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**INTRODUCING LITERATURE IN
THE ENGLISH CLASSROOM: A
DIDACTIC APPROACH TO *SIR
GAWAIN AND THE GREEN
KNIGHT*.**

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Abstract: The central purpose in which the creation of this dissertation is justified is to demonstrate that literature is an advantageous tool for the study of English as a foreign language in Spanish Secondary Education. Consequently, different methods to introduce literature in the English classroom has been proposed taking as a basis various theories formulated by subject matter experts. Additionally, an approach to the didactic application of the aforementioned methods has been posed through the development of a lesson planning. In this case, the literary work selected to be taken as a basis is *Sir Gawain and the Green Knight*, considered as a reference in English literature for it belongs to the arthurian romance and provided with cultural elements from Medieval England.

Key Words: Literature, introduce literature in the English classroom, lesson planning, *Sir Gawain and the Green Knight*.

Resumen: El propósito central en el que este trabajo fundamenta su creación es la demostración de que la literatura puede ser una herramienta útil para el estudio del inglés como primera lengua extranjera en la Educación Secundaria en España. Para ello, tomando como referencia teorías formuladas por varios expertos en la materia, diferentes métodos de introducción de la literatura en el aula de inglés han sido formulados así como un acercamiento a la práctica a través de la realización de una propuesta didáctica que integra dichos métodos. La obra en base a la que se ha trabajado en este caso es *Sir Gawain y el Caballero Verde*, todo un referente en la literatura en lengua inglesa por pertenecer al romance artúrico y con elementos culturales propios de la Inglaterra Medieval.

Palabras clave: Literatura, introducción de la literatura en el aula de inglés, propuesta didáctica, *Sir Gawain and the Green Knight*.

1. Introduction

The objective to be reached by the development of this dissertation is to demonstrate that literature can be introduced in the English classroom using various alternatives. The compulsory fulfillment of the official curriculum established nationally and regionally advocates some teachers' argument about the futility of using literature in Secondary Education. Notwithstanding, many benefits in its application can be found since it is a reproduction of the real English used by certain people at certain situations.

Along the History, the application of literature to the English classroom context has varied depending on the period. Firstly, with the implementation of the grammar translation method the use of literature in class was unavoidable for it served as a basis for acquiring the target language. From the late 40s its use has lost relevance thus currently it is normally catalogued as something that belongs to the past. Having said that, in a period in which eclecticism and mixed-methodologies are the actual didactic pattern to be followed, the use of different methods and the adaptation of new materials and techniques could make literature suitable for the English classroom context again.

How to capture the learners' attention and interest is another issue to be covered. The adolescents of today belongs to the digital era, consequently they are accustomed to immediacy and simplicity. Hence, reading a complete work or part of it could be a daunting task for most of them. Then, the difficulty resides in making literature accessible for them. The didactic unit subsequently developed proposes, among other measures, the use of ICT devices and audiovisual materials as tools for the introduction of literature. Additionally, the introduction of drama texts and working them cooperatively with their partners enhance a communicative perspective of the text as well as a better approach to it.

The work chosen to be taken as a basis in this occasion is *Sir Gawain and the Green Knight*, popular for belonging to the arthurian world. Although the original piece is written in Middle English, some adaptations have been chosen in order to make it intelligible for Secondary Education students.

2. State of the Art

In this chapter, the research taken as a reference to develop the lesson plan presented in this dissertation has been synthesised. This investigation has been fundamented in the theories and works formulated by different experts in the subjects chosen to be commented. First, an approach to the relation between Literature and teenagers will be done. This will be followed by a chronological overview of the use of Literature in the classroom context and how can Literature be introduced at schools nowadays. Finally, a brief analysis of *Sir Gawain and the Green Knight*, the work which serves as a basis for the creation of the lesson planning which closes this dissertation, will be done. During the aforementioned analysis of *Sir Gawain and the Green Knight* some aspects such as its chronology and authorship, the plot and some symbols and motifs present in the poem will be considered.

2.1 Are Adolescents Interested in Reading?

During this section some aspects related to teenagers' relationship with Literature and reading in general will be commented in order to answer the initial question presented in the heading of this chapter. Two articles will be commented and taken as a basis to develop all the needed ideas. The first quoted article is written by David Denby, a columnist from the acclaimed newspaper *The New Yorker*, in 2016 and it deals with the replacement of books by technological devices. The second cited article belongs to Julian Pindado, professor of Audiovisual Sciences at the Complutense University of Madrid. The later comments some of the transformations that reading material has suffered and what kind of materials and topics are consumed by teenagers.

"Books smell like old people", this statement was heard by the american journalist David Denby, as reported by himself in one of his articles published in *The New Yorker* (2016), while talking about literature with a teenager in New Haven. Unfortunately, this answer is not as uncommon as it should be. Reading for pleasure is outmoded, it can be perceived only having a look to our surroundings.

A common sight in malls, in pizza parlors, in Starbucks, and wherever else American teens hang out: three or four kids, hooded, gathered around a table, leaning over like monks or druids, their eyes fastened to the smartphones held in front of them (Denby, 2016:1)

Audiovisual media, which involve television, smartphones, computers and games consoles among other items, appears to be one of the main causes of adolescents' books abandonment as a means of entertainment. "Reading frustrates their smartphone sense of being everywhere at once" (Denby, 2016:1), they are accustomed to immediacy, to have the entire world in the palm of their hands in a second so reading a whole book is a chore for them.

Of course, these kids are very busy. School, homework, sports, jobs, clothes, parents, brothers, sisters, half brothers, half sisters, friendships, love affairs, hanging out, music, and, most of all, screens (TV, Internet, games, texting, Instagramming)—compared with all of that, reading a book is a weak, petulant claimant on their time. (Denby, 2016:1)

As it was previously commented, reading as a leisure activity is declining. Yet, how much free time do adolescents have? In agreement with Denby's quotation above, nowadays teenagers are as occupied as adults are. Apart from school and study time at home, they are engaged with a great amount of extracurricular activities that leave them exhausted. At the end of the day, generally they resort to audiovisual media in order to relax themselves with effortless activities since reading may be a weighty and time consuming task for them after a day full of activities.

When they become twelve or thirteen, kids often stop reading seriously. The boys veer off into sports or computer games, the girls into friendship in all its wrenching mysteries and satisfactions of favor and exclusion. Much of their social life, for boys as well as girls, is now conducted on smartphones, where teen-agers don't have to confront one another. The terror of eye contact! (Denby, 2016:1)

Another cause for the abandonment of Literature at those ages is the age itself. By way of explanation, with the arrival of puberty, adolescents are completely devoted to social life and this aspect lead to different kinds of consequences. They start to overuse smartphones and computers to be in contact with their peers, their image becomes as well one of their main worries in life and perhaps this is one, if not the main, reason why they decide to be hidden behind a screen. "If kids are avoiding eye contact, they are avoiding books even more", concludes Denby (2016).

However, does it necessary mean that their contact with written words is completely lost? Absolutely not. Despite they generally use new technological resources perpetually, teenagers read a lot through them, from text messages to some articles that they could find in any social networking site. "It's very likely that teen-agers, attached to screens of one sort or another, read more _words_ than they ever have in the past" adds Denby (2016:1) who continues stating that "they often read scraps, excerpts, articles, parts of articles, messages, pieces of information from everywhere and from nowhere". In accordance with Denby's ideas, professor Julián Pindado, from the Complutense University of Madrid, has concluded that¹ "words still count though they are acquiring a new dimension" (2004: 168)². In brief, it cannot be assured that teenagers read less than they did in the past, they read more words actually, in the contents, in the kind of material they read is where the difference is found.

Having said that, it is also true that there is a minority of young students who enjoy reading Literature.:

millions of kids have read Harry Potter, "The Lord of the Rings," "The Hunger Games," and other fantasy and dystopian fictions; also vampire romance, graphic novels (some very good), young-adult novels (ditto), and convulsively exciting street lit (Denby, 2016: 1)

According to a study conducted by Pindado, "the general profile of an adolescent reader is that of a girl who studies Non-Compulsory Secondary Education"³ (2004: 171). Boys, on the other hand, "read more newspapers" (p. 171) than girls. In terms of themes and contents, boys generally feel more attracted to "sports and electronic entertainment publications"⁴ while girls are drawn to "social relations (fashion, appearance, music, gossiping) and romantic motifs"⁵ (p. 171).

¹Unless other way specified, all the translations in this work are mine.

² "La palabra sigue contando pero está adquiriendo una dimensión nueva" (Pindado, 2004: 168)

³ "El perfil de lector adolescente es el de una chica que estudia bachillerato" (Pindado, 2004: 171)

⁴ "Los chicos son grandes consumidores de publicaciones de deporte y ocio electrónico" (Pindado, 2004: 171)

⁵ "relaciones personales (moda, imagen, música, cotilleos) y temas románticos" (Pindado, 2004: 171)

Concluding this section and attending to the previous results the initial question should be recalled, are adolescents interested in reading? It is evident that the digital format is in detriment of book-format. Nevertheless, this does not mean that adolescents does not read anymore, actually they read more words than in past times. This confirms the theory that words and Literature and the way to get access to it is changing its nature. Therefore, the answer is yes, teenagers are interested in reading although the contents and the format they read in have evolved. Digital and audiovisual resources should not be perceived as an obstacle but as advantageous tools to introduce Literature into the classroom context.

2.2 The Role of Literature in EFL Education: A Chronological Review.

Through the development of this chapter a chronological review of the different teaching methods has been done. Additionally, new didactic approaches are also introduced at the end of the section.

Although it seems that Literature has lost relevance in EFL classroom context, this was not always the case. But before getting to the substance, a timeline consisting of the different didactic approaches is shown below to illustrate better what is going to be commented in the following paragraphs:

Timeline of Teaching Methods

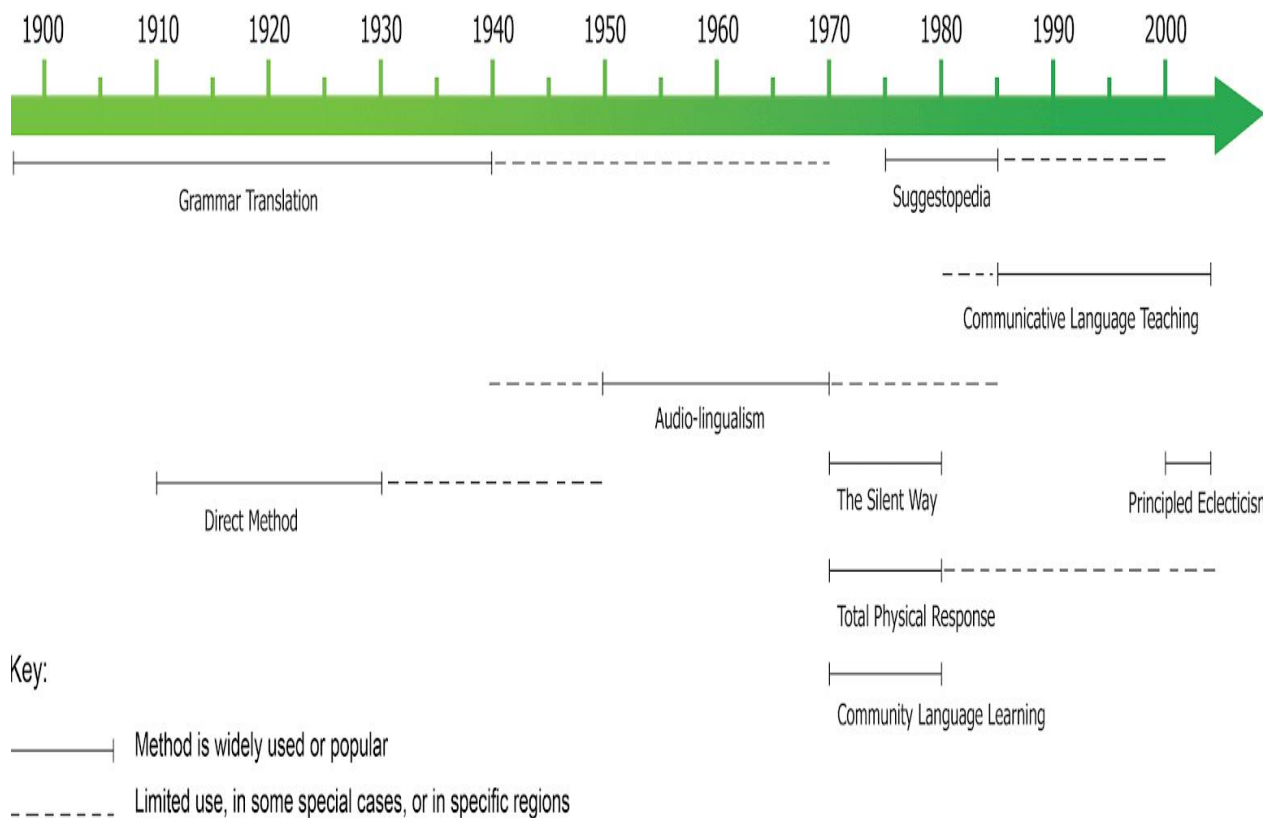


Figure 1: Timeline of Teaching Methods by T.J. Taylor⁶

⁶Source: <URL: <https://blog.tjtaylor.net/teaching-methods/> >

As it can be appreciated in *Figure 1*, the first teaching approach is the Grammar-Translation Method, which has its origins in the late XIX century. According to Khatib (2011) "Literature was initially the main source of input for teaching in language classes in the era of Grammar Translation Method" (p. 201) since "The purpose of the Grammar-Translation method was to help students read and understand foreign language literature" (Larsen-Freeman, 2000:17). By way of explanation, the Grammar Translation method results from the didactic approaches used in the teaching of classical languages in which learners had "to analyze and study the grammatical rules of the language (...) and then to practise manipulating grammatical structures through the means of translation both into and from the mother tongue" (Bowen, 2012:1) and for that purpose, the materials taken as a reference were original literary texts.

The boom of Literature as the main tool for teaching lasted until the late 40s, when a revolutionary methodology was introduced, Structuralism and, specifically, the Audiolingual Method. As stated by Collie and Slater (1987), "with the advent of structuralism and audiolingual method, literature was downplayed and ergo discarded to the periphery" (p.2). As its name implies, Structuralism took as a reference grammatical structures and their reproduction. Consequently, the use of written compositions to contextualise those structures became relegated to a second place.

When GTM was replaced by the Structuralism Approach in 1960s to the end of 1970s, literature was no longer used. Structuralism was concerned with correctness of grammatical form and not with content or interpretation of the written word or style. In other words, teaching a foreign language was regarded as a matter of linguistics.(Pardede, 2011:15)

During the late 70s, with the emergence of Communicative Language Teaching Methods, the use of structures in a given context was taken into consideration again but in a different manner. As reported by Khatib "literature was neglected and more attention was given to dialogues and conversations which were more practical and visible in the real world situation" (2011:202). However, during the 80s "some practitioners and language scholars resurrected literature as a language learning material after a long period of being neglected" (p.203). Works created by Carter & Burton (1982), Maley & Moulding (1985), Brumfit and Carter (1986) or Collie & Slater (1987), laid the foundations for the resurrection of Literature for didactic purposes.

