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Trabajo Fin de Máster

**FANTASY LITERATURE AS A
RESOURCE FOR TEACHING
ENGLISH IN THE EFL
CLASSROOM**

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Abstract and keywords

Title: Fantasy literature as a resource for teaching English in the EFL classroom

Abstract: The objective of this Master's thesis is to use fantasy literature as an incentive to promote the reading and teaching of English as a foreign language, taking advantage of the recent success and popularity of this type of work. In addition, creativity will be encouraged through the production of written texts. For this, the first part of this work will be dedicated to a theoretical framework where we will analyse how literature has been used as a resource to teach English, including methods and approaches, advantages and disadvantages, as well as an analysis of fantastic literature, its benefits and a selection of appropriate books for in the classroom. These aspects of the theoretical part will be applied in a didactic unit that promotes the teaching of English through dynamic activities. We intend our didactic proposal to foster creativity, as well as an improvement in reading comprehension and other skills.

Keywords: Fantasy literature, English, texts, motivation, creativity, understanding.

Título: Literatura fantástica como recurso para la enseñanza inglés como lengua extranjera.

Resumen: El objetivo de este trabajo final de máster es el utilizar la literatura fantástica como aliciente para fomentar la lectura y la enseñanza del inglés como lengua extranjera, aprovechando el reciente éxito y popularidad de este tipo de obras. Además, se fomentará la creatividad a través de la producción de textos escritos. En la primera parte de este trabajo se desarrollará un marco teórico donde se analizará cómo se ha estado utilizando la literatura como recurso para enseñar inglés, incluyendo métodos y enfoques, ventajas e inconvenientes, además de un análisis de la literatura fantástica, sus beneficios y la selección de los libros adecuados para su trabajo en el aula. Estos aspectos de la parte teórica se pondrán en práctica con una unidad didáctica que promueve la enseñanza del inglés a través de actividades dinámicas. El objetivo es la creación de una propuesta que permita desarrollar la capacidad creativa, así como una mejoría en la comprensión lectora y el resto de habilidades.

Palabras clave: literatura fantástica, inglés, textos, motivación, creatividad, comprensión.

1. Introduction

Fantasy literature is a genre that has gained popularity in recent years, not only among young adults, but also among children and teenagers. This genre is characterised by creating imaginary worlds, supernatural characters, and situations that defy logic, making it an attractive resource for teaching English as a foreign language. The aim of this study is to design a didactic proposal based on fantasy literature, in order to explore its potential as a pedagogical tool for teaching the English language.

The fantastic story gathers, materialises and translates the whole world of desires: to share animal life, to become invisible, to change size, to fly, to dominate a greater being, that is, to change the universe at will. It translates human dreams. Often dreams have been taken up by science making them possible and stories have had a scientific basis to be constructed. (Navarrete, 2010:53)

Fantasy literature is an attractive resource for teaching English, as it encourages the development of imagination, creativity, and analytical skills in students. In addition, fantasy literature presents a variety of elements that can be used to teach different aspects of the language, such as grammar, vocabulary, pronunciation, and reading comprehension. Therefore, we aim to develop a didactic proposal that allows English language students to explore the different elements of fantasy literature, while improving their ability to comprehend and produce oral and written language. In this way, we hope to contribute to the development of an innovative methodology for teaching English, which integrates elements of popular culture into education to make it more attractive and effective for students.

According to Demetriou (2015), literary texts offer a diverse range of contexts and situations that are challenging to replicate authentically in the everyday classroom setting. They expose students to various language styles, encompassing dialogues and descriptions of varying levels of complexity, tailored to their linguistic proficiency and maturity. Literary characters often resonate with the imaginative world of students, fostering a stronger connection and engagement. When students see elements from their own world reflected in the literature they encounter, it enhances their motivation to learn the language. Demetriou (2015:24) states that “literary characters usually connect well with the students ‘world of fantasy. Students feel more motivated to learn the language if they feel their own world is represented in front of them. Literature stimulates the student's imagination”.

Moreover, literature serves as a catalyst for stimulating students' imagination. Encouraging them to invent their own endings, create visual representations of the

plot or characters through drawings, construct comics, enact scenes in front of peers, or even reimagine the roles of heroes and villains all contribute to enhancing their imaginative capabilities. By actively participating in these creative activities, students are able to develop and expand their imaginative capacities.

In every human being, even more so in every child, imagination, sensitivity and intelligence are functions that cannot be easily dissociated. Psychological growth is global. The child, to develop in a balanced and harmonious way, needs the dream, the imaginary. The whole problem consists in nourishing it with the register of the healthy, authentic, real quality imaginary. The fantastic, therefore, incites the child, by distancing himself, to question himself, to criticize and even to demystify. (Navarrete, 2010:53)

The objectives of this proposal, and therefore, of the subsequent didactic unit are:

1. To improve reading comprehension: Students will be able to read and understand a variety of fantasy literature texts in English, including novels, short stories, and poetry.
2. To develop vocabulary knowledge: Students will be able to identify and understand vocabulary specific to the genre of fantasy literature, as well as general academic and everyday English vocabulary.
3. To enhance language skills: Students will be able to use appropriate grammar, syntax, and pronunciation to communicate effectively in English both orally and in writing.
4. To foster critical thinking skills: Students will be able to analyse and interpret the themes, characters, and symbols found in fantasy literature texts, and draw connections to their own lives and experiences.
5. To promote cultural awareness: Students will be able to recognize and appreciate cultural references and perspectives embedded in the texts, as well as compare and contrast these with their own culture.
6. To encourage creativity: Students will be able to use their imagination and creativity to produce their own written or oral responses to the texts, including creative writing pieces, presentations, and class discussions.
7. To enhance motivation and engagement: Students will be motivated and engaged in the learning process through the use of fantasy literature, which is often exciting, engaging, and captivating for young learners.

