



Universidad de Jaén

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Trabajo Fin de Máster

**RENAISSANCE DRAMA
IN THE ENGLISH
CLASSROOM:
WILLIAM
SHAKESPEARE'S *MUCH
ADO ABOUT NOTHING*, A
DIDACTIC PROPOSAL**

Alumno/a: Caparrós Alconcher, Marina

Tutor/a: José Ruiz Mas

Dpto: Filología Inglesa

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ABSTRACT

The primary purpose of this Master's Dissertation is to incorporate Renaissance theatre into the English language classroom as a foreign language. This purpose shall be accomplished by using a literary adaptation of William Shakespeare's *Much Ado About Nothing*. To this end, the first part of this dissertation is based on an introduction to English Renaissance literature, followed by different sections devoted to English Renaissance drama, highlighting the most relevant playwrights of the period. One part of the theoretical framework emphasises on William Shakespeare and *Much Ado About Nothing*. Furthermore, the main benefits of including literature and William Shakespeare in the English classroom are enumerated. The second part is based on a didactic unit proposal employing a graded reader of Shakespeare's comedy, following an eclectic methodology.

Key Words: English Renaissance literature, drama, comedy, William Shakespeare, *Much Ado About Nothing*, TEFL, graded reader, didactic unit, Post-Compulsory Secondary Education.

RESUMEN

El objetivo principal de este trabajo fin de Máster es incorporar el teatro renacentista en el aula de inglés como lengua extranjera. Este propósito se llevará a cabo utilizando una adaptación literaria de la obra *Much Ado About Nothing* de William Shakespeare. Para ello, la primera parte de esta tesis se basa en una introducción de la literatura renacentista inglesa, seguida de diferentes apartados dedicados al teatro renacentista inglesa, destacando los dramaturgos más relevantes del periodo. Una parte del marco teórico hace hincapié en William Shakespeare y en *Much Ado About Nothing*. Además, se enumeran los principales beneficios de incluir la literatura y a William Shakespeare en el aula de inglés. La segunda parte se basa en una propuesta de unidad didáctica que emplea la lectura adaptada de la comedia de Shakespeare, para cual se aplica una metodología ecléctica.

Palabras Clave: Literatura renacentista inglesa, drama, comedia, William Shakespeare, *Much Ado About Nothing*, la enseñanza de inglés como lengua extranjera, lectura adaptada, unidad didáctica, Bachillerato.

0. Introduction

Language teaching, in particular the teaching of English, is of paramount significance in contemporary society. Within the professional sphere, a multitude of occupations demand a proficient command of the foreign language, further exacerbated by the increasing prevalence of novel applications and modes of communication rooted in the English language. Consequently, the successful delivery of English language skills in the classroom (writing, reading, listening and speaking) poses a demanding task for educators in the present era. As a result, numerous teachers seek to revolutionise their instructional practices, fostering an environment which is both dynamic and captivating, with the ultimate aim of generating meaningful and enduring learning experiences.

This document aims to proffer a substitute to traditional methodology, centred on the contents of the corresponding textbook, by proposing a didactic unit devised through a graded reader of William Shakespeare's masterpiece *Much Ado About Nothing*. Shakespeare's selection for this pedagogical unit stems from his propensity for crafting enthralling drama comedies that captivate readers and spectators. The play offers a chaotic storyline replete with charismatic characters. This ensures that learners would be motivated and receptive to acquiring the foreign language through the vehicle of literature. Moreover, this dissertation also endeavours to illuminate the fact that literature is not perceived as uninteresting or tedious, but rather as an invaluable tool which contributes significantly to EFL classroom. By presenting this alternative approach, the intention is to demonstrate the multifaceted utility of literature in fostering language acquisition.

The present Master's dissertation is structured as it follows: it is divided into two distinct parts. The first part corresponds to the theoretical framework, wherein the concepts of English Renaissance literature and English Renaissance drama are expounded upon. The fundamental contributions of Christopher Marlowe, Benjamin Jonson and John Fletcher to the genre, as well as William Shakespeare's literary career, will be emphasised. Furthermore, the benefits of including literature and William Shakespeare in the EFL classroom.

The second part of this Master's thesis is dedicated to presenting the offered didactic proposal. Lastly, a comprehensive conclusion shall synthesize the various aspects discussed in this document.

1. PART I: THEORETICAL FRAMEWORK

1.1. A brief introduction to English Renaissance literature

It is imperative to acquaint the reader with the historical and cultural background of the literary work, which is the basis of this Master's dissertation. The French word 'Renaissance' means 'rebirth', this term was applied to the period after the Middle Ages. This movement originated in Italy in the late 14th century and it took place in England almost two centuries later. According to McDowall (1989), England felt the effects of the Renaissance later than other European countries because it was an island. It influenced English thinkers, religion, music, painting... However, literature was England's greatest art form.

The Renaissance was perceived as an enlightened period that eliminated the primitivism of the medieval period; it reintroduced concepts of art, government and philosophy prevalent in classical Greece and Rome. (Sauer, 2008: 156).

According to the Encyclopaedia Britannica (2023), English poetry and prose achieved sudden glory in the late 1570s, a decisive shift towards a sophisticated and graceful art. This glory was accompanied by a massive literary production by all kind of writers, which blossomed between the 1590s and 1600s. A considerable emergence in the English readership was marked with a passionate interest in literature and refined preferences. This development would not have been possible without the support of the technological advancement of Elizabethan printing. Furthermore, a British publishing guild, the Stationers' Company, responsible of controlling the publication of books, reenforced the relationship between the poet and the audience, as it made publicly accessible lyric poetry.

Possibly, the most widely acknowledged structure within Renaissance poetry is the sonnet, from the Italian word "sonnetto". As Sauer states (2008), a sonnet is a 14-line poem, usually in iambic pentameter. Conventional sonnets deal with the subject of idealized love. Typical sonnet devices include antithesis, conceits and the blazon. Many sonnets use the figure of the persona, which is an assumed identity not necessarily shared by the poet. (2008: 419).

In this period, a variation of the sonnet that may be called English sonnet, Shakespearean sonnet or Elizabethan sonnet was found. According to Sauer (2008), it exhibits four divisions of verse instead of the two commonly found in the Italian or Petrarchan model: three quatrains and a concluding rhyming couplet. (2008: 163).

After a thorough research of English Renaissance literature, I include a list below of the main authors included in the "Contents" section of *The Norton Anthology of English Literature* (2018):

1. Sir Walter Raleigh (1552-1618)
2. Sir Philip Sidney (1554-1606)
3. Christopher Marlowe (1564-1593)
4. John Donne (1572-1631)
5. Ben Jonson (1572-1637)
6. Francis Beaumont (1584-1616)

1.2. English Renaissance drama

This section offers a study of the importance of drama compared to other literary forms of expressions, the birth of comedy and tragedy in this period and Tudor interlude plays.

Before explaining English Renaissance drama, there is a question that the audience should ask themselves: what distinguishes the language of drama from other literary forms of expression? Each literary work is made of words that express meaning, a novel is written in prose and a poem is written in verse; however, drama can be written in prose and in verse but it needs the paralinguistic signs of performance in front of an audience. As Richard Gill states: “the words of a play should invite embodiment in action”. (1995: 223).

It is important to familiarise the reader with two specific terms in the semiotic field: signs and paralinguistic signs. According to Keir Elam (1993), “a working definition of the sign as a two-face entity linking a material vehicle or signifier with a mental concept or signified” (1993: 5). In other words, non-verbal signals like the body language of the actors or the objects on the stage become relevant. According to Fischer-Lichte (1992), the paralinguistic signs are understood in the sense of a meaning-producing system, the meanings which are constituted by the spectator listening to them must be described as results that the perception of these signs provokes in her/him (1992: 53).

It is crucial to mention the birth of the two major kinds of drama during this period: comedy and tragedy.

As Wilson and Hunter state, in England, following Italy a century and more later, formal comedy begins with the acting of Terence and Plautus, proceeds to imitation, and leads to original works which apply classical technique to the manners of the own country and the custom of the English language. (1969: 102).

Additionally, Seneca was the main influence in English tragedy, as the themes, the doctrine and the form proved to be congenial. The Elizabethans enjoyed the

impression that his tragedies gave that crime meets its punishment in life. They had the same appetite for sensational incident and violent passion. The performance of the first regular English tragedy, *Gordobuc*, by Thomas Norton and Thomas Sackville, occurred in 1562. (Wilson & Hunter, 1969: 126).

Interludes emerged before the full flowering of the Elizabethan Theatre and they were created for banquets and various types of entertainment. Among scholars, it was challenging to define the term “interlude”. As Chambers points out (1903), the word was used in the Middle Ages to cover an extensive variety of dramatic presentations from the fourteenth to the sixteenth century. (1903: 181). The most significant features are the size and the scope. These plays have about one thousand lines, the brevity of many interludes meant that the dramatic content had to be simple. Furthermore, interludes were bound to depend upon the social conditions and aesthetic interests of Tudor society. Some plays were addressed to an audience of ordinary people, while most interludes were performed indoors for aristocratic people. (Happé, 1972)

The following sections of the theoretical framework are devoted to three influential playwrights and poets during the Elizabethan and Jacobean eras of English literature, together with the main protagonist of this didactic unit: Christopher Marlowe, Ben Jonson and John Fletcher.

1.2.1. Christopher Marlowe

Christopher Marlowe, a contemporary of William Shakespeare, is renowned for his contributions as pioneer of Elizabethan drama and poetry. Marlowe was born in 1564, in Canterbury and died in 1593, in Deptford. John Marlowe, his father, carried on the trade of a shoemaker while his son bettered himself winning scholarships; first to King’s Grammar School and later to Corpus Christi College, in Cambridge. (Murray, 1988).

After graduation, Marlowe embarked on a literary career in London. Between 1588 and 1592, he authored four plays: *The Jew of Malta* (1590), *Doctor Faustus* (1592), *Edward II* (1592), and *The Massacre of Paris* (1593). In addition to drama, Marlowe’s much-imitated lyric “The Passionate Shepherd to his love” established the classical “invitation” poem in English literature. *All Ovid’s Elegies* revitalised the use of heroic couplet in Early Modern England. Unquestionably, his brief career encompasses exceptional accomplishment and innovation. (Sauer, 2008: 265).

Some of Marlowe's most celebrated and relevant plays are *Tamburlaine the Great*, a play divided in two parts, and *Doctor Faustus*. These literary works will be summarised in the following paragraphs, including their main themes.

Marlowe may well have completed both parts of his first play, *Tamburlaine the Great*, before receiving his MA in the summer of 1582. It remains uncertain the date when the play was first staged. (Thomas & Tydeman, 1994: 69). This historical play follows the life of the Asian conqueror Timur or Tamburlaine. It depicts the strong ambition, tyranny and the violent nature of war.

Doctor Faustus is a tragedy play that focuses on exploring the ambition and consequences of actions. It tells the story of a scholar at the University of Wittenberg in the 16th century, who abandons his academic scholarship, as he desires fame, pleasure and power. Faustus makes a pact with the devil and the main character ends tormented by demons and dragged to hell, reflecting the outcomes of his decisions.

In conclusion, Christopher Marlowe's linguistic progress and complex themes revolutionised Elizabethan drama, influencing future playwrights with his setting of new standards.

1.2.2. Ben Jonson

Benjamin Jonson or Ben Jonson is known worldwide for his comedies published during the late 16th and early 17th centuries. He is generally acknowledged as the second most significant English dramatist, following William Shakespeare. According to Harp and Stewart (2000), Jonson was the first Englishman to earn his living as a writer, exploiting every literary form to engage a diverse spectrum of audiences, such as public, private and courtly audiences (200: 1).

Ben Jonson, born in the year 1572 in the city of London, passed away in 1637. Although his father died two months before he was born, his stepfather was a bricklayer and by good fortune, Jonson had access to formal education, as he had the opportunity to attend Westminster School. Then, he decided to follow his stepfather's trade and joined the English forces to fight in the Netherlands. Once he was back in England, Jonson entered the world of stage art and became an empresario, playwright and actor.

Despite the fact that he is known for his comedies, he also ventured into the realm of tragedies; however, those literary works did not achieve high levels of fame. Among the corpus of his writings, only two tragedy plays have survived to this day: *Sejanus*, published in 1603, and *Catiline*, published in 1611. Both history tragedies are set in Ancient Rome; the first mentioned literary work narrates the rise and fall of the historical figure Sejanus. On the other hand, *Catiline* narrates the story of a senator who too was ambitious and wished to overthrow the republic.

According to Leech (2023), the year 1598 marked a significant transformation in Jonson's status when his play *Every Man in His Humour* was staged by the theatrical company "The Lord Chamberlain's Men"; therefore, Jonson's reputation was firmly established. This comedy play explores the humoral theory of temperament.