Nowadays, in the age of eclecticism , a predominant teaching method does not exist. Strictly speaking, all the methods are simultaneously mixed with other methods⁷. Therefore, the use of Literature has been adapted to the classroom context following the principles of various teaching methods. According to what is stated by Pardede in his article “the current use of literary works in ESL/EFL classes is to improve communicative competence [...] and create students awareness on the culture and society of the relevant country” (2011:15), that is to say, today Literature is used in class following a cultural model.

2.3 Introducing Literature in Class.

In this chapter, some didactic approaches related to the use of literature in the English classroom will be discussed. Firstly, an approximate definition of literature and the problems that this concept involves are commented. Then a summarized analysis on the benefits of using literature with young English learners will be done. To conclude this chapter, some ideas and techniques on the use of literary texts as didactic resources will be commented.

2.3.1 How can literature be defined?

Before any trial of Literature implementation in the classroom context, it is convenient to know what does this term implies. The concept of Literature, oddly enough, can sometimes be slightly controversial or exalt the confusion. Not surprisingly, even for scholars providing an accurate definition for this term is a tricky issue. According to Soler i Arjona (2018: 3) the literary theory “has dealt with a wide range of topics regarding literature, such as “the nature of an author’s intentions, the character and measurement of the responses of a reader, and the specific textuality of the text”” (citing Carter 2007: 5). There are a great amount of issues, motifs, contents and structures which should be taken into account to categorize a work as literary or non-literary. Perhaps, the later is the main reason why giving a common definition of Literature is particularly arduous.

⁷ This statement has been set taking as a basis some of the class notes provided by Dr. José Ruiz Más during the subject *Aprendizaje y Enseñanza de las Materias de Lengua Extranjera I*.

Nevertheless, there is a standardize vision of Literature in which it is considered as a science which studies “a select number of great writers judged according to the enduringly serious nature of their examination of the human condition” (Carter 2007:5). This traditional and fundamentally theoretical conception of Literature has been, until the mid-twentieth century, the most frequent approach to be putted into practice in different Educational Institutions. That is to say, according to this approach Literature consists of studying texts from renowned classical authors and the context and background which surrounds them. In such a way, Literature would only be “practised by a restricted literary elite” as reported by Soler i Arjona (2018:3).

On the other side, from the mid-twentieth century the concept of Literature has acquired new dimensions since the aforementioned ideas have been perceived as intransigent and discriminatory. For Carter, “literature is relative” (2007:5), it goes beyond the reputation of a writer and a work. Additionally, the value attributed to certain works is “ a transient process dependent on the given values of a given time” (p.5), that is, time could also change the worth of a literary work. A clear example of this could be found in the figure of Jane Austen whose scarce acknowledgement before her death can be surprising provided that she is nowadays considered one of the most remarkable English Literature authors. Another example goes together with the controversy arisen from awarding Bob Dylan with the Literary Nobel Prize. Taking into account that he is a songwriter, should their works be considered as literary? Probably twenty years ago the idea of giving a Literary Nobel Prize to a songwriter would not been considered as something feasible. This polemic fact is also a product of the broad term that literature is. “How tastes change and evaluations shift as part of a process of canon formation are therefore inextricably bound up with definitions of what literature is and what it is for” adds Carter (2007: 5). In essence, this second conception is more concerned with the changing properties of literature, its practical approaches depending on the circumstances and the refusal of creating a literary pattern or patron inherent in a text to be considered literary.

Currently, a new definition of literature has been originated by combining the previous notions of literature. Thus, works would be classified as literary when they are “socially, culturally and historically variable” and when they are “ discourses that [...]share characteristics with them (other discourses)” (Carter, 2007: 5). By way of explanation, literary texts are normally composed by some elements which already exist in other compositions although their contents vary depending on periods, trendies, culture and society. Therefore, the amount of literary works taught in educational institutions is generally more diverse whilst the educational curriculum is no longer restricted to a literary elite’s texts.

2.3.2 Benefits from using literature in EFL and ESL class.

In this section some benefits derived from the use of literature as a tool for teaching English language will be synthesized.

Traditionally, literature has been recognized as an exceptional source of cultural and historical references. Indeed, Spanish literature is implemented at Educational Institutions as part of Spanish language curriculum. On the other hand, English language subject generally does not incorporate literature as one of the components of the subject since English teaching at Secondary Education is exceedingly focused on grammar and language structures and teaching about the language is left in the background. Having said that, is there a reason to integrate literature as a resource for the teaching of English language? For Abdollah Keshavarzi it is even beneficial. "Using literature in the ESL and EFL classrooms has benefits in several main areas", reports (2012: 555).

In the first instance, "since literature is related to real-life situations, it deals with accurate diction" (p. 555), that is, language is reproduced as it would be used by people provided that it is related to a given situation or context within the story. Consequently, the accurate spelling of certain words as well as some structures can be worked through the use of text whilst providing a suitable context for them. Therefore, literature also "makes the learner to be focused on meaning" (Mourao, 2009:17)

Secondly, "reading literature enhances ESL students' knowledge of culture and society" (Keshavarzi, 2012:555). Literature is extremely favourable in this respect, "literature is culture" (p.555) actually. A cultural and social research using other resources could result particularly time-consuming while literary texts contain a large number of references which would improve learners' socio-cultural knowledge. This being said, some reflection and discussion points could be established taking those socio-cultural elements as a basis which would aid to develop students' critical thinking.

"Literature forces them to read more and more as well as deeply" (Keshavarzi, 2012:556). Although it may seem obvious, literature also improves reading skills. When students have to face an unknown text, especially beginners, they tend to reread it as many times as they need to fully understand it. While doing that, they reflect on its contents and parts which favour intrapersonal abilities.

In connection with intrapersonal skills, Keshavarzi additionally insists on the importance of "inner speech" (2012:556), that is, internal self-dialogues while or after reading a text. With the inner speech the student is able to reproduce internally the target language and to meditate about different aspects from that particular work or fragment.

To sum things up, literature is an excellent resource to be introduced in an EFL or ESL classroom seeing that “texts are meaningful”, they are helpful to contextualise some expressions giving them sense within and without the text, “ authentic”, actual expressions used by real speakers in real situations, and “ relevant to learners' lives” (Keshavarzi, 2012:557), that is, they help students to be critical and reflect on things that surround them.

2.3.3 The exploitation of a literary text in EFL and ESL classroom.

This section deals with various aspects which should be taken into account for the exploitation of a literary texts ranging from the existing literary genre to the possibilities and resources which are suitable for teachers to introduce them in the English class.

In a world cluttered with technological conveniences, where all the information is available through a single click, it could be challenging to introduce texts with a moderate extension to adolescent learners. The first time they are in contact with a literary text the experience should be rewarding, otherwise students are not going to show any interest in continuing reading. Therefore, pre-reading activities are a fundamental part on the reading process. “It seems to us well worth spending extra time on orientation and warm-up sessions, either before the book is begun or along with the first reading period” state Collie and Slater (1987: 16) who add:

In these sessions, possible lexical difficulties can be incorporated and pre-taught. When the student gets to the text itself, much of the vocabulary will thus be familiar, so that the first reading experience can be easier and more rewarding. It is also useful to explore main themes with students, independently of the way they are articulated in the particular work about to be approached (p. 16)

Anticipating and preparing students to face certain information or unknown vocabulary before reading a text is a useful resource to make them be more connected with it from the first reading.

Novels and short-stories are commonly used in Secondary Education English Lessons. They are present in diverse forms, as fragments, chapters and graded-readers books among others. Although it is true that generally narrations are utilised to test or improve students’ comprehension, there are more linguistic dimensions that could be cover through using this kind of texts. Ana Isabel Bonachera highlights some of those linguistic dimensions in her article (2013: 33-34).

Firstly, “in order to mark the vocabulary of the text, a brainstorming of terms could serve as the starting point being it followed by a debate, the creation of a glossary or any activity in which pictures and words would be mixed”⁸ [2013:33 (citing McRae 1991:95-96)] as in the case of comics. By using the aforementioned resources, teachers would apply a communicative approach to the text through brainstorming and debate activities, would develop students’ competence of learning to learn helping them to create a glossary and would make use of realia in picture plus concept activities for the purpose of contextualising the words taken from the text.

An effective method to work with syntax would consist of “matching compound and complex sentences (which appear in the text) halves” playing with their structure and word order and “making a list of phrasal verbs present in the text”⁹ (2013:33) providing students, once more, with useful procedures to learn structures which are quite complex to be assimilated by them.

In terms of cohesion, “it is reached through the organisation of lines, sentences and paragraphs which are disordered”¹⁰. Grouping students in pairs giving each pair stripes of a fragment making them to order would be a cooperative and communicative activity which would apply the previously suggested method.

Phonology could also be trained using a narrative text by “watching and listening to a video”, if the classroom is well-equipped with various technological devices such as a smartboard, a computer or a projector which allow the teacher to integrate ICTs, “or reading the text aloud”¹¹. Besides words pronunciation, prosodic aspects such as intonation, rhythm or stress could be additionally developed.

⁸ “ Si se desea señalar el léxico del texto, se puede hacer un “brainstorming” de palabras y expresiones para luego debatir, un glosario o una actividad donde se unan palabras e imágenes” (Bonachera, 2013: 33)

⁹ “emparejar mitades de oraciones complejas o listar los tiempos verbales que aparecen en el texto” (Bonachera, 2013:33)

¹⁰ “ésta (la cohesión) se consigue mediante la organización de líneas, oraciones o párrafos que están desordenados para reconstruir el texto” (Bonachera, 2013: 33)

¹¹ “escuchar un video o leer un texto en voz alta” (Bonachera, 2013: 34)

As referred in the previous section, one of the main benefits of using literature in EFL and ESL classroom is that of being a source of meaning, a huge semantic resource. By all means, semantic is a factor feasible to be worked using a narrative text. As reported by Bonachera (2013), this aspect could be trained “through metaphors search throughout the text and inquiring their meaning” that is, to look for idiomatic expressions that cannot be verbatim translated into the mother tongue, “or giving an interpretation to the title of the text”¹² as a pre-reading activity in favour of learners’ critical thinking and creativity. Semantics and the meaning of the text in general could also aid to identify its register since its vocabulary or expressions may correspond to those which are particular of a certain period or situation where the narration takes place.

With reference to drama, this genre is notably playful in terms of teaching since it is mainly composed by dialogues which entails constant interaction. In accordance with Bonachera, in drama texts “language appears in a meaningful context and consequently it becomes susceptible to be memorized by students”¹³. By way of explanation, while performing a play students are going to associate certain expressions or concepts with a given situation and those expressions will be used in future events of similar meaning than those presented in the text. Additionally, students usually establish an emotional tie with the characters they have to perform and those affective filters make them easily remember the language they used.

Besides that, other linguistic aspects could be worked using drama as a teaching resource. Indeed, phonology is normally trained by using plays provided that “dialogues reading with various intonations and sounds”¹⁴ is made before or during the performance of a play. Regarding vocabulary and grammar, Bonachera (2013: 36) establishes the comparison of two fragments from different editions of the same play as a good mechanism to compare the lexical terms and grammatical variations present in both texts.

The didactic unit included at the end of this dissertation is particularly focused on drama since it proposes the creation of a short script completely invented by pupils as well as its performance. It also integrates the use of ICTs since the final performance must be recorded by students and presented as a short film. The script should also contain some linguistic aspects that will be commented in the subsequent chapters.

¹² “La semántica se infiere por medio de la búsqueda de metáforas en el texto, junto con la indagación de sus significados, o la interpretación del significado del título de la obra” (Bonachera, 2013: 34)

¹³ “La lengua aparece en un contexto cargado de significados y ésta se vuelve más susceptible de ser memorizada por los alumnos” (Bonachera, 2013: 35)

¹⁴ “lectura de los diálogos con diferentes entonaciones y sonidos” (Bonachera, 2013:35)

“It has been argued that poetry frequently breaks the rules of language, but by so doing it communicates with us in a fresh, original way” (Lazar, 1993:99). Poetry is usually considered a non-appropriate genre to be worked with non-native speakers of English for it is highly figurative in terms of language and content. Although that it is undeniable that the use of language in poetry is unduly arbitrary in certain cases, teachers could take advantage from the exploitation of poems. In other words, reading poetry in class improves students critical thinking establishing both intra and interpersonal debates about different poems, it aids to the acquisition of new vocabulary and develops learners’ creativity on the assumption that poetry is “the art of rhythmical composition, written or spoken, for exciting pleasure by beautiful, imaginative, or elevated thoughts” as stated by the website *Dictionary.com* (2019).

Another crucial element to be taking into account while using poetry in the classroom context is the selection of the material. What type of poems are suitable for Secondary Education students? Bonachera (2013) suggests the utilisation of “limericks, haikus and concrete poems” (p.37). The example below corresponds to a limerick poem created in the early XXth century. As it can be perceived, it is a short poem composed by five lines with the rhyme pattern AABBA¹⁵.

A wonderful bird is the pelican,
His bill hold more than his belican,
He can take in his beak
Enough food for a week
But I’m damned if I see how the helican!
(D.L. Merritt, 1910)

The limerick verse has a peculiar rhythm which makes it easy to remember. In agreement with Bonachera, that aforementioned factor “helps students to discern and to put into practice, for instance, the use of relative pronouns and unusual adjectives in a dynamic way”¹⁶ (2013: 37).

Haikus, originally created in Japan, are three-lines poems which are accompanied by an image. They are normally associated to the poet’s emotions derived from an observation that is reflected at the same time through the picture which appears next to the poem.

¹⁵In limerick poems line 1 rhymes with line 2 and 5 and line 3 with line 4.

¹⁶ “ayuda a los alumnos a discernir y poner en práctica, por ejemplo, el uso de los pronombres relativos y los adjetivos inusuales de una manera divertida” (Bonachera, 2013: 37)



Figure 2: Example of an English haiku.¹⁷

Concerning this factors, Bonachera proposes two kinds of activities related to haikus (2013: 37). The first one is matching the lines taken from a haiku with different pictures and the other one consist in asking learners to create their own haiku previously showing them a picture. Another idea highly connected with haikus activities is the creation of a concrete poem which will also develop students' creativity. According to the *Merriam Webster Dictionary* (2019), concrete poems belong to a kind of poetry "in which the poet's intend is conveyed by the graphic patterns of letters, words or symbols rather than by the conventional arrangement of words".