With this work, it is mainly intended to promote the reading of books in English in the classrooms, a habit that seems to have been lost lately, and for this I have thought it convenient to choose fantastic literature, since in other areas such as cinema or series, it is being very successful. With this proposal, and above all, with the final work, it is intended to offer both teachers and students a proposal for the teaching of English, merging classic (physical) books and good stories with the pull that fantastic literature has in the present and the possibilities offered by new technologies when proposing and carrying out activities. This would be just the beginning of an idea, a basis on which to extend (in fact, it is already being extended) and attract students to reading.

2. Literature in the ESL classroom:

In the book *La literatura infantil en el aprendizaje de la lengua extranjera en Educación Primaria* by Pagès Blanch A. y M. Querol Julián (2013), they state that children's literature plays a significant role in fostering a love for reading, by introducing students to captivating stories, literature cultivates a lifelong passion for reading and encourages independent reading habits. Additionally, they highlight the cultural awareness that children's literature promotes. Through stories from different cultures and perspectives, students gain insight into diverse traditions and develop a sense of cultural sensitivity.

According to Cunnigham-Andersson (2007) motivation is the most important factor when educating children in two languages. Without good reason, the effort required to learn another language that is not necessary for the child's environment or daily life is not worth it. For this reason, literature is proposed as a possible motivating resource in the process of learning a foreign language.

According to Collie and Slater (1991), literature causes the reader to engage imaginatively with the story, paying full attention to the development of events, and forgetting the learning process itself to simply enjoy reading. The motivation created by literature is said to be articulated by a series of elements that may have an attractive power over the reader, such as having a playful function, the inclusion of imaginary and fantastic elements, learning through new experiences, the suspense of the plot, or illustrations.

In this case, the element that matters the most for us would be the fantastic part, as it is the main focus of this proposal; here lies part of its charm for the student, who is faced with a reality that is not true, although the student would like it to be.

From the first years of life, the child needs a tool that will help him build structures consistent with his fantasy, to strengthen his capacity for imagination. Colomer (1999) states that literature favours the imagination and curiosity of children allowing them to value nature, people and experiences. Stories have the power to create images in the reader's mind and thus give wings to their imagination. According to Jean (1988), the imagination offered by fantasy literature is not intended to provide the child with an escape from reality, but rather to offer the possibility of seeing and understanding the real from another perspective. In this sense, Colomer (1999) affirms that the child's mind distinguishes perfectly between what the story itself is and what it refers to, and its own existence, despite the fact that children like to narrate stories as if it were reality. In each person and specifically in each child, imagination, sensitivity and intelligence are elements that should always go together when we are dealing with a correct psychological development. The child, to develop in a balanced way, needs the imaginary, the fantastic. Fantastic stories have the ability to translate the world of desires and dreams, such as flying, changing the universe, mixing with animal life, etc. to real life. In fantasy, dream and reality merge.

2.1. Historical background

The use of literature as a teaching tool for language instruction has been observed since the 18th century. During that time, the predominant method of language teaching was the grammar-translation one. This approach emphasised the study of literary works as it engaged the mind through memorization, which was considered an intellectual exercise. Grammar-translation involves translating from the native language to the target language using a bilingual vocabulary list. Initially, only select words or sentences were translated during the early stages of language acquisition. As learners advanced to higher levels, they were able to translate full texts from the native language to the target language or vice versa.

During that era, the inclusion of literary classics played a vital role in teaching grammar structures and vocabulary. These literary works provided students with the opportunity to observe language in its most refined form and understand it within a contextual framework. However, as the 19th century progressed, there was a noticeable shift in the approach to using literary texts for language learning. The focus shifted away from comprehension and placed greater emphasis on form and accuracy, leading to a diminished regard for literature as a valuable resource in foreign language lectures. (McKay, 1982)

In the latter half of the 19th century, the direct method emerged as a rejection of the previous approach, which lacked engagement in everyday conversation. The

direct method emphasised the use of the foreign language as the medium of instruction and discouraged the translation of texts. This marked a significant departure from the previous methodology. (Stern, 1983:452-457)

As a result, the practice of using literary texts for the purpose of translation to learn grammar and vocabulary was replaced by oral activities, such as question formation and providing answers. Throughout the 20th century, the teaching of foreign languages no longer relied solely on the utilisation of literary works, although they occasionally found their place in certain approaches. However, the prevailing trend during this period was to minimise their usage whenever possible.

In the 1920s, the reading method emerged as a resolution to the disparities between the grammar-translation and direct methods. Oral instruction was considered more suitable for beginners in language learning, while reading and translations continued to be beneficial for more advanced students. This approach aimed to strike a balance and cater to learners at different proficiency levels.

The scenario took a turn when Communicative Language Teaching (CLT) emerged, bringing a renewed interest in literature as a valuable source of authentic and culturally rich materials. This approach emphasised the development of communicative fluency in the target language, creating an opportunity to reintegrate literature into language instruction. By incorporating literary texts, learners gained access to abundant and enjoyable resources that offered cultural insights. Literature became a means to expand vocabulary and expose learners to real language usage across diverse situations and contexts. It provided valuable examples of language in authentic settings, contributing to a broader and more meaningful language learning experience. (Khan & Alasmari, 2018: 168)

As CLT evolved, the inclusion of literature became more prominent in language teaching materials and syllabi. Language instructors started incorporating literary texts, such as short stories, poems, and excerpts from novels, into their lessons. These texts were used for reading comprehension, vocabulary expansion, cultural exploration, and as prompts for discussion and writing activities.