According to Sauer (2008), medieval medicine taught that the human body contained four fluids: blood, phlegm, black bile and yellow bile. When all these fluids were balanced, the individual was healthy; imbalance meant infirmity. These fluids determined a person's personality traits, depending on which is predominant. They could be interconnected to make complex personality assessments (e.g, choleric – sanguine). (2008: 191).

At the beginning of the 17th century, Jonson started to regularly attend masques for the royal courts of James I and Charles I, these contributions favoured him and elevated his position.

In 1606, Jonson presented a satirical comedy named *Volpone; or the Foxe*, one the most popular comedy plays of the period. This play presents Volpone, a wealthy nobleman that explores the consequences of society's vices, such as greed, lust or ambition. As Scott states in *Renaissance drama and a modern audience*, *Volpone* is not an amiable play, it is vicious in its humour and savage in its portrayal of human values. (1985: 47).

Finally, Ben Jonson exerted a great influence on the future playwrights in the 18th and 19th centuries. Jonson, with Shakespeare, Marlowe, Fletcher and Beaumont among others, provided different models as essential influences to the authors of the following periods.

1.2.3. John Fletcher

John Fletcher was a leading figure of the Jacobean era and an influential poet and dramatist. Under royal patronage and as a member of the company of the “King’s Men” company at the Globe Theatre, he collaborated with Beaumont and wrote tragedies and comedies plays, such as *The Maides Tragedy* and his most famous play, the tragicomedy *Philaster, or Love Lies a-Bleeding*. According to Frost (2002), Fletcher wrote a score of plays that continues to admire Renaissance critics due to their exemplary craftsmanship.

Jon Fletcher was in a wealthy family in Sussex, in 1579, and died in the London plague, in 1625. Fletcher’s father was a minister of a parish church and later chaplain to the Queen. Despite being raised in a good economic position, Fletcher had to abandon his academic studies at Corpus Christy College, Cambridge, due to his father’s financial difficulties. Fletcher decided to move to London, where he started writing plays and began to work with Francis Beaumont at the beginning of the 17th century.

One of the most famous plays written by Fletcher, in collaboration with Francis Beaumont, is the tragicomedy *Philaster, or Love Lies a-Bleeding*. Compared to the notion of tragicomedy in previous periods, Renaissance playwrights incorrigibly mingle the tragic and the comic in a rich variety of ways. Controversial in the Renaissance, tragicomedy has in modern times replaced tragedy itself as the most serious and moving of all dramatic kinds. (Foster, 2016).

This play is set in Sicily, its title recalls the name of the main character. Philaster is the rightful heir to the throne of the island but a usurper king takes from him the power. The protagonist is in love with the king’s daughter, Arethusa, but the king marries her to Prince Paramond. The king’s ambition to keep his throne and plot against Philaster do not triumph at the end of the play and Philaster’s lady and throne are returned. The play explores the complexities of human relationships, the consequences of ambition and love and the importance of forgiveness.

John Fletcher continued to write until he died in 1625. It is estimated that by that time he had participated in almost fifty plays. In the 17th century, he was one of the most celebrated of the Elizabethan dramatists. (Frost, 2002).

1.3. William Shakespeare and *Much Ado About Nothing*

William Shakespeare, considered as one of the best writers of all times, was born in 1564 and passed away in 1616, in Stratford-upon-Avon, Warwickshire, England. Shakespeare was raised in a prosperous family; his father was a glove maker and a burgess and later he was chosen as an alderman. Shakespeare spent his early years of education in the town in a grammar school of good quality; however, he did not study at college, as he married Anne Hathaway at 18 years old in 1582.

There is little evidence of Shakespeare's next years until he was a rising playwright and actor. According to Sauer (2008), there are two major spans of time referred to as "lost years", between 1578-1582 and 1585-1592. The first period relates to when Shakespeare left grammar school until he got married; the second period covers seven years when Shakespeare was probably perfecting his dramatic skills (Sauer, 2008: 357).

Around 1592, William Shakespeare decided to travel to London to begin a writing career. A year later, with the company of seven men, they created the theatre company "The Lord Chamberlain's Men", which became the "King's Men" during king James I's reign (Sauer, 2008: 357).

In addition to his extensive bibliography of plays, William Shakespeare devoted himself to the art of poetry. In 1609, he published 154 sonnets in a quarto under the title of *Shakespeares Sonnets*. Each one is a 14-line sonnet in iambic pentameter. Here is a list of some of the "sugared" sonnets that I consider the most relevant:

1. Sonnet 3: "Look in thy glass and tell the face thou viewest"

The addressee is a man, the Fair Youth. The persona presents to the Fair Youth the idea of having children as a way to fight the ravages of time and death.

2. Sonnet 12: "When I do count the clock that tells the time"

In this sonnet, the main character is time, which is presented as fast, harmful and destructive. There are ideas such as *Tempus fugit*, change due to time and death. Consequently, beauty and youth are ephemeral and the passing of time affects everything inexorably.

3. Sonnet 18: "Shall I compare thee to a summer's day?"

The persona asks himself: Is it appropriate to compare the Fair Youth to a summer's day? Through metaphors, metonymy, concatenations and anaphora, the persona concludes it is not comparable.

4. Sonnet 126: “Oh thou, my lovely boy, who in thy power”

This sonnet is different from the rest, as it is written in rhyming couplets and includes 12 lines. The central idea is nature helping to preserve the Fair Youth, who seems to resist the passing of time, which is personified in this sonnet as an entity.

5. Sonnet 130: “My mistress’ eyes are nothing like the sun”

In this poetical text, the persona presents a satirical image and mocks the idealized Petrarchan beauty, comparing it to his mistress’ beauty. The persona presents a woman not ideally beautiful but focuses on her intelligence, as he flatters the lady’s mind and shows her respect.

6. Sonnet 144: “Two loves I have comfort and despair”

This sonnet enhances the idea of moral and emotional conflict and ambiguity in a love triangle: a good man, the Fair Youth; an evil woman, the Dark Lady; and the persona. It presents the two characters and the dichotomy between good and evil; the persona refers to the Christian religion and the idea of infidelity.

Apart from these sonnets, Shakespeare wrote *Venus and Adonis*, a mythological extensive poem, and *The Rape of Lucrece*, which is set in the Roman period. These poems were dedicated to Henry Wriothesley, earl of Southampton, as he became his patron in 1593. William Herbert, earl of Pembroke also became one of Shakespeare’s patrons and the First Folio (1623) was dedicated to him. (Sauer, 2008).

As this didactic unit is based on a theatrical comedy, more emphasis will be placed on the features of Shakespeare’s play and a brief analysis of *Much Ado About Nothing* and its importance in today’s theatrical culture.

To introduce the literary career of William Shakespeare, it is necessary to acquaint the reader with some characteristics of drama. According to McDonald (1996), although it would be comforting to have a set of rules to write a successful play, plays cannot be written following a specific formula. In practice, dramatic modes are irregular and ever-changing, the various sub-genres of drama are referred to as “modes”.

In terms of his attraction to different modes, Shakespeare’s career can conveniently be divided into 2 phases: the first decade, from about 1590 to 1600, is devoted to comedies and historical plays; the second period, from about 1601 and 1611, is predominantly focused on tragedies and problem plays.

Although he wrote two famous tragedies in his early years, *Titus Andronicus* (1594) and *Romeo and Juliet* (1597), Shakespeare mainly explored various kinds of comedies,

from the farcical *Comedy of Errors* (1554), to the fantastic *Midsummer's Night Dream* (1595) to romantic comedies plays such as *Much Ado About Nothing* (1598) and *As You Like It* (1599). During the second period, Shakespeare mainly wrote tragedies such as *Hamlet* (1599-1601), *Othello* (1603), *King Lear* (1606), *Macbeth* (1606). Then, in the last years of his career, he wrote romances or problem plays such as *The Tempest* (1611) and *The Winter's Tale* (1623). Although Shakespeare's plays are varied, comedy and tragedy plays are considered the major kinds of drama.

The following paragraphs are devoted to the term "comedy" and its structure, a summary of *Much Ado About Nothing* and its importance in modern times.

"Comedy" refers to a literary structure that moves towards a happy ending, implying a positive understanding of human nature. Comedies are usually funny but it is not imperative. In most comedies, the happy ending implies some kind of union which brings the characters into a state of harmony, as it moves from confusion to order. Typically, there is a dinner or dance as a social reunion during the story. (McDonald, 1996).

Much Ado About Nothing begins with a group of men, Benedick, Claudio, Don Pedro, Don John and the musician Balthasar returning from a war and arriving at Governor Leonato's house, in Messina (Italy). Claudio, Count of Florence, confesses his love for Hero to Benedick and Don Pedro. However, Don John, Don Pedro's half-brother, plots to destroy the wedding of the young lovers. On the contrary, Benedick and Beatrice quarrel persistently until they fall in love towards the end of the play, because of the characters' trick. The reason for their arguments might be that they knew each other in the past and had a failed affair. The truth behind Don John's evil objective, lying about Hero's faithfulness, is revealed to the Watch when Borachio and Conrade meet the night before the wedding. Nevertheless, the watchmen completely fail to try to communicate the message to Leonato. Once the characters are at the church, Claudio refuses to marry Hero as she is suspected of unfaithfulness to his fiancé; therefore, Leonato plans to demonstrate his daughter's innocence, with the help of Beatrice and Benedick. When the bride is reported dead (as part of the plan to demonstrate her innocence), Leonato and his brother Antonio cry in agony and Benedick accuses Claudio of murder. Later, Borachio feels guilty when he witnesses the fake death and confesses his master's false accusation. After proving Hero's loyalty, Claudio and Hero are married, Benedick proposes to Beatrice and the play concludes with a dance.

Over the last decades, the comedy *Much Ado About Nothing* has been adapted into graded readers for learners, who study English as a foreign language and there are

annotated editions, which pay special attention to its history and theatrical interpretation.

This literary work has always been popular on the stage over the years. Various cinematographic productions have been released for cinephiles to watch at home. For example, Kenneth Branagh, in 1993, directed and adapted the original text into a story in the 19th century in Tuscany. Moreover, Joss Whedon produced a black-and-white version of the story in 2012, whose story is set in contemporary California.

Additionally, The Royal Shakespeare Company has been staging numerous productions, which vary in casting, setting and interpretation. In 2015, the British actor and director Christopher Luscombe decided to link and create a duet between the lost play *Love's Labour's Won* and *Much Ado About Nothing*. Luscombe adapted and set the romantic comedy at the beginning of the 20th century, in a post-war atmosphere where even love struggles with conflict. This production is available in a DVD format, including special features, such as director's commentaries and interviews with the cast.

A reconstruction of the original Globe Theatre in London frequently stages William Shakespeare's plays, including *Much Ado About Nothing*. The artistic director of Headlong Theatre Jeremy Herrin adapted and directed this trickery story in 2012. It is important to mention that the play reflects the late 16th century period, the clothing of the characters and the bare Elizabethan stage both delight and carry the audience centuries back in the track of time. Well-known performers such as Eve Best, Charles Edwards or Joseph Marcell are part of the cast in this production. Like Luscombe's production, the play was filmed in high-definition and real background sound and produced on DVD.

The main conclusion about these previous descriptions of the adapted books and productions lies in the versatility and diversification which a director can adeptly manage and play with, having as a basis a literary text written more than four hundred years ago. Doubtlessly, its fundamental essence remains enduringly successful.

1.4. Advantages of using literature in the second language classroom

There is unequivocal evidence supporting that the efficacy of including literature in ELT constitutes a notable triumph. However, this practice demands a substantial investment of effort from the teacher, particularly in the selection of the literary work and the design of the activities, which must be engaging and entertaining for the students to keep them motivated and develop their English proficiency. The primary

goal is to actively attract the attention of the learner within the classroom environment.

Therefore, the integration of literature as an authentic source of input into the English classroom as a foreign language assembles the following benefits:

1. Literature plays a crucial role in supporting the daily life of teachers, opening a range of possibilities for learning and for creating new materials. Instead of offering complex class discussions about grammatical structures and rules, students may grasp the contents effortlessly by bringing up examples of original texts, alluding to literary events. It has been proved that vocabulary obtained in English literature classes is notably more effective, it can be easily grasped and well-remembered compared to the lists of words learnt in linguistic classes. (Mart, 2016).
2. Academic classes centred around literary works lead to a thorough comprehension of foreign languages and offer ample opportunities to practice the four linguistic skills of speaking, writing and listening, not only reading. Consequently, language acquisition is much more fluent and natural through literature. (Shazu, 2014).
3. Learners are exposed to a wide range of different types of texts, registers, tones and varied degrees of difficulty, depending on their proficiency level. Moreover, literary texts connect the students with numerous contexts and situations. (Demetriou & Ruiz Mas, 2009).
4. Motivating students to read literature and encouraging them to create a reading routine helps them to disconnect from new technologies. Today's students are digital natives. If a teacher promotes mental engagement while reading literature as a healthy escape, students will break their dependence on technological devices. This applies not only to the linguistic area of English but to any language, especially the mother tongue.

