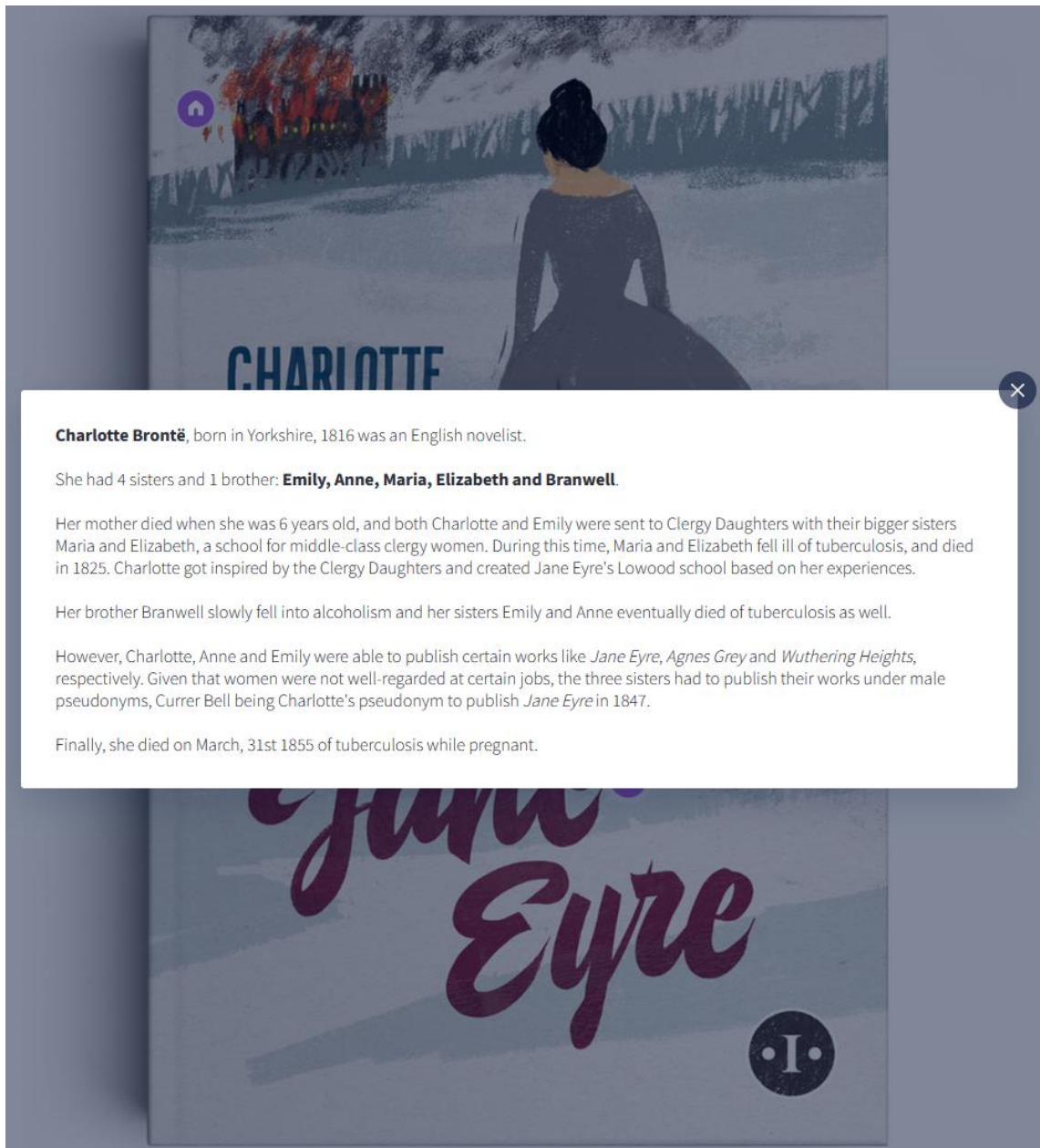
Thornfield: Thorns.

What does this name inspire?

Why do you think it is burning?

What about the snow in the cover, does it tell you anything?





Charlotte Brontë, born in Yorkshire, 1816 was an English novelist.

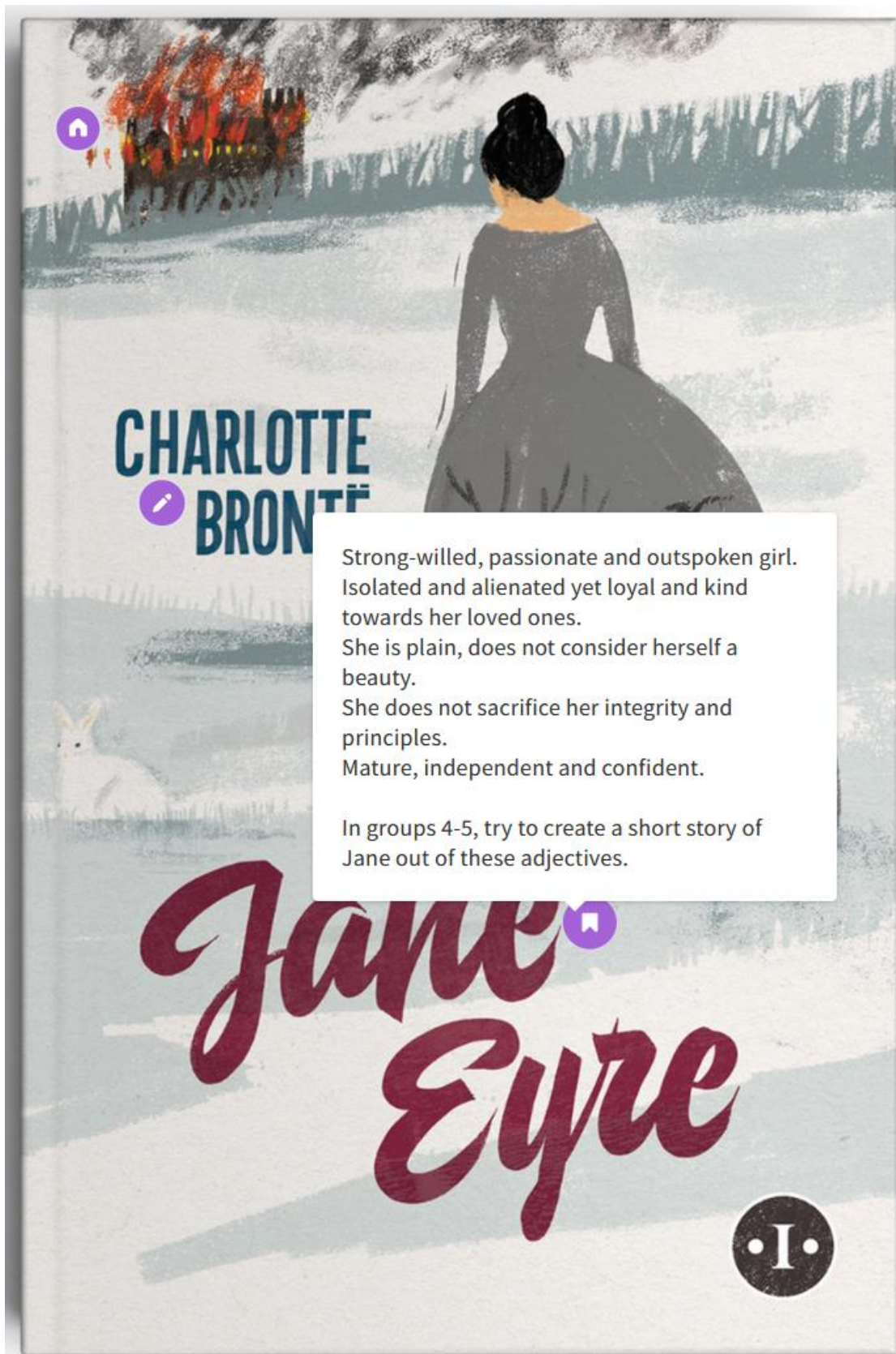
She had 4 sisters and 1 brother: **Emily, Anne, Maria, Elizabeth and Branwell**.

Her mother died when she was 6 years old, and both Charlotte and Emily were sent to Clergy Daughters with their bigger sisters Maria and Elizabeth, a school for middle-class clergy women. During this time, Maria and Elizabeth fell ill of tuberculosis, and died in 1825. Charlotte got inspired by the Clergy Daughters and created Jane Eyre's Lowood school based on her experiences.

Her brother Branwell slowly fell into alcoholism and her sisters Emily and Anne eventually died of tuberculosis as well.

However, Charlotte, Anne and Emily were able to publish certain works like *Jane Eyre*, *Agnes Grey* and *Wuthering Heights*, respectively. Given that women were not well-regarded at certain jobs, the three sisters had to publish their works under male pseudonyms, Currer Bell being Charlotte's pseudonym to publish *Jane Eyre* in 1847.

Finally, she died on March, 31st 1855 of tuberculosis while pregnant.



Strong-willed, passionate and outspoken girl.
Isolated and alienated yet loyal and kind
towards her loved ones.

She is plain, does not consider herself a
beauty.

She does not sacrifice her integrity and
principles.

Mature, independent and confident.

In groups 4-5, try to create a short story of
Jane out of these adjectives.

APPENDIX F – A LADY IN DISTRESS

Description builder !

1

2

3

LOOK AT THE SCENERY

- INSIDE OR OUTSIDE?
- DAY OR NIGHT?
- NATURE OR CITY?
- GRASS, SNOW, WATER...?
- ANIMALS...
 - 1. WOLF: DANGER
 - 2. CATS: TRICKERY
 - 3. GOATS: SATAN
 - 4. CROWS: PREDICTION
 - 5. SNAKE: EVIL
 - 6. BAT: DEATH
 - 7. RABBIT: REBIRTH
- WEATHER: GOOD/AWFUL
- DOES IT GIVE YOU A "COLD" OR "WARM" VIBE?