Overall, the integration of literature into CLT contributed to a more holistic and communicative approach to language instruction, providing learners with authentic and meaningful language experiences.

2.2. Methods and approaches

Using literature in the English as a Foreign Language (EFL) classroom offers numerous benefits for language acquisition and cultural understanding. It enhances language skills, expands vocabulary, promotes critical thinking, and fosters a deeper

appreciation for literature. Various models have been proposed for teaching literature to ESL/EFL students, with each model having a different influence in how teachers utilise a literary text.

Carter & Long (1991) describe the language model as a highly popular approach, placing a strong emphasis on learner-centeredness. Students actively interact with the text, directing their attention to language usage, meaning, and the broader enhancement of their English language skills. Within this model, teachers have the flexibility to focus on fundamental aspects such as grammar and vocabulary, aligning with the conventions found in course books. Alternatively, they may choose to incorporate stylistic analysis, which involves a meticulous examination of the text's linguistic elements. By delving into stylistic analysis, students are empowered to derive meaningful interpretations, thereby enriching their reading and literary analysis abilities.

According to Lazar (1993), the language-based approach involves students utilising their knowledge of grammatical, lexical, and discourse categories to express their opinions and make aesthetic judgments about a text. This approach allows for the creation of various language teaching activities, such as brainstorming, enabling students to make predictions and activate their background knowledge. Students can also engage in tasks such as rewriting endings, summarising ideas or plots, and using cloze procedures to build vocabulary lists for better text comprehension. One advantage of this approach is its familiarity to students, as it aligns with their existing knowledge. Teachers prepare linguistic activities based on the texts to encourage active student participation in the text comprehension process. An example of an activity proposed by Lazar (1993) is for students to select the best summary among three texts that captures the essence of a book they have previously read.

The cultural model of literary analysis views a literary text as a valuable cultural artefact that offers valuable insights into the target culture. This traditional approach is often utilised in university-level literature courses, where the text is explored in its social, political, and historical context, as well as in relation to literary movements and genres. In this model, language-focused activities may not receive significant emphasis, and the approach tends to be more centred around the teacher's guidance and expertise.

On the other hand, the personal growth model takes a process-oriented approach that strives to prioritise the learner's needs and interests. This model encourages students to actively engage with the text by drawing upon their own opinions, feelings, and personal experiences. Through this approach, the text becomes a catalyst for meaningful interaction between the reader and the English language,

making the learning experience more memorable. Students are prompted to personalise the text, acknowledging its profound potential for personal growth and leveraging it within the classroom setting.

Reading is still a skill that we must acquire in order to learn, because students read in various formats: traditional books, e-books, apps, messages in chats, websites, blogs and audiovisual images. The generations of yesteryear learned to understand the world through reading in paper books, however today young people and infants learned to understand the world through technology the school must be a guide of all these learning processes enhancing curiosity, imagination and research, respecting the formal or informal learning that students carry out and without neglecting new literacies or new media. (Oliva, 2017, párr. 8)

These different models offer distinct approaches to teaching literature, emphasising cultural understanding, language development, or personal growth. The choice of model depends on the teacher's objectives and the learners' needs. However, these approaches can be adapted to suit learners of various proficiency levels and ages. They encourage active engagement with literature, foster language development, and promote a lifelong love of reading.

2.3. Pros and cons of using fantasy literature in the ESL classroom

As seen before, teaching English with literature, and specifically with fantasy literature, can have several advantages. In the book *La literatura infantil en el aprendizaje de la lengua extranjera en Educación Primaria* by Pagès Blanch A. and M. Querol Julián (2013), the authors explore the benefits associated with using children's literature in the language learning process. They emphasise the following benefits:

Enhancing language skills: Reading literature in English can help students improve their language skills, including vocabulary, grammar, and syntax. The language used in literature is often more complex and varied than the language used in other materials, which can provide students with a richer language learning experience.

Developing critical thinking skills: Fantasy literature often requires readers to think deeply about complex themes and characters, which can help students develop critical thinking skills. By analysing the story, the characters, and the setting, students can learn to ask questions, make connections, and form opinions.

Fostering creativity: Fantasy literature often sparks the imagination and encourages creativity. By reading and discussing fantasy literature, students can learn to think outside the box and come up with new ideas and perspectives.

Engaging and motivating students: Fantasy literature can be exciting and captivating, which can help engage and motivate students to learn English. When students are interested in what they are reading, they are more likely to participate in class discussions, complete assignments, and retain what they have learned.

Introducing cultural aspects: Fantasy literature often includes cultural references and themes, which can provide students with an opportunity to learn about different cultures and perspectives. This can help students develop a more global understanding and appreciation of the English language and the world around them.

Even though literature has many good sides, it's important to think about its drawbacks and understand the limits of using it. This helps teachers know what problems they might have when using literature in their lessons and find ways to make it easier for everyone. Learners with lower proficiency levels may find the complexity of grammar and vocabulary in literature disappointing. The language used in such texts may differ significantly from the structures and vocabulary taught in previous lessons, leading to increased frustration if they struggle to understand the overall meaning.

Lima (2005) states that the structured and graded grammatical forms that are taught in EFL teaching in fact contradict the intentional “breaking of grammatical rules” that actually characterises literature. He also states that certain works could cause some problems for language learners mainly because of the language in which some works are written. Literary texts often diverge from the conventions of Standard English that students typically encounter in their classroom learning. One of the primary challenges lies in vocabulary. The absence of limitations on inventiveness or the use of diverse lexical items within literature can sometimes hinder comprehension instead of facilitating it. Despite a teacher's desire for students to have a meaningful literary experience, it can sometimes have unintended consequences. This is due to students lacking the essential linguistic, literary, and cultural skills needed to interpret and appreciate the work.