1.5. William Shakespeare for young readers

The primary objective of this Master's dissertation lies in the aspiration to formulate an instructional module tailored to young learners, using a literary text written by William Shakespeare. This section of the document is divided into two parts: firstly, a clarification of the benefits of integrating English Renaissance literary texts into the educational environment; secondly, a list including a selection of the most captivating

of Shakespeare's literary texts that may be specially suitable for young readers. The list previously mentioned is meticulously arranged according to the age and the proficiency level of the readers.

First, as I was planning and designing the lesson plan for this Master's dissertation, I reflected on the possible benefits that can offer the integration of English Renaissance literature in the foreign language classroom:

- 1. Cultural and historical understanding:** Renaissance literature offers a window to the past and a glimpse into the cultural and social context of the period. By studying writers such as Shakespeare, Marlowe, Jonson or Fletcher & Beaumont and their literary works, students can grasp the beliefs and values that shaped Elizabethan England.
- 2. Lexical enrichment:** Reading an adaptation of a literary text from the Renaissance period brings the opportunity to expand the learner's vocabulary, grasp grammatical structures and understanding of syntax. Moreover, it improves the student's reading comprehension skills.
- 3. Comparison with mother tongue's literature:** Students can compare the literary movement and cultural exchanges that took place in different countries during the same period. For instance, during the Spanish Golden Age, Spanish authors were influenced by Catholicism, while English authors were influenced by Protestantism.
- 4. Development of interpretation skill:** Renaissance literature is known for exploring complex themes and moral values, which triggers students' own arguments and interpretations. Moreover, students can apply the moral dilemmas that people usually face in real life.
- 5. Understanding of classical forms and structures:** Studying Renaissance literature helps students to learn classical literary forms and structures, such as blank verse, sonnets or iambic pentameter. Furthermore, students will develop a well-rounded literary education that will be applied to other literary periods.
- 6. Exposure to the Golden Age:** The integration of renowned authors from this period allows students to cultivate an appreciation of the creativity and the brilliance that these writers boasted in their works.

Finally, in this part of the Master's dissertation, I have made a compilation of several graded readers related to William Shakespeare. They are categorised according to the year at which teachers can integrate them into their English lessons and to their CEFR level.

- 1st Year of Compulsory Secondary Education

1. Shakespeare, W. (2010). *Level 3: King Lear. Pearson English Readers*. Pearson Education Limited. (A2 CEFR level).
2. Shakespeare, W. (2008). *Level 3: A Midsummer Night's Dream. Pearson English Readers*. Pearson Education. (A2 CEFR level).

- 2nd Year of Compulsory Secondary Education

3. Bassett, J. (2007). *Oxford Bookworms Library: Level 2: William Shakespeare*. Oxford University Press. (A2-B1 CEFR level).
4. Shakespeare, W. (2016). *Oxford Bookworms Library: Level 2: Hamlet*. Oxford University Press. (A2-B1 CEFR level).
5. Shakespeare, W. (2007). *Macmillan Readers: A Midsummer Night's Dream*. Macmillan Readers. (A2-B1 CEFR level).
6. Shakespeare, W. (2008). *Oxford Bookworms Library: Level 2: Romeo and Juliet*. Oxford University Press. (A2-B1 CEFR level).

- 3rd Year of Compulsory Secondary Education / 4th Year of Compulsory Secondary Education

7. Shakespeare, W. (2018). *Oxford Bookworms Library: Level 3: Othello*. Oxford University Press (B1 CEFR level).
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2. PART II: Didactic Unit

Title: “Tricks and Truths”

2.1. Introduction

Under the title “Tricks and Truths”, the main objective of this didactic proposal is to make students aware of the positive impact of literature that they will experience during their foreign language learning, as an essential tool to acquire knowledge.

Thus, William Shakespeare’s comedy *Much Ado About Nothing* (1598) has been selected as the most convenient for this task. In this instance, a graded reader published by MacMillan Readers has been chosen. This reader is categorised as for Intermediate learners B1-B2, according to CEFR¹ (about 1600 headwords). It is included audio download, extracts from the original play, a glossary, useful phrases and exercises. This graded reader also includes tips for students who might feel frustrated or might struggle with vocabulary, grammar and pronunciation. On the other hand, students whose level is advanced and feel particularly interested may find entertaining reading notes about the play and the author and do extra activities.

This didactic unit will be carried out during the course of seven sessions of fifty-five minutes each, these sessions being developed during the second term of the 1st year of Post-Compulsory Secondary Education.

2.2. Justification

The *Royal Decree 243/2022*, where the Curriculum of Post-Compulsory Secondary Education (hereafter PCSE) is established, encourages a didactic methodology that embraces “a set of strategies, procedures, and organised actions by the teacher to enable learning”. Besides, these methodologies should be active and focused on both learner’s autonomy and cooperative work. It aims to prepare students for access to further education, and the consciousness of their professional and social rights and responsibility as future citizens.

In a similar way, the European Council, based on *Common European Framework of Reference for Languages*, provides a clear basis within a communicative and pragmatic approach to empower students to use English in different contexts with a wide variety of communicative goals. Thus, the Organic Law 3/2020, of 29 December, or LOMLOE among the goals of education, linked with knowing and understanding one or more

¹ Council of Europe. [*The Common European Framework of Reference for Languages: Learning, teaching, assessment*](#). Cambridge: University of Cambridge, 2001.

languages in a suitable way, with fluency and accuracy in Post-Compulsory Secondary Education. The Andalusian community shapes the final form of the curriculum through the Order 30th May 2023. This text points out the necessity of thriving in the English language and the discovery of Andalusian culture.

English has become a priority as a communication tool; therefore, English must be taught in the context of every day's world to be effective. This is why this didactic proposal has been inspired for thirty-one students in the 1st Year of Post-Compulsory Secondary Education, integrating different methodologies, in other words, using an eclectic methodology, in order to facilitate a high level of English language proficiency.

2.3. Contextualisation

This didactic unit has been designed for students in the 1st year of Post-Compulsory Secondary Education (Bachillerato). Adjusting to the specified attributes of the educational centre the students attend, namely I.E.S. Julio Rodríguez, a state high school in the northern area of the city of Motril, in the province of Granada. This city surpasses 60.000 inhabitants, with a majority of students having been born and raised locally, accompanied by a small group of Ukrainian and Moroccan students. Most of the students are raised in middle-class families, that have sufficient resources for the corresponding education and materials required.

This state high school offers Compulsory Secondary Education and Post-Compulsory Secondary Education (Sciences and Technology, Social Sciences and Humanities modalities). It still retains traditional facilities but the buildings are completely renovated according to current necessities: a large library, a language classroom, computer rooms, a new gymnasium. Teachers can design activities supported by new technologies and internet connection, as there are available dozens of tablets and laptops for students.

In this school Bilingualism is offered at each level of Compulsory Secondary Education and Post-Compulsory Secondary Education. Moreover, reading programmes and European programmes are promoted. Every term, activities are held for educational purposes as trips inside and outside Spain, the science fair, the book day or the medieval fair.

I.E.S. Julio Rodríguez benefits students with the presence of a North-American English Language Assistant, who complements non-linguistic subject areas and English lessons.

Conclusively, this didactic unit is destined to a class with a distribution of thirty-one students, thirteen boys and eighteen girls. Among them, one student shows a slower pace of learning skills and she will receive exercises adapted to her linguistic aptitude during all sessions. Additionally, a gifted student will receive supplementary materials of higher complexity. Notwithstanding, the linguistic competence of the class is characterised by a marked diversity for all students in general.

2.4. Timing

This didactic unit will be taught in the third trimester of the year. It is intended to be implemented in seven sessions and each lasts fifty-five minutes. According to the schedule distribution, two sessions per week will be devoted to work on literature. The rest of the sessions will be employed to work on the student book, vocabulary and grammar of the unit... Consequently, the commitment to work in the play will last approximately one month.

The reason why English sessions last fifty-five minutes stems from the necessity of students to change the materials from the previous class subject, to seek clarifications from the teacher related to the play, to turn on the interactive whiteboard, among other tasks. Therefore, the duration of the session extends to fifty-five minutes instead of the designated sixty minutes in the curriculum.

2.5. Key competences

It is remarkable to mention the key competences established in the RD 243/2022, 5th April and currently in force. The purpose of Post-Compulsory Secondary Education is to provide students with training, intellectual, skills and knowledge to develop social functions and join an active life with responsibility and aptitude. In order to achieve these aims, it is necessary to help students to progress in the development of certain competences.

A total of eight fundamental competencies are promoted:

- 1. Competence in Linguistic Communication (CLC):** Definitely, competence in linguistic communication stands as one of the foremost priorities in language teaching, this is because one of the main purposes is to impart the ability to communicate, interact, interpret efficiently in the second language. This competence is promoted through numerous activities in which the communication and interaction among students is essential.

2. **Plurilingual Competence (PC):** This competence involves using one or more foreign languages efficiently, spoken or written, appropriately for learning and communication. Plurilingual competence includes recognising and respecting individual language profiles and to develop strategies for mediation and transfer. This didactic unit aims to develop the learners' fluency and respect towards linguistic and cultural diversity of the English language.
3. **Mathematical Competence and Competence in Science, Technology and Engineering (STEM):** Learning a foreign language also implies reasoning and thinking in order to solve various problems in different contexts. In this didactic unit, the learner has to use inductive and deductive reasoning and to infer meaning through visual aids, words, games such as an Escape room.
4. **Digital Competence (DC):** A safe and responsible use of digital technologies has emerged as a crucial objective within education systems. The approach of digitalization has led to a multitude of ways to exploit language competence. Consequently, this didactic unit has effectively transformed conventional activities into engaging and entertaining ones by means of the use of technology resources.
5. **Personal and Social Competence and Learning to Learn (PSLC):** To manage feelings such as optimism, motivation or resilience, self-assessment, developing cooperative strategies, empathy and teamwork are key for the learner's contribution to her/his own and others' physical and mental wellbeing. The activities in pairs or in groups included in the lesson plan encourage students to enhance this competence.
6. **Citizenship Competence (CC):** To develop autonomy, a critical spirit, establishing peaceful and respectful interaction with others and with the environment is aimed in the speaking activities and group works of this didactic unit. The final project, titled "Character Profile", encourages the abilities of decision making and respect of classmates' opinions.
7. **Entrepreneurial Competence (EC):** This competence involves making decisions based on knowledge and collaborating in an agile way with other people, working on motivation, communication and negotiation skills. The final project of this didactic unit requires students to create a social media profile of the play characters, which means that students have to make decisions and face challenges to recreate a character from the late 16th - or early 17th -century in the present day.

- 8. Competence in Cultural Awareness and Expression (CAEC):** This competence involves understanding and respecting how ideas, feelings and emotions are expressed in different cultures and through artistic productions. Furthermore, a high level of linguistic proficiency is directly related to an elevated level of inclusiveness towards another community. In this didactic unit, students are engaged with the cultural heritage and literature of late 16th- or early 17th-century England.

2.6. Stage goals and first foreign language specific competences

The Post-Compulsory Secondary Education stage will contribute to develop students' capacities. As it is stated in the Organic Law 3/2020, Chapter IV, Article 33, there are fifteen stage goals designed for 1st Year of PCSE.

The following **stage goals** are present in this didactic unit:

- d)** Strengthen reading, studying and discipline habits as necessary conditions for an effective learning and as a means of personal development.
- f)** Express themselves with fluency and accuracy in one or more foreign languages.
- g)** Use Information and Communication Technologies (ICTs) responsibly and effectively.
- k)** Reinforce the sense of entrepreneurship with creativity, flexibility, initiative, teamwork skills, self-confidence and critical awareness.
- l)** Develop artistic and literary sensitivity, and aesthetic criteria, as sources of education and cultural enrichment.

Following the Instruction of 13/2022, there are six first foreign language **specific competences** in Post-Compulsory Secondary Education, which constitute a major element of connection between the key competences and the basic knowledge of the area and evaluation criteria:

- 1. Understand and interpret the main ideas and main basic story lines in oral, written and multimodal texts expressed in a standard language**, in either analogic or digital support, searching for reliable sources and making use of

strategies on inference and checking meanings to cater for the set communicative needs. (This specific competence is connected the following descriptors: CLC2, CLC3, PC1, PC2, STEM1, DC1, PSLLC4).