LOOK AT THEIR ACTIONS

- SITTING, STANDING, WALKING, RIDING?
- EATING, TALKING, FIGHTING, LOOKING AT SOMETHING?
- POSTURE
- DISTANCE WHEN TALKING: NEAR OR FAR?
- QUICK ACTIONS OR DUBIOUS?

LOOK AT THEIR WORDS

- 1. YELLING
- 2. ARGUING
- 3. THINKING
- 4. PRESENTING
- 5. FRIENDLY TALK
- 6. TENSION
- EQUAL TREATMENT OR ARROGANCE?
- AUTHORITARIAN?
- SIMPLE WORLD OR ELABORATE LANGUAGE?

Pictures to describe:





APPENDIX G – A TOUGH CHILDHOOD

 Mentimeter

Instructions

Go to
www.menti.com

Enter the code
1015 6332



Or use QR code

How would you describe Jane?

Who is Mrs. Reed?

0	0	0
Jane's aunt	Jane's grandmother	A strange
00:09		

Why does Mr. Brocklehurst appear?

0	0	0
He comes for a tea	He is Mrs. Reed husband	He wants to take Jane to a charity school
	00:17	

Rate these statements

Strongly disagree	Jane is a bad girl	Strongly agree
	Jane is being abused by her family	
	Jane is a happy child	

APPENDIX G (EXTRA) – EXTRA MATERIALS

REINFORCE MATERIAL	IN-DEPTH CONTENT
1. VOCABULARY ==> HTTPS://WWW.THESAURUS.COM/ 2. TENSES ==> HTTPS://WWW.MYENGLISHPAGES.COM/ENGLISH/GRAMMAR-LESSON-TENSES.PHP 3. PRONUNCIATION ==> HTTPS://HOWJSAY.COM/ 4. LISTENING ==> HTTPS://SPEECHYARD.COM/ES/	1. EXERCISE TO PRACTICE LISTENING AND DESCRIPTION ==> HTTPS://ESLVIDEO.COM/QUIZ.PHP?ID=36884 2. INVESTIGATE ==> WHAT IS THE "RED ROOM" IN JANE EYRE? WHO DIED THERE?

APPENDIX H – A ROUGH GUY

TONY EVANS, 50, HEAD OF PORTSMOUTH GRAMMAR SCHOOL, TALKS ABOUT THE PROBLEM OF NEGLECTED CHILDREN IN MIDDLE CLASS FAMILIES

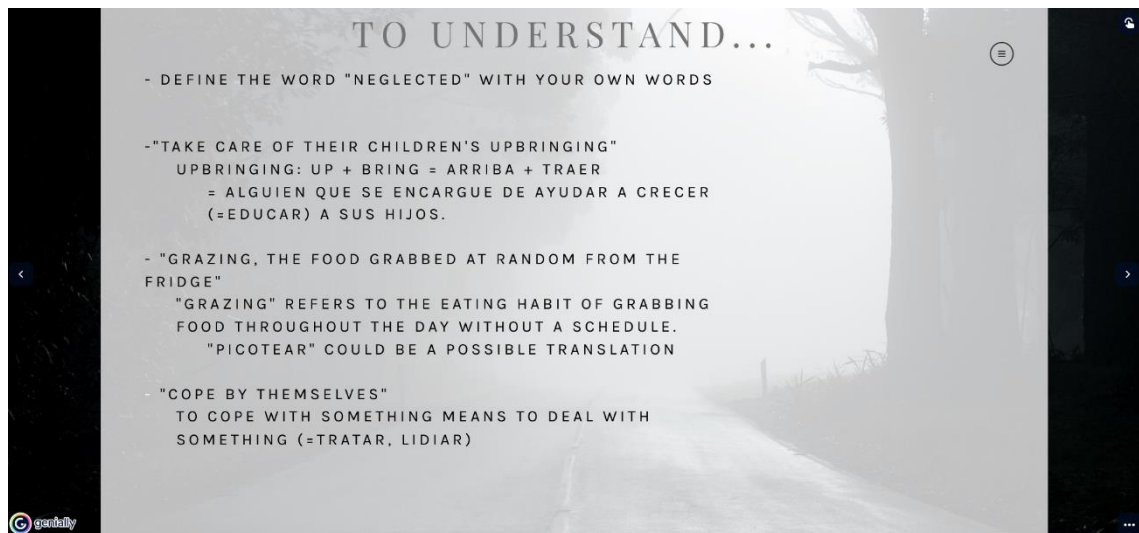
We tend to think of neglected children as being exclusively from poor families. There have always been 'problem families', and there always will be. But today, ignored, unhappy children are now as common among affluent, intelligent and educated families as among families with poorer backgrounds.

Part of this neglect is caused by pressures of work. Parents of the professional classes work far longer hours than they used to. Today, both partners in a marriage want careers. But more than that, parents are becoming more selfish, believing that other people can take care of their children's upbringing.

Twenty years ago, it was almost unheard of for a child to be alone at home. Every pupil, rich or poor, would return at the end of the day to their family, where a meal would be waiting to be eaten round the family table. The family would probably discuss things at that table. And that's where a child learns most - about how to live in a family and society.

But we know that today the majority will not return to a sit-down meal round a table with all the family. 'Grazing', the food grabbed at random from the fridge, eaten on knees in front of the TV, has replaced the structured, sit-down meal.

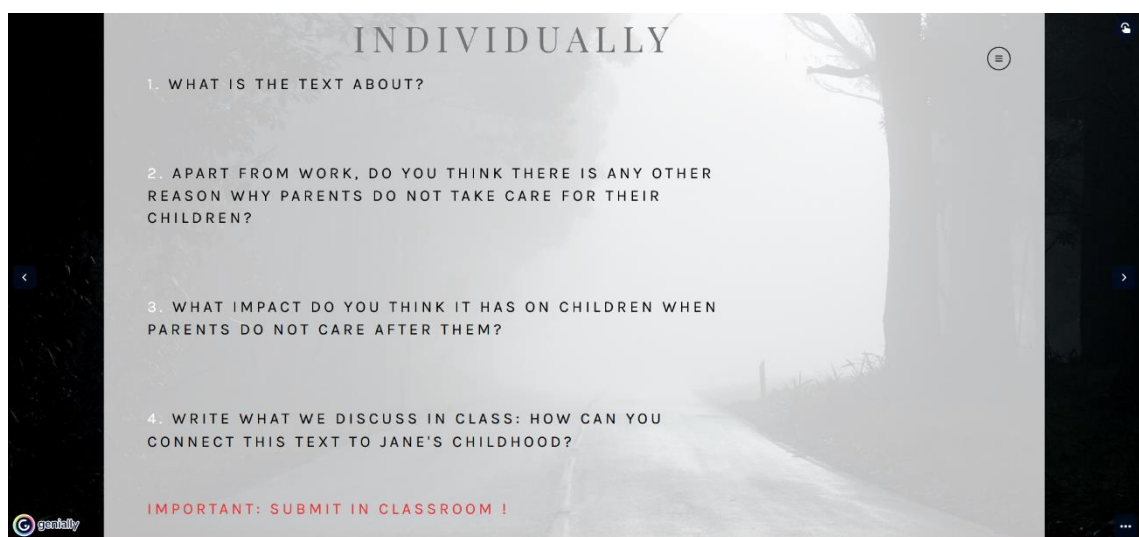
We can't even be sure that a child goes home to anyone at all. A surprising number of pupils have to cope by themselves. Parents go away on holiday, skiing, or to the sun and enjoy themselves. They leave the children at home alone to look after themselves.



TO UNDERSTAND...

- DEFINE THE WORD "NEGLECTED" WITH YOUR OWN WORDS
- "TAKE CARE OF THEIR CHILDREN'S UPBRINGING"
UPBRINGING: UP + BRING = ARRIBA + TRAER
= ALGUIEN QUE SE ENCARGUE DE AYUDAR A CRECER
(=EDUCAR) A SUS HIJOS.
- "GRAZING, THE FOOD GRABBED AT RANDOM FROM THE FRIDGE"
"GRAZING" REFERS TO THE EATING HABIT OF GRABBING
FOOD THROUGHOUT THE DAY WITHOUT A SCHEDULE.
"PICOTEAR" COULD BE A POSSIBLE TRANSLATION
- "COPE BY THEMSELVES"
TO COPE WITH SOMETHING MEANS TO DEAL WITH
SOMETHING (=TRATAR, LIDIAR)

 [cc](https://creativecommons.org/licenses/by-nc-sa/4.0/) [by](https://creativecommons.org/licenses/by-nc-sa/4.0/) [nc](https://creativecommons.org/licenses/by-nc-sa/4.0/) [sa](https://creativecommons.org/licenses/by-nc-sa/4.0/)



INDIVIDUALLY

1. WHAT IS THE TEXT ABOUT?
2. APART FROM WORK, DO YOU THINK THERE IS ANY OTHER REASON WHY PARENTS DO NOT TAKE CARE FOR THEIR CHILDREN?
3. WHAT IMPACT DO YOU THINK IT HAS ON CHILDREN WHEN PARENTS DO NOT CARE AFTER THEM?
4. WRITE WHAT WE DISCUSS IN CLASS: HOW CAN YOU CONNECT THIS TEXT TO JANE'S CHILDHOOD?

IMPORTANT: SUBMIT IN CLASSROOM !

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APPENDIX I - A HORRIFIC REALITY

Pregunta de Opción Múltiple

This video talks about violence and trauma on children by their parents. Which of the following have you heard until now?

A. Gun on the head

B. Kicked on head with shoes

C. Abused

D. Thrown off the stairs

Mostrar Solución

0:51 / 7:54

Pregunta abierta

1:33 / 7:54

Pregunta de Opción Múltiple

Do we get over a traumatic event?

A. Yes

B. No

Mostrar Solución

what are your alarm triggers?

Here are some examples of Triggers:

- A threatening tone of voice or angry face
- An object that could be used as a weapon
- A smell that you associate with a traumatic event
- A sound that you associate with a traumatic event
- A person that you or who appears threatening

3:09 / 7:54

94

Pregunta de Opción Múltiple

What are other consequences of child abuse?