2.4. Criteria for the selection of texts and topics

Graded Readers by Bamford (1984), states a series of criteria to describe the level of books that would be used to teach English as a foreign language. According to Bamford (1984), graded readers are fiction and non-fiction books with a carefully controlled language so that it sticks to the readers’ linguistic and cultural competence. This is achieved by controlling the number of new words, limiting grammatical structures to those that the student knows, reducing the amount of information and simplifying narrative techniques, and finally including pictures to support the text.

Graded readers provide stimulating learning opportunities through a wide range of approaches and different genres, cultural contexts and registers, types of vocabulary and a variety of comprehension exercises. Although extensive reading is usually the main activity to employ them, graded readers can be exploited in a various number of ways by teachers.

In general terms, we can conclude that the basic idea to keep in mind when dealing with graded readers is this: what our students need is more reading practice with more attractive and meaningful reading material and activities. These issues should work in various directions simultaneously: to reinforce and familiarise them with linguistic components, to provide first-hand contact with the target language (and therefore increase their sense of respect for foreign cultures, to increase their reading skill, to provide them with practice on grammar and vocabulary, and to provide them with some extra motivation. (Demetriou, 2015:81)

When selecting books for our students we must bear in mind that we need them to engage interactively with the text, their classmates, and with us, the teachers. In order to reach this, we will focus on the text itself, and not information about it. The teacher should encourage the reading of books with high quality illustrations and suited topics which will play an important role not only in ELT but also working basic competences. In this way, the criteria for the selection of books would be the following:

The book should have relevant, interesting and amusing content or subject matter in order to motivate the students. The book should include attractive, colourful illustrations that help in the understanding of the book. The book must have some sort of relationship with the student's experiences and characteristics, in order to arouse curiosity or interest in getting to know more about the language or culture. And finally, the book is the perfect resource for teaching or encouraging certain positive attitudes in the student.

When approaching a literary text to students, the teacher must select it carefully. There are factors that the teacher has to take into account so that the student does not reject literature, such as age, level of English, motivation of the student and his area of interests. In this way, the teacher helps his students develop their literary competence with which they can understand and appreciate the literary work. (Barreras, 1998:226)

Regarding the language level, vocabulary and syntax should be within the student's grasp. Unknown words should not appear more frequently than one or two every hundred, and new and complicated grammatical structures should be avoided. Idioms should be reduced to a minimum. As an example, a suitable book to start working with would be *Alice in Wonderland*, as it has multiple adaptations, with excellent illustrations, and plenty of activities available to do in the classroom.

As stated above, our students will genuinely interact with the text, their classmates and the teacher, and not simply be passive participants. The warm-up and follow-up activities will be designed for our students to feel involved within the book, allowing them to share and express their personal experiences, perceptions and free opinions. And finally these activities should be varied and engaging.

2.5. Creative writing

Creative writing is a valuable tool in the classroom that encourages students to express their thoughts, ideas, and emotions through written language. It helps develop their writing skills, stimulates their imagination, and nurtures their creativity.

Toro (1983) states that creative writing motivates students, finding in the use of this method a partial solution to children with linguistic adaptation problems: the child sees that he can write things of interest, worthy even of being made as a work text for the whole class. In addition, the student feels forced by a deep and inner need to try to perfect his creations that, initially, he considers valuable.

A big point to mention is the development of writing skills, since creative writing exercises focus on various aspects of writing, such as grammar, vocabulary, sentence structure, and literary techniques. Through practice and feedback, students improve their writing proficiency and develop a stronger command of the English language. And by encouraging students to think outside the box, stretch their imagination, and come up with original ideas, it helps them develop their unique writing style. And speaking of thinking outside the box, critical thinking is another of the benefits of this practice. Creative writing prompts often require students to analyse, evaluate, and make decisions about the content they want to write. This process cultivates critical thinking skills and encourages students to think deeply about the topics they are exploring.

It is a verifiable fact that less and worse is written. Not from the point of view of orthographic correction, but from the perspective of origin, fluidity, variety, sensitivity and elaboration of the ideas that give body to the usual compositions of the students. The exercises, activities and techniques that we propose are radically aimed at enhancing those aspects that, in reality, are nothing more than the factors or indicators that define creative behaviors and products. (Marin, 1980:21)

Creative writing also promotes self-expression and helps the students to build confidence, since creative writing activities provide students with a platform to express their own ideas, opinions, and experiences. It allows them to explore their thoughts and emotions in an original and personal way. Besides, receiving constructive feedback from teachers helps students build confidence in their writing abilities. As they see

their ideas and stories take shape, they gain a sense of accomplishment and develop a positive attitude towards writing.

The promotion and practice of so-called creative writing does not fall within the programs of the didactic departments of Language and Literature, or at least, the written production of a poetic text, for example, is not considered as relevant as the writing of texts belonging to other textual genres. However, this type of practice must be taken into account, especially if we want to create citizens not only capable of interacting satisfactorily in all the areas that form and will be part of their lives, but above all citizens capable of better understanding the human being, the world around them and ultimately themselves as a way to enrich their existence. For this reason, literature has been considered as a form of social communication, with qualities suitable for the aesthetic, cognitive, affective and linguistic formation of the individual, and with an epistemological value as it opens the doors to the interpretation of reality and allows cultural form to experience. (Margallo, 2011: 173)

Related to self- expression, creative writing offers students an opportunity to practise their communication skills. They learn how to convey their ideas effectively, engage their readers, and craft coherent narratives or persuasive arguments. Furthermore, students' writing pieces can be shared and published within the classroom or school community. This gives students a sense of audience and purpose for their writing, motivating them to produce high-quality work.