2. **Produce original, oral and written and multimodal original texts of growing length, in clear, well-organised and detailed manner**, using strategies such as planning, synthesis, compensation, or self-repair, to express ideas and reasons in a suitable, coherent and creative way, in agreement with specific communicative purposes. (This specific competence is connected the following descriptors: CLC1, CLC5, PC2, STEM1, DC1, DC3, PSLLC4, CAE2, CAE3).
3. **Actively interact in oral, written or multimodal ways with other people**, with enough fluency and precision and with spontaneity, using strategies of cooperation and using analogic and digital resources, to cater for communicative purposes in respectful exchanges with the rules of courtesy. (This specific competence is connected the following descriptors: CLC5, PC1, PC2, STEM1, PSLLC4, CC3).
4. **Mediate between different languages or varieties or between the modalities or registers of the same language**, either in an oral or written way, using effective strategies and knowledges, aimed at explaining concepts and opinions or simplify messages, to transmit information in an effective, clear and responsible way to create a positive atmosphere leading to communication. (This specific competence is connected the following descriptors: PC2, STEM1, DC3, PSLLC1).
5. **Increase and use the personal linguistic repertoires** between different languages and varieties, analysing its similarities and differences, critically reflecting on how they work, making it explicit and sharing their own strategies and knowledges to improve how to cater for their communicative needs and to increase the learning strategies in different languages. (This specific competence is connected the following descriptors: PC2, STEM1, DC3, PSLLC1, PSLLC3).
6. **Critically value and adapt to the linguistic, cultural and artistic diversity**, taking the foreign language as the point of departure reflecting and sharing similarities and differences among languages and cultures, taking our Andalusian culture as the starting point, to act with sympathy, respect, effectiveness and promote mutual understanding in intercultural situations and

to promote learning to live together. (This specific competence is connected the following descriptors: CLC5, PC3, CC3, CAE1).

2.7. Basic knowledge

Basic knowledge combines knowledge (know), skills (know how to) and attitudes (know how to be) necessary for the acquisition of the specific competences and foster learning evaluation by means of criteria. According to RD 243/2022, the basic knowledge for the 1st Year of PCSE is divided into three blocks:

- A. Communication: This block includes the necessary knowledge to develop communicative activities of comprehension, production, interaction and mediation, included those linked to different sources of information and the management of sources.
- B. Plurilingualism: This block integrates knowledge related to the ability to reflect on the functioning of languages, in order to enhance language learning and the languages that are in our students' linguistic repertoire.
- C. Interculturality: This block contains the knowledge of the cultures transmitted through foreign languages and their value to enrich and establish relationships.

2.8. Cross-curricular elements

This didactic unit naturally promotes and raises awareness of transversality, as presented in Article 6 of Decree 103/2023, without prejudice to the provisions of Article 6 of Royal Decree 243/2022:

- The educational activities will favour the students' ability to learn by themselves and to work in groups.
- The integration and use of information and communication technologies.
- Activities and tasks for the development of competence in linguistic communication, to stimulate interest and reading habits, practice in written expression and the ability to express oneself correctly in public.

- In order to promote the integration of competences, project-based learning will be promoted. Collaborative problem-solving, reinforcing self-esteem, autonomy and the ability to learn by oneself will be employed too.

2.9. Interdisciplinarity

This didactic unit in terms of interdisciplinarity integrates and combines contents and concepts from other academic areas in a single learning experience. The aim of interdisciplinarity is to provide a more comprehensive understanding of a particular topic, in this case, a play by William Shakespeare. The following non-linguistic areas involved in the learning process are the following:

- **Art:** Students explore paralinguistic signs of performing arts such as voice, props and gestures by means of watching different performances. Moreover, the videos used in class are, in fact, another artistic discourse.
- **History:** Students learn characteristics of the Elizabethan era in England and its cultural context and the impact of Shakespearean literature in history.
- **Universal Literature:** During the 1st year of Post-Compulsory education, there is an optional subject called “Literatura Universal”, in which William Shakespeare is often covered in the syllabus.

2.10. Methodology

When it comes to teaching languages, it becomes evident that a unique or universally effective pedagogical approach does not exist. Instead, it is imperative to employ a heterogeneous methodology, incorporating a variety of approaches in order to tailor the teaching experience to an extensive range of learners and their diverse educational requirements in the classroom. Consequently, this didactic unit has adopted a multifaceted methodology, as previously stated, encompassing the subsequent approaches:

1. **Computer-Assisted Language Learning (CALL):** The use of new technologies in education as become necessary to fortify the teaching and learning experience. Nowadays, most of the students are digital natives, and they learn and process information different (Prensky, 2001) and share it and they are used to gaming and social networking material. The utilisation of laptops or tablets is necessary throughout the majority of the sessions within this didactic unit.

2. **Cooperative Learning:** This new approach in FLT revolves around communication that is obvious and beneficial in the foreign language classroom. In this setting, the teacher offers to students the chance to practice the language through oral and written expression in response to the language they are receiving by means of reading and listening activities.
3. **Project-Based Learning:** According to Moss and Van Duzer, Projects are based on challenging questions which involve students in design, decision making, or investigate activities. Project based learning is a dynamic approach wherein students explore issues and challenges far more readily than through traditional textbook-centred learning. In this didactic unit, students are required to work daily on a dossier and to use social media to represent a character of the play.
4. **Gamification:** This concept has been described as “*the use of game elements and game design techniques in non-game contexts*” (Deterding et al. 2011). In this didactic unit, each game element used (like *Kahoot*, *Quizziz*, *Genially* or the employment of paper sticky notes) enhances automatically the teaching and learning process of the second language.

2.11. Lesson plan

KEY: **IW** (Individual Work); **PW** (Pair Work); **GW** (Group Work); **WC** (Whole Class)

TRICKS AND TRUTHS			
SESSION 1: MEETING THE BARD OF AVON			
ACTIVITY	SKILLS	DEVELOPMENT	APPENDIX
WARM-UP Let's guess! (5')	Speaking Reading	The teacher starts the lesson by asking students some questions related to the unknown author, as an introduction. • Have you ever heard of William Shakespeare? • Do you know any of his plays? The students will answer these questions individually (IW). Then, the students together with the teacher speculates about the genre and the main topic of the play. To do so, the teacher hands the learners a piece of paper including an activity based on "tick in the box". The students have to read a few statements related to the type of text a comedy is and tick the box regarding their answers. (IW). Later, the whole group shares their conjectures about the play (WC).	1
ACTIVITY 1 Bio-Video (10')	Listening Writing Speaking	The teacher plays a short video on the interactive whiteboard; it can be subtitled and reproduced twice if needed. The students are given a worksheet with different questions which they have to answer individually. (IW). Once they have finished, the whole group will correct the questions. (WC).	2

ACTIVITY 2 First Impression? (3')	Speaking	The teacher asks the students to discuss their first impressions on the English author with their classmates. Their opinions will be shared with the whole class. (GW; WC) .	-
ACTIVITY 3 Outline of the play (10')	Speaking Writing	The teacher tells the students the Spanish translation of the comedy's title and asks them if they know what the popular saying means. After listening to students' answers, the second part of Activity 3 begins: <i>Much Ado About Nothing</i> might be a bit confusing at first, as there are more than ten characters, so the teacher offers a general explanation of the comedy, emphasising the Shakespearean characteristics, structure and main themes of the play, such as deception, love and misunderstanding. For the students to have visual support during the explanation, a simple diagram including the main ideas will be displayed on the interactive whiteboard. Some students will be required to translate and write in Spanish those terms that might be difficult for them to understand. (WC; IW).	3
ACTIVITY 4 Word Banking: Feelings Unveiled (15')	Writing Speaking	The teacher asks students to make groups of 4 and hands each student a piece of paper including a template. The primary purpose of the template is to guide the students and to save time for those who tend to take longer to write and draw the structure of an activity. The teacher explains the dynamics of the activity: word banking. Each group has to focus on the three main topics of the comedy that the teacher has briefly explained. They	4

		have to contribute with their opinions and ideas to describe them (love, misunderstanding and deception), using their background knowledge and personal experiences. Those ideas that describe the topics are required to be summarised in keywords or in a few words. In the meantime, the teacher is monitoring their work and helps the groups if necessary. Then, each group must agree on a member to volunteer as the spokesperson to display their brainstorming paper. From my perspective, I believe it is more advisable for the students to collectively choose the classmate responsible for public speaking: it prevents the teacher from arbitrarily selecting a student who might be an introvert and feels unease in front of the class. (GW).	
ACTIVITY 5 Lights, Camera, Action! (10')	Reading Listening	The teacher displays on the interactive whiteboard the first pages of the comedy (Act 1) to read aloud. The learners will play the roles of Don John, Don Pedro, Benedick, Beatrice, Hero, Claudio, Conrad, Borachio, etc... To do this in a randomly and fairly way when choosing volunteers, the teacher will use a random number generator web-page and the class list. For example, if number two comes up on the screen, the second student on the list in order of surnames will have to play the role of a character. (IW; WC).	5
HOMEWORK: Bring to class the graded reader Bring to class an A4 clear plastic folder			

SESSION 2: LET'S DO A PROJECT!			
ACTIVITY	SKILLS	DEVELOPMENT	APPENDIX
Project Guidelines (5')	-	The teacher starts the session by explaining the reason for the activities and homework that were done on paper in the previous session. The teacher explains the project based on a dossier that they are going to develop in the following sessions. S/he comments that it will reflect their effort and learning advancement in their daily activities. It is imperative to use an A4 clear plastic folder, e.g., the first pages will include the activities of Session 1. Afterwards, s/he describes the evaluation criteria of the project. The student's dossier will include: • <u>A personalised cover page</u>. The teacher shows them a sample cover designed in a web-page named Canva, which the students are already familiar with after having used it in previous assignments. • <u>Daily activities done in class</u>. • <u>A glossary</u> (definitions written in English and translation in Spanish). In addition to contributing to the final grade of the term, the teacher informs the students that the three best dossiers will be displayed in the high school library and published on the school's Instagram account.	6

ACTIVITY 1 Guess the quote (5')	Reading	The main objective of this activity is to check if the students were focused on the lesson and if they can remember what occurred in the story during the class reading of Act 1. For this part of the session, the teacher offers each student a laptop or a tablet and shares a PIN code or QR code on the interactive whiteboard to join a Quizziz game. Different quotes from <i>Much Ado About Nothing</i> will appear on the screen. The students will have limited time to choose and write the character who said such and such phrase or sentence. The teacher reminds the students that the score they get counts for the final grade. (IW).	7
“Shall we dance?” (10')	Reading	Students read out loud Act 2, Scene 1 and 2. The learners will play the different roles. To do this in a randomly and fair way, when choosing volunteers, the teacher will use a random number generator web-page and the class list. (IW; WC).	
Grammar: Modals (5')		In this part of the session, the teacher explains the grammatical uses of modals. An illustrative instance of the grammatical explanation can be found in this video, wherein I have recorded myself explaining the use of modals, using a whiteboard. Meanwhile, students are taking notes and writing them down in their notebooks. Once the teacher has finished, s/he asks the students if they have any doubts.	