A. Keeping things for you and not talking with anyone

B. Accumulate anger and fury

C. You cry constantly

Mostrar Solución

3:30 / 7:54

Pregunta de Opción Múltiple

Is sexual abuse a reality?

A. YES

B. NO

Mostrar Solución

4:40 / 7:54

Pregunta de Opción Múltiple

More consequences of violence to children

A. Anxiety

B. Depression

C. Fears to have friends

D. Fears to have a dog

Mostrar Solución

5:48 / 7:54

Pregunta de Opción Múltiple

What happens when abused children become adults?

A. They are normal

B. They are likely to be aggressive as well

Mostrar Solución

Violence Prevention

Cost of Child Abuse and Neglect Rival Other Major Public Health Problems

Child maltreatment is a serious and prevalent public health problem in the United States. In fiscal year 2016, U.S. state and local child protective services (CPS) received more than 3 million reports of children being abused or neglected – at about 4 complaints per minute, every day. An estimated 72,000 children were identified by CPS authorities as being maltreated and 1,700 children aged 0 to 17 died from abuse and neglect in 2016.

The financial costs for victims and society are substantial. A recent CDC study, “The Economic Burden of Child Maltreatment in the United States,” found that child maltreatment costs the U.S. economy \$124 billion annually, including \$42 billion in direct costs and \$82 billion in indirect costs.

6:10 / 7:54

Pregunta de Opción Múltiple

Finally, what is a possible and likely outcome of these traumas?

A. Slow maturity

B. Commit suicide

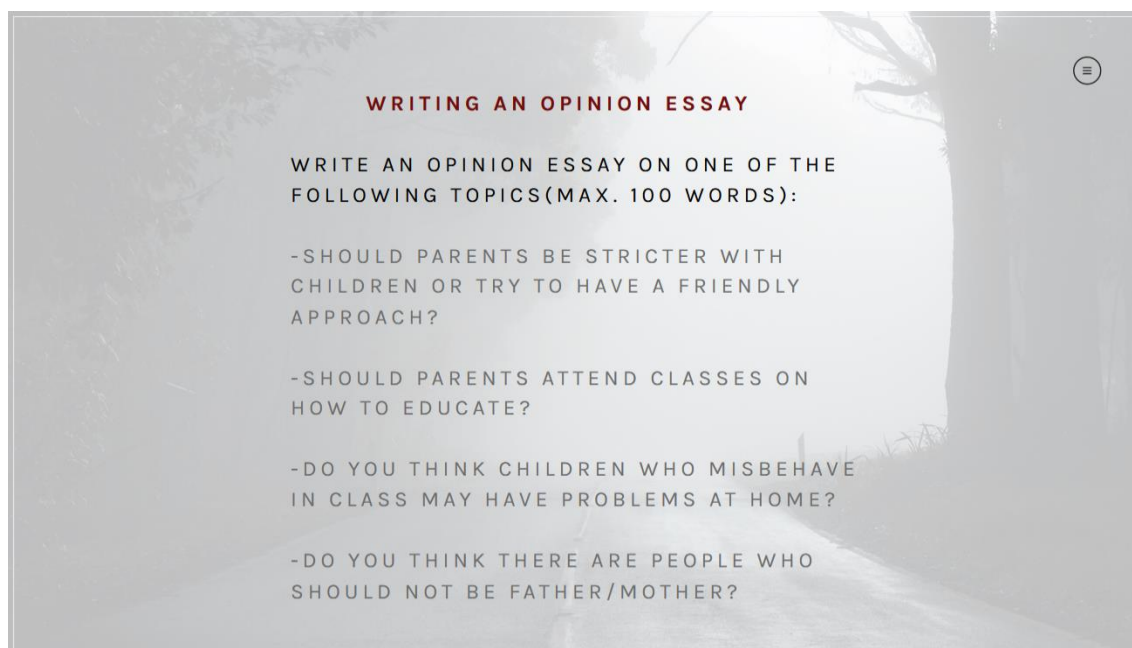
Mostrar Solución

7:49 / 7:54

Pregunta abierta

What have you learnt form this video? Did you know everything? What has impacted you? Feel free to share your ideas.

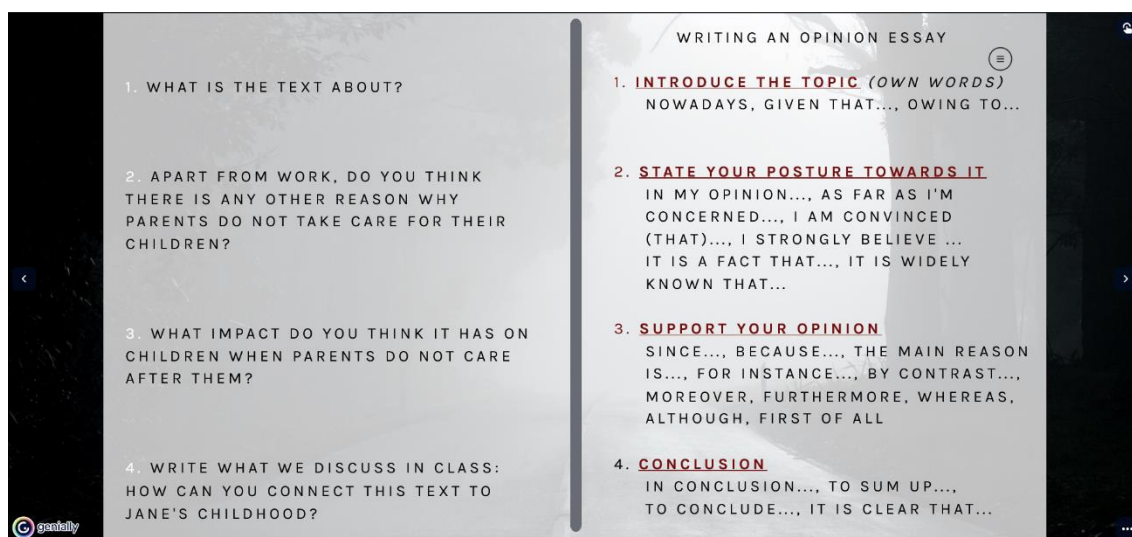
7:51 / 7:54



WRITING AN OPINION ESSAY

WRITE AN OPINION ESSAY ON ONE OF THE FOLLOWING TOPICS(MAX. 100 WORDS):

- SHOULD PARENTS BE STRICTER WITH CHILDREN OR TRY TO HAVE A FRIENDLY APPROACH?
- SHOULD PARENTS ATTEND CLASSES ON HOW TO EDUCATE?
- DO YOU THINK CHILDREN WHO MISBEHAVE IN CLASS MAY HAVE PROBLEMS AT HOME?
- DO YOU THINK THERE ARE PEOPLE WHO SHOULD NOT BE FATHER/MOTHER?



WRITING AN OPINION ESSAY

1. **WHAT IS THE TEXT ABOUT?**

2. APART FROM WORK, DO YOU THINK THERE IS ANY OTHER REASON WHY PARENTS DO NOT TAKE CARE FOR THEIR CHILDREN?

3. WHAT IMPACT DO YOU THINK IT HAS ON CHILDREN WHEN PARENTS DO NOT CARE AFTER THEM?

4. WRITE WHAT WE DISCUSS IN CLASS: HOW CAN YOU CONNECT THIS TEXT TO JANE'S CHILDHOOD?

WRITING AN OPINION ESSAY

1. **INTRODUCE THE TOPIC (OWN WORDS)**
NOWADAYS, GIVEN THAT..., OWING TO...

2. **STATE YOUR POSTURE TOWARDS IT**
IN MY OPINION..., AS FAR AS I'M CONCERNED..., I AM CONVINCED (THAT)...., I STRONGLY BELIEVE ... IT IS A FACT THAT..., IT IS WIDELY KNOWN THAT...

3. **SUPPORT YOUR OPINION**
SINCE..., BECAUSE..., THE MAIN REASON IS..., FOR INSTANCE..., BY CONTRAST..., MOREOVER, FURTHERMORE, WHEREAS, ALTHOUGH, FIRST OF ALL

4. **CONCLUSION**
IN CONCLUSION..., TO SUM UP..., TO CONCLUDE..., IT IS CLEAR THAT...

WRITING AN OPINION ESSAY

BEFORE YOU SUBMIT...



Consider...	Yes	Almost
Have I introduced the topic correctly?		
Have I stated my position on this topic?		
Have I given an argument?		
Have I supported my arguments?		
Have I used linkers?		
Am I satisfied with my essay?		
Have I written a conclusion?		

REINFORCE MATERIAL

1. VOCABULARY ==>
[HTTPS://WWW.THESAURUS.COM/](https://www.thesaurus.com/)

2. TENSES ==>
[HTTPS://WWW.MYENGLISHPAGES.COM/ENGLISH/GRAMMAR-LESSON-TENSES.PHP](https://www.myenglishpages.com/english/grammar-lesson-tenses.php)

3. PRONUNCIATION ==>
[HTTPS://HOWJSAY.COM/](https://howjsay.com/)

4. LISTENING ==>
[HTTPS://SPEECHYARD.COM/ES/](https://speechyard.com/es/)

IN-DEPTH CONTENT



1. DETAILED EXPLANATION OF CONNECTORS
==>
[HTTPS://WWW.MYENGLISHTEACHER.EU/BLOG/LIST-OF-SENTENCE-CONNECTORS-IN-ENGLISH/](https://www.myenglishteacher.eu/blog/list-of-sentence-connectors-in-english/)

2. EXTRA HOMEWORK==>
WORKSHEET UPLOADED IN CLASSROOM

1.- LINK THE FOLLOWING SENTENCES BY MEANS OF A CONNECTOR:

- a) I haven't studied enough this term. _____, I have failed my exams.
- b) They finished playing the match _____ they were quite tired.
- c) I want Susan to come to the party _____ I can introduce her to my friend Peter.
- d) _____ she didn't call us, we thought she didn't want to come to the cinema with us.
- e) Mandy went to the library _____ give a book back and _____ borrow a new one.
- f) Things have changed in relation to the women's role in society; _____, both men and women share the housework.
- g) Mike hated Jenny at first. _____, he fell in love with her in the end.
- h) Sevilla lost their match against Jerez. _____, Betis was defeated by Jaen.
- i) The teacher gave us more activities _____ we could practise on Christmas holiday.
- j) A lot of people in poor countries sell drugs _____ their children can have food to eat.