When it comes to the literature topic, creative writing activities allow the teacher to introduce students to various literary elements, such as plot, character development, dialogue, and imagery. By experimenting with these elements in their own writing, students gain a deeper understanding of how they function in literature. (Toro, 1983).

In conclusion, by incorporating creative writing activities into the classroom, teachers can engage students in meaningful language practice, foster their imagination, and develop their overall writing skills, with the possibility of using it in other subjects, such as history, science, or social studies, allowing students to explore interdisciplinary topics and make connections between different areas of knowledge.

3. Fantasy literature written in English

Literary fiction is like a special escape for many readers. It provides comfort and relief from the challenges of everyday life. Even when stories take place in familiar settings and feel relatable, they have the ability to transport readers away from their own worries and thoughts. This is especially true in the genre of fantasy. Fantasy authors have the freedom to create imaginative worlds without any limitations from science or society. They explore deep themes and construct tangled realms filled with

thrilling dragon battles, intergalactic missions with alien beings, and the mysterious coexistence of strange creatures and humans on Earth. Through these fantastical stories, readers are invited to journey far beyond the boundaries of reality. (Brown, 2021). Fantasy encompasses a wide array of stories, each with its own unique characteristics and themes. However, there are several recurring narrative elements and themes that can be found in many fantasy works, including:

- The age-old conflict of good versus evil.
- Heroic or villainous quests for power or knowledge.
- The clash between tradition and change.
- The struggle of the individual against society.
- Humanity's battle against nature.
- Internal conflicts within characters, man/woman versus himself/herself.
- The journey of personal growth and coming of age.
- Themes of love and betrayal.
- Epic journeys that span vast landscapes.
- The presence of unlikely or reluctant heroes.

It is important to recognize that many of the themes explored in fantasy literature are not exclusive to the genre and can be found in other literary genres as well. For instance, young adult fiction frequently delves into themes of personal growth, love, betrayal, and the eternal struggle between good and evil, often within the context of teenage experiences or social dynamics. However, what sets fantasy apart, particularly under the influence of J.R.R. Tolkien's influential works like *The Hobbit* and *The Lord of the Rings*, is its strong association with epic journeys undertaken by unlikely or reluctant heroes who undergo self-discovery and transformation throughout their quests.

What truly distinguishes fantasy from other genres is its liberation from the confines of reality. While fantasy stories may address aspects of the human condition, they do so by incorporating fantastical elements that significantly impact the narrative. These elements can include magic, which plays a vital role in the story, prophecies that foretell the rise of a chosen hero or impending doom, diverse mythologies sourced from various cultures, reimagined elements from medieval times, and the creation of entirely new worlds, including races and creatures. Within the realm of fantasy, writers enjoy the freedom to stretch the boundaries of their imagination to unprecedented heights. (Brown, 2021).

3.1. Explanation of the genre & origins

Fantasy is a genre of literature that features magical and supernatural elements that do not exist in the real world. Although some writers juxtapose a real-world setting with fantastical elements, many create entirely imaginary universes with their own physical laws and logic and populations of imaginary races and creatures. Speculative in nature, fantasy is not tied to reality or scientific fact. (Brown, 2021)

Throughout history, storytelling has always incorporated fantastical elements, evident in the presence of gods, mythical creatures, and magic within ancient mythologies, folklore, and religious texts from various cultures. However, the literary genre of fantasy, as we know it today, is a more recent development, distinguished by the fact that its authors are famous and both they and their readers acknowledge the fictional nature of their works.

According to Sheila A. Egoff (1988) the origins of modern fantasy can be traced back to the nineteenth century, which followed a period of romantic European tales and adventures that still retained a certain degree of verisimilitude in their fantastical aspects. Fantasy literature has its roots in ancient mythology, which primarily aimed to elucidate nature. For instance, the myth of Prometheus illustrates his compassion for humans as he bestows them with fire, leading to his punishment by Zeus, who condemns him to Mount Caucasus where an eagle perpetually feasts on his liver. Similarly, the tale of Apollo driving his fiery chariot across the sky daily embodies another myth with supernatural elements, eventually becoming integral to the essence of fantasy. Inspired by mythology, epics and legends emerged, such as the renowned *Beowulf*, which remains as the oldest surviving epic poem written in English, incorporating fantastical elements like dragons, monsters, or witches. *The legend of King Arthur*, originating around the same period, has been retold countless times, or William Shakespeare's *A Midsummer Night's Dream* presenting an imaginary realm teeming with fairies. In 1726, Jonathan Swift authored *Gulliver's Travels*, a cutting social satire divided into four parts, each set in its own fantastical world. Although intended for adult readers, it connected with children due to their familiarity with dwarves and giants, capturing their imaginations.

The development of the fantasy genre was significantly influenced by numerous children's fairy tales, notably those published by the Brothers Grimm and Charles Perrault. During the early 1800s, the Brothers Grimm embarked on a thirteen-year journey through the German countryside, where they meticulously collected fairy tales passed down through the oral tradition of village communities. Among the enchanting tales they gathered were timeless classics like *Cinderella*, *Snow White*, and *Rumpelstiltskin*.

Edith Nesbit emerged as a transformative figure in the fantasy tradition as the twentieth century dawned. Through captivating works like *A Book of Dragons* (1900), *Five Children and It* (1902), *The Phoenix and the Carpet* (1904), and *The Story of the Amulet* (1906), Nesbit reshaped the genre's landscape and established fundamental principles for the incorporation of magic in literature. Her writings centered on the intersection of magic and ordinary childhood experiences, diverging from didactic moralizing and instead exploring the consequences when magic unexpectedly enters a child's everyday life.