ACTIVITY 2 We must practise! (10')		After giving our students the input, it is time to practise. The teacher hands each student a piece of paper with two exercises: some phrases including modals and they have to state their uses, e.g., should → use. Moreover, students have to complete an activity writing the correct modal and using the correct form of the verbs. Then, the exercises will be corrected. This activity will be included in their dossier. (IW); (WC).	8
ACTIVITY 3 “So Beatrice loves Benedick” (25')	Listening Writing	Instead of reading aloud the graded reader, in this part of the session, we are going to use two web-pages which will enhance the students’ learning: YouTube and Padlet. The teacher will use the interactive whiteboard to share two YouTube videos with the students. The first video is a short clip of Christopher Luscombe’s 2014 production of <i>Love’s Labour’s Won, or Much Ado About Nothing</i>. The students will watch the first part of Act 2, Scene 3, where Leonato, Claudio and Don Pedro maintain a conversation for Benedick to overhear about Beatrice’s love for him. Then, a short video of Jeremy Herrin’s 2012 production of <i>Much Ado About Nothing</i> will appear on the screen. This clip shows the second part of the scene where Benedick and Beatrice have a funny and embarrassing encounter. Meanwhile, students are required to take notes about what they watch (especially	9

		about the setting and clothes). After watching the two short videos, the teacher organises the students in groups of four people and shares a QR code on the screen to join a Padlet wall. The main objective of this activity is that the students answer to 2 questions and their responses will appear on the interactive whiteboard screen: • What are the biggest differences you have observed between the two video clips? • Read Act 2, Scene 2 of the graded reader. Does Benedick hide behind the same objects in the play and in the video clips? Finally, the teacher will read and correct their answers on the Padlet wall. (GW).	
HOMEWORK Read Act 3, Scene 1			

SESSION 3: Dear Cupid			
ACTIVITY	SKILLS	DEVELOPMENT	APPENDIX
WARM-UP A surprise for Beatrice (10')	Speaking	The session starts by asking the students to provide a brief summary of Act 3, Scene 1, which they must have read at home. The teacher gives them a couple of minutes to organise their ideas and to think about how to summarise the scene. In this activity, students are encouraged to participate as volunteers. In case the number of volunteers is limited, a random number generator we previously used in the first session and the class list will	

		be employed. (IW) .	
Writing Explanation (5')		The teacher explains the structure of an informal e-mail text and offers useful language. For this part of the session, I have worked with the Writing Guide of <i>Living English 1, Student's book for Bachillerato</i> published by Burlington Books. In Appendix 9, the most important information of the explanation will be shared on the interactive whiteboard screen.	10
ACTIVITY 1 Dear Cupid, ... (20')	Writing	In this part of the session, we put into practice the input given about writing an informal e-mail text and the modals. In pairs, students have to write an informal e-mail letter to Benedick or Beatrice as a friend giving them some love advice. Each learner has to add this writing to her/his dossier so that the teacher may correct it when the dossier is handed in. It is mandatory for the students to make use of modal verbs and to write at least 140 words. (IW) .	
ACTIVITY 2 Claudio and the Watch hear a secret (10')	Reading	Students read aloud Act 3, Scenes 2 and 3. In this part of the comedy, Claudio falls into Don John's evil trap and The Watch arrests Borachio and Conrad. (IW; WC) .	
		Approaching the end of the session, we are going to reinforce the understanding and	

ACTIVITY 3 Shall we review modal verbs? (10')	Speaking Writing	usage of modal verbs. The teacher writes different jobs and occupations on sticky notes, such as babysitter, gardener, marine biologist... S/he sticks the papers on the blackboard and gives the students a couple of minutes to prepare some questions in their notebooks. Each student has to make use of the modal verbs in his/her questions. Then, students read their questions to guess the jobs and occupations written on the sticky notes. These questions will be written by the teacher on the blackboard. It is mandatory to add these questions to the dossier. The teacher reminds the students that their participation and correct answers count for the final grade. (IW; GW)	
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SESSION 4: (UN)CONDITIONAL LOVE			
ACTIVITY	SKILLS	DEVELOPMENT	APPENDIX
Grammar: Conditionals (10')		The teacher offers a grammatical explanation of the Zero Conditional, the First Conditional, the Second Conditional and the Third Conditional. An illustrative instance of the grammatical structure explanation can be found in this video, wherein I have recorded myself explaining the Zero Conditional and the First Conditional using a whiteboard. Meanwhile, students must take notes. After concluding the explanation, the teacher	

		inquires if the students have any questions or doubts, aiming to start working on the grammar as soon as possible.	
ACTIVITY 1 If we practice, we can improve (15')		To check whether learners have understood the grammar explanation, the teacher hands to each student a worksheet including two main activities: the first part of the worksheet covers the structure of the conditionals: students have to match the conditionals with their structure. The second part of the activity is based on rewriting sentences using the Zero, First, Second and Third conditionals. Despite being a conventional activity, it offers undeniable advantages, as it helps learners to better grasp the changes in the verb tenses and structures. Once completed, the activities will be corrected. Following that, each student must include the worksheet in his/her dossier. (IW).	11
ACTIVITY 2 Role-play (30')	Writing	The teacher explains to the students that they have to work on a role-play speaking based on love therapy (4 - 5 minutes). One student has to perform the role of marital counsellor and two students have to play the characters of Claudio and Hero or Benedick and Beatrice. They are required to imagine and write down a script using the conditionals. For example, the therapist may advise "If I were you, I would try to work on trust". The teacher will display a sample script on the interactive screen. Students have the remaining half hour of the class time to prepare for the activity and to	12

		ask the teacher any questions they may have. The script must be included in each student's dossier. (GW) .	
HOMEWORK Prepare and practice the role-play speaking.			

SESSION 5: LOVE TALKS			
ACTIVITY	SKILLS	DEVELOPMENT	APPENDIX
ACTIVITY 1 Let's talk about love! (50')	Speaking Listening	This session is based on the performances of the role-play of the students. Meanwhile, the teacher is evaluating them. (GW) .	
ACTIVITY 2 Dogberry's hilarious report (5')	Reading	Students read out loud Act 3, Scene 5. The learners will play the different roles. To do this in a randomly and fair way, when choosing volunteers, the teacher will use a random number generator web-page and the class list. (IW; WC) .	
HOMEWORK Read Act 4, Scene 1 Read Act 4, Scene 2			

SESSION 6: TRUTH AND LIES			
ACTIVITY	SKILLS	DEVELOPMENT	APPENDIX
		At the beginning of the lesson, the teacher	

WARM-UP Vocab Challenge (10')	Speaking Reading	should make sure that the students have been completing the glossary. S/he asks them to share the definitions they have written in their glossaries so far. Then, the teacher shares a Kahoot! game pin in the interactive whiteboard with the students. Using the tablets provided by the high school, they have to enter the pin to join the game. This Kahoot! game has been created to test the students' knowledge of vocabulary and useful phrases from the play. There are 18 questions (multiple choice and true/false) in which students have to choose the correct term or definition. These terms that students do not know their meaning and appear in the game must be included in their glossaries. The teacher reminds the students that the score they get counts for the final grade. (IW).	
ACTIVITY 1: Sum it up (15')	Writing	Individually, students are required to write a 120-word summary of Act 4. The teacher will be monitoring them and solving possible doubts. This summary must be included in the student's dossier. The teacher will evaluate the writing activity once the students have handed in the dossier. (IW).	
ACTIVITY 2: Emotion exploration (15')		In this activity, we place significant emphasis on the captivation of theatrical performances. The primary advantage lies in its capacity to encourage the learners' awareness of the importance of body language and voice.	

	Speaking Listening	Furthermore, students have the opportunity to witness how a single comedy text may be adapted in different ways for the stage. Initially, the teacher asks learners to think about the emotions that Beatrice transmits to them in the graded reader. They have to write down their responses, subsequently they share the responses aloud. Next, the teacher puts a YouTube video on the interactive screen, which shows Luscombe's production of Act 4, Scene 1. In this clip, we can see an anguished and pained Beatrice. After watching the video, the teacher prompts learners to reflect on the emotions conveyed by Luscombe's Beatrice. Once the students have given their oral answers, they are provided with individual papers where they have to delineate the similarities and differences between Beatrice in the text and Luscombe's Beatrice. (WC); (IW).	13
ACTIVITY 3: Borachio reveals the truth (5')	Reading	Students read out loud Act 5, Scene 1. The learners will play the different roles. To do this in a randomly and fair way, when choosing volunteers, the teacher will use a random number generator web-page and the class list. (IW; WC).	
ACTIVITY 4: Scavenger hunt (5')	Reading	At the end of the session, the teacher organises the class in groups of 5. The teacher explains to the class that they are going to play a game called 'Scavenger hunt'. This game consists of 9 quotes (taken from Act 5, Scene 1) that students have to locate in the graded reader and to say which character has said it. For instance, <i>"They told me that your</i>	14

		<i>love was killing you”</i> (Page 87, Beatrice). The teacher hands each student the worksheet to work in groups, which they will add to their dossiers afterwards. Once the students have finished the activity, the teacher and the whole group will correct the worksheet. (GW).	
HOMEWORK Read Act 5, Scene 2 Must include all the activities previously done in the dossier to hand in for the next session			

SESSION 7: WE'RE OFF 2 WEDDINGS!			
ACTIVITY	SKILLS	DEVELOPMENT	APPENDIX
ACTIVITY 1: Guess the end (15')	Writing Speaking	The session begins with a game related to predicting the end of the play. Each student is given a paper sticky note. The teacher explains to students that they have to write what might happen at the end of the play. Then, each student sticks the paper on the blackboard and tells their classmates his/her supposition. (IW; WC).	
		In this activity, the teacher divides the class into two groups of 15-16 students. In the first group, each student is required to read Act 5, Scene 3; meanwhile, in the other group each student has to read Act 5, Scene 4. Once the reading is finished, students must write a 70-word summary in a paper each (which will be	

ACTIVITY 2: Spoiler alert! (10')	Reading Writing Speaking	included their dossier). Then, the teacher chooses students from Group 1 and Group 2 to work in pairs. In pairs, each student must tell her/his partner about what they have read. This activity offers a different way to read and understand the story, as students have to read, summarise and communicate information. (IW; PW).	
ACTIVITY 3: Escape room in Messina (20')	Reading	Using laptops or tablets provided by the school, the teacher shares a link to join an Escape Room game with students, created in a platform called <i>Genially</i>. In groups of 3, students must complete 6 missions to win the game. The questions included in the missions are related to the events that occur in the play; grammatical questions related to modal verbs and conditionals; the writing structure of an informal e-mail text; and vocabulary and useful phrases from the text. (GW).	15
		In the last fifteen minutes of the class, students must hand in their dossier to the teacher for their evaluation. The teacher explains the final project called "Character Profile". The teacher divides the class into groups of 3 people. Students have to imagine how the characters of <i>Much Ado About Nothing</i> would look in social media. Each group is assigned the following characters: - Group 1: Leonato	

HAND IN THE DOSSIER FINAL PROJECT EXPLANATION: “Character Profile” (15’)		- Group 2: Hero - Group 3: Beatrice - Group 4: Margaret and Ursula - Group 5: Benedick - Group 6: Claudio - Group 7: Don Pedro - Group 8: Dogberry and Verges - Group 9: Don John - Group 10: Conrade and Borachio The assignment of the characters will be completely arbitrary in a raffle. By writing the names of the characters on slips of paper, each group must choose a paper blindly. The teacher asks the students’ legal guardians for permission to create Instagram accounts for educational purposes. Each group must create a public profile describing each of the character’s personality traits and motivations. They can create posts with images, songs, videos and comments narrating the play’s events. In total, 10 Instagram accounts will be created, which must interact with each other. For example, Claudio can publish a post expressing his love for Hero and Hero’s profile can comment on the post “I love you too!”. The teacher requires an analysis of the personality and actions of the characters in each act, as a basis of information to be used in the social media profile. Students have a limit of 7 days to create the profiles and interact with their classmates’ profiles. On the deadline, each group must send an e-mail message to the teacher	
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		including the name of the profile account so that the teacher can evaluate them.	
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2.12. Answer key

SESSION 1: MEETING THE BARD OF AVON	Activity 1: - In Stratford-upon-Avon. - No, they were not. - 18. - Lord Chamberlain's Men. The company became popular in London. - <i>The Taming of the Shrew, Richard III, Romeo and Juliet</i> or <i>A Midsummer Night's Dream</i>. - <i>Hamlet, Othello, King Lear</i> or <i>Macbeth</i>. - A theatre. - True.
SESSION 2: LET'S DO A PROJECT	Activity 1: Benedick / Beatrice / Claudio / Leonato Benedick / Conrad / Don John / Borachio Activity 2: 1. Should 2. Can / Could / Be able to 3. Must / Have to 4. Needn't / Don't have to 5. Mustn't 6. Can / Could / Be able to 7. May / Might 8. May / Could / Would 1. Can't be 2. Doesn't have to 3. Might be 4. Should have confessed 5. Must make sure
	Activity 1:

SESSION 4: (UN)CONDITIONAL LOVE	0 Conditional → IF + PRESENT SIMPLE / PRESENT SIMPLE 1 Conditional → IF + PRESENT SIMPLE / WILL + INF 2 Conditional → IF + PAST SIMPLE / WOULD + INF 3 Conditional → IF + PAST PERFECT / WOULD HAVE (PP) Zero Conditional - If Ursula and Hero speak very loudly, Beatrice hears them. - If Hero is unfaithful, Claudio doesn't love her. First Conditional - If Don John's evil plan succeeds, there will be chaos. - If the Watch does justice, there will be a good ending. Second Conditional - If Benedick's friends didn't want him to be happy, they wouldn't conspire to bring Benedick and Beatrice together. - If Beatrice and Benedick weren't stubborn, they would confess their feelings. Third Conditional - If the Watch hadn't heard them, Borachio and Conrad wouldn't have been arrested. - If Beatrice hadn't heard his friends talking about Benedick, she wouldn't have fallen in love with him.
	WARM-UP: 1. To stop working 2. True 3. To work entertaining 4. A person who is not married 5. True 6. False 7. Jurar 8. True 9. People that guards something 10. Receives money, properties or a title when someone dies 11. True 12. It means a decision has been made

SESSION 6:

TRUTH AND LIES

13. False
14. Sadness
15. False
16. When you're attending a wedding or festival
17. They want to express their personal responsibility
18. True

Activity 4:

Worksheet 1

1. Page 72. Leonato
2. Page 75. Don Pedro
3. Page 77. Dogberry.
4. Page 79. Dogberry.
5. Page 71. Antonio.
6. Page 79. Leonato.
7. Page 78. Leonato.
8. Page 76. Benedick.
9. Page 74. Antonio.