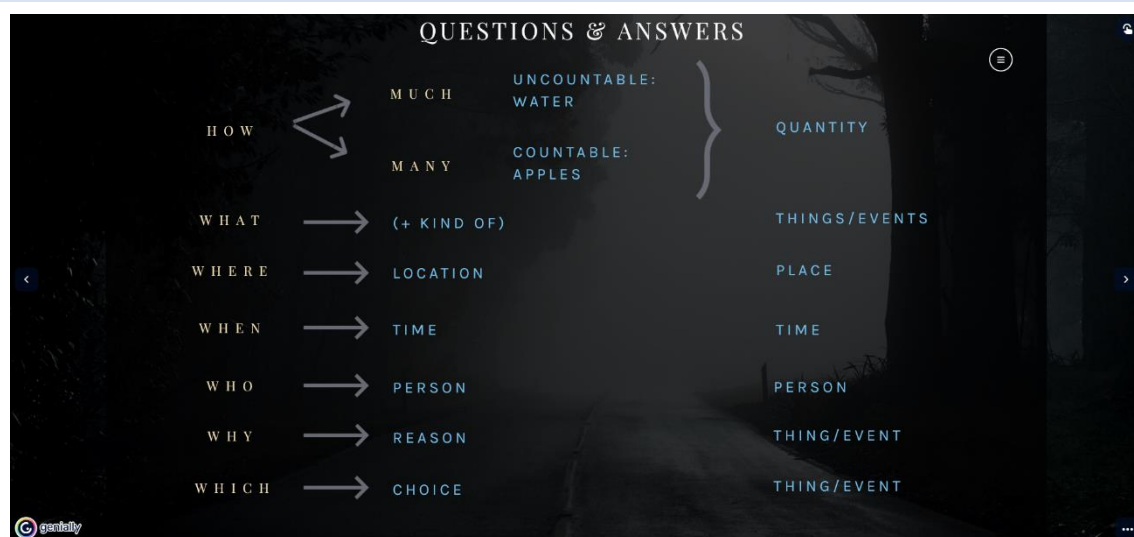
2.- REWRITE THE FOLLOWING SENTENCES WITHOUT CHANGING THE MEANING AND USING THE CONNECTOR GIVEN TO YOU. REMEMBER THAT YOU OFTEN HAVE TO MAKE SOME OTHER CHANGES IN THE SENTENCES:

- 1. Despite his heart disease, he ran 5 miles everyday.
- 2. David collected stamps when he was a child. He collected The Beatles posters too.
- 3. I think Internet has a lot of advantages, but it has a lot of disadvantages too.
- 4. My father loved Dire Straits. That's why he bought all their albums.
- 5. As a result of his bad marks at school, he decided to leave three years ago and start to work.
- 6. Luke had to repair the roof before the rainy weather came, so I helped him.
- 7. Esther called me up. She wanted to talk to me because she felt lonely without her mother.
- 8. I don't like Brad Pitt's movies. Well, I only like *Seven*.
- 9. David is a very kind person, but his brother is very stupid.
- 10. Kathy wanted to listen to Paul McCartney live, so she travelled to Liverpool.

APPENDIX J – HOW LUCKY ARE WE?



APPENDIX K – BUILDING TOGETHER



Ask: Place and time Jane travels	Lowood school - January	Ask: Look of scenery	Cold, windy, rainy, dark	Ask: Number of girls and their ages	80, ages 9-20	Ask: Type of food	Water and bread
Ask: Way rooms are arranged	All girls in one, 2 girls per bed	Ask: Morning routine	Wake up early, cold water	Ask: Quality of Breakfast	Burnt food, nobody ate	Ask: Time class starts	9.00am
Ask: Way teachers behave	Looked strict and unfriendly	Ask: Event after lunch	Go to the garden on thin dresses	Ask: Person Jane meets	Helen Burns	Ask: event at the end	Helen and other girls die of typhus

Example of expected answers in this activity:

Expected answers

Where and when does Jane travel? - To Lowood School in January.	How does the place look like? - It is cold, windy, rainy and dark.	How many girls are at the school and how old are they? - There are 80 girls and they are around 9 to 20 years old.
What kind of food do we find? - Only water and bread.	How are the rooms arranged? - There is only one for all and 2 girls per bed.	What do they do in the morning? - They wake up early and the water is cold.
How is the breakfast? - Burnt, nobody could eat it.	When do classes start? - At nine o'clock.	How are the teachers at school? - They look strict and unfriendly.
What happened after lunch? - They went to the garden with thin dresses.	Who does Jane meet? - Helen Burns.	What happens at the end? - Helen and other girls die of typhus.

In the writing, students are expected to connect all the information in a paragraph in order to check their expression.

Past Simple + Past Continuous

WHILE + subject + *PAST CONTINUOUS*, subject + *PAST SIMPLE*
While he *was having* dinner, he *watched* the TV
 Two events happening at the same time

AS + subject + *PAST CONTINUOUS*, subject + *PAST SIMPLE*
As they *were walking* by the seaside, a fish *came* out of the water
 Two events at the same time BUT one of them interrupts the other

Subject + *PAST CONTINUOUS* + **WHEN** + subject + *PAST SIMPLE*
 She *was having* fun at the party *when* her friend *fell off* the stairs
 Two events BUT they do not interrupt each other

Some relevant aspects about Jane's punishment

Write the following sentences and any other you think of using *While*, *When* or *As* with a Past tense.

- Sleep/to be waken up
- Mr. Brocklehurst enters/girls stand up
- Jane walks/everyone stares at her
- She is scolded/girls laugh
- She stands in the stool/someone gives her food
- She stands in the stool/cannot eat or talk

APPENDIX L (EXTRA) – EXTRA MATERIAL

REINFORCE MATERIAL	IN-DEPTH CONTENT
1. VOCABULARY ==> HTTPS://WWW.THESAURUS.COM/ 2. TENSES ==> HTTPS://WWW.MYENGLISHPAGES.COM/ENGLISH/GRAMMAR-LESSON-TENSES.PHP 3. PRONUNCIATION ==> HTTPS://HOWJSAY.COM/ 4. LISTENING ==> HTTPS://SPEECHYARD.COM/ES/	1. DETAILED EXPLANATION OF WHEN, WHILE, AS ==> HTTPS://DICTIONARY.CAMBRIDGE.ORG/ES-LA/GRAMMAR/BRITISH-GRAMMAR/AS-WHEN-OR-WHILE 2. WH-QUESTIONS ==> HTTPS://ENGLISHLIVE.EF.COM/ES-ES/BLOG/GRAMATICA-INGLES/ELEMENTAL/COMO-HACER-PREGUNTAS-EN-INGLES-WH-QUESTIONS/

APPENDIX M – RECAPITULATING

Who wrote Jane Eyre ?

¿Listo? Ingresar tu respuesta aquí.

Ver ▶

Describe Jane's childhood briefly.

Disponibles 2 / 5

¿Listo? Ingresa tu respuesta aquí.

Pregunta 1 / 2

Disponibles 2 / 5

Who is Mrs. Reed ?

- ☐ A. Jane's mother
- ☐ B. Jane's aunt
- ☐ C. The sister of Jane's mother

Pregunta 2 / 2

Disponibles 2 / 5

Who is Mr. Brocklehurst ?

- ☐ A. A strange
- ☐ B. The supervisor of Lowood
- ☐ C. Mrs. Reed's husband

✓ Instrucciones

Dispositivo 4 / 5

Illness	Freezing	Harsh	Severe	Ice-cold
Bizarre	Unsuitable	Frightening	Difficult	Out of place
Disease	Strict	Forbidding	Odd	

◀

▶

📧

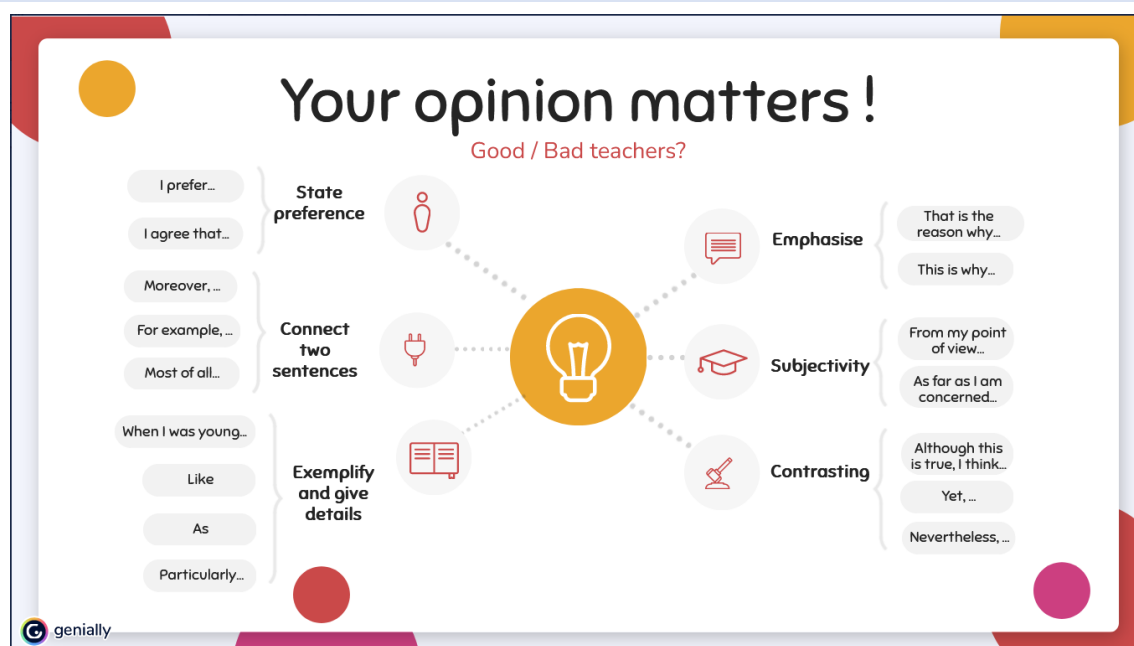
Dispositivo 5 / 5

According to the adjectives you have just matched, how would rate Jane's stay at Lowood?