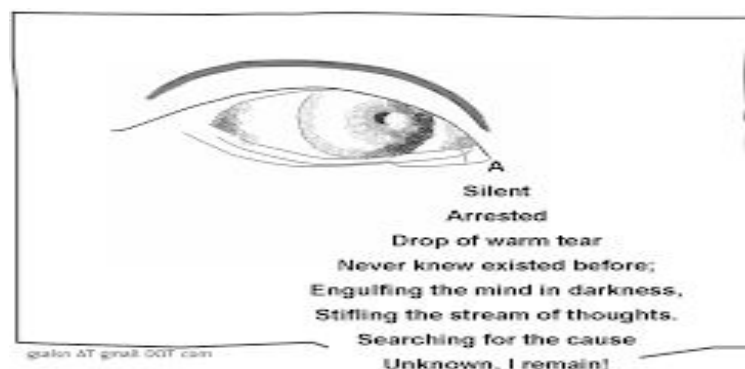


Figure 3: Example of a concrete poem¹⁸

¹⁷ Source: <URL:<https://www.crystalinks.com/haiku.html>>

¹⁸Source: <URL:whs.wsd.wednet.edu/Faculty/Zobel/documents/ConcretePoetry02.pdf>

Having mentioned various examples on how introducing poems in EFL or ESL class, it is deemed convenient to highlight the role of songs as literary and poetic resources. Taking into account that a song can be defined as a poem with music, the possible activities to be developed taking songs as a basis are multiple. "A syllabus for young second language learners should be experientially appropriate and certainly contain songs, rhymes and chants" (Bourke, 2006:281) since their dynamic properties enhance motivation in adolescent learners. Additionally, "they serve as an excellent memory tool" (Dzanic and Pejic, 2016:42) due to their rhythmical patterns which make them easy to remember and to be reproduced and hence they are useful to assimilate vocabulary and grammatical structures.

In brief, the application of literature in the classroom context has numerous possibilities. Even the previously commented strategies can be applied to other genres or mixed with other kinds of texts. By way of explanation, in the didactic unit presented at the end of this dissertation the subject of study is *Sir Gawain and the Green Knight*. Although it is a poem, it will be studied using a different combination of literary texts such as songs and plays among others which are more suitable for young learners than the original poem is. Still, its relevance as a Medieval work replete with cultural values and the interest that chivalry themes arouse in young people nowadays make *Sir Gawain and the Green Knight* an alluring literary piece to be studied and developed in the classroom context. Being this an eclectic era in terms of teaching and having discussed all the benefits derived from the use of literary texts, there are not excuses to bring literature to the classroom context as a pretext to learn English.

2.4 *Sir Gawain and the Green Knight*.

In this chapter, I will provide a detailed analysis and a summary of *Sir Gawain and the Green Knight*, the literary work that substantiates the lesson planning presented in this dissertation. Therefore, some aspects connected to the authorship and chronology, the plot and the symbology implicit in the poem will be commented.

2.4.1 Authorship and Period

When a writer talks about a work one of the initial issues to be commented is its authorship. In this respect, *Sir Gawain and the Green Knight* is a particular case since the author is unknown. What can be asserted is that the poem belongs to a manuscript named *Cotton Nero* which belonged “to the library of the great antiquarian of Elizabethan times, Sir Robert Cotton” (Borroff, 1966: 7). It appears together with three more poems, one of them titled *Pearl*, whose authorship is often related to the authorship of *Sir Gawain and the Green Knight*¹⁹. Borroff, in its introduction to one of the contemporary adaptations of *Sir Gawain and the Green Knight*, adds the following:

[Sir Robert] Cotton, in turn, seems to have obtained the manuscript from a library in Yorkshire; this is not surprising, for the Gawain poet must have lived somewhere in the Midlands of England, probably near present-day Stafford. He was a contemporary of Chaucer's, but there is little likelihood that Chaucer ever heard of him or knew his works. (1966:7)

In relation to its chronology, according to Ingledew (2006:3) there is an “inscription that appears in enlarged script at the poem's end in the poem's single extant manuscript: ‘HONY SOYT Q MAL PENC’ which belonged to “the monarchical Order of the Garter founded by Edward III”. This evidence a priori proves the late 14th century as the date in which the poem was made, since the Order of the Garter was created in 1349.

¹⁹ This statement has been set taking as a basis some of the class notes provided by Dr. Eugenio Manuel Olivares Merino during the subject *English Literature until 1660*.

The late 14th century in Britain, together with the 15th century, is considered as the starting point for the end of the feudal system. According to Stella Nangonová (2008:7) “these two centuries form the period of transition from feudalism to pre-industrial era”. Additionally, a cultural revolution took place and “a native English culture was born and English became the official language of the country” (p.7). The antecedent of this phenomenon was The Hundred Years War (1337-1453). “This long war broke out after Edward III (1327-77) claimed the throne of France” states Nangonová (2008:8). Regarding this fact, the abandonment of French cultural borrowings is not an unforeseen event.

The Black Death, a bubonic plague which blighted the population in the mid-14th century, originated a series of disturbances in Britain which are known as The Peasants Revolt (1381). As reported by Nagonová, “It [The Black Death] reduced the English population by nearly a half, which caused a severe shortage of labour” and as a consequence “free workers were able to obtain higher wages and serfs demanded compensation for labour services” (Nangonová, 2008: 8). Years later, the population grew and this unleashed a series of consequences:

the peasants could no longer demand either higher wages or release from serfdom. High taxes were demanded in order to pay for the war in France: in 1379, the so-called Poll Tax was imposed on every male over sixteen. This situation resulted in the outbreak of a revolt in 1381: the rebels marched on London and held the government at their mercy.(Nangonová, 2008:8)

Lastly, the revolt was suffocated and “there was no return to the previous system” (2008:8)

2.4.2 Structure and Plot

Belonging to the Arthurian universe, *Sir Gawain and the Green Knight* plot results from a combination of 14th century elements and traditional Arthurian components derived from French and classical Literature. In consonance with Borroff’s remarks:

The main story elements of which the plot of Gawain is composed derive ultimately from folklore, but the poet himself probably encountered them in French or Latin literary versions, and he was surely the first to combine them (1966: 8)

As a matter of fact, some of those items taken from classic Literature are present explicitly from the beginning of *Sir Gawain*:

Since the siege and the assault was ceased at Troy,
The walls breached and burnt down to brands and ashes,
The knight that had knotted the nets of deceit
Was impeached for his perfidy, proven most true,
It was high-born Aeneas and his haughty race
That since prevailed over provinces, and proudly reigned (ll.1-6, p.1)²⁰

The poem is divided into four main parts. The extract above corresponds to the first one, indeed, it is intended to introduce the poem. As it could be noticed, some elements from classic Literature such as "Troy" (l. 1), "Aeneas" (l. 3), "Romulus" and "Ticius" (ll. 5-6) since it describes the conquest of Troy which will be later connected to the foundation of Britain:

And far over the French Sea, Felix Brutus
On many broad hills and high Britain he sets[...]
And since this Britain was built by this baron great,
Bold boys bred there, in broils delighting,
That did in their day many a deed most dire. (ll.13-22, p.1)

As Borroff reports, after that introduction the gross of the plot begins by retelling "the story of the "Beheading Game" (traditionally so called), in which an unknown challenger proposes that one of a group of warriors volunteer to cut off his head" (1966: 8). In exchange, the challenger would do the same one year later. The darer, in this case, is a peculiar knight in green which has burst into King Arthur's castle while the inhabitants there were celebrating the New Year:

This king [King Arthur] lay at Camelot at Christmastide;
Many good knights and gay his guests were there,
Arrayed of the Round Table rightful brothers,
With feasting and fellowship and carefree mirth [...]
While the New Year was new, but yesternight come. (ll.37-60, p.2)

²⁰ Unless other way specified, all the quotations present in this section have been taken from *Sir Gawain and the Green Knight* translation made by Marie Borroff in 1966

After that detailed description on how Christmas was celebrated at Camelot, a knight “guise all of green” (l.151, p.4) appears. His appearance is so significant that it takes one page to describe him. These are the most remarkable passages about the Green Knight’s depiction:

Gay was this goodly man in guise all of green,
And the hair of his head to his horse suited;
Fair flowing tresses enfold his shoulders; A beard big as a bush on his breast
hangs,
That with his heavy hair, that from his head fall Was evened all about above both
his elbows,
That half his arms thereunder were hid in the fashion
Of a king's cap-a-dos that covers his throat.
The mane of that mighty horse much to it like,
Well curled and becombed, and cunningly knotted
With filaments of fine gold amid the fair green,
Here a strand of the hair, here one of gold;
His tail and his foretop havin in their hue,
And bound both with a band of a bright green
That was decked adown the dock with dazzling stones
And tied tight at the top with a triple knot (ll. 179-194, pp.4-5)

Regarding these words, the knight’s figure is made of a combination of bizarre elements such as colour green and the elegant look of a king. The original version of this poem, present in Cotton Nero manuscript, contains an illustration in its cover page in which the Green Knight appears (see *Figure 4*).



Figure 4: *Sir Gawain and the Green Knight* original cover page.²¹

Part I ends with Sir Gawain, one of the Round Table's Knight taking the challenge and freeing his King Arthur from that duty. Gawain finally cuts the Green Knight's head off and the later departs with his own head grabbed after reminding Sir Gawain his promise and that he should find the Green Chapel:

Gawain grips to his ax and gathers it a loft
 The left foot on the floor before him he set
 Brought it down deftly upon the bare neck,
 That the shock of the sharp blow shivered the bones
 And cut the flesh cleanly and clove it in twain, [...]
 The head was hewn off and fell to the floor;
 Many found it at their feet, as forth it rolled; [...]
 For the head in his hand he holds right up;
 Toward the first on the dais directs he the face,
 And it lifted up its lids, and looked with wide eyes,
 And said as much with its mouth as now you may hear:

²¹ This illustration is divided into two parts. At the top, Sir Gawain appears dressed in red towards King Arthur (in blue), Guinevere (in green) and one of the Round Table's knight. At the bottom, Gawain appears again with an axe in his hands and in front of the Green Knight, which has been beheaded.

"Sir Gawain, forget not to go as agreed,
And cease not to seek till me, sir,
You find, As you promised in the presence of these proud knights.
To the Green Chapel come, I charge you, to take
Such a dint as you have dealt-you have well deserved
That your neck should have a knock on New Year's morn." (ll.421-453, p. 9-10)

The second part goes from line 491 to line 1125. It begins with the depicting how time passes and seasons change. This description of seasons is especially dynamic since it shows how nature changes and evolves through time:

the world's weather with winter contends:
The keen cold lessens, the low clouds lift;
Fresh falls the rain in fostering showers
On the face of the fields; flowers appear.
The ground and the groves wear gowns of green;
Birds build their nests, and blithely sing [...]
And then the season of summer with the soft winds,
When Zephyr sighs low over seeds and shoots;
Glad is the green plant growing abroad,
When the dew at dawn drops from the leaves,
To get a gracious glance from the golden sun.
But harvest with harsher winds follows hard after
Warns him to ripen well ere winter comes; (ll.504-522, pp.11-12)

These stanzas serve as a reminder to the reader related to the passing of time in Camelot and that Gawain must keep his promise. He resigns and finally departs in search for The Green Chapel. During the journey, he reflects on Christmas Eve and prays in despair to find a place in which he can stay and attend to the mass. Suddenly, a splendid castle appears in front of his eyes.

No sooner had Sir Gawain signed himself thrice
Than he was ware, in the wood, of a wondrous dwelling
Within a moat, on a mound, bright amid boughs
Of many a tree great of girth that grew by the water.
A castle as comely as a knight could own,
On grounds fair and green, in a goodly park (ll.763-767, pp.16-17)

This part, and particularly Gawain's arrival to the castle, constitutes the nexus of the story. According to Borroff, the third part "incorporates the "Temptation Story," in which an attractive woman attempts to seduce a man under circumstances in which he is bound to resist her" (1966: 8). In this occasion, the female who seduces Sir Gawain is the lady of the castle, Lord Bertilak's wife. Whilst Lord Bertilak is hunting with his men, Sir Gawain rests in the castle. In the early morning, he suddenly hears the door opening and sees how Lady Bertilak enters in.

The lady, with guile in heart,
Came early where he lay;
She was at him with all her art
To turn his mind her way.
She comes to the curtain and coyly peeps in;
Gawain thought it good to greet her at once,
And she richly repays him with her ready words,
Settles softly at his side, and suddenly she laughs (ll.1472-1479, p.31)

She tries to tempt him to have an affair with her by complimenting and acclaiming him.

And with a gracious glance, she begins on him thus:
"Sir, if you be Gawain, it seems a great wonder
A man so well-meaning, and mannerly disposed,
And cannot act in company as courtesy bids,
And if one takes the trouble to teach him, 'tis all in vain.
That lesson learned lately is lightly forgot,
Though I painted it as plain as my poor wit allowed."
"What lesson, dear lady?" he asked all alarmed;
"I have been much to blame, if your story be true."
"Yet my counsel was of kissing," came her answer then (ll.1480-1489, p.31)

As a virtuous man, he resist to the temptation, the only thing she obtains from him is a kiss.

Thus she tested his temper and tried many a time,
Whatever her true intent, to entice him to sin,
But so fair was his defense that no fault appeared
They linger and laugh awhile;
She kisses the knight so true,

Takes leave in comeliest style
And departs without more ' ado. (ll.1549-1557, p.33)

This fact occurs during three days when another remarkable element takes place. It is "the 'Exchange of Winnings' in which two men agree to exchange what each has acquired during a set period of time" (1966:8). This exchange of trophies appears as a secondary game, this time, proposed by Lord Bertilak. Three hunts take place, one per day, in which Lord Bertilak goes hunting with his men. When he comes back to the castle day by day, all his prey is given to Sir Gawain and him, in exchange gives him a kiss, exactly what Gawain has obtained from Lady Bertilak during his absence:

"Now, Gawain," said the good man, "this ame becomes yours
By those fair terms we fixed, as vou know ull well."
"That is true," returned the knight, "and trust me, fair friend,
All my gains, as agreed, I shall give you forthwith.
He clasps him and kisses him in courteous style"(ll.1635-1639, p.34)

Part III ends with another intimate moment between Sir Gawain and Lady Bertilak. Before Sir Gawain's departure, Lady Bertilak offers him a magic green belt as a charm to keep him safe

I shall give you my girdle; you gain less thereby."
She released a knot ightly, and loosened a belt
That was caught about her kirtle, the bright cloak beneath,
Of a gay green silk, with gold overwrought,
And the borders all bound with embroiderv fine, [...]
"For the man that possesses this piece of silk,
If he bore it on his body, belted about,
There is no hand under heaven that could hew him down,
For he could not be killed by any craft on earth." (ll.1829-1854, pp.38-39)

Firstly, he tries to refuse to the gift but finally he accepts it promising Lady Bertilak that nobody would know anything about that present.