Worksheet 2

1. Page 75. Benedick.
2. Page 78. Claudio.
3. Page 71. Leonato.
4. Page 76. Claudio.
5. Page 80. Antonio.
6. Page 74. Benedick.
7. Page 79. Leonato.
8. Page 72. Leonato.
9. Page 77. Don Pedro.

Worksheet 3

1. Page 77. Claudio.
2. Page 78. Borachio.
3. Page 74. Leonato.
4. Page 72. Claudio.
5. Page 79. Leonato.
6. Page 80. Claudio.
7. Page 75. Benedick.
8. Page 71. Don Pedro.

	9. Page 76. Don Pedro.
SESSION 7: WE'RE OFF 2 WEDDINGS!	Escape room in Messina: Mission 1 - C - A - B Mission 2 - B - A - C Mission 3 - False - True - B Mission 4 - C - C - B Mission 5 - A - B - D

2.13. Resources

In this lesson plan

- A4 clear plastic folder
- Blackboard
- Graded reader
- Interactive whiteboard with loudspeakers
- Internet connection
- Laptops
- Notebooks
- Paper sticky notes
- Pens
- Tablets

2.14. Attention to diversity

It is naturally apparent that identical educational interventions administered to a homogeneous group of learners generate disparate outcomes contingent upon their background knowledge, individual experiences, language aptitude and motivation.

The Organic Law 3/2020 of December, 29th (LOMLOE) states some aspects related to this:

- **Quality** education for all students, regardless of their condition and circumstances.
- **Equality** that guarantees opportunities regarding the quality of education and acts as a compensatory element with respect to personal, cultural, social and economic inequalities, paying particular attention to those resulting from disability.
- **Flexibility and respect for diversity.** The flexibility to adapt its structure and organisation to the changes, needs and demands of society and to diverse aptitudes, interests, expectations and personality of the students.

As it was previously highlighted in the contextualisation part, as far as diversity outreach is concerned this class includes: a female **slow learner**, a male **gifted student** and a male student who suffers from a physical disability, specifically **hearing impairment**. For this student, it is imperative to sit him next to the teacher to hear clearly the instructions and next to the loudspeakers. Also, the teacher will pair the student with a classmate who can assist him with note-taking and communication challenges. It is recommended that the teacher speaks towards the students and ensures adequate lightning for visual communication, as it is easier for the learner to lip-read. Furthermore, any video or audio will be transcribed in a paper and visual aids are incorporated.

Beforehand, in most activities, the slow learner will be seated next to the gifted student, so he can guide her whenever necessary. In this unit, students are strongly encouraged to speak up in class to improve oral proficiency, therefore, the gifted student will motivate and help her during oral activities. For instance, if the slow learner needs to know the meaning of some words in English to answer a question, the gifted student will support her whenever necessary.

Furthermore, the teacher recommends to her a graded reader published by Oxford University Press, which is adapted for learners whose English level is A2-B1 according

to CEFR (700 headwords). The main purpose of this suggestion is to read it at home whenever necessary.

SESSION 1: MEETING THE BARD OF AVON		
SLOW LEARNER	GIFTED STUDENT	HEARING IMPAIRMENT
WARM-UP: Let's guess In the activity about ticking the box, words like "fate" or "ending" which might be tricky, the teacher will write on the paper their meanings in Spanish. ACTIVITY 1: Bio-Video She is given the script of the video in English and translated into her mother tongue. In case she does not understand any questions of the activity, the gifted student will help her. ACTIVITY 4: Word Banking The slow learner and the gifted student will be working in the same group.	ACTIVITY 3: Outline of the play The gifted student will be one of those students who will translate some terms on the blackboard. ACTIVITY 4: Word Banking: Feelings Unveiled The gifted student will assist the teacher while s/he is monitoring, providing help to those groups who might be having trouble thinking of words in the foreign language or who cannot think of instances related to the main themes.	ACTIVITY 1: Bio-Video He is given the script of the video in English. Before students watch the videos, the teacher clicks on "Settings" and clicks on the Subtitles option. Also, the loudspeakers of the interactive whiteboard will be at an appropriate volume for the learner. ACTIVITY 5: Lights, Camera, Action! Students are required to speak loud and clear to make the reading easier for her/him.

SESSION 2: LET'S DO A PROJECT!		
SLOW LEARNER	GIFTED STUDENT	HEARING IMPAIRMENT
ACTIVITY 1: Guess the quote The teacher will give her a paper including the quotes translated in Spanish to read them before the game starts.	ACTIVITY 3: "So Beatrice loves Benedick" The previous day of the lesson, the teacher shares with him the links of the two short videos to watch them at home. He is asked to explain the videos to the	ACTIVITY 3: "So Beatrice loves Benedick" He is given the script of the video in English. Before students watch the videos, the teacher clicks on "Settings" and clicks on the Subtitles option. Also, the loudspeakers of the interactive

Grammar: Modals The teacher facilitates the slow learner the grammar explanation by giving her a sheet of paper including the rules, usage and meaning of modal verbs. Therefore, the student does not have to take notes during the teacher's oral explanation and can she focus better. ACTIVITY 2: We must practise! The slow learner can ask the gifted student for help at any time while she is doing the grammatical exercises.	slow learner before this activity starts.	whiteboard will be at an appropriate volume for the learner.
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SESSION 3: Dear Cupid		
SLOW LEARNER	GIFTED STUDENT	HEARING IMPAIRMENT
WARM-UP On the previous lesson, the teacher asks the slow learner to bring a diagram summarising the events of Act 3, Scene 1. This will support her in the speaking activity. ACTIVITY 3: Shall we review modal verbs? The teacher offers the slow learner some questions as a reference. For example: - Could this job involve working in an office?	ACTIVITY 1: Dear Cupid, ... As the writing activity is required to do it in pairs, the gifted student and the slow learner will work together. ACTIVITY 3: Shall we review modal verbs? The gifted student may help the slow learner in case she finds the activity hard.	During the whole session, both teacher and classmates are required to speak loud and clear. If needed, the teacher offers him extra time for any delays caused by communication challenges.

- Can this person work around children?		
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SESSION 4: (UN)CONDITIONAL LOVE

SLOW LEARNER	GIFTED STUDENT	HEARING IMPAIRMENT
Grammar: Conditionals The teacher facilitates the slow learner the grammar explanation by giving her a sheet of paper including the rules and usage of conditionals. Therefore, the student does not have to take notes during the teacher's oral explanation and she can focus better.	Grammar: Conditionals During the explanation, the gifted student is required to write a few sentences using the structure of the new grammatical structures and tells them to the class. ACTIVITY 2: Role-play The gifted student will be working with the slow learner in the same group.	During the whole session, both teacher and classmates are required to speak loud and clear. If needed, the teacher offers him extra time for any delays caused by communication challenges.

SESSION 5: LOVE TALKS

SLOW LEARNER	GIFTED STUDENT	HEARING IMPAIRMENT
ACTIVITY 1: Let's talk about love! The teacher provides extra time and support in case she struggles during the speaking activity.	ACTIVITY 1: Let's talk about love! In the previous session, the teacher challenges him to introduce complex vocabulary related to love therapy and advanced conditional sentences in the activity.	ACTIVITY 1: Let's talk about love! Each group hands to his classmate the script of their role-play performance.

SESSION 6: TRUTH AND LIES

SLOW LEARNER	GIFTED STUDENT	HEARING IMPAIRMENT
ACTIVITY 1: Sum it up She is asked to write a 100-	ACTIVITY 1: Sum it up He is asked to write a 150-	ACTIVITY 2: Emotion exploration

word summary instead of a 120-word summary.	word summary instead of a 120-word summary.	He is given the script of the video in English.
ACTIVITY 2: Emotion exploration She is helped by the gifted student in case she finds the activity hard.	ACTIVITY 4: Scavenger hunt He will be working with the slow learner in the same group.	Before students watch the videos, the teacher clicks on “Settings” and clicks on the Subtitles option. Also, the loudspeakers of the interactive whiteboard will be at an appropriate volume for the learner.

SESSION 7: WE’RE OFF 2 WEDDINGS!		
SLOW LEARNER	GIFTED STUDENT	HEARING IMPAIRMENT
ACTIVITY 1: Guess the end In the previous session, the teacher asks her to think about what might happen at the end of the play and to prepare some keywords and phrases for this activity.	ACTIVITY 1: Guess the end In the previous session, the teacher asks him to think about what might happen at the end of the play and to prepare an 80-word writing text to read it in this activity. ACTIVITY 3: Escape room in Messina He will be working with the slow learner in the same group.	During the whole session, both teacher and classmates are required to speak loud and clear. If needed, the teacher offers him extra time for any delays caused by communication challenges.

2.15. Evaluation

The subsequent table outlines the assessment criteria considered for this didactic unit.

EVALUATION CRITERIA	MEASURABLE LEARNING STANDARDS
1. To read a graded reader and to comprehend its general meaning. (1.1 + 1.2) 2. To acquire and use new vocabulary and useful expressions related to moral values and society. (2.1 + 2.3 + 4.1) 3. To learn the correct usage of modal verbs and conditional verbs and to proficiently express them orally and in written form. (2.3) 4. To be able to write summaries, a script and an informal e-mail. To learn useful language and apply it to writing texts. (Included in the dossier). (2.2 + 4.1) 5. To create an online profile based on the graded reader and make a responsible use of social media. (5.2)	1. To read and fully comprehend a graded book adapted from a complex literary work. 2. To acquire and use proficiently new expressions related to specific topics. 3. To understand modal verbs and conditional verbs and apply them in communication. 4. To write summaries, a script for a speaking activity and an informal e-mail, among other texts in daily activities. 5. To create an Instagram profile in groups based on the character's traits and values.

The subsequent table outlines the evaluation criteria, the tools used to assess those criteria and their respective importance.

EVALUATION CRITERIA (Order 30 th May 2023)	INSTRUMENTS	WEIGHING
SC 1.1. Extract and analyse the main ideas, relevant information and general implications from oral, written and multimodal texts of a certain length, well organised and if certain concerning topics about personal relevance or public interest, either specific or abstract, expressed in a clear way in a standard language through different means, analogic or digital. SC 1.2 Interpret and value in a critical way the content, intention and discursive features of texts of a certain length and complexity [...] concerning general or more specific issues or personal relevance or public. SC 2.2 Write and let others know detailed texts of a certain length and complexity and with clear structure [...] avoiding mistakes which make it difficult or impossible to understand the text, rephrasing and organising in a coherent way information [...] justifying their opinions [...]. SC 4.1 Interpret and explain texts, concepts and communications in which is necessary to take part in the reformulation and interpretation and written mediation such as translation, summary, paraphrases [...]. SC 6.1 Critically value cultural, artistic and linguistic diversity specific of the countries where the foreign language is spoken [...].	DOSSIER Worksheets Writings Written Activities	35%

SC 2.1 Orally express with enough fluency and correction, clear, coherent well-organised texts, suitable in different contexts, especially in public	CLASS WORK Debates	10%
SC 2.1 Orally express with enough fluency and correction, clear, coherent well-organised texts, suitable in different contexts, especially in public SC 2.3 Select, organise and apply knowledge and strategies to plan, produce, revise and cooperate to create oral and written texts with a clear structure and according to the communicative intentions, the features of the context, sociocultural aspects and the type of text, using the most suitable physical or digital resources [...].	CLASS WORK Sticky notes game Role-play	10%
SC 3.1 Plan, take part and collaborate in an active and assertive way through different analogic and digital supports, synchronous and asynchronous, interactive situations [...].	CLASS WORK Kakoot! Quizziz	5%
SC 2.3 Select, organise and apply knowledge and strategies to plan, produce, revise and cooperate to create oral and written texts with a clear structure and according to the communicative intentions, the features of the context, sociocultural aspects and the type of text, using the most suitable physical or digital resources [...]. SC 3.1 Plan, take part and collaborate in an active and assertive way through different analogic and digital supports, synchronous and asynchronous, interactive situations [...]. SC 3.2 Select, organise and use in a flexible way and in different surroundings, the most suitable strategies to	CLASS WORK Padlet Escape Room	10%

start, keep and finish communication [...].		
SC 1.1. Extract and analyse the main ideas, relevant information and general implications from oral, written and multimodal texts of a certain length, well organised and if certain concerning topics about personal relevance or public interest, either specific or abstract, expressed in a clear way in a standard language through different means, analogic or digital. SC 2.3 Select, organise and apply knowledges and strategies to plan, produce, revise and cooperate to create oral and written texts with a clear structure and according to communicative intentions, the features of the context and sociocultural aspects [...]. SC 3.1 Plan, take part and collaborate in an active and assertive way [...] through digital supports, interactive situations [...] SC 3.2 Select, organise and use in a flexible way and in different surroundings, the most suitable strategies to start, keep and finish communication, turn taking and letting others speak [...] summarising, collaborating, arguing, solving problems and managing troublesome situations. SC 5.2 Use with initiative and in a creative way the knowledges and strategies to improve the ability to communicate and learn a foreign language with the support of other participants and digital support.	FINAL PROJECT "CHARACTER PROFILE"	30%