The early decades of the twentieth century witnessed the maturation of fantasy literature. In 1937, J.R.R. Tolkien's *The Hobbit* marked a milestone, followed by his monumental trilogy *Lord of the Rings* in 1954. Alongside Tolkien's contributions, C.S. Lewis' *Chronicles of Narnia* and Ursula K. Le Guin's *Earthsea* during the 1950s and 60s shaped the genre's Golden Age. These works solidified the identity of fantasy as modern epics. Furthermore, this period saw fantasy literature evolve in sophistication, influenced by scientific and technological advancements like quantum physics, new cosmological theories, and atomic energy experiments. A new revised perspective of the world, accompanied by a fresh attitude toward the nature's laws, expanded our imagination to embrace the supernatural, temporal shifts, and the exploration of other realms. (Egoff, 1988).

Over the years, fantasy literature has undergone significant evolution, diversification, and a remarkable surge in popularity. Several notable milestones mark this journey, such as the ground-breaking achievement of Terry Brooks' novel *The Sword of Shannara* (1977), which marked the first instance of a fantasy book appearing on The New York Times trade paperback bestseller list. Another monumental contribution came from J.K. Rowling's *Harry Potter* series, which has captivated readers worldwide and earned the distinction of being the best-selling book series of all time. Furthermore, the entertainment industry has recognized the immense appeal of fantasy stories, resulting in the successful adaptation of many of these tales into blockbuster films and television shows, further cementing their cultural significance. (Brown, 2021).

3.2. Subgenres

The fantasy genre encompasses a diverse range of subgenres, often intermingling within the works of writers. According to Brown (2021), here are some key subgenres of fantasy:

- High (Epic) fantasy: This subgenre unfolds in a magical realm governed by its unique laws and rules. Its narratives revolve around grand-scale plots and

themes, typically centred on a singular, well-developed hero (or heroes). J.R.R. Tolkien's *The Lord of the Rings* (1954) exemplifies this with its protagonist Frodo Baggins and his companions.

High fantasy is the fantasy genre where the fantasy is not in our world or in our own historical medieval period. Tolkien's early ages of Middle-earth, from creation through the Third Age are the first exemplar of this, but are different from most other high fantasy in that Tolkien places this as the pre-history of our own world and in that he provides a frame that explains how the story comes to us. (Kemp, 2018, párr. 12)

- Low fantasy: Contrasting with high fantasy, low fantasy takes place in the real world but incorporates a number of magical elements. An example is Lynne Reid Banks's *The Indian in the Cupboard* (1980), where plastic figurines come to life.
- Magical realism: it portrays a realistic world with fantastical elements, which makes it similar to low fantasy, such as levitation and telekinesis, but here these elements coexist with everyday life. *One Hundred Years of Solitude* (1967) by Gabriel García Márquez showcases this blending of the extraordinary with the ordinary.
- Sword and sorcery: Falling under the umbrella of high fantasy, sword and sorcery focuses on heroes skilled in combat, wielding swords, and often engaging with magic or witchcraft. Robert E. Howard's *Conan* stories featuring the barbarian hero exemplify this subgenre.

Epic fantasy is characterized by narrating epic or warlike events in a fictional world or a past era of our history. What differentiates this subgenre from sword and sorcery is the level of epicness, and that epic fantasy submits much less to the figure of the hero. This subgenre, in general, usually narrates great wars and, through the presentation of characters, environments and conflicts, the author takes the opportunity to give a history lesson about the world in which his work takes place. (Naharro, 2018, párr. 7)

- Dark fantasy: Combining elements of fantasy and horror, dark fantasy aims to unsettle and frighten readers. H.P. Lovecraft's universe, with its colossal otherworldly monsters, exemplifies this subgenre.
- Fables: Fables employ supernatural elements such as personified animals to teach moral lessons. Examples include *Aesop's Fables* and stories from *Arabian Nights*.

- Fairy tales: Primarily designed for children, fairy and folk tales transport readers to distant magical realms, often beginning with "Once upon a time, in a land far, far away..." These tales usually feature dragons, trolls, witches, and other as accepted aspects of the narrative. *Grimm's Fairy Tales* (1812) by The Grimms Brothers exemplify this subgenre.
- Superhero fiction: Distinguished from heroes acquiring abilities through scientific means, superhero fiction features protagonists with supernatural powers. These powers surpass natural limits and contribute to their heroic endeavours.

3.3. Fantasy literature and cognitive processes

"Fantasy, in the same way as thought, is one of the higher cognitive processes that differentiate us from the instinctive activity of irrational animals" (Montoya, 2003:16).

According to Montoya (2003), fantasy intervenes in all activities that involve launching the creative capacities of the human being. He also states, in his study, that psychology confirms that fantasy is more powerful in the mind than desire, since when desire and fantasy are confronted, the latter always overlaps. Without it, it would be impossible to modify the reality that we do not like or want to improve, and thanks to it a remarkable human and technological development has been achieved that favors more and more the comfort of humanity. On the other hand, fantasy is part of the human brain from the first moments of life, as it is used as a survival mechanism, either to discover our existence, contemplate reality from different points of view, develop our own creativity or achieve the dreams we most desire.

Cognitivists endorse two basic claims about fiction: (1) Fiction can have cognitive value by revealing or supporting insights into the world that properly count as true. (2) The cognitive value of a work of fiction contributes directly to that work's literary value. (Gold, 2022:23)

According to Gold (2022) the heart of fantasy is imagination. Through imagination we are able to notice the cognitive value that fantasy has. Not only can we mentally reproduce something through imagination, but also can use it to produce something new, based on what we already know (familiar materials of perception).

When our productive imagination is engaged, we create new forms out of the shapes, colors, and things we already know. But imagination is not limited to representing images in our minds, instead, it is a process that emulates "both thinking and seeing." This concept is specially applied to the reader's imagination. When we read literature, we are constantly creating images in our minds at the same time we

think about what will happen in the next chapter. We are unconsciously creating an entire world in our imagination. In fantasy literature we have the possibility to confer some things which are very difficult to portray in realistic world fictional literature.