And this she presses upon him, and pleads with a smile,
Unworthy though it were, that it would not be scorned.
But the man still maintains that he means to accept
Neither gold nor any gift, till by God's grace

[...] she repeated her petition and pleaded anew,
And he granted it, and gladly she gave him the belt,
And besought him for her sake to conceal it well,
Lest the noble lord should know-and the knight agrees (ll.1834-1863, pp.38-39)

Part IV marks the ending of the poem. It begins with Gawain's departure from Lord Bertilak's castle to the Green Chapel. Accompanied by a guide, he is conducted to the place in question although, in the middle of the journey, the guide offers him the possibility of running away from his destiny guaranteeing that he will tell no one about this event.

"And so, good Sir Gawain, let the grim man be;
Go off by some other road, in God's own name!
Leave by some other land, for the love of Christ,
And I shall get me home again, and give you my word
That I shall swear by God's self and the saints above,
By heaven and by my halidom and other oaths more,
To conceal this day's deed, nor say to a soul (ll.2118-2124, p.44)

However, Gawain refuses his proposal and continues his way.

"Many thanks!" said the other man-and demurring he speaks
"Fair fortune befall you for your friendly words!
And conceal this day's deed I doubt not you would,
But though you never told the tale, if I turned back now,
I were a caitiff coward; I could not be excused.
But I must to the Chapel to chance my luck (ll.2126-2132, pp.44-45)

Gawain finally arrives to the Green Chapel where he finds the Green Knight ready to keep his promise.

"God love you, Sir Gawain!" said the Green Knight then,
"And well met this morning, man, at my place!
And you have followed me faithfully and found me betimes,
And on the business between us we both are agreed:
Twelve months ago today you took what was yours,
And you at this New Year must yield me the same. (ll.2239-2244, p.47)

The Green Knight is about to give Gawain a deadly stroke when he suddenly stops and starts to question Gawain's honour since the latter retreated as the axe was descending.

As down it descended with death-dealing force,
And his shoulders shrank a little from the sharp iron.
Abruptly the brawny man breaks off the stroke,
And then reproved with proud words that prince among knights.
"You are not Gawain the glorious," the green man said,
"That never fell back on field in the face of the foe (ll.2266-2271, p.47)

Sir Gawain replies that he is fearless and the Green Knight continues with the execution. Notwithstanding, he ceases his action again this time to compliment Gawain's bravery.

And glares down as grimly as he had gone mad.
He made a mighty feint, but marred not his hide;
Withdrew the ax adroitly before it did damage.
Gawain gave no ground, nor glanced up aside,
But stood still as a stone, or else a stout stump
That is held in hard earth by a hundred roots.
Then merrily does he mock him, the man all in green:
"So now you have your nerve again, I needs must strike;
Uphold the high knighthood that Arthur bestowed (ll.2289-2297, p.48)

The Green Knight lifts the axe for the third time and, in this occasion, it reaches Sir Gawain's neck causing him a tiny flesh wound. Gawain stands up taking his sword in order to duel with the Green Knight although the latter denies his desires of fighting with him and admits that Gawain has carried out their agreement.

He gathered up the grim ax and guided it well:
Let the barb at the blade's end brush the bare throat;
He hammered down hard, yet harmed him no whit
Save a scratch on one side, that severed the skin [...]
And a little blood lightly leapt to the earth.
And when the man beheld his own blood bright on the snow,
He sprang a spear's length with feet spread wide,
Seized his high helm, and set it on his head, [...]

Then once again gaily to Gawain he calls,
And in a loud voice and lust, delivers these words:
"Bold fellow, on this field your anger forbear!
No man has made demands here in manner uncouth,
Nor done, save as duly determined at court.
I owed you a hit and be happy therewith! (ll.2309-2341, pp.48-49)

Additionally, the Green Knight justifies having harmed him as a punishment for accepting Lady Bertilak's girdle and keeping it as a secret.

True men pay what they owe:
No danger then in sight.
You failed at the third throw,
So take my tap, sir knight
For that is my belt about you, that same braided girdle,
My wife it was that wore it; I know well the tale,
And the count of your kisses and your conduct too (ll.2354-2360, p.49)

Finally, the Green Knight reveals his true identity. He is Lord Bertilak and everything that occurred in Gawain's path to the Green Chapel, including the exchange of winnings, Lady Bertilak's temptations and the offer of running away, took place to test his virtue. Gawain also discovers that the plan was orchestrated by his aunt, the fairy Morgan Le Fay, and that it was intended to frighten Queen Guinevere to death²².

"Bertilak de Hautdesert this baron I hold,
Through the might of Morgan le Fay, that lodges at my house,
By subtleties of science and sorcerers' arts,
The mistress of Merlin, she has caught many a man [...]
"She guided me in this guise to your glorious hall,
To assay, if such it were, the surfeit of pride
That is rumored of the retinue of the Round Table.
She put this shape upon me to puzzle your wits,
To afflict the fair queen, and frighten her to death (ll.2445-2460, p.51)

The story ends with Sir Gawain's arrival to Camelot being acclaimed by the court and the poem is closed claiming the authenticity of the story and praising God.

²²In some Arthurian romances, Morgan Le Fay's hatred for Guinevere appears to be caused by the queen's disapproval of a love affair between Guimor, her nephew, and Morgan finally achieving the end of that relationship (Calvo & Curbet, 2015: 3)

That good Gawain was come; glad tidings they thought it.
 The king kisses the knight, and the queen as well,
 And many a comrade came to clasp him in arms,
 And eagerly they asked, and awesomely he told, [...
]In the old days of Arthur this happening befell;
 The books of Brutus' deeds bear witness thereto
 Since Brutus, the bold knight, embarked for this land
 After the siege ceased at Troy and the city fared amiss.
 Many such, ere we were born, Have befallen here, ere this.
 May He that was crowned with thorn Bring all men to His bliss! Amen.
 (ll.2491-2530 , pp.52-53)

2.4.3 Symbols and Motifs

While reading *Sir Gawain and the Green Knight*, the presence of colour green throughout all the poem is not something unexpected. However, is the presence of this element arbitrary? According to J.S. Mackley, colour green in the Middle Ages normally “is associated with nature, life and fertility rituals, it is also associated with the Faerie, and the Devil wore green in Chaucer’s *The Friar’s Tale*” (2011: 3). These different issues have something in common, they are all related to supernatural events or elements which arise from pagan tradition. As reported by Ad Putter, the arrival of the Green Knight to Camelot means “the sudden irruption of the supernatural and the irrational into the realm of the ordinary” (1996: 40). Once said that, despite the author of the poem does not indicate explicitly his intentions by using colour green in the description of the Knight, there are some clues all over the text which indicate that his origins are more attached to fairies than to Devil. In other words, it is more related to folkloric symbology rather than being regarded through a religious point of view. “However, the knight is green and not black, and therefore is not represented as evil” reports Mackley (2011: 4), who continues saying according with the previous statements that “ if he wanted combat, he had armour and bigger weapons at home. Instead he wishes for a ‘Crystemas gomen²³’” (p.4).

²³ ‘Crystemas gome’ is used in Middle English to make reference to a ‘Christmas game’.

Games are other motif which appears in the plot. There are three main games which make appearance during the development of the story. The first one is the “Beheading game” proposed by the Green Knight when he arrives to the castle, the second one is the “Exchange of Winnings” suggested by Lord Bertilak while Sir Gawain stays in his castle and the third one is the “temptation game” in which the lady of the castle tries to seduce Sir Gawain. Actually, the “beheading game” drives to the other games throughout the storyline since they take place while he is playing the Green Knight’s game. This is based on Ready and Feimer (2008) statements which conclude by reporting that “All three games culminate in the Green Chapel during the return blow of the beheading game, where it is revealed that Lord Bertilak is the Green Knight” and that “every trial Gawain faced during that year was a component of the grand beheading game, designed to test Gawain in every facet possible to prove or deny his worthiness as a perfect, chivalric knight” (2008: 1-2)

Chivalry and courtesy also are dominant themes all over the plot. As previously commented and reported by Ready and Feimer, “Sir Gawain and the Green Knight is a poem [...] whose purpose is to demonstrate the ideal, chivalric knight” (2008:1). It should be taken into account that Gawain is one of the most virtuous knights of King Arthur’s court. Therefore, Gawain’s shield is marked with a “Pentalpha” as reported by Mackley (2011:7). According to *Collins English Dictionary* (2019), a ‘pentalpha’ could be defined as “a star-shaped figure formed by extending the sides of a regular pentagon to meet at five points”.



Figure 5: A pentalpha

“There are five kinds of excellence – virtues represented by each of the five points of the star”, explains Mackley who expands his explanations stating that:

These virtues include the physical: the five senses, the five fingers; the devotional: the five wounds of Christ and the five joys of the Virgin; and finally the 'moral' virtues which are 'Fraunchyse' (generosity), 'felawschyp' (fellowship), 'Clannes' (purity of heart and soul), 'pité' (piety) and 'Cortaysye' (chivalric values) (2011: 7)

Apart from the pentalpha²⁴, there is another religious symbol represented in Sir Gawain's shield, "an image of Mary, to remind Gawain of his piety and devotion" (Mackley, 2011: 7). Indeed, the whole plot is crammed with Christian motifs and, as stated in the previous section, it turns around Christmas and New Years' Eve. Furthermore, some parts of the poem such as the prologue or the ending recall literary some Christian figures such as God or the Virgin Mary. However, are there more Christian elements hidden behind *Sir Gawain and the Green Knight* lines? For professor Daniel Addis (2005) the answer is evident: the whole poem is an allegory of the Bible. "The Green Knight is a Christ like figure", states Addis, "The Green Knight voluntarily gives himself to death, just as Christ did, and like Christ, he does not die. After his head is cut off, he rides away with it, but before he leaves, he tells Gawain he must follow him" (2005: 4). He also compares the journey in Part II with "the Israelites' journey across the wilderness to Mount Sinai as narrated in Exodus 15:22-17:7" and the "Temptation Story" in Part III with "the temptation in the book of Genesis 2:15-17 and 3:19" in which God "places the man and the woman (Adam and Eve) in the Garden (as) Gawain is placed in the castle by Bercilak" (2005: 5-6). Nonetheless, the temptations part could also correspond to another passage from the Bible, "The three temptations of Christ in Matthew 4:1-11" (2005: 6). Finally, after Gawain's surrender, the green belt is taken by him as "a sign of Gawain's fall and redemption" as "The cross to Christians represents Christ's redemption of the human family from their fall" (2005:7)

²⁴ In line with the reports by Rob Scholte, it can be asserted that "up until medieval times, the five points of the pentagram represented the five wounds of Christ on the Cross. It was a symbol of Christ the Saviour" (2016: 4)

3. Didactic Unit: *Sir Gawain and the Round Table Pupils*

3.1 Introduction

The didactic unit commented hereunder has been titled *Sir Gawain and the English Pupils* since it deals with the English literary masterpiece *Sir Gawain and the Green Knight* and cooperative working in the creation of a final project. It has been designed for the course planning of the third year of Compulsory Secondary Education and it is intended to be put into practice the week before Christmas Holidays except for the presentation of the final project that will take place on the first session after Christmas Holidays. The activities included in this unit has been created taking two legal documents as a basis: the *Common European Framework of Reference for Languages* (CEFRL) and Real Decreto 1105/2014.

3.2 Contextualisation

This didactic unit has been designed for students of 3rd year of Compulsory Secondary Education, belonging to the public High School *San Felipe Neri*. This center is a bilingual institution located in Martos, a village from Jaen, on the town outskirts.

The group is diverse in terms of level: some of the students are nearly to the B1 according to the *Common European Framework of Reference for Languages* (CEFRL), whereas others scarcely reach it. In general, the students present interest and motivation in learning English, although they form a mix-ability group. The group has 20 students (11 girls and 9 boys), among them two students have specific needs since one is a fast learner and the other is a slow-learner diagnosed having visual problems, therefore, extra activities and resources will be adapted for them.

In the classroom, students are sitting in pairs, but it is possible to rearrange the layout of the classroom for group work and individual activities.

Concerning the technological facilities, the classroom is well-equipped with up-to-date technological resources such as computers, smartboards, projectors and internet access that will allow us to put this didactic unit into practice. Smartphones are also allowed to be used in class for didactic purposes.

This lesson planning is programmed to be applied at the end of the first term, the weeks before Christmas Holidays as a review unit. It will be developed in five sessions of fifty or fifty-five minutes approximately. Those sessions will take place on Mondays, Tuesdays, Wednesdays and Fridays.

The previous knowledge that these students have learnt in the preceding units are notions of grammar structures like Present Simple, Present Continuous, Past Simple and Past Continuous and vocabulary regarding the description of appearance and personality, clothes and literary genres. Additionally, and how to write a short story and a script.

3.3 Justification

According to Real Decreto 1105/2014 “language is the main instrument for learning and communication”²⁵ (Page 422). In relation to that, the use of the second language as a tool to describe people, establish dialogues or simply interact with their partners and teachers contributes to improve the learners’ ability to express themselves “in real communicative contexts and situations” in which “the language is used to perform or support actions with various purposes”²⁶ (Page 422).

The activities proposed in this didactic unit follow the pattern presented in the Official Curriculum and take as a model the focus-oriented to action recommended in the CEFR (2001). By the same token, some of the components of the unit, such as the creation of the final task in groups of four or five members, adopt a decision-making format which “contributes decisively to initiative development” due to “activities which deal with interaction and expression, both oral and written, in which students have to determine what should they say and how would they do it, deciding the channel and the tools depending on the circumstances and the interlocutor’s expectations”²⁷ (RD 1105/2014: Page 423).

Ultimately, the inclusion of literary tasks, connected to the comprehension and analysis of an English literature masterpiece as *Sir Gawain and the Green Knight*, is due to the importance given to the comprehension of oral and written texts by the CEFR (2001), along with the fulfillment of one of the Compulsory Secondary Education main purposes, “that students acquire basic cultural element especially based on humanistic, artistic, scientific and technological aspects”²⁸ (RD 1105/2014: Page 176).