☐ A. Extremely happy

☐ B. Disastrous

What did you understand?	True	False
The teacher and Jane will miss each other after all.		
Thornfield is in worse conditions than Lowood.		
Mrs. Fairfax is the owner of Thornfield.		
The welcoming of Jane is better than the one at Lowood.		
Jane is not happy with her new room.		
The house is bright and cheerful.		
Extra: What does Mrs. Fairfax say about the servants?		



Students will create something like this:



APPENDIX Ñ (EXTRA) – EXTRA MATERIAL

REINFORCE MATERIAL	IN-DEPTH CONTENT
1. VOCABULARY ==> HTTPS://WWW.THESAURUS.COM/ 2. TENSES ==> HTTPS://WWW.MYENGLISHPAGES.COM/ENGLISH/GRAMMAR-LESSON-TENSES.PHP 3. PRONUNCIATION ==> HTTPS://HOWJSAY.COM/ 4. LISTENING ==> HTTPS://SPEECHYARD.COM/ES/	1. BRIEF ARTICLE ABOUT VICTORIAN SCHOOLS ==> HTTPS://WWW.ABOUTBRITAIN.COM/ARTICLES/VICTORIAN-SCHOOLS.ASP

APPENDIX O – RECAPITULATING

Who was trying to abuse Jane?



18

7 Answers

▲ Her brother

◆ Her father

● Her uncle

■ Her cousin

Exit preview

< 1 of 9 >

Her aunt loved her

18



7
Answers

◆ True

▲ False

Exit preview

< 2 of 9 >

Where does Mr. Brocklehurst want to take Jane? [place name]

28



5
Answers

Players, type your answer!

Exit preview

< 3 of 9 >

Why is Jane publicly punished?

15



15
Answers

▲ For being kind

◆ For insulting

● For being aggressive

■ For being a liar

Exit preview

< 4 of 9 >

Both Jane and Hellen survived the disease at Lowood

13



25
Answers

◆ True

▲ False

Exit preview

< 5 of 9 >

Where does Jane go after Lowood?

17



9
Answers

▲ Thornfield

◆ Thrushcross Grange

● Gateshead

■ She does not leave Lowood

Exit preview

< 6 of 9 >

Janes works as a housekeeper in Thornfield

19



3
Answers

◆ True

▲ False

Exit preview

< 7 of 9 >

What Gothic elements are present in Jane Eyre?

19

4 Answers

▲ Death and blood

◆ Monsters and witches

● Dark scenery, suffering and evilness

■ Haunted houses and paranormal activity

Exit preview < 8 of 9 > ↕

Jane is not developed psychologically at all.

17

10 Answers

◆ True

▲ False

Exit preview < 9 of 9 > ↕

APPENDIX P – 'TILL DEATH TEAR US APART

CHARACTER ANALYSIS

3 TRAITS	3 ACTIONS	WHAT'S THE SETTING LIKE WHEN HE APPEARS?
HOW DOES FAIRFAX TALK ABOUT HIM?	HOW DID HE BEHAVE WITH JANE? AUTHORITARIAN? WAS SHE AFRAID?	

APPENDIX Q – AN IMPOSSIBLE FUTURE

WHAT IF... / SUPPOSING

WHAT IF WE SKIP ZUMBA LESSONS?
- (CONSEQUENCE OF AN ACTION)

WHAT CAN I DO IF MY APPLIANCE GETS REJECTED?
- (A WAY TO RE-STATE CONDITIONALS)

I FORGOT THE UMBRELLA BUT IT DID NOT RAIN. SUPPOSING IT HAD RAINED?
- (CONSEQUENCE OF AN ACTION)

WHAT IF YOU HAD MISSED THE FLIGHT?
- WELL, I WOULD HAVE HAD TO BUY NEW TICKETS

I KNOW YOU'RE GOING OUT TONIGHT BUT, SUPPOSING IT RAINS?
- I GUESS I WOULD JUST WATCH NETFLIX

WHAT IF... / SUPPOSING

IN PAIRS, CONSIDER THE FOLLOWING ASPECTS OF *JANE EYRE* BY MAKING QUESTIONS WITH "WHAT IF" AND "SUPPOSING", THEN ANSWERING THEM.

- JANE DOES NOT HELP ROCHESTER IN THE FOREST.
- JANE IS NOT A SKILLED WOMAN.
- JANE DOES NOT CONFRONT ROCHESTER.
- JANE IS FROM THE HIGH-CLASS.
- ROCHESTER IS NOT A DESPOT.

REMEMBER TO CHANGE THE VERB TENSE → WE ARE DEALING WITH HYPOTHETIC PAST SITUATIONS

APPENDIX Q (EXTRA) – EXTRA MATERIAL AND HOMEWORK

REINFORCE MATERIAL	IN-DEPTH CONTENT
1. VOCABULARY ==> HTTPS://WWW.THESAURUS.COM/ 2. TENSES ==> HTTPS://WWW.MYENGLISHPAGES.COM/ENGLISH/GRAMMAR-LESSON-TENSES.PHP 3. PRONUNCIATION ==> HTTPS://HOWJSAY.COM/ 4. LISTENING ==> HTTPS://SPEECHYARD.COM/ES/	1. IN-DEPTH EXPLANATION ABOUT WISHES AND HYPOTHESIS + ACTIVITIES ==> HTTPS://LEARNENGLISH.BRITISHCOUNCIL.ORG/GRAMMAR/ENGLISH-GRAMMAR-REFERENCE/WISHES-AND-HYPOTHESES

Homework: Read the following pages

Mr Rochester decided to stay at Thornfield for a while.¹ He was busy all day, but sometimes he talked to me in the evening. He did not smile or laugh very often, but he was an interesting man, and I was happy when I was with him. I liked my life at Thornfield Hall.

One night, long after I had gone to bed, I woke up suddenly. It was very early in the morning. I thought that I heard something unusual. Everything was silent, but I listened very carefully, and I heard the sound again. Someone was moving about outside my room.

'Is anyone there?' I called. There was no answer. I felt worried and very frightened. But the house was silent again, and after a while, I tried to go back to sleep. But then I heard a laugh. It was a terrible, cruel sound, which made me quite cold with fear.²

There was a sound of footsteps walking away, and going up the steps to the attic. I could not sleep after that. I put on my clothes and went to find Mrs Fairfax. I heard nothing now, but suddenly I realised that I could smell smoke. It was coming from Mr Rochester's bedroom. I ran into the room and saw that his bed was on fire. I tried to wake him, but he

1. **a while** : a period of time.
2. **fear** : the feeling you have when you think you are in danger; agitation.



did not move. I looked around the room, looking for something to put out the fire.

I saw a large jug¹ of water on a small table. I picked it up and threw the water onto the burning bed. Then, Mr Rochester woke up.

'What's happening?' he cried. 'Is that you, Jane? What is wrong?'

'You must get up, Mr Rochester,' I said. 'Your bed was on fire, but I have put it out² now.'

He got out of bed quickly. The water was everywhere and there was still smoke from the fire.

'Jane, you have saved my life,' he said. 'What made you wake up? How did you know about the fire?'

I told him about the noise I had heard outside my room, and the strange laugh.

Mr Rochester looked upset³ and angry. 'I must go upstairs to the attic,' he told me. 'Stay here and wait for me. Do not leave the room. Don't tell anyone what has happened.'

I waited in the room for a long time. At last, Mr Rochester came back. 'Go back to bed now, Jane,' he said. 'Everything is all right. You are quite safe.'

Next day, I asked Mrs Fairfax, 'Who lives in the attic?'

'A woman called Grace Poole,' she answered. 'She is one of the servants. She's a little strange.'

1. jug : container used for holding liquid.

2. put it out : extinguished it.

3. upset : worried and unhappy.

I remembered Grace Poole. She was a large, silent woman who did not speak to the other servants in the house. Perhaps it was Grace Poole who wandered¹ around the house at night, and laughed outside my door?

In the evening, when Adèle had finished her lessons, I went to talk to Mrs Fairfax.

'Mr Rochester left the house early today,' she told me. 'He says that he is going to stay with friends. He didn't say when he will come back.'

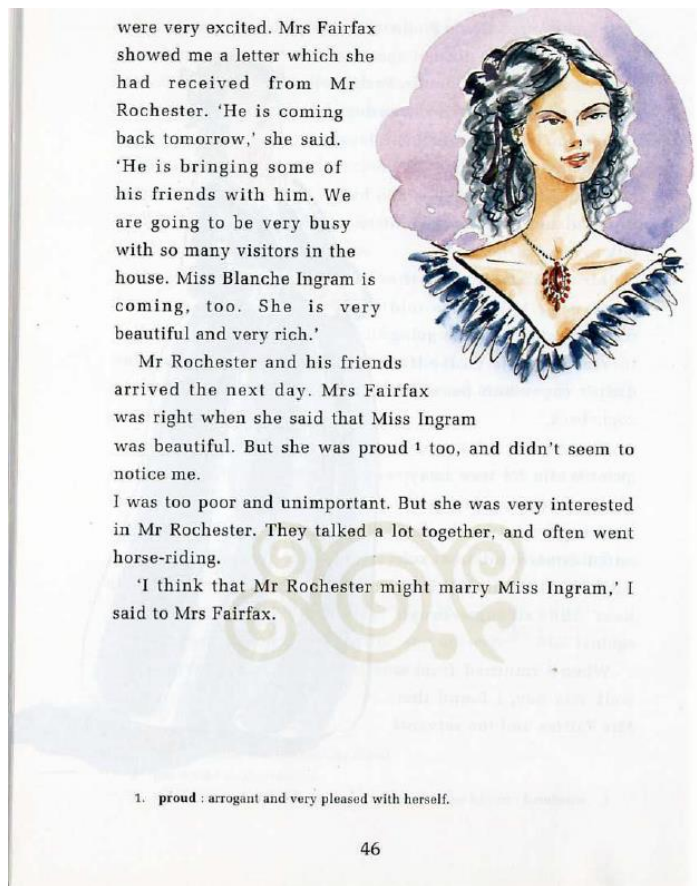
The house was very quiet while he was away.