"We must start from the principle that imagination is closely linked to thought and that the magical thinking of the child makes him a poet for excellence" (Montoya, 2003:24).

Adolescents create worlds of their own and place the elements of their world in a new and satisfying order for them. Although they take very seriously those imaginary created worlds of their own, they are able to fully distinguish reality from fiction, so you could say that children are like poets who create fantastic worlds and who are intimate with them. Through play, specifically symbolic play, they create and represent characters that favour their own socialization. These characters get them to deepen and consolidate values and positive qualities, contrasting their own behaviour to that of the other beings or characters they imagine, and therefore, learning to compare and evaluate them.

Fantasy arises from the concrete, from the transformation of the reality in which children live, from what is observed, experienced, captured by the senses: by putting a broom between his legs and becoming a knight fleeing from a group of bandits, or getting inside a box and moving to a spaceship in the middle of the planet Mars. Therefore, fantasy is positioned in the first place of a child's mind, organically inherent and necessary, to which they resort to alleviate their lack of comprehension capacity (Montoya, 2003: 17)

Psychologists consider that imagination favours the cognitive development of human beings, and compare it with the importance of psychomotor development in the first years of life, thanks to which they acquire many of the physical and psychic abilities which are necessary for the survival of the human being.

Martin (1994) explains the point of view of psychologist Jean Piaget, who argued that the child constructs reality from the environment, from his experiences and from himself, so when he participates in an activity that involves a story of wonderful elements and is a novelty for him, with the help of his previous experiences, he achieves a more complete understanding and accommodate new information with your previous knowledge. Literature helps the child to form his ethical and aesthetic bases, opens the doors of fantasy and imagination, and manages to develop critical and evaluative approach to reality.

4. Didactic Unit: Discovering new realms: A journey through fantasy literature

4.1. Justification

As I mentioned earlier, the exposure of students to authentic material, such as fantasy novels, makes the learning process of a second or foreign language much more motivating.

In this didactic unit, fantasy literature will be used to practice and improve students' speaking, listening, reading and writing skills, at the same time as they learn new vocabulary, grammatical structures and improve their pronunciation through reading. Furthermore, the main purpose of this didactic unit is to develop the students' communicative competence, according to what is established in the Order of January 15th 2021. Besides, this didactic unit also takes into consideration the the Decree 110/2016 of June 14th published in the Regional Government of Andalusia's Official Bulletin (BOJA), which aims to establish an educational model founded by inclusion, fairness, equality, and democratic coexistence. This model prioritizes the students' development in their social and personal aspects, fostering the exercise of citizenship, promoting the world's culture understanding, and encouraging active participation in shaping a knowledge-based society. It seeks to facilitate the fullest possible realization of students' abilities and skills, enabling them to actively engage in a diverse society that is constantly evolving and progressing. (General dispositions, pg. 1).

The title, "Discovering New Realms: A Journey Through Fantasy Literature" refers to the idea of segmenting this didactic unit into three weeks, in order to link the content and activities of this teaching unit to the book we are working with. Our initial aim is to work with three books, one per week, bringing variety and suiting the different tastes that students may have. The tasks would include reading comprehension exercises. Vocabulary activities and grammatical structures would also be addressed. Reading aloud would also be essential, as well as activities with dialogues to improve speaking. The strong point of the unit would be the writing part, leaving total freedom to the students to create their own stories, alternative endings, etc. Even so, they will also be offered a series of templates/suggestions to guide them.

This didactic unit would be the last unit in the first term of the Course Plan for 2º de Bachillerato. It is included in the School's Educational Project adapted by the Spanish State Curriculum to the unique contextual factors present in each educational institution. In certain instances, this didactic unit may not be suitable for courses that strictly adhere to the conventional topics presented in the student book, it can be carried out at the end of a term or parallel to another didactic unit, since it only requires two hours a week.

One of the main didactic objectives of this unit would be promoting creativity. Apart from all the benefits already mentioned, the choice of fantastic literature ran parallel to the creation of activities that promoted students' creativity, another aspect that is also being left aside in today's schools. We intend students to develop their own writing style, for example, by creating their own fantasy world, location, era, characters and narrative. The activities created for this unit must follow Royal Decree number 1105/2014 of December 26th, where the basis of the Non Compulsory Secondary Education Curriculum are explained:

b) Consolidate a personal and social maturity that allows them to act in responsible way and autonomous and develop their critical spirit.

d) Strengthen the habits of reading, study and discipline, as necessary conditions for the effective use of learning, and as a means of personal development.

f) Express themselves fluently and correctly in one or more foreign languages.

g) Make a responsible use of information and communication technologies with solvency and responsibility.

l) Develop artistic and literary sensibility, as well as aesthetic criteria, as sources of personal growth and cultural enrichment.

Finally, within our European context, this didactic unit was created following the regulations of the Common European Framework of Reference for Languages (CEFR): Learning, Teaching, Assessment (Council of Europe, 2001 & 2021).

4.2. Contextualization

This unit has been designed for a group composed by 26 students, 12 of them being girls and 12 of them are boys in their 2nd year of non-compulsory Secondary Education at I.E.S. Acebuche, which is a public high school located in Torredonjimeno, Jaén.

This education centre offers both compulsory and non-compulsory Secondary Education, as well as intermediate Studies in Administration and Advanced Studies in Early Childhood Education. There is a wide range of the students' ages, as there are students from 12 to even 50 years old. The high school is located next to the bus station, which favours to the mobility of students from nearby towns. The location is

quite good, since it is surrounded by many places to eat, a park, and recently built homes, so you could say that it is a middle class neighbourhood.