²⁵ “La lengua es el principal instrumento para el aprendizaje y la comunicación” (RD 1105/2014: Pag 422)

²⁶ “En contextos comunicativos y situaciones reales en las que el lenguaje se usa para realizar o acompañar acciones con diversos propósitos” (RD 1105/2014: Pag 422)

²⁷ “Contribuye contribuye decisivamente al desarrollo del sentido de la iniciativa en especial por lo que respecta a las actividades de expresión e interacción oral y escrita, en las que, desde su misma planificación, el alumnado ha de tomar decisiones sobre qué decir y cómo hacerlo, a través de qué canal y con qué medios, en qué circunstancias y dependiendo de qué expectativas y reacciones de los interlocutores o corresponsales” (RD 1105/2014: Pag 423)

²⁸ “Que los estudiantes adquieren elementos culturales básicos especialmente basados en aspectos humanísticos, artísticos, científicos y tecnológicos” (RD 1105/2014: Pag 176)

3.4 Key Competences

As reported by Real Decreto 1105/2014 “key competences are those which every person requires for their personal development and fulfilment as well as for active citizenship, social inclusion and employment”²⁹ (page 170). The ones included in this unit are:

- Linguistic Communication (A): This is just one of the components which conform the Communicative Competence. Linguistic Communication allows the exchange of information between individuals using symbols which codify a language. Those symbols can appear both orally or through a written channel. The use of activities which contain written texts or exercises which imply interaction between students as role-plays are intended to foster this competence.
- Digital Competence (C): The presence of activities which require the use of technological devices such as computers, mobile phones or tablets to search information and to elaborate material foments the students’ mastery of ICTs and improves, in an indirect way, their knowledge about new technologies.
- Learn to Learn (D): Through the creation of some materials such as summaries, mind maps and scripts, learners acquire unintentionally some strategies to synthesise theoretical contents. Those systems will be useful for future educational situations as well as for future events in which they will have to understand and assimilate complex theoretical remarks individually.
- Social Competences (E): The fact that students are grouped in teams enhances the development of social abilities. Thus, the education in values is fundamental the mature socially speaking . They have to arrive to agreements, to tutorise and co-educate each other and to avoid arguments, therefore they should have in mind tolerance and respect each others.
- Initiative and entrepreneurialism (F): Although being grouped in teams implies certain interdependence, the presence of individual activities and the assignment of different roles inside the group promotes autonomy and initiative. Additionally, the production of a final project boosts creativity and entrepreneurship.

²⁹ “las competencias clave son aquellas que todas las personas precisan para su realización y desarrollo personal, así como para la ciudadanía activa, la inclusión social y el empleo” (RD 1105/2014: Pag 170)

- Cultural awareness (G): During the different sessions which constitute this lesson planning, various fragments from *Sir Gawain and The Green Knight* are studied including the Historical, Cultural and Social background which surrounds the work. These issues should also be taken into account by learners for the development of the final project, as they have to give an appropriate context to the script which they will create.

3.5 Didactic Objectives.

The linguistic objectives to be achieved during this unit are:

- To provide an accurate description of the appearance and personality of people and fictional characters.
- To use Present Simple, Present Continuous, Past Simple and Past Continuous in a given context.
- To understand short fragments of different nature extricated from classic literary works.
- To produce drama texts in the form of a script.
- To contextualise some literary works through the study of their Historical and Cultural background.
- To establish a fluent conversation in English with other people.

Although the number of objectives could be wider, it should not be forgotten that this lesson planning is mainly designed to review some linguistic aspects which have been worked during the first term. Being extremely ambitious in the achievement of several objectives could be unrealistic considering the characteristics of the case posed.

3.6 Contents

The contents to be developed during this unit are:

READING

- Understanding written texts of different nature in English language.
- Obtaining both general and specific aspects from a text written in English.
- Understanding English subtitles present in videos and films.

WRITING AND WRITTEN INTERACTION

- Writing about the physical appearance and personality, describing a character.

- Writing a short script and identifying its parts.
- Writing present and past events using and recognising them in a literary text.
- Writing short messages in English language using ICT devices.

LISTENING

- Listening to videos in English language.
- Listening to songs in English language.
- Listening, understanding and analysing a dialogue in English language.

SPEAKING AND ORAL INTERACTION

- Interacting with other students expressing ideas, beliefs and suggestions in English language.
- Reproducing a written text orally through recitation.
- Performing a dramatic in front of an audience.

3.7 Assessable Learning Standards

ORAL TEXTS COMPREHENSION

3. To identify the main points and the general meaning of an oral conversation, formal and informal, between two or more interlocutors which takes place in their presence, when they are familiarised with the topic and discourse is clear, produced in a medium velocity and the language variety in which it is produced is standard.
4. To understand, in an informal conversation in which he or she is a participant, descriptions, narrations, points of view and opinions about topical issues and interesting topics when the speaker talks clearly, slowly, directly and is willing to repeat and reformulate the message.
6. To distinguish, being based on pictures, the main ideas and relevant information from educative, occupational or interesting presentations.

ORAL TEXTS PRODUCTION (EXPRESSION AND INTERACTION)

1. To make brief, well structured and illustrated presentations about concrete aspects from topics related to the syllabus.
3. To participate in informal conversations which take place face to face, on the phone or through other channels in which social contact is established, information is exchanged and where the student expresses opinions and points of view, makes offers, asks for something or discusses the steps the follow in the fulfillment of a cooperative activity.

WRITTEN TEXTS COMPREHENSION

3. To understand personal texts in various formats in which the addressers talk about themselves; people, objects and places are described; past, present and future events are narrated, and feelings, wishes and opinions about general or specific topics are expressed.
6. To understand specific and essential information from Webpages and other mediums of reference clearly structured about topics related to the syllabus or occupational issues providing that the learner could reread difficult sections.
7. To understand the essential elements (i.e young-adult literature) of brief and well-structured fictional stories, the personality of the different characters, their relations and the plot.

WRITTEN TEXTS PRODUCTION (EXPRESSION AND INTERACTION)

2. To write notes or messages (SMS, Whatsapp, chats), in which brief commentaries related to quotidian activities and situations and matters of common interest are made.
4. To write short reports following a conventional format with relevant but simple information about topical issues and the reasons which justify certain actions, in the academic and occupational field, describing situations, people, objects and places and making reference to the main events in schematic form.

3.8 Cross-curricular Elements and Transversality.

According to Real Decreto 1105/2014 some cross-curricular elements such as “reading comprehension, oral and written expression, audiovisual communication, Information and Communication Technologies, entrepreneurialism and civic and constitutional education will be worked in all the subjects”³⁰ (page 173-174). Taking the previous statement into account, transversality is present in this didactic unit through:

- Cultural and artistic education: The study of the Historical and Cultural background which surrounds literary material improves pupil’s cultural awareness and enrichment. In addition, students’ familiarisation with literary texts enhances their creativity in the production of their own artistic material.

³⁰ “la comprensión lectora, expresión oral y escrita, comunicación audiovisual, Tecnologías de la Información y la Comunicación, espíritu emprendedor y educación constitucional y en valores serán trabajados en todas las asignaturas” (RD 1105/2014: Pags 173-174)

- Cooperative working and communication: Students will be grouped for the final project and for the realisation of some ordinary activities. Through cooperative working and communication co-education is fostered. By way of explanation, pupils will guide each other and will learn from their partners. Furthermore, as learners will be continuously interacting, social abilities are also improved.
- Entrepreneurialism: Notwithstanding class groupings, students' autonomy is also developed through the process of learning to learn. In other words, utilising the resources available for them, students themselves build their own knowledge acquiring the information they need for it.
- Civic values: Working cooperatively, students also learn to respect each other's ideas and points of views.

3.9 Interdisciplinarity

Other disciplines involved in the application of this didactic unit are the following:

- Art : The design of the furnishing for the scenario chosen to shoot the short film, the creation of the costumes and the selection of adequate surfaces while shooting the short are some of the artistic areas to be covered. Additionally, the whole unit is dealing with art for it is related to literature.
- ICT (Information and Communication Technologies) : Technological resources are used for different purposes along the unit. The smartboard, mobile phones and computer applications are some examples of the materials used by students and teacher in favour of learners' digital skills development.
- History: The story takes places in Medieval times that is why this didactic unit can be related to History.
- Religion: In activity 1 of session 2, students will be asked to discuss about Christmas. Furthermore, the short film which will be shoot for the final project will have to include some Christmas motifs. These aspects justify the relation of this didactic unit with religion.

3.10 Attention to Diversity

As it was previously commented, this didactic unit is designed to be applied in a mix-ability group in which one gifted student and a slow-learner with visual problems could be found. Having said that, some steps have been taken in order to improve the learning experience of those students.

Regarding materials, some of them have been adapted to the necessities of those students. Expansion activities has been created to compliment the knowledges to be acquired by the gifted student. In the case of the student with visual problems, curricular adaptations are not required consequently materials have been adapted through other ways. For instance, all the audio-visual material has been literary transcribed to facilitate its perception. (see Chapter 6: *Appendix*)

The role of the teacher within the classroom context is also fundamental to properly cover attention to diversity. Students with special needs will be closely observed by the teacher and will receive extra-explanations if necessary. The mother tongue will be used as well to clarify contents if the later are not completely accessible to the previously mentioned students.

Lastly, class grouping equally influential in the development of students with special needs. Working in pairs or groups foster co-education, since students are enabled to help and mentoring each other, and integration and respect within the classroom context.

3.11 Materials

The materials used in the development of this didactic unit are:

- Google Classroom
- Youtube
- Kahoot
- Smartboard and speakers
- Worksheets
- Storyboard
- “Guess Who” game
- Whiteboard
- Smartphones
- *Sir Gawain and the Green Knight* script (Part III)
- *Sir Gawain and the Green Knight* song by Heather Dale
- *Sir Gawain and the Green Knight* cartoon film (by Nick Smith)
- Gmail

- Google Forms
- Power Point

3.12 Methodology

This didactic unit is focused in two main methodologies. On one side, the communicative principle is developed through activities in which communication student-student and teacher-students, both spoken and written, is involved. English is regarded as a communicative tool to be used to express ideas and maintain conversations with other people. Despite some traditional grammar and vocabulary activities has been integrated, those structures are normally integrated in communicative activities.

On the other hand, cooperative learning is also implemented through the creation of a final project in groups of four or five people. Moreover, pair work activities have been also implemented along the unit. Using this methodology, co-education is fostered since students tutorise each other. Values such as tolerance and respect are also trained considering that learners have to work together for a relatively long period of time and they have to take decisions and arrive to agreements accepting and respecting each other's ideas and opinions.

3.13 Evaluation

3.13.1 Marking criteria

The final mark will be defined by different marking criteria attached to different areas. Such values could be summarised as follows:

ACTIVE PARTICIPATION: 20%

GOOGLE CLASSROOM TASKS: 25%

FINAL PROJECT: 55% (SHORT FILM: 27'5% ; SCRIPT: 27'5%)

3.13.2 Evaluation criteria

The previously mentioned percentages will vary depending on the achievement of the following evaluation criteria:

- Providing an accurate description of the appearance and personality of people and fictional characters.
- Using Present Simple, Present Continuous, Past Simple and Past Continuous in a given context.
- Understanding short fragments of different nature extricated from classic literary works.
- Producing drama texts in the form of a script.
- Contextualising some literary works through the study of their Historical and Cultural background.
- Establishing a fluent conversation in English with other people

3.13.3 Evaluation materials

Firstly, students participation will be defined by the use of a short rubric in which teachers will take notes of the learners' attitude.

	EXCELLENT 20%	GOOD 15%	SATISFACTORY 10%	POOR 5%	NEEDS IMPROVEMENT 0%
PARTICIPATION (20%)	The student participates actively in every session	The student normally participates and shows interest	The student shows interest and participates in some occasions	The student scarcely participates and shows little interest	The student has a negative attitude towards the subject and never participates

The 25% assigned to the realisation of some activities uploaded to Google Classroom platform will be measured depending on their correction. There are a total of four activities and each of them will count a 6,25% of the final mark.

In respect of the final project assessment, the teacher will use two rubrics as a tool., one to evaluate the script as a writing activity and the other to evaluate the short film as a speaking activity. Each of them will count a 27,5% of the final mark. In the case of the short film, the teacher will evaluate a 22,5% and the remaining 5% will be obtained through the average mark determined by the other groups, thus, students involvement is guaranteed.

	EXCELLENT 27.5%	GOOD 22%	SATISFACTOR Y 16.5%	POOR 11%	NEEDS IMPROVEMENT >5.5%
SCRIPT (27.5%)	The text is well organised, it has a rich vocabulary and contains all the elements required	The text is well organised and all the elements required are included although there are minor lexical and grammatical mistakes	The texts is well organised but there are some grammatical and lexical mistakes and some elements are missing	The text is slightly disorganised, some of the elements are missing and there are severe mistakes	The text is incomprehensible

	EXCELLENT 5%	GOOD 4%	SATISFACTOR Y 3%	POOR 2%	NEEDS IMPROVEMENT >1%
SHORT FILM (STUDENTS' EVALUATION) (5%)	The video is original and we have understood everything	The video is original and we have understood most parts of it. However, there are some minor mistakes.	The video is original but they lack of fluency at some points and it makes it difficult to understand.	The video could be more original and it is difficult to understand	The video is incomprehensible

	EXCELLENT 22.5%	GOOD 18%	SATISFACTORY 13.5%	POOR 9%	NEEDS IMPROVEMENT >4.5%
SHORT FILM (TEACHER'S EVALUATION) (22.5%)	The video contains all the elements required. The dialogues are well-structured and pronunciation and fluency are accurate. The subtitles are suitable.	The video contains most of the elements required. The dialogues are well-structured and pronunciation and fluency are accurate though there are minor mistakes in some areas.	Some of the elements required (i.e subtitles, costumes, decoration..) aren't completely suitable. Despite the discourse is well-structured and speech is fluent, there are some mistakes in the use of English.	Some of the elements required (i.e subtitles, costumes, decoration). are missing. Discourse is well-structured but there is no fluency.	The video is unintelligible

3.14 Lesson Plan

3.14.1 Session 1: “Sir Gawain and the Green Knight” (Monday, 50’)

This first session is titled “Sir Gawain and the Green Knight” since the work and the schedule for this unit will be introduced. This didactic unit is a general review to consolidate the contents worked during the first trimester thus most of the contents has been previously studied.

1. Pre-reading task→ What is *Sir Gawain and the Green Knight* about? (Spoken interaction and listening): The teacher will write the title of the poem in the board and will establish a brainstorming in which the ultimate objective is to guess what is the work they are going to work with about. (Whole Class: T-Ss, Ss-Ss; 2’)
 2. While-reading tasks→ *Sir Gawain and the Green Knight Song*: Grouped into pairs, students will be given the lyrics of a song about *Sir Gawain and the Green Knight* cut into disorganised pieces. (30’)
2. A) Arrange the song (Reading, listening and spoken interaction): learners will have to listen to the song twice trying to organise the pieces. (Pair Work: Ss-Ss; 10’)

“Sir Gawain and the Green Knight”

By: Heather Dale³¹

■ Sir Gawain:
■ Pagan Prince of Northern Isles
■ Shouted, 'Shame on you Brothers, on your silence.'
■ Took the axe and struck his blow, brought the giant low
■ Raised his head and held it high and met the giant's eye
■ And cried, 'I'll meet your **vengeance** in a year and we'll see who will die... you or I.'
■
■ 'That's fear that chills you like a **wraith**
■ And it's doubt you gird about your waist
■ It's rare the man who'll hold to faith
■ And face me in the morning.'