Mr Rochester stayed with his friends for a few weeks, and I continued to teach Adèle her lessons. I did not hear the strange laugh again.

When I returned from a walk one day, I found that Mrs Fairfax and the servants



1. wandered : moved around without any clear direction.



Homework: Group task

HOMEWORK

IN GROUPS OF 4-5, RECORD AN AUDIO/VIDEO ON ONE OF THE FOLLOWING TOPICS:

- CONTRIBUTION OF JANE'S PAST ON HER PERSONALITY
- PATRIARCHAL FIGURE ON ROCHESTER
- WOMEN ROLE IN THE 19TH CENTURY

SAY YOUR NAME AND SURNAME BEFORE PRESENTING YOUR INFORMATION

1

Contextualize

What are you going to talk about?

Definition and main features

2

Connect

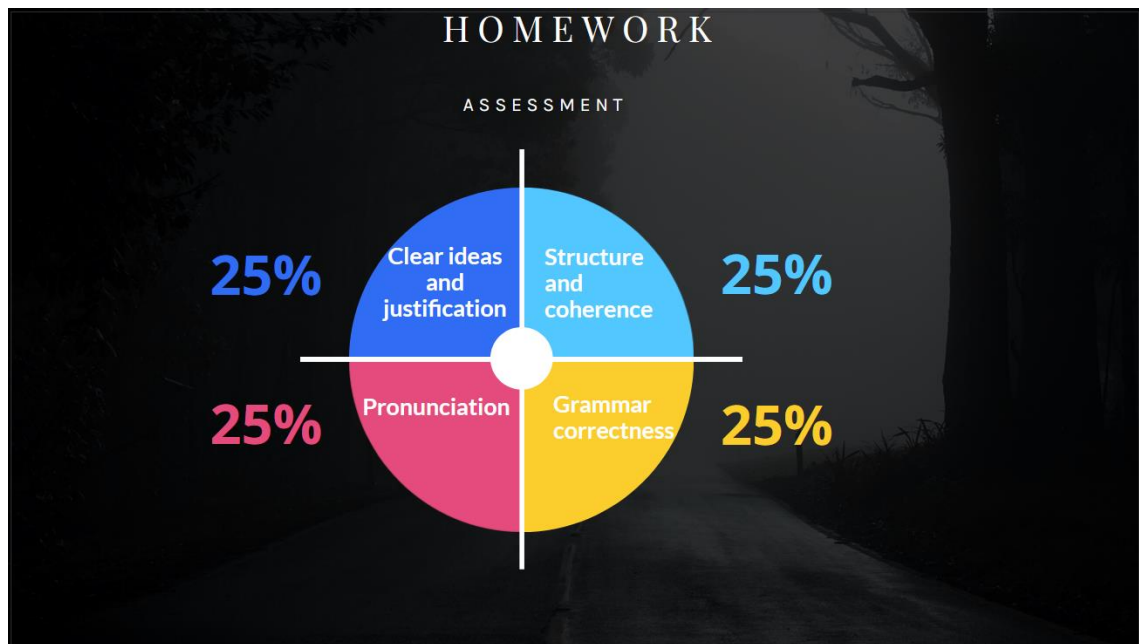
Exemplify how you arrived to that relation

Add your own comments on the topic

3

Conclusion

What relevance does the topic have in the story?



APPENDIX R – RECAPITULATING

Following Mrs. Fairfax, who is the woman living the attic?

- ☐ A. Helen Burns
- ☐ B. Miss Temple
- ☐ C. Grace Pool
- ☐ D. Mrs. Reed

What happened one night when Jane woke up?

- ☐ A. It was snowing
- ☐ B. There was a fire in Rochester's room
- ☐ C. There was a witch
- ☐ D. A dog bit Mrs. Fairfax

Who did Rochester bring home after he came back to Thornfield?

☐ A. Miss Instagram

☐ B. Miss Ingram

☐ C. Miss Brontë

☐ D. Miss Brocklehurst



Part **FOUR**



A Mysterious Visitor

One evening, another visitor came to Thornfield Hall. He was a well-dressed young man with dark hair. He said that his name was Mr Mason, and that he and Mr Rochester were old friends. But Mr Rochester looked alarmed ¹ when he saw him. His face turned ² white.

Mr Rochester and Mr Mason talked for a long time that night. They went to bed very late. I woke up suddenly and heard a terrible scream from the room above my bedroom. Then there was a lot of noise, as if people were fighting. There was another loud scream.

1. **alarmed** : afraid and worried.

2. **turned** : (here) became.

APPENDIX S – LULLABY OF WOE

Wolves a _____ amidst the trees
 Bats all swaying in the breeze
 But one soul _____ anxious, wide a _____
 Fearing all manner of ghouls, hags and wraiths

For your dolly polly sleep has _____
 _____ n't dare _____ her tremble alone
 For the Witcher Heartless cold
 Paid in coin of gold
 He _____, he'll _____, _____ naught behind
 But heartache and woe
 Deep, deep woe

Birds _____ silent for the night
 Cows turned in as daylight dies
 But one soul lies anxious wide awake
 Fearing all manner of ghouls, hags and wraiths

My dear dolly polly shut your eyes
 Lie still, lie silent utter no cries
 As the Witcher
 Brave and bold
 _____ in coin of gold
 He'll chop and slice you
 Gut and dice you
 _____ you up whole
 Eat you whole

LULLABY OF WOE

Base form	Past simple	Past Participle
sleep		
lie		
		flown
do		
let		
come		
go		
leave		
	is/are	
	paid	
eat		

Wolves a _____ amidst the trees
 Bats all swaying in the breeze
 But one soul _____ anxious, wide a _____
 Fearing all manner of ghouls, hags and wraiths

For your dolly polly sleep has _____
 _____ n't dare _____ her tremble alone
 For the Witcher Heartless cold
 Paid in coin of gold
 He _____, he'll _____, _____ naught behind
 But heartache and woe
 Deep, deep woe

Birds _____ silent for the night
 Cows turned in as daylight dies
 But one soul lies anxious wide awake
 Fearing all manner of ghouls, hags and wraiths

My dear dolly polly shut your eyes
 Lie still, lie silent utter no cries
 As the Witcher
 Brave and bold
 _____ in coin of gold
 He'll chop and slice you
 Gut and dice you
 _____ you up whole
 Eat you whole

AMIDST THE TREES: ENTRE LOS ÁRBOLES
BATS ALL SWAYING: LOS MURCIÉLAGOS BALANCEÁNDOSE
BUT ONE SOUL LIES ANXIOUS: PERO UN ALMA YACE ANSIOSA
GHOULS, HAGS AND WRAITHS: DEMONIOS, BRUJAS Y ESPECTROS

FOR YOUR DOLLY POLLY SLEEP: PORQUE TU MUÑEQUITA DE DORMIR
COIN: MONEDA
 LEAVE NAUGHT BEHIND: DEJAR NADA ATRÁS
HEARTACHE AND WOE: ANGUSTIA Y AFLICCIÓN

COWS TURNED IN AS DAYLIGHT DIES: LAS VACAS SE TRANSFORMAN A LA VEZ QUE LA LUZ SE APAGA/MUERE

UTTER NO CRIES: NO PRONUNCIES LLANTOS = NO LLORES
BRAVE AND BOLD: VALIENTE Y ATREVIDO
CHOP AND SLICE YOU: TROCEARTE Y REBANARTE
GUT AND DICE YOU: DESTRIPARTE Y CORTARTE (EN CUADRITOS)

APPENDIX T – WRAITHS? GHOULS?

Elements in the video

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

Find the word in the puzzle.

Words can go in any direction.

Words can share letters as they cross over each other.

Politeness & Requests

Could you... ? (more polite)		Could you turn off the lights, please?
Would you mind + -ing ... ? (a more direct request)		Would you mind riding faster?
Do you mind + ing ... ? (just like "Would you mind" but less formal)		Do you mind sitting and have your lunch?
Would it be possible (for you) + to-infinitive ... ? (indirectly and politely requesting someone)		Would it be possible for you to come visit me tomorrow?
Would you be willing to + infinitive ... ? (to request something that you feel someone will agree to)		Would you be willing to join us at the concert?

Re-write (or not) the following requests with a different structure

1. Could you please accompany me?
-
2. Could you please return to your rooms?
-
3. Could you close the door?
-
4. Could you clean this?
-
5. Could you please stay here and wait for me?
-
6. Could you please not talk with this man?
-
7. Could you ride faster, please?
-

COULD + SUBJECT + (PLEASE) + PRESENT SIMPLE + COMPLEMENT ?