Dossier's Rubric

	35%	25%	10%	5%
Vocabulary	Student includes more than 20 words in the glossary and uses the terminology learnt in written activities.	Student includes 20 words in the glossary and uses the terminology learnt in written activities.	Student includes 15 words in the glossary and uses little terminology learnt in written activities.	Student includes less than 10 words in the glossary and does not reflect the terminology learnt in written activities.
Coherence	Student completely understands and closely connects the topic in the writing.	Student generally understands and connects the topic in the writing.	The writing is understood but it is not well-connected to the topic.	The writing is not understood and it has nothing to do with the topic.
Cohesion	The text is well-organised and the student uses more than 5 connectors and linkers.	The text is organised and the student uses 5 connectors and linkers.	The text is roughly arranged and the student uses four or three connectors and linkers.	The ideas of the text are poorly organised and there is no use of connectors or linkers.
Grammar content	Student has completely understood the grammar content and effectively uses it.	Student has comprehended the grammar content and s/he can use it.	Student has not reflected the understanding of grammar content and s/he barely knows how to use it.	Student has not understood the grammar content.

Final Project's Rubric

	30%	20%	10%	5%
Adherence to character's traits	The profile is completely accurate with the character's personality and values.	Students depicts the character's personality and values fairly accurately.	The profile partially reflects the character's personality and values.	The profile does not effectively convey the character's personality and values.
Understanding of the play and interactions	Actions and interaction with other character's profiles clearly reflects the understanding of the play and its events.	Actions and interaction with other character's profiles show a good understanding of the play and its events.	Actions and interaction with other character's profiles demonstrates a partial understanding the play and its events.	Actions and interaction with other character's profiles fails to demonstrate an understanding of the play and its events.
Creativity and originality	The profile exhibits exceptional creativity and originality through photos, comments and videos.	The profile demonstrates creativity and originality through photos, comments and videos.	The profile shows some effort in creativity and originality through photos, comments and videos.	The profile lacks of creativity and originality through photos, comments and videos.
Effective and responsible use of social media	Students employ Instagram features proficiently and make a responsible use of the app.	Students demonstrate a good use of Instagram features and make a responsible use of the app.	Students reflect a limited understanding and use of Instagram features. Students occasional lapses in responsible	Students lacks of understanding Instagram features and their usage. Students present risky online behaviour.

			behaviour of the app.	
Language proficiency	Students demonstrate exceptional command of grammar, spelling, vocabulary and connectors.	Students demonstrate good command of grammar, spelling, vocabulary and connectors.	Students displays a fair understanding of grammar, spelling, vocabulary and connectors.	Students lack of proficiency in grammar, spelling, vocabulary and connectors.

3. CONCLUSION

A didactic approach based on literature has been established throughout the document for the 1st Year of Post-Compulsory Secondary Education. At the beginning, the abstract and the introduction upon which this didactic unit has been built is presented. The first part of this Master's dissertation has introduced a research framework about English Renaissance literature and its major representatives.

On the other hand, the second part of the document firstly presents the justification and the context, which describes the features of the students we are going to work with. After that, sections related to the Spanish legal framework, such as key competences, basic knowledge, specific competences have been outlined. Finally, the diverse methodologies and resources needed to create the lesson and attention to diversity and assessment criteria have been established. By incorporating English Renaissance literature contents, William Shakespeare's *Much Ado About Nothing* not only enriches the linguistic proficiency but also nurtures the comprehension of the moral values of the 16th and 17th centuries, critical-thinking and self-awareness.

This Master's dissertation has been aimed at enhancing the teaching-learning process, improving the quality of education in an effective and innovative way. Each activity has been designed as an experience for our students to promote collaborative work, develop critical thinking and show different socio-cultural and historical aspects.

All in all, I have reflected on two aims for every English teacher, which must be highlighted: The first one is to help students develop the communicative competence in the foreign language; the second one is to help students to become citizens of a

challenging society, to open doors to the future. In order to do so, we need to be close to our students, to be aware that planning is important and flexibility and adaptability are crucial in our lessons.

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➤ **Legal references**

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- Decree 103/2023 of May, 9th, establishing the organisation and curriculum of Post- Compulsory Secondary Education stage in the Autonomous Community of Andalusia.
- Order of May 30th, 2023 (BOJA number 104, June 2nd 2023) which develops the curriculum in Post-Compulsory Secondary Education in Andalusia.
- Organic Law 3/2020 of December, 29th (LOMLOE), which amends Organic Law 2/2006 of May, 3rd, on Education.
- Royal Decree 243/2022 of April, 5th (BOE number 82 of April 6th) which establishes the core curriculum for Post-Compulsory Secondary Education.

5. APPENDICES

The following didactic material can be found in this [Google Drive folder](#).

▪ **Appendix 1**

MUCH ADO ABOUT NOTHING

This is the title of the play. What kind of story do you think it is? Tick the boxes.

	YES	NO	MAYBE
A story with an unhappy ending.	☐	☐	☐
A story about mystery.	☐	☐	☐
A story about romance.	☐	☐	☐
An adventure story.	☐	☐	☐
A story about fate.	☐	☐	☐

▪ Appendix 2

WILLIAM SHAKESPEARE BIOGRAPHY

Name: _____

Read the following questions carefully. Answer them while you are watching the video.

When was William Shakespeare born?

Were his parents poor?

How old was he when he married Anne Hathaway?

a) 17 b) 18 c) 28

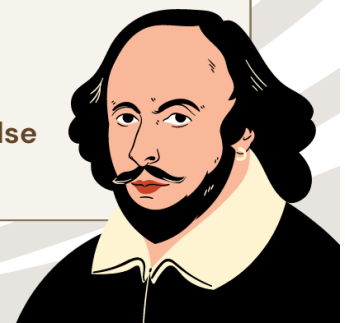
What is the name of the company in which he worked? What happened to the company?

Write at least one early literary work mentioned in the video.

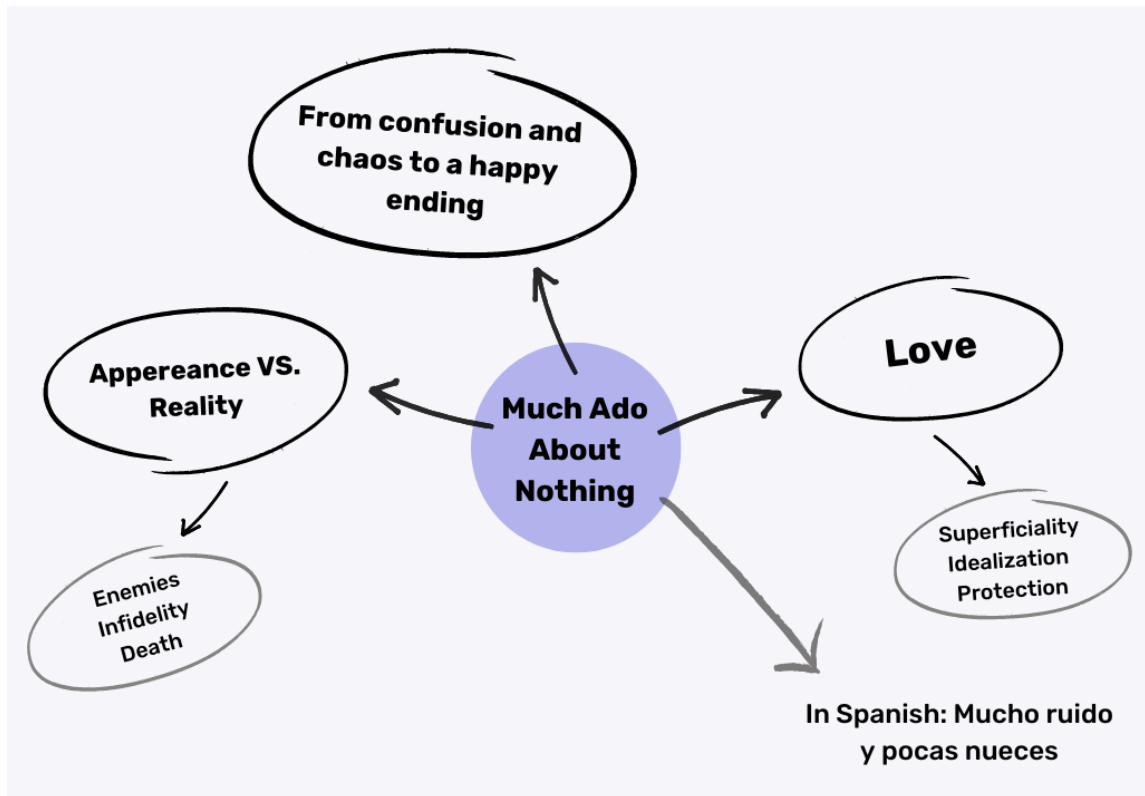
Write at least one literary work written in his late years.

What is 'The Globe'?

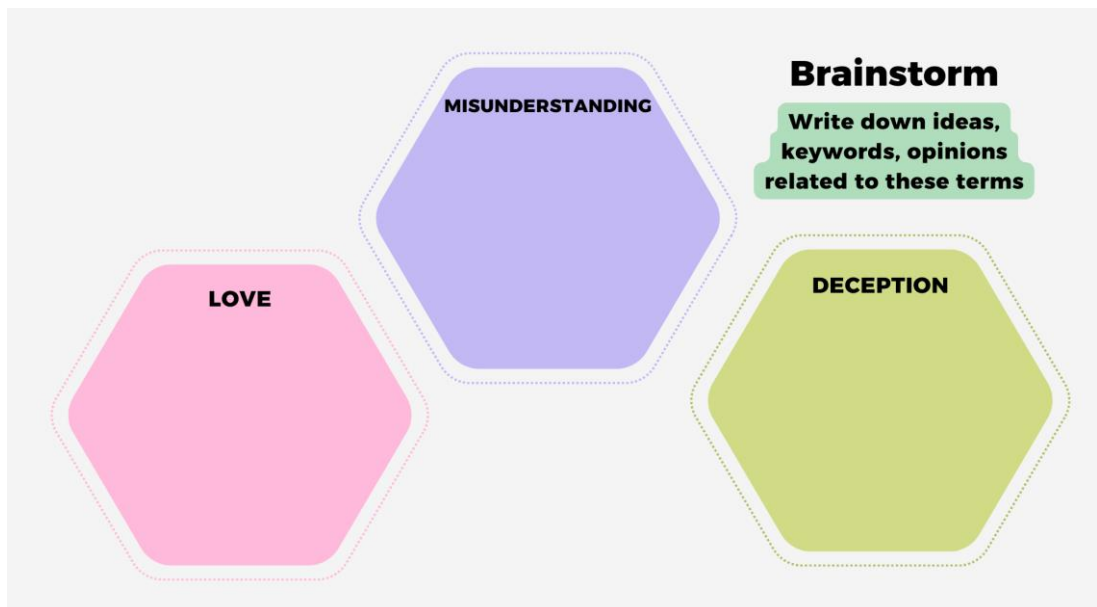
William Shakespeare died in 1616. True False