■ She plays the **maid**

³¹ The lyrics of the song has been taken from the website <URL:
https://lyrics.fandom.com/wiki/Heather_Dale:Sir_Gawain_And_The_Green_Knight>

But vain the baroness' hope
Gawain's not swayed, another lady holds his **oath**.
She offers body, offers land but each advance is **spurned**.
She puts a belt into his hand, a gift of magic earned
By constancy in the face of all temptation, to his given word.
'That's fear that chills you like a wraith
But hope you **gird** about you waist
It's rare the man who'll hold to faith
And face me in the morning.'

New year's day,
Dawning wet on Britain's shore
King's hall roused by a **pounding** on the door.
A giant knight, dressed in green, never seen before
Hefts an axe and holds it high and lets a challenge roar:
'You **craven** men may fear dishonour, but you fear my vengeance more.'
'That's fear that chills you like a wraith
And it's doubt you gird about your waist
It's rare the man who'll hold to faith
And face me in the morning.'

Summer gone
And Gawain leaves upon his **quest**
Five point star, a sign of faith upon his chest.
Seeks his **foe**, travels West, not knowing where to go
No clue until a baroness has promised aid to show
But only if he stay as guest within a **vow** of three days, no less.
'That's fear that chills you like a wraith
And it's doubt you gird about your waist
It's rare the man who'll hold to faith
And face me in the morning.'

New year's day,
Dawning wet on Britain's shore
Gawain meets the same green knight once more.
A man who laughs and gives his hand instead of **charance** fee
Gawain at last perceives his God and bends a reverent knee
'Take and wear my lady's belt,' the green man gladly cries,

'And see to it you serve as well in all the paths of life.'

'Be constant and be faithful

Wear that belt for all to see

That a man came here for justice

And he left here blessed by me

Left here blessed by me

Left here blessed by me...'

2. B) Find out verb tenses examples (Reading, writing, grammar and interaction) :

Students will have to find out, rereading the lyrics of the song, two examples of verbs in Present Simple, one example of a Gerund, an example of a verb in Past Participle, and two examples of verbs in Past Simple tense. Once they have found it they will have to highlight them in the lyrics of the song with different colours: green will be used for Present Simple, blue for the Gerund, yellow for the Past Participle and red for the verbs in Past Simple. (Pair Work: T-Ss, Ss-Ss; 5')

2. C) Different but similar (Reading, writing, vocabulary and interaction): In this activity, students will have to provide a synonym for the words written in pink in the lyrics of the song. In first place, learners will write them down in a chart similar to the one below. Continuedly, pupils will complete the chart providing a synonym to the previously copied words and finally they will try to provide an accurate translation for each concept. The teacher will aid students to find out the synonyms supplying them with some physical dictionaries and some useful websites such as [thesaurus.com](https://www.thesaurus.com) to be visited by them using their smartphones. (Pair Work: T-Ss, Ss-Ss; 15')

CONCEPT FROM THE TEXT	SYNONYM	TRANSLATION

2. D) Post-reading→ Homework (Reading comprehension and writing): The teacher will explain the students that this song recaps the whole poem of *Sir Gawain and the Green Knight*. After that, students will be asked to read the lyrics of the song at home and then to write a brief summary about the content of the song. Finally, learners will upload their activities to Google Classroom³² before the deadline established by the teacher. (Individual work: T-Ss; 5')

Escabias Cervera Classroom
Tablón
Trabajo de clase
Personas

Escabias Cervera Classroom

Código de la clase x561osg

Seleccionar tema
Subir foto

Fecha de entrega próxima

No tienes ninguna tarea para esta semana

Ver todo

Comparte algo con tu clase...

Cristina Escabias ha publicado una nueva tarea: Sir Gawain and the Green Knig... 1 alumno
16:54

Cristina Escabias ha publicado una nueva tarea: Henry VIII
29 ene.

Cristina Escabias ha publicado nuevo material: Pronouns
17 ene. (Última modificación: 17 ene.)

Cristina Escabias ha publicado una nueva tarea: Autoevaluación
17 ene.

Cristina Escabias
17 ene.
Good morning!
Tenéis una tarea que entregar para el 20 de enero. Os dejo un vídeo explicativo del Present Simple y el Present Continuous para que os sirva de ayuda.

³² <URL: <https://classroom.google.com/c/Mjg3MjEzOTIxNjha> >

3. Explanation of the final project (Listening and spoken interaction): The teacher will explain to the students the final assessment for that unit. For that purpose, the students will be divided into groups of four people minimum or five people maximum. The teacher will explain that this final project corresponds to a 55% of the final mark of this didactic unit and that it is composed by two tasks: the recording of a short film in which an alternative ending for *Sir Gawain and the Green Knight* will be invented and the presentation of the script taken as a basis for the creation of the short film. Both parts will be submitted right after Christmas Holidays. The students will have to hand a printed copy of the script to the teacher and the short films will be projected in class since each group will provide a mark to each video that will count a 5% of the project final mark. In the creation of the project, students should take into account a series of requirements which will be proposed by the teacher. (Whole Class: T-Ss; 18')

MUST HAVE: Short film

- **A duration of 4-5 minutes**
- **Medieval scenarios and costumes**
- **Subtitles in English**
- **A clear discourse and the volume must be suitable**
- **Christmas motifs**

MUST HAVE: Script

- The different parts of a script (explained in subsequent sessions)
- At least 2 expressions in Present Simple, 2 expressions in Past Simple and 2 in Present Continuous
- The description of a new character

3.14.2 Session 2: “Christmas at Camelot” (Tuesday, 55’)

During this session, the students will be in contact with the first part of the story. To present it, some ICT resources will be used. Additionally, learners will review vocabulary about personal descriptions and they will get familiarise with some Christmas celebrations and motifs.

1. Warm-up→ What do you know about Christmas? (Spoken interaction and listening): The teacher introduces the new session establishing a discussion about Christmas elements and events. All the ideas and terms used by learners and related to that festivity will be copied in the board by the teacher. (Whole class: T-Ss, Ss-Ss; 5’)
2. Sir Gawain and the Green Knight, Part 1 (Listening, reading, speaking and vocabulary): The teacher will play a short cartoon film with the first part of the story. Subtitles will be enabled in order to make the video understandable for the learners and to show them the format in which subtitles should appear in their final project. After a first view, students will ask to the teacher the concepts from the video that they do not understand. Then, learners will watch the video again. (Whole Class: T-Ss; 20’)³³

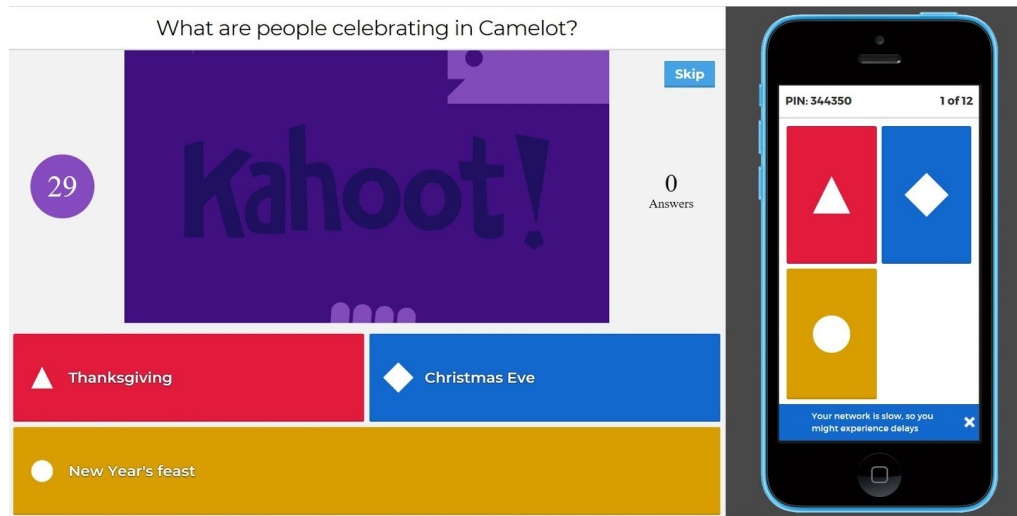
³³ The video has been drawn from <URL: <https://www.youtube.com/watch?v=t855W1rFYEO> >



3. Kahoot (Reading and comprehension): Students will have to ask some comprensión questions about the video using their smartphones and the application "Kahoot".³⁴ (Whole class: T-Ss, Ss-Ss; 15')



³⁴ <URL: <https://play.kahoot.it/#/?quizId=b322802f-5810-4003-af6e-5b71b5c81aa1> >



What are people celebrating in Camelot?

- Thanksgiving
- Christmas Eve
- **New Year's feast**

The King of Camelot is called...

- Archibald
- **Arthur**
- Gawain

There is no queen in Camelot

- True
- **False**

What does the Green Knight proposes to King Arthur?

- **A Christmas game**
- A duel
- A dance battle

Who decides to take the risk?

- Lancelot
- **Sir Gawain**
- Sir Garland

By accepting the challenge, Sir Gawain must...

- **Cut off the Green Knight's head and find him in a year**
- Cut off the Green Knight's head and find him in a month
- Cut off the Green Knight's head and bury his body

If Gawain finds the Green Knight, what will happen?

- He will marry with the Green Knight's daughter
- The Green Knight will cut off Gawain's hand
- **The Green Knight will cut off Gawain's head**

The Green Knight is a knight from...

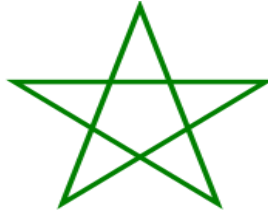
- **The Green Chapel**
- The Green Church
- The Green Castle

When does Gawain leave Camelot?

- After Christmas
- **After Halloween**
- After King Arthur's death

Where can this symbol be found?

- In Sir Gawain's armour
- In King Arthur's shirt
- **In Sir Gawain's shield**



Which are the five virtues of a Knight?

- **Generosity, fellowship, chastity, courtesy and compassion**
- Generosity, beauty, compassion, charity and lust
- These virtues do not exist

At the end of this part, where does Gawain arrive?

- He returns to Camelot
- To the Green Chapel
- **To Lord Bertilak's castle**

4. Describe the Green Knight according to the picture (Writing, reading, pronunciation, listening and vocabulary): The teacher will show a picture of the Green Knight to the pupils since in this part of the story the character has arrived. The students will have to describe the Green Knight using no more than 10 lines. Once they have finished the activity, some volunteers will read their descriptions aloud in order to practice pronunciation. (Individual Work: T-Ss; 10')



5. Homework (Reading and comprehension): The teacher will upload to the Google Classroom page of the subject a presentation explaining what is a script and its parts (see Chapter 6: *Appendix*). Students are asked to read it at home. (Individual Work: T-Ss; 5')

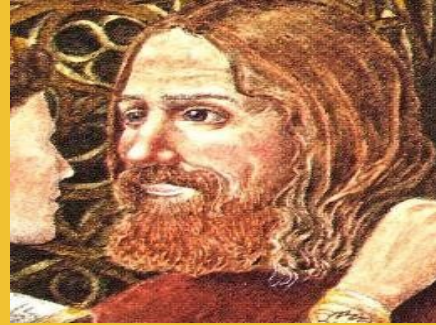
3.14.3 Session 3: “The Temptation Story” (Wednesday, 55’)

During this session gamification will be introduced by reviewing personal descriptions. Furthermore, the structure of a script will be analysed for the purpose of having a clarified idea on the steps students have to follow to create their script for the final project whilst they read and interpret “The Temptation Story” from *Sir Gawain and the Green Knight*.

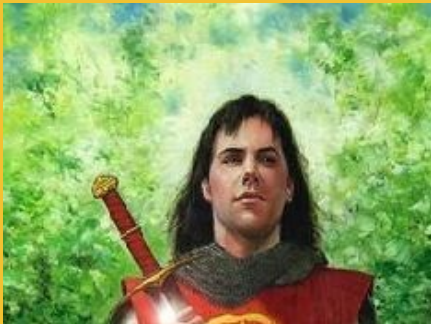
1. Warm-up → Guess who (Spoken interaction, pronunciation, listening and vocabulary): The teacher will recall the activity about descriptions that learners did during the last session and will explain that the activity they are going to do to begin with this session is also related to personal descriptions. After that, the teacher will group students into pairs and will hand one paper sheet with various characters from *Sir Gawain and the Green Knight* per student. Pupils will choose one character from their paper sheet and their partner will have to try to guess who is the chosen character through the formulation of different yes/no questions about their appearance and personality. (Pair Work: Ss-Ss; 10')



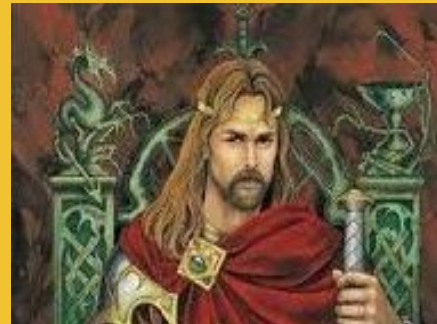
QUEEN GUINEVERE



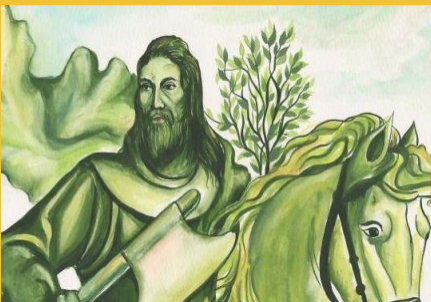
LORD BERTILAK



SIR GAWAIN



KING ARTHUR



THE GREEN KNIGHT



LADY BERTILAK



MORGAN LE FAY

2. Sir Gawain and the Green Knight ("The Temptation Story"): The teacher will hand the pupils a photocopy with a script that contains the next part of *Sir Gawain and the Green Knight*. Students will be asked to complete different activities related to the text. Moreover, the teacher will specify that this is a model to be followed in the creation of their own script. (30')

2. A) Read the script and identify its parts (Reading and writing): The teacher will remind the students that they were asked to read at home a presentation available in Google Classroom about the structure of a script. Having that information in mind, students will read the text highlighting the different parts which constitute it. (Individual Work: T-Ss; 10')

THE TEMPTATION

The next morning the lord of the castle got up early and went out to hunt deer. [*The deer hunt is pantomimed during the bedroom scene, but not in such a way that it distracts from the main action.*]

Sir Gawain slept until the sun shone on the walls. Then he was awakened by the sound of someone who was entering in his chamber. He peeped out from behind the bed curtains and saw it was the lady of the castle. He was embarrassed and pretended to be still asleep to see what she would do. She parted the curtains and climbed up onto the bed. He lay there a long time, but at last he stretched and pretended to wake up and feigned surprise at seeing the lady.