APPENDIX U (EXTRA) – EXTRA MATERIALS AND HOMEWORK

REINFORCE MATERIAL	IN-DEPTH CONTENT
1. VOCABULARY ==> HTTPS://WWW.THESAURUS.COM/ 2. TENSES ==> HTTPS://WWW.MYENGLISHPAGES.COM/ENGLISH/GRAMMAR-LESSON-TENSES.PHP 3. PRONUNCIATION ==> HTTPS://HOWJSAY.COM/ 4. LISTENING ==> HTTPS://SPEECHYARD.COM/ES/	1. FURTHER EXPLANATION ABOUT POLITENESS ==> HTTPS://DICTIONARY.CAMBRIDGE.ORG/GRAMMAR/BRITISH-GRAMMAR/POLITENESS_2

Homework: Read at home

Part **FIVE**



Mr Rochester Proposes

Later that day, I received a letter which greatly surprised me. Mrs Reed, my aunt, was dying, and she wanted me to go and visit her. I set off at once on a long journey to her home. When I got there, I was told that my cousin John had died. My aunt was very ill. At first she could not speak to me. But one day, as I was sitting by her bed, she showed me a letter. It was from my father's brother, who lived in Madeira. This is what it said.

Dear Mrs Reed,
 I am looking for my brother's daughter, Jane Eyre. I am now a rich man, and I have no children of my own. I want Jane Eyre to live with me. Can you help me to find my niece?
 Yours sincerely
 John Eyre

66

Mr Rochester Proposes



I looked at the date on the letter. 'But Mrs Reed,' I said, 'this letter was sent three years ago. Why didn't you tell me about it before?'

'I never liked you, Jane Eyre,' my aunt replied. 'I wrote a letter to your uncle, and I told him that you were dead. I told him you died at Lowood School. Now go away and leave me.' A few days afterwards, ¹ Mrs Reed died. I felt sad that she had disliked me until her death, and I felt glad to leave her house and return to Thornfield Hall.

1. afterwards : later.

67



Jane Eyre

It was summer, and the fields around Thornfield were very green and full of flowers. For me, it was the most beautiful place in the world, because it was now my home.

'I know that Adèle will be pleased to see me,' I thought. 'But what about Mr Rochester? I want to see him so much, but how does he feel about me? Perhaps he is already married to Blanche Ingram? What if they are going to marry soon? What will I do?' I felt unhappy when I thought about Mr Rochester and Blanche Ingram. 'I can't stay here when they are married,' I thought. 'I must leave this house, which I love, and I will never see Mr Rochester again.'

When I came near the house, I saw Mr Rochester. He was pleased to see me, and so were Mrs Fairfax and Adèle. I really felt that I had come back home.

One evening, a few weeks afterwards, I went for a



68

Mr Rochester Proposes



walk in the garden after I had finished teaching Adèle. Mr Rochester saw me there. 'Come and talk to me, Jane,' he said.

'He's going to tell me that he is going to marry Blanche Ingram,' I thought.

'Are you happy here, Jane?' he asked.

'Yes, Mr Rochester, I am very happy,' I replied.

'You'll be sad to leave here,' he said.

I could not look at him. 'He is going to tell me that I must leave because he's getting married,' I thought.

'Yes, I will be very sad to leave,' I said.

'But you must leave, Jane,' Mr Rochester said.

'Must I?' I asked. 'Will it be soon?'

'Yes, it will be soon,' he said.

'Is it because you are going to get married?' I asked.

'Yes, Jane, I am going to get married. Adèle must go to school, and you must find a new job. I will help you. It will be far from here, though, my little friend.'

'Then I shall never see you again?' I cried.

'You'll soon forget me when you are far away,' he answered.

'But I will never forget you,' I thought. 'You may forget me, when I am not here, but I will never forget you, Mr Rochester.'

I could hardly speak. Tears were in my eyes, and all that I could say was, 'Never!'

He looked at me for a long time, and then, at last, he spoke. 'Perhaps you don't need to go,' he said. 'Perhaps you can stay here when I am married.'

69



Jane Eyre

I felt angry now. Did this man think I was made of stone? Did he not know how I felt? Did he even care how much his words hurt me?

'I could never stay,' I told him. When Miss Ingram is your wife, I must go. I know that I am not rich and beautiful like her. I am poor and unimportant. But I still feel sadness. If you marry Miss Ingram, I must leave here.'

I was surprised when Mr Rochester smiled. 'But I don't want you to go, Jane,' he said. 'I am not going to marry Miss Ingram. Please stay here with me, because it's you I want to marry.'

I heard what he said but I could not believe it. 'You are laughing at me,' I said. 'How can you be so cruel?'

'I am not laughing at you, Jane,' he answered. 'It is you I want to marry, and not Miss Ingram. Jane, will you marry me?'

He looked at me so tenderly² that I had to believe him. Mr Rochester really did want to marry me! He wanted me, Jane Eyre, to be his wife!

'Yes,' I said quietly, 'I will marry you.'

'We will be happy, Jane. No one is going to stop us,' he told me, with a strange look in his eyes, which I did not quite understand. But I was too happy at that moment to think about it for long.

It began to get dark. The weather changed, and a strong wind started to blow. Rain started to fall as we walked back to the house together.

1. was made of stone : had no feelings.

2. tenderly : with much love.

70



APPENDIX V – WEDDING BELLS?

Why do you think Mr. Rochester wanted to marry Jane?

17 Kahoot! 8 Answers

▲ Because of her beauty

◆ Because he really loved her

● Because she was rich

■ Because she knew how to cook

Exit preview < 1 of 3 > ↻

Why might Jane be unhappy when she is married?

18 Kahoot! 4 Answers

▲ Because Mr. Rochester is older than her

◆ She will get bored because she does not have a job

● Because she will not have money of her own

■ Because she is depressed

Exit preview < 2 of 3 > ↻

How will Jane's life change when she is married?

19 Kahoot! 3 Answers

▲ She will live with someone who cares for her

◆ She will buy lots of clothes

● She will go to many parties

■ She will travel all around the world

Exit preview < 3 of 3 > ↻

Read the questions below, for each question mark the letter next to the correct answer.

1. What happened nights before the wedding?
 - ☐ A) Mr. Mason arrived at Thornfield.
 - ☐ B) Someone tore Jane's veil.
 - ☐ C) Mr. Rochester left for some days.
 - ☐ D) A lightning struck a tree.
2. What was Rochester's reaction when Jane told him about the broken veil?
 - ☐ A) He said it was a bad dream.
 - ☐ B) He told her to stop being paranoid.
 - ☐ C) He promised her to move away from Thornfield.
 - ☐ D) He said he would get her a new veil.
3. Who interrupted the wedding between Jane and Rochester?
 - ☐ A) The priest
 - ☐ B) A lawyer
 - ☐ C) Grace Pool
 - ☐ D) Mr. Mason
4. Why couldn't Mr. Rochester marry Jane?
 - ☐ Because he had to travel the following day.
 - ☐ Because he loved Miss Ingram.
 - ☐ Because Jane was atheist.
 - ☐ Because Rochester was already married.
5. Who was Mr. Rochester's wife?
 - ☐ Miss Ingram.
 - ☐ An Italian woman.
 - ☐ Grace Pool.
 - ☐ Mr. Mason's sister.

Either/or vs. neither/nor

We use these words when there is a choice or different elements to be considered.

- I am so hungry that I do not mind eating either fish or meat.
(Affirmative)
- She is 90 years old, so she can neither walk nor see properly.
(Negative)

Complete the following sentences using either/or, or neither/nor.

1. Jane thought that a strange was in her room, it was Grace Pool.
2. Mr. Rochester told Jane that she had seen a ghost a real person, but rather she had a bad dream.
3. Jane believed that Rochester was keeping a secret for her lying to her.
4. *Jane Eyre* is a fantasy nor an action book.
5. Jane always felt that she was economically inferior not beautiful enough to Rochester.

Go to www.menti.com and use the code 7355 1590

What happens to Bertha?

 Mentimeter

0	0	0
She is mentally insane	She is jealous	She is being mistreated by Rochester



Go to www.menti.com and use the code 7355 1590

How would you describe Bertha Mason?

 Mentimeter



Go to www.menti.com and use the code 7355 1590

Do you think Rochester hates Bertha? If so, why is he still in charge of her?

 Mentimeter

There's no correct answer!



Go to www.menti.com and use the code 7355 1590

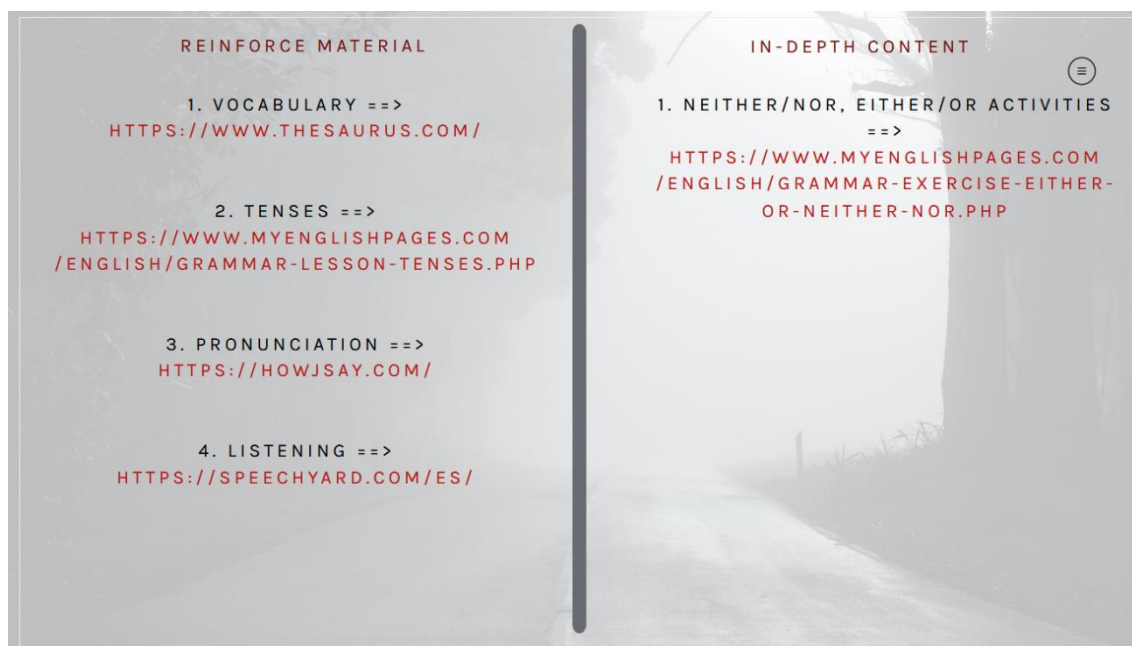
What about Jane? What might she do now!?