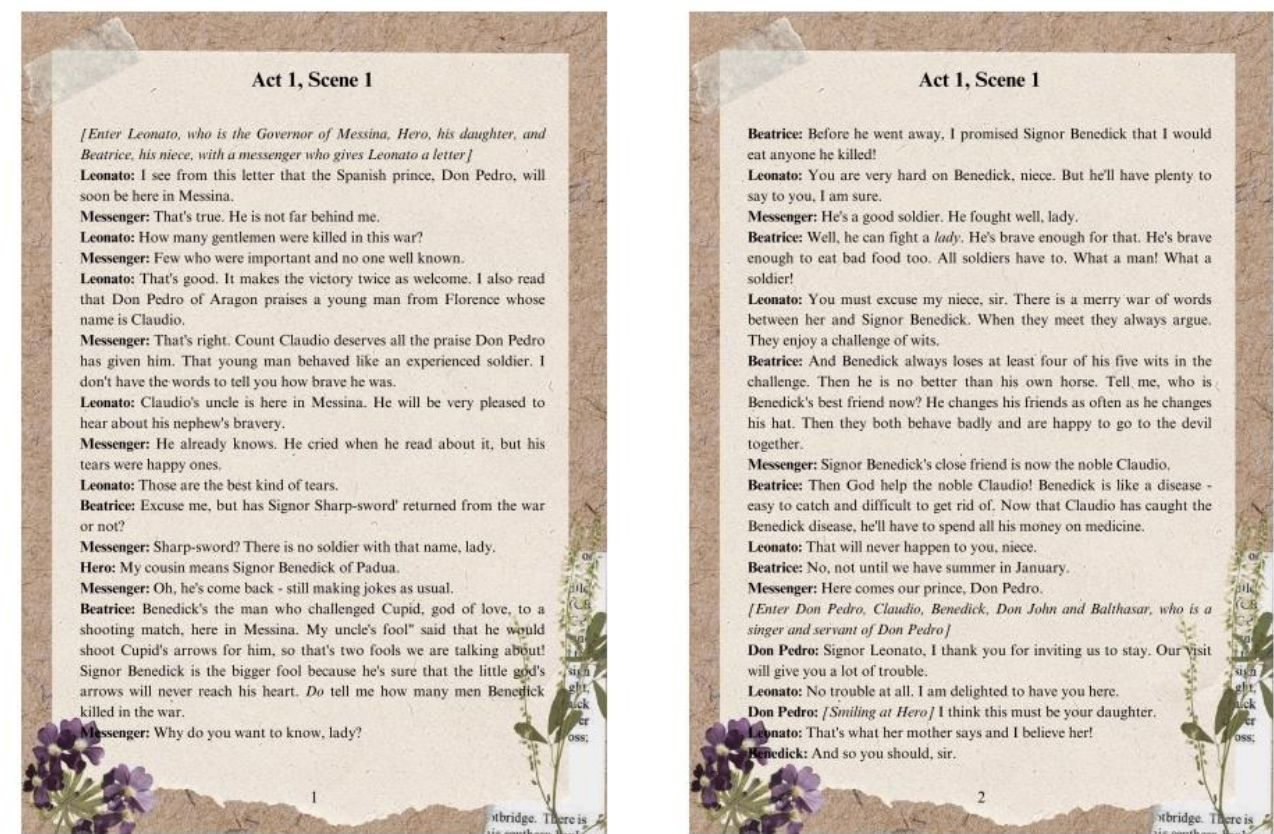
▪ Appendix 3



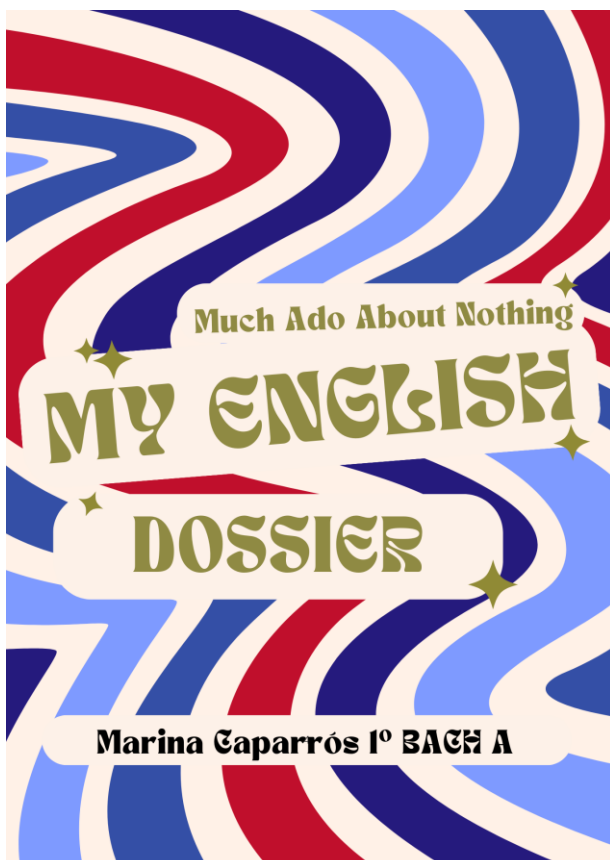
▪ Appendix 4



Appendix 5



Appendix 6



▪ **Appendix 7**

Quizziz link to share on the interactive whiteboard screen:

https://quizizz.com/admin/quiz/64fa210c4dea1b0b09443529?source=quiz_share

▪ **Appendix 8**



Modals

1. Which modals are used to...?

1. Express advice
2. Express ability
3. Express obligation
4. Express lack of obligation
5. Express prohibition
6. Express possibility
7. Express permission
8. Express polite request

2. Complete the sentences with the modals below. Use the correct form of the verbs in brackets.

MUST - CAN'T - DON'T HAVE TO - SHOULD HAVE - MIGHT

1. Don John (be) trusted as he is full of deceit.
2. Claudio (feel) jealous of Don Pedro, he was trying to help him!
3. Beatrice and Benedick (be) a good couple.
4. Hero and Claudio (confess) their feelings in private, as Don John only wants to cause trouble.
5. Leonato (make sure) that the wedding plans go smoothly, as he wishes for Hero's happiness.

▪ Appendix 9



▪ Appendix 10

AN INFORMAL E-MAIL: USEFUL LANGUAGE

Greetings

- Hi Sophie,
- Dear Sophie,

Opening remarks

- How are you? I hope you are well.
- I haven't heard from you for ...
- What's new?

Suggesting

How / What about ...ing?
Why not...? Why don't you...? You could...?

Giving advice

You should... / You shouldn't ...
If I were you, I would.... / wouldn't...

Closing remarks

- Looking forward to hearing from you,
- I hope to see you soon,

Signing off

- Best wishes,
- Love,
- Take care,

Adding similar point

Besides this... What's more...
Another important thing is... Also...

Adding a contrasting point

However,
On the other hand, ...
...but...



Structure

1. Greeting
2. Opening remarks (reason we are writing)
3. Body (main information and details)
4. Closing remarks
5. Signing off (+ name)

Sample writing Write an informal e-mail to a friend inviting her to stay

Dear Sophie,
How are things? Thanks for the fantastic weekend. I really had a great time meeting all your friends and seeing Manchester. I especially enjoyed the football match, even though we lost!

I was wondering...would you like to come up to stay for a few days during Easter holidays? We could go out and see Holy Week's processions. We can pick you up at the airport if you need.

By the way, did I leave my airbrush at your house? I can't find it! I'm going to buy a new one tomorrow but I just wanted to know where it can be.

Thanks again and I hope to see you at Easter! Say hi to your friends for me!
Take care,
Anna.



Conditionals

1. Match the grammatical structures with the correct conditional.

0 Conditional (scientific fact)

IF + PAST PERFECT / WOULD HAVE (PAST PART.)

1 Conditional (probability)

IF + PRESENT SIMPLE / PRESENT SIMPLE

2 Conditional (hypothetical situation in the present)

IF + PAST SIMPLE / WOULD + INFINITIVE VERB

3 Conditional (unreal situation in the past)

IF + PRESENT SIMPLE / WILL + INFINITIVE VERB

2. Rewrite the following sentences using the zero conditional.

- Ursula and Hero speak very loudly. Beatrice hears Ursula and Hero.
- Claudio does not love an unfaithful woman. Hero is supposed to be unfaithful.

3. Rewrite the following sentences using the first conditional.

- Don John's evil plan might succeed. There would be chaos.
- The Watch could do justice. There would be a good ending.

4. Rewrite the following sentences using the second conditional.

- Benedick's friends want Benedick to be happy. They conspire to bring Benedick and Beatrice together.
- Beatrice and Benedick are stubborn. They can confess their feelings.

5. Rewrite the following sentences using the third conditional.

- Borachio and Conrad were arrested. The Watch heard them.
- Beatrice hears her friends talking about Benedick. Beatrice falls in love with him.

▪ Appendix 12

EXAMPLE

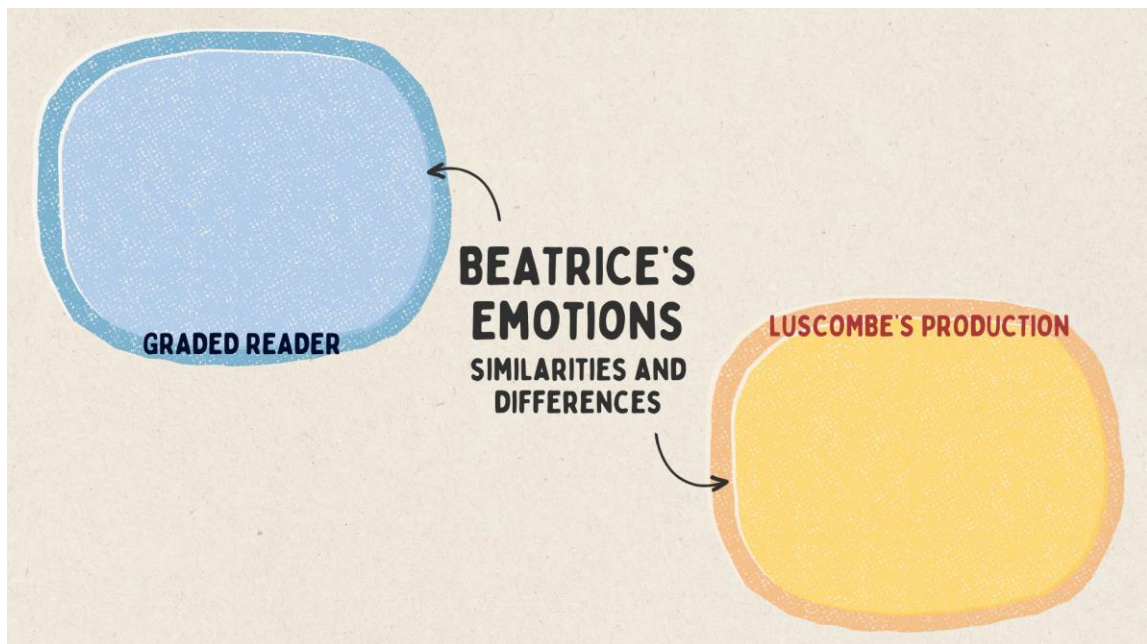
Therapist: Good evening, I am pleased to meet you. Can you introduce yourselves and tell me what's bring you here?

Olivia: I am Olivia and she is my girlfriend Sophie. Lately, I have been struggling with self-insecurities...My partner has a special connection with her co-worker and that is the reason we are here, I used to think that I trusted her...

Sophie: Oh God...I have been telling her a hundred times that she is only a friend and Olivia is the only one I want...

Therapist: Right... You have to keep in mind that jealousy is a very natural and human feeling. Tell me Sophie, if you were Olivia, what would you do?

▪ Appendix 13



▪ Appendix 14



Indicate the page where you found the quote and write the name of the character who said the quote.

WORKSHEET 1

1. *You've killed my child.*
2. *Is that where you keep your wit? At your side?*
3. *Sixthly and lastly, they are both bad men, sir, very bad indeed.*
4. *God save you, sir! It was no trouble at all, sir.*
5. *Men are like children when they cry so loud.*
6. *But let the people of Messina know that she was innocent.*
7. *Are you the man who killed my innocent child?*
8. *Fare you well, boy, you know my mind.*
9. *God knows I loved my niece and she is dead.*



Indicate the page where you found the quote and write the name of the character who said the quote.

WORKSHEET 2

1. *Let's hope your dagger is sharper than your wit.*
2. *Revenge is your. Do what you like with me.*
3. *My sad heart says my child was wrongly shamed.*
4. *Then the lady cried and said that it did not matter at all.*
5. *Goodbye my lords. We'll see you both tomorrow.*
6. *There is nothing brave in fighting for the wrong reason.*
7. *My dear, dead Hero, Marry this girl.*
8. *I'm old, I know, but I am not a fool.*
9. *First, I ask you what these men have done.*



Indicate the page where you found the quote and write the name of the character who said the quote.

WORKSHEET 3

1. *We'll soon have the truth now.*
2. *Yes, and she paid me well for doing it.*
3. *My lord, my lord...*
4. *I did not mean to frighten you, old man.*
5. *Write a sad song, about her worthy life.*
6. *Tonight I'll mourn at Hero's tomb.*
7. *You have killed a sweet lady and that's a terrible thing.*
8. *We are in a hurry, Leonato...*
9. *He is not joking now.*