LADY [*laughing*]: Good morning, Sir Gawain. You are a careless sleeper when someone can slip in here. Now I have caught you! But we can make a truce. I will bind you in your bed. [*She tucks the blankets in under him.*]

GAWAIN [*laughing*]: Good morning, bright Lady. I will do all your will, and that pleases me well, for I yield completely and plead for grace! But, Lady, would you allow your prisoner to arise? If you give me leave, I would get out of bed and dress myself so that I could keep you better company.

LADY: Oh no! I will join you in bed, for you are the best man I have ever seen, and everyone admires you, and my husband is away. You are welcome to my body.

GAWAIN: I am not the person you are thinking of. I am completely unworthy to achieve such honor.

NARRATOR: The lady continued to draw Gawain to love, but he evaded her request with utter courtesy.

LADY: You can't be Sir Gawain.

GAWAIN: Why not?

LADY: Sir Gawain always kisses ladies whenever he can.

GAWAIN: I will kiss at your commandment. [*They kiss once.*]

NARRATOR: When the lord of the castle came back that evening, he presented a hundred deer to Sir Gawain, and Sir Gawain gave him a kiss. They laughed and determined to make the same bargain for the next day.

On the second morning the lord went out to hunt a wild boar, and the lady again came to Sir Gawain. [*The boar hunt continues in pantomime throughout this scene, again not detracting from the main subject.*]

LADY [*embroidering*]: Your reputation travels everywhere, and I have sat by you here now twice, yet I have never heard you speak a single word about love. You, who are so courtly, should yearn to show a young thing some token of true love's craft.

GAWAIN: I am honored that so worthy a lady as you would come here to play with your knight. But for me to tell you about true love, when you wield so much more of that art than I ever will, that would be utter folly.

LADY: Sir, I am amazed that you have forgotten what I taught you yesterday.

GAWAIN: What is that? If this is true, the fault is my own.

LADY: I taught you about kissing, as becomes a courteous knight.

NARRATOR: And twice they kissed. The lord returned in the evening with a ferocious boar which he had slain himself at much risk. He presented it to Sir Gawain, and Gawain gave him two kisses. Gawain was going to leave the next day to seek the Green Chapel, but the lord of the castle told him it was not far, and he could leave the following morning and get there on time. So Gawain stayed to play the exchange game a third time.

The next morning, while the lord of the castle chased a wily fox, Sir Gawain slept soundly, enclosed by lovely curtains on the cold morning. [*The fox hunt continues during this scene.*] When the lady awakened him, he greeted her eagerly, though again he evaded her request. She seemed saddened at this, and asked that he accept a ring.

GAWAIN: I don't want any gifts, my lovely one, at this time. I have given you none, nor will I take any.

LADY: If the ring is too rich, then accept this green belt. It is little, but its worth is great. Whoever wears this green lace can't be hurt by no man under heaven.

NARRATOR: He thought of his agreement with the Green Knight, and, at last, accepted the belt, promising to keep it secret from her husband. [*The fox is slain.*] In the course of the morning he kissed her three times. When her husband returned, he at once presented him with the three kisses and received from him a fox which had cleverly eluded them much of the day, but at the last had been caught.

Linda Marie Zaerr (2001) *Sir Gawain and the Green Knight: A Stage Adaptation*.

2.B) Read the text aloud (Reading, pronunciation, listening and spoken interaction): The teacher will seek volunteers to read the text aloud. Each volunteer will take a role from the three which are available (Sir Gawain, Lady Bertilak and Narrator) and will read aloud the part of the dialogue that corresponds to them. As this fragment is divided into three different scenes, the volunteers will change at the beginning of a new scene. The rest of the class will follow the reading remaining in silence. (Group work: T-Ss, Ss-Ss; 10')

2.C) Read the text again, what is the text about? (Reading comprehension, writing, spoken interaction and listening): Students will be asked to read the text silently. Then, they will have to sum up the main ideas and themes of the text. Once they all would have finished, all the answers will be shared. (Individual Work/Whole Class: T-Ss, Ss-Ss; 10')

2.D) Find out the translation of the following sentences in the text and indicate the tense or tenses in which they are written (Reading, writing and grammar): The students have to find in the text the translations to the sentences formulated in their mother tongue and write them down. Then, learners will have to indicate the tense or tenses in which the target sentences are written. (Individual Work: T-Ss; 10')

A la mañana siguiente el señor del castillo se levantó temprano y se fué de caza.

No soy para nada merecedor de alcanzar ese honor.

La dama continuó atrayendo a Gawain hacia el amor pero este evadió sus peticiones con absoluta cortesía.

Sir Gawain besa a las damas cada vez siempre que puede.

Entonces lo despertó el sonido de alguien que estaba entrando en la habitación.

5. Homework (Written interaction): The teacher will enable a class forum in Google Classroom. Students will have to leave at least two comments talking about the tools they and their group are using to subtitle their short film. (Whole class: Ss-Ss; 5')

Límite de entrega: 23 dic.

Class Fórum - Tools for subtitling a short films.



Cristina Escabias 23:08

Hi everyone! How you doing? I have enabled this forum just to help you sharing, finding or simply discussing about the different tool: you are using in the creation of your short film. So please be as talkative as you wish (this time) and share your experiences with your mates and me. See ya!

Comentarios de la clase



Aún no hay ningún comentario de la clase.

¿Por qué no inicias tú la conversación?



Añadir un comentario de clase...

3.14.4 Session 4: “The End?” (Friday, 55’)

In the development of this session some aspects related to the final project creation and the last part of the story will be commented. Firstly, students will discuss about different resources available for the creation of a short film. Additionally, some examples taken from other students’ projects will be shown in order to inspire them. After that, the last part of the story will be introduced through storyboards.

1. Warm-up → how to create a short film (Listening and spoken interaction): Students will be asked to share some of the knowledges they have related to the creation of a short film. Learners will discuss about the previously commented aspects and the teacher will speak when necessary. Finally, the teacher will show a couple of short films created by other students with the objective of being taken as a reference in terms of scenarios, costumes, video format among other issues. (Whole Class: T-Ss, Ss-Ss; 15’)³⁵



³⁵ <URL: <https://www.youtube.com/watch?v=ik6NzVAdgcY> >
<URL: <https://www.youtube.com/watch?v=cl2TtdWj9yY> >



2. Sir Gawain and the Green Knight ending: The teacher will hand the students a copy with the final part of *Sir Gawain and the Green Knight* in a storyboard version. The students will have to do the activities related to the comic strip. The teacher will clarify that this is the real ending of the story and they have to invent a new one consequently replacing it.(25')

2.A) Complete the storyboard (Reading, writing and spoken interaction): In pairs, students will have to read the extracts located above the storyboard while looking at the vignettes. Afterwards, they will have to arrange them inside of the speech bubbles presented in the comic strip in order to make the story sensible. (Pair Work: Ss-Ss; 10')

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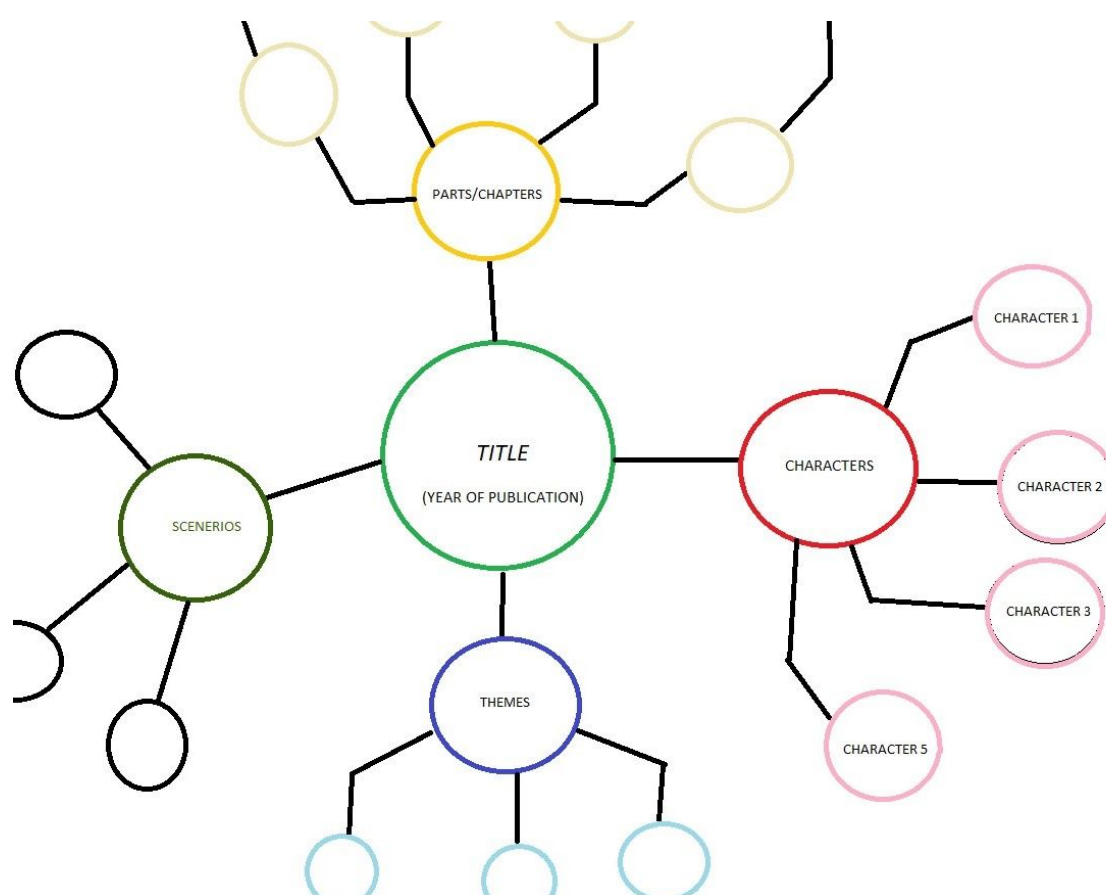
- 1) Sir Gawain always kept Lady Bertilak's green belt as a symbol of his weaknesses because, at the end of the day, everyone is human.
- 2) Then, you decided to come
- 3) On the New Year's morning, Gawain left Lord Bertilak's castle accompanied by a guide in search of the Green Chapel.
- 4) The Green Knight explained Gawain that he really was Lord Bertilak and that everything had been the fairy Morgan Le Fay's doing to test his courage and honor, including Lady Bertilak's temptations.
- 5) Run away and save your life. Nobody returns from the Green Chapel.
- 6) Coward! You are shivering!
- 7) But the same happened with the second blow.
- 8) No, Gawain. Your debts are paid

³⁶ Storyboard created with <URL: <https://www.storyboardthat.com> >

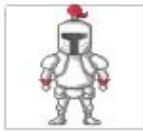


2.B) Turn a comic into a script (Reading and writing): In pairs, students have to create a script taking the comic script as a reference. The notions about the creation of a script commented in the preceding sessions should be also taken into account. (Pair Work: Ss-Ss; 15')

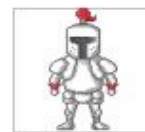
3. "Mind-mapping" the story (Reading, writing and vocabulary): Students will be asked to create a mind map with the main elements of the story. The teacher will show them an example to illustrate them how to do it. (Individual work: T-Ss; 10')



5. Homework (Reading, writing and grammar): Students will be asked to complete some grammar activities, which are available in Google Classroom platform, at home in order to review the grammatical aspects that will have to be included into their final project . (Individual Work: T-Ss; 5')



GRAMMAR REVIEW



Name and Surnames: _____

1) Guess the tense that the following statements are making reference to.

- It is used for actions which are currently happening: _____
- It is used to describe actions which took place in a particular moment in the past: _____
- It is used for events which are finished and to express past habits: _____
- It is used to describe universal truths, habits and states: _____

2) Write a sentence in Present Simple and another one in Present Continuous making reference to each picture.







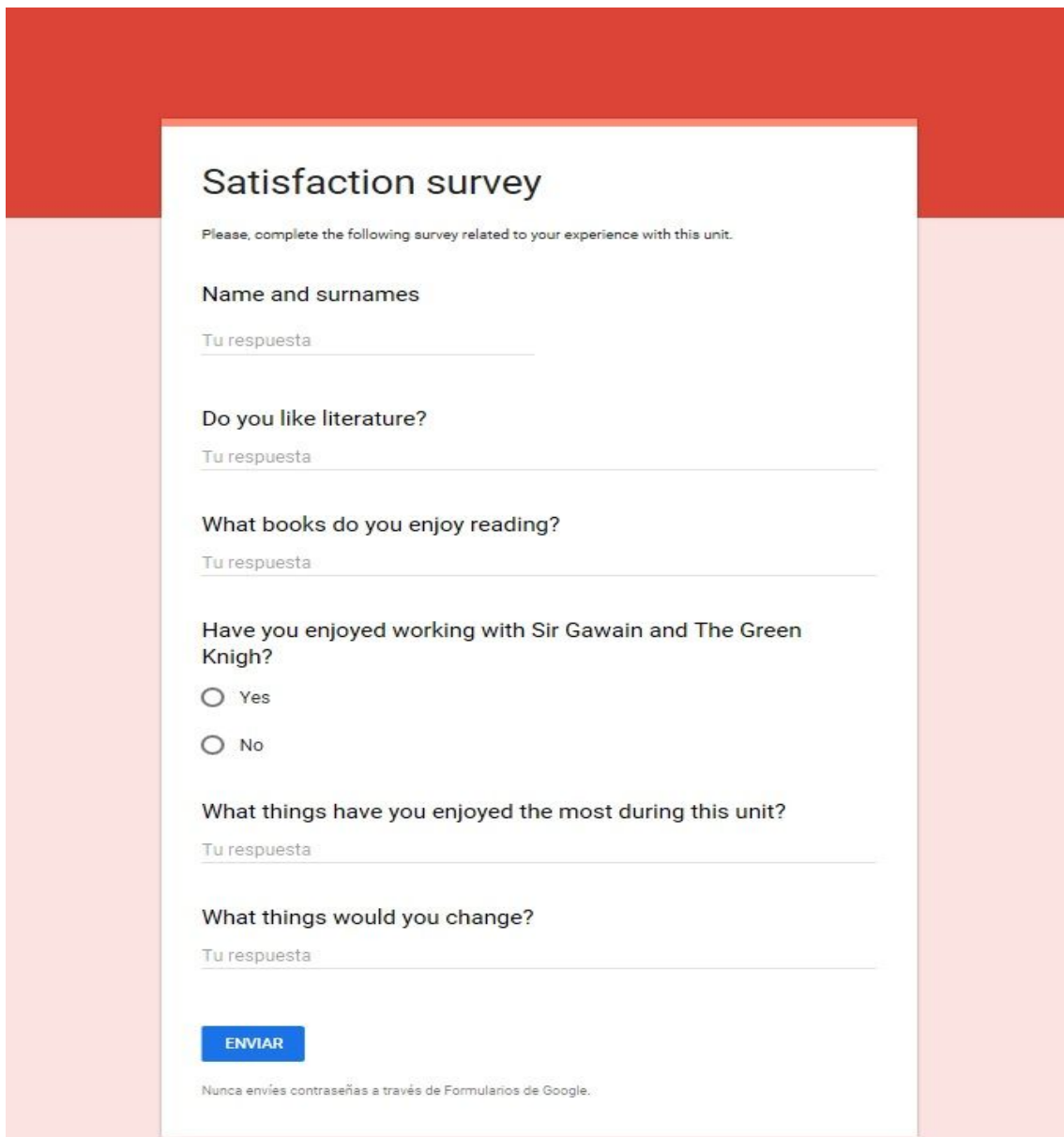


3) Choose the correct verb to complete the sentences.