 Mentimeter

		
Understand Rochester and stay	Fight Bertha	Leave Thornfield



APPENDIX X (EXTRA) – EXTRA MATERIALS



REINFORCE MATERIAL	IN-DEPTH CONTENT
1. VOCABULARY ==> HTTPS://WWW.THESAURUS.COM/ 2. TENSES ==> HTTPS://WWW.MYENGLISHPAGES.COM/ENGLISH/GRAMMAR-LESSON-TENSES.PHP 3. PRONUNCIATION ==> HTTPS://HOWJSAY.COM/ 4. LISTENING ==> HTTPS://SPEECHYARD.COM/ES/	1. NEITHER/NOR, EITHER/OR ACTIVITIES ==> HTTPS://WWW.MYENGLISHPAGES.COM/ENGLISH/GRAMMAR-EXERCISE-EITHER-OR-NEITHER-NOR.PHP

Let's get started

CHOOSE YOUR CHARACTER ROLE



PROTAGONIST
Main character!
- Logical backstory
- Personal motivation
- Carefully created
HERO/ANTI-HERO



ANTAGONIST
Villain!
- Logical backstory
- Personal motivation
- Carefully created
AGAINST HERO



TERTIARY CHARACTER
Story fillers!
- Different functions
- Add dynamism
SUB-STORY



CONFIDANT
Helper!
- Conveys protagonist's ideas
- Useful to complement main character
BEST FRIEND

f @ t v

Let's get started

CHOOSE YOUR CHARACTER ROLE



PROTAGONIST
Main character!
- Logical backstory
- Personal motivation
- Carefully created
HERO/ANTI-HERO



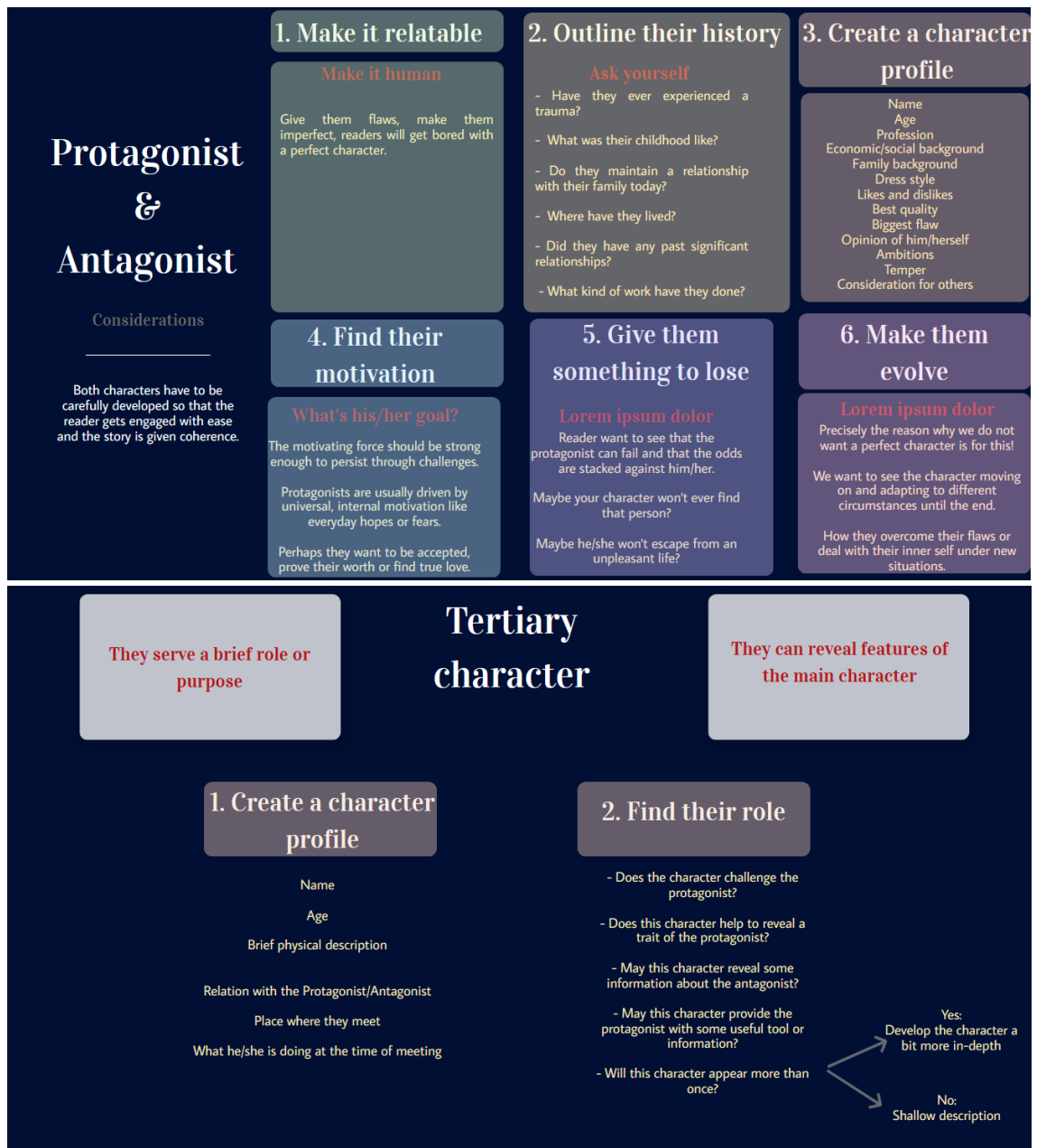
ANTAGONIST
Villain!
- Logical backstory
- Personal motivation
- Carefully created
AGAINST HERO



TERTIARY CHARACTER
Story fillers!
- Different functions
- Add dynamism
SUB-STORY



DEUTERAGONIST
Second most important!
- Conveys (or opposes to) the protagonist's ideas
- Useful to complement main character
BEST FRIEND





Deuteragonist character

Would you rather focus on two characters or have a more fluid cast of characters?



Make it a foil character

Strikingly different from the main character so that both of them can highlight by themselves

Different thoughts/personality

No simple relationship

Don't just make a brother-sister or friend-friend relation, but try to be more playful

What if two enemies slowly fall in love?

Forget rhetoric devices

You want to give the character a purpose and an essence. Focus on what outcomes will his/her interactions have on the story!

HOW TO PRESENT YOUR CHARACTER

Direct characterization

In Jane Eyre, we find direct characterization:

- Jane describes people as they appear
- The setting and places are mentioned with utmost detail
- Jane has no repair in showing her opinion about people and therefore she explicitly portrays them

Example:

"His figure was enveloped in a riding-cloak...but I traced the general points of middle height, and considerable breadth of chest. He had a dark face, with stern features and a heavy brow...He was past youth, but had not reached middle age; perhaps he might be thirty-five. I felt no fear of him...Had he been a handsome, heroic-looking young gentleman, I should not have dared to stand thus questioning him against his will, and offering my services unasked"

Indirect characterization

Instead of describing a character in a straightforward way, the author shows their traits through that character's actions, speech, thoughts, appearance, and how other characters react to them.

- Actions speak louder than words

Example:

"I wouldn't ask too much of her," I ventured. "You can't repeat the past."

"Can't repeat the past?" he cried incredulously. "Why of course you can!"

(In this second speech, we can see that the second character is optimistic, for he believes that the past can be repeated)

USEFUL TIPS!

To describe a common/daily action:

- We would sit by the bench every afternoon

- She would come and wish me good night every day

Remember the use of impersonal subject:

- It happened in a misty swamp

- There were lots of keys, but none could open the door of the attic

Neither/nor for indirect description:

- He was neither talkative nor expressive = plain

- They were neither straightforward nor assertive = mysterious

Play with the reader by making questions:

- What if she gave a chance him another chance?

- What if I am condemned for my harshness?

Do not forget how useful the setting is

Give your story setting **DETAIL**

For example:

Lord of the Rings' Mordor

Harry Potter's Hogwarts School

1. **Details:** secret rooms of a castle, for example.

2. **Learn from others:** what about Rochester or Bertha's presentation?

3. **Make vital to plot:** let places have an impact on the events, like a temple or shrine.

4. **Show time's effect:** show the reader how time has changed that important place

5. **Use symbolism:** storm bring misfortune; snow means isolation...

6. **Evoke the senses:** what would a newcomer see, smell, taste, hear...?

TASK: MAKE IT REAL

Upload to classroom the following:

- Indirect characterization: (use at least two of the following)

1. Speech
2. Action
3. Look
4. Thoughts of the character

- Direct characterization (100 words maximum)

2 writings, one per characterization



Indirect

- How is the setting around the character?
 - What is something he/she wishes?
 - What's a his/her flaw?
 - What event has marked him/her?

In your writing, you must talk about these aspects at least

Direct

- Where is the story taking place?
- What is the name of the character?
- How is the character physically?
 - What does he/she like?
 - Does he/she have a family?
- What is his/her motivation or goal?

In your writing, you must talk about these aspects at least

KAHOOT TEACHING ASSESSMENT:



How was the environment of the class?

19

2

Answers

▲ Pretty good, healthy environment and non-threatening

◆ A bit messy but still acceptable

● Disruptive and talkative, very distracting

■ It could be improved

Exit preview < 2 of 7 > ↻

I agree with the evaluation criteria

19

3

Answers

◆ True

▲ False

Exit preview < 3 of 7 > ↻

Was the teacher a good guide?

19

2

Answers

▲ Yes, he answered doubts and gave us help to express

◆ He tried to help but sometimes it felt too vague

● Not at all, we had to do everything ourselves

■ It could be improved

Exit preview < 4 of 7 > ↻