- Morgan Le Fay is/was/is being Merlin's disciple when she was younger.
- "Look at Queen Guinevere and Sir Lancelot, I think they were falling/felt/are falling in love with each other" said/was saying/is saying Sir Gawain.
- The Green Knight enters/entered/is entering in the room while Arthur's court was celebrating/celebrated/celebrates New Year's feast.
- Lord Bertilak normally treated/is treating/treats his guests with courtesy.

3.14.5 Session 5: “Final Project Presentation” (Tuesday, 55’)

This session will take place on the 7th of January, once the students have returned from Christmas Holidays. The different groups will hand a copy of their script to the teacher and will present their short films in class so that they could be evaluated both by their partners and the teacher. At the end of the session, students will be asked to complete an online survey³⁷ that the teacher will send them through an email. (Group work/Individual Work: T-Ss,Ss-T; 55’)



The image shows a screenshot of a Google Forms survey titled "Satisfaction survey". The form is set against a red header and a light pink background. The survey text is as follows:

Satisfaction survey

Please, complete the following survey related to your experience with this unit.

Name and surnames

Tu respuesta

Do you like literature?

Tu respuesta

What books do you enjoy reading?

Tu respuesta

Have you enjoyed working with Sir Gawain and The Green Knigh?

☐ Yes

☐ No

What things have you enjoyed the most during this unit?

Tu respuesta

What things would you change?

Tu respuesta

ENVIAR

Nunca envíes contraseñas a través de Formularios de Google.

³⁷ The survey has been created using “Formularios de Google”
<URL:<https://docs.google.com/forms/d/e/1FAIpQLSfeuurBbkgthPUCBf-uZBjMfNJvUc8DC0lfxkfcBacOyf7TaQ/viewform>>

4. Conclusion

As proved by the statements previously commented, the defense of literature as an advantageous tool for English language teaching and training due to its multiple benefits is clear from my side.

The creation of this dissertation was motivated by the urgent necessity to prove that providing a literary approach to students is also part of the subject. When a professional teaches a languages not everything is restricted to the assimilation of structures, grammatical and lexical structures. Every language has a cultural background to be studied and through the use of literature teachers are able to combine linguistic and cultural items using the same material.

Creativity and critical thinking are skills feasible to be developed by the use of literary texts. Through them students have the opportunity to draw their own conclusions about the topics and values present in the text and sharing it with their classmates. Hence, education in values is also possible through the use of literary tools.

That said, it is also true that some factors may hinder the application of literature in the English classroom. One of them may be the lack of time due to the curriculum demands. In real contexts, teachers are forced to teach a wide variety of contents in a small period of time; thus implementing activities which are related to literature is time-consuming. Another reason why the adaptation of literature is not always feasible is the lack of ICT resources suffered by a wide number of public institutions. Lacking a projector, a smartboard or even computers hinders the adaptation of the literary contents and materials.

Nevertheless, the end of a term, as proposed in this didactic unit, a special occasion or even a sporadic session in which students are tired are perfect situations in which the use of literary texts is suitable to escape from routine and bring students an unique experience in the learning process. In order to accept or refuse the aforementioned statements, it would be recommendable to apply this lesson planning to a real educational context. Personally, during the development of this dissertation some of the activities presented were put into practice with positive results even though ICT resources were not as proficient as expected. In any way, every teaching experience is different and, as the adage goes, "every coach has his way of doing things".

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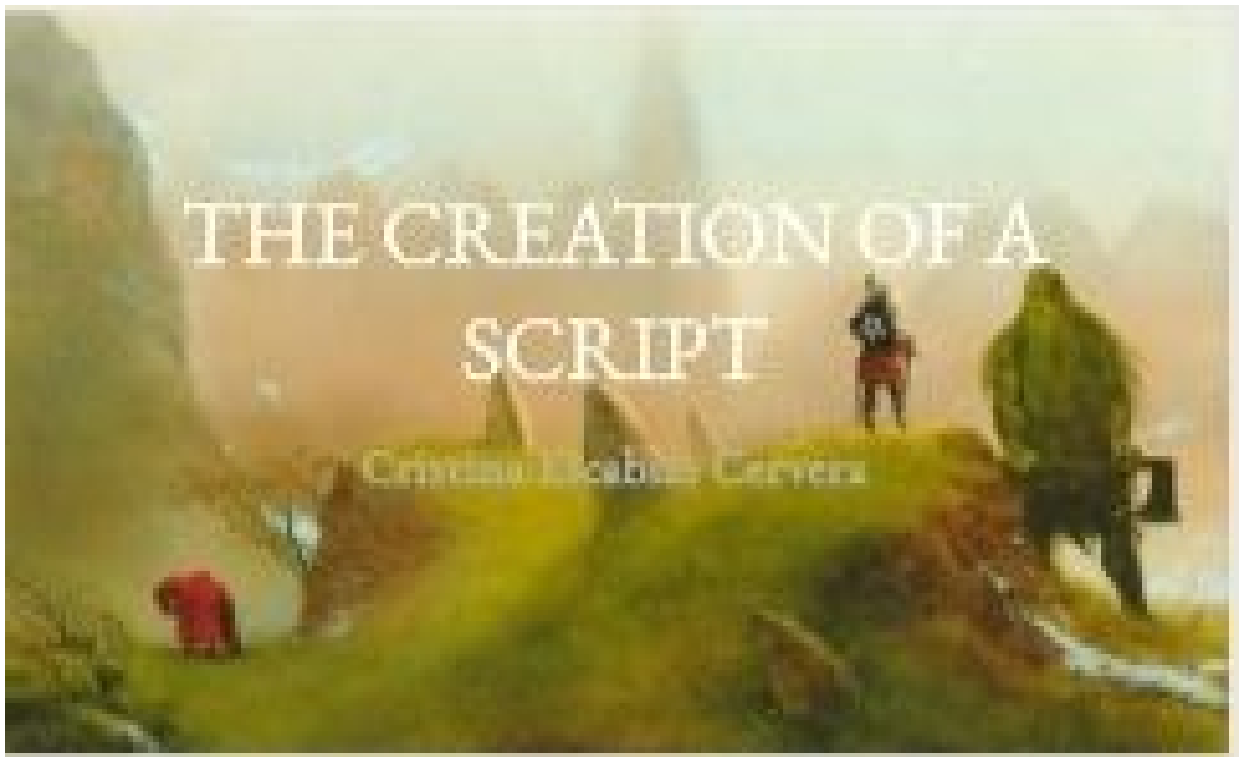
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6. Appendix



Parts of a script

- Sluglines→ lines where the location and time are described
- Action Blocks→ lines where the actions of the characters are described
- Characters' names→ sometimes written in capital letters
- Dialogues between characters

Example of a script

Scene 1

The drawing room of Lady and Lord Montague, which is furnished with plush carpets, silk curtains and beautifully carved antique furniture. Lord Montague is sitting on a velvet sofa smoking a pipe and reading the paper. Lady Montague is sitting at a grand piano, trying but failing to play a melody.

SLUGLINES

CHARACTERS' NAMES

Lady Montague:

Try as I might, I simply cannot get this blessed melody right!

Lord Montague:

You are trying too hard, darling. Relax, look at the notes and let your fingers find their way to the right notes. Stop trying to get it right. Just feel the music.

DIALOGUES

Lady Montague:

(pushing a strand of hair from her face wearily) Yes. Perhaps you are right.

ACTION BLOCKS

TRANSCRIPTION OF ACTIVITIES DESTINED TO THE STUDENT WITH VISUAL PROBLEMS.

1) Sir Gawain and the Green Knight, part 1 (cartoon film).

KING ARTHUR: Let's Camelot commence its New Year's feast. I would join you once you have told me a tale of a fantastic feat.

THE GREEN KNIGHT: Who is the commander of this court?

KING ARTHUR: I am Arthur, head of this house. Dismount and dine with...

THE GREEN KNIGHT: I have not come to eat. I came in peace to test your reputation in a Christmas game. I offer this axe to any of you to deal me one blow on the condition that I can counter that blow in a year and a day. Am I in Arthur's house? Is this the noble band of the bravest knights?

KING ARTHUR: Your request is foolish, sir. And there are no fools here to grant it. Give me your axe and I will administer your blow.

SIR GAWAIN: My Lord! This is not right! Let me be the one to take the risk. As your nephew I owe my position here to my blood not my virtue. I would be the least loss to your court.

KING ARTHUR: God be with you, Gawain. Will you one stroke well and you need not fear here...

THE GREEN KNIGHT: Who now consent to my contest?

SIR GAWAIN: My name is Gawain.

THE GREEN KNIGHT: Ah, Sir Gawain! I am grateful. Promise you will approach me alone in a year and a day for me to present my blow.

SIR GAWAIN: Who are you? and where will I found you?

THE GREEN KNIGHT: I will tell once you have struck me and if I am speechless then you can stay safe at home. Now, take up the axe.

SIR GAWAIN: Gladly, sir.

THE GREEN KNIGHT: Remember your promise, Gawain! I am a knight of the Green Chapel. Meet me there next to the New Year's morning and I will repay you. Come or be called a coward!

KING ARTHUR: Well, that was a marvel to suit the moment. More than enough to make me hungry. Hang up the acts, Sir Gawain. It's too enough for one day! When will you go?

SIR GAWAIN: After Halloween.

KING ARTHUR: Gawain, take this shield and trust in its protection. Here, in pure gold, the pentangle, ancient symbol of the perfect knight. Fasten your faith in its five features, stay pure in mind and trust in God and in Mary and keep the five virtues of a knight. Generosity, fellowship, chastity, courtesy and compassion. Godspeed, Gawain, and that Mary, mother of God, be your perpetual strength and your guide.

SIR GAWAIN: Tomorrow is Christmas. I beseech you, gentle Mary. Guide me to where I may glorify the gift of your son.

GUARD: Who there?

SIR GAWAIN: Good sir, I seek shelter. Convey my request to your master.

GUARD: Nice and please that I will.

LORD BERTILAK: Welcome, I am Bertilak. Lodge with us for as long as you wish.

SIR GAWAIN: Thank you. I will stay as long enough to rest.

LORD BERTILAK: Find out a seat that fits your needs, join us at the midnight mass and meet my wife.

SIR GAWAIN: My Lady.

LORD BERTILAK: So Gawain, through you we have been honored to the court of King Arthur.

SIR GAWAIN: Your hospitality humbles me. Consider me your servant to do as you ask but I must leave tomorrow. At New Year's day I must be at the Green Chapel. I would rather die than fail to find it.

LORD BERTILAK: Oh, forget failure! The Green Chapel is not far from here so stay. Be our companion for three more days and then a guide will show you the way.

SIR GAWAIN: I must thank you again...

LORD BERTILAK: Excellent! Now, remember what you said, that you'd do as I asked.

SIR GAWAIN: I am your servant, sir. Now more than ever.

LORD BERTILAK: Then study what I suggest. Tomorrow, whilst that I hunt you rest. Rise and eat what you want, my wife will keep you accompanied till I returned, agreed? Let's make another bargain! Whatever I win in the woods becomes yours and what you collect in the castle comes to me. We will exchange our winnings in the evening.

SIR GAWAIN: Well, if that's how you play, sir, it's my pleasure too.

LORD BERTILAK: Then, let's drink to it!

2) Kahoot transcribed

What are people celebrating in Camelot?

- Thanksgiving
- Christmas Eve
- New Year's feast

The King of Camelot is called...

- Archibald
- Arthur
- Gawain

There is no queen in Camelot

- True
- False

What does the Green Knight proposes to King Arthur?

- A Christmas game
- A duel
- A dance battle

Who decides to take the risk?

- Lancelot
- Sir Gawain
- Sir Garland

By accepting the challenge, Sir Gawain must...

- Cut off the Green Knight's head and find him in a year
- Cut off the Green Knight's head and find him in a month
- Cut off the Green Knight's head and bury his body

If Gawain finds the Green Knight, what will happen?

- He will marry with the Green Knight's daughter
- The Green Knight will cut off Gawain's hand
- The Green Knight will cut off Gawain's head

The Green Knight is a knight from...

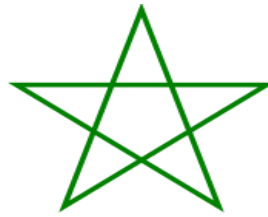
- The Green Chapel
- The Green Church
- The Green Castle

When does Gawain leave Camelot?

- After Christmas
- After Halloween
- After King Arthur's death

Where can this symbol be found?

- In Sir Gawain's armour
- In King Arthur's shirt
- In Sir Gawain's shield



Which are the five virtues of a Knight?

- Generosity, fellowship, chastity, courtesy and compassion
- Generosity, beauty, compassion, charity and lust
- These virtues do not exist

At the end of this part, where does Gawain arrive?

- He returns to Camelot
- To the Green Chapel
- To Lord Bertilak's castle

COMPLEMENTARY ACTIVITIES DESTINED TO FAST-LEARNERS.

EXPANSION ACTIVITIES



1. As it has been said in class, *Sir Gawain and the Green Knight* belongs to King Arthur's world,. Search information about other works in which King Arthur appears and create a brief summary with the results of your research.

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

- 2. Taking as a reference the lyrics of the song studied during the first session, find out all the sentences written in Present Simple and transform them in sentences expressing future. Then, make a diagram which shows the different uses of the Future Simple.**

3. Find out in the word search the Medieval words written below. Then, translate them using the online resources previously studied in class.

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

WORD	TRANSLATION
ARCHER	
ARMOUR	
BOW	
HELMET	
JESTER	
LANCE	
PEASANT	
SHIELD	
SWORD	

4. Watch the video and answer the following questions:

<https://www.youtube.com/watch?v=Mrb9nj3c64A>

- A) In which variety of English is the video narrated?**
- B) Which elements of the original story are missing?**
- C) Which animal was trying to hunt Lord Bertilak the third day?**
- D) Where does Gawain wear the green girdle in this version?**
- E) Describe the physical appearance of the Green Knight in this version**

5. Record a short video speaking about films or TV series with Medieval ambiance. The video should not last more than 3 minutes. Once you had recorded it, upload it to the Google Classroom folder called “EXPANSION ACTIVITIES”.