All classrooms have a whiteboard and a projector with some classes also incorporating last generation touch boards. The centre also has a library, sports courts, and an auditorium. With regard to educational plans and programs, since last year they carry out numerous programs, including an equality plan, robotics, bilingual centre, environmental education, and ICT centre.

The English proficiency level in the L2 class is similar, students are expected to have a B1/B2 level (CEFR). However, there are two students who learn at a slower pace and one high ability student. To foster smoother communication, encourage idea sharing, and facilitate collaborative activities, the class will be divided into small groups of four students each.

Operating at this level will offer us the possibility of including more complex literature when the time comes, being the main idea to start with simple adaptations of *Alice in Wonderland* and culminating the unit with something more advanced but also very exciting like Tolkien's works.

The sessions would be approximately 50 minutes long and there would be two sessions per week. We would have 6 hours to carry out this didactic unit in 3 weeks. To enhance comprehension and promote a dynamic exploration of the topic, each session includes a warm-up, the main task, and a post-task component. This structure allows for a comprehensive approach and facilitates a deeper engagement with the subject matter.

4.3. Objectives

The didactic objectives of this didactic unit are the following:

-To develop reading comprehension skills: Students will be able to understand and interpret the main ideas, themes, and literary devices used in fantasy literature.

-To enhance vocabulary acquisition: Students will expand their English vocabulary by learning and using specific terminology related to fantasy genres, such as magical creatures, mythical realms, and supernatural powers.

-To improve literary analysis skills: Students will learn to analyse and evaluate the elements of fiction present in fantasy texts, including plot structure, character development, and symbolism.

-To enhance writing skills: Students will practice different types of writing, such as descriptive, narrative, and analytical ones, through tasks that involve creating their own fantasy stories, character profiles, or critical essays.

-To develop language fluency and oral communication skills: Students will participate in discussions, presentations, and dramatic readings of fantasy texts to improve their fluency, pronunciation, and ability to express ideas in English.

-To foster digital literacy: Students will utilize digital resources, such as online databases, e-books, and multimedia tools, to analyse fantasy literature, promoting digital literacy skills.

-These objectives are directly related to the objectives of stage (Royal Decree 1105/2014, of December 26th): A, B, D, F, and K. On the other hand, they also represent the second (or foreign) language objectives described in the Order of January 15th 2021: 1, 3, 4, and 9.

4.4. Contents

The contents that appear in this didactic unit are based both on the Royal Decree number 1105/2014 of December 26th and the Royal Decree 110/2016 of June 14th.

Comprehension and production strategies	Communicative functions
<ul style="list-style-type: none"> - Understanding oral and written texts about the subject matter to answer questions and debates. - Developing the different written activities presented in class. -Producing written texts using elements from fantasy literature. 	<ul style="list-style-type: none"> - Being able to sequence events in a story. - Expressing personal preferences related to books' themes. - Offering information, opinion or advice. - Using the appropriate codes to express one's opinion in public
Syntactic-discursive structures	Sociocultural and sociolinguistic aspects
<ul style="list-style-type: none"> -Reported Speech - Verb tenses (present, past and future), 	<ul style="list-style-type: none"> - Working in groups and respecting other people's opinions

modals, comparatives and superlatives - Connectors and linkers - Expressing possibility and hypothesis - Expressing opinion	- Understanding foreign languages as a means of communication -Develop an awareness of self-esteem and gender equality
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Table 1. Contents

4.5. Competences

Both the Royal Decree 1105/2014, of December 26th and the Decree 110/2016 of June 14th underline the significance of nurturing key competences to enable individuals to achieve holistic personal, professional, and social development. In accordance with these directives, the didactic unit presented here offers opportunities for strengthening the following core competencies:

1. Linguistic Communication (CLC): Proficiency in linguistic communication is a pivotal competence focused on in this didactic unit, as students employ the English language as a means of oral and written expression. This competence holds paramount importance as it enables students to effectively communicate and engage with their classmates. Linguistic competence empowers individuals to comprehend, articulate, and interpret ideas, emotions, information, and perspectives across diverse contexts. Throughout the sessions of this didactic unit, students take part in activities that foster the creation of oral and written messages, facilitating the development of their communicative competence.
2. Digital Competence (DC): This competence is linked to the creative and responsible use of technology to fulfil learning objectives. Students acquire the necessary skills to search for and analyse information, create content, and employ technological resources in order to demonstrate proficiency in this area. Moreover, the inductive exposure to technology supports the development of their English language competencies, as students engage with digital tools and resources.
3. Learn to Learn Competence (LL): It is vital for lifelong learning taking place in different contexts, both formal and non-formal or informal ones. This competence is characterized by the ability to start, organize and persist in

learning. This requires the ability to feel motivated to learn, and the need to foster organization and learning management.

4. Cultural Expression and Artistic Awareness (CEAA): It involves knowing, understanding, appreciating and valuing the different cultural and artistic demonstrations —with a critical eye and with an open and respectful attitude—, using them as a source of enrichment and personal enjoyment, and considering them as part of peoples' wealth and heritage.

4.6. Cross-curricular issues

This teaching unit follows the principles outlined in the Royal Decree 1105/2014 and Decree 110/2016 by actively promoting and fostering awareness of civic and constitutional education in accordance with the Spanish Constitution and the Andalusian Statute, which emphasize the promotion and encouragement of the rule of law, basic rights, and freedoms. Additionally, the unit emphasizes coeducation, which centres around ensuring equal rights and opportunities for all individuals, preventing gender-based violence and abuse, and rejecting discrimination based on factors such as sex and sexual orientation.

Furthermore, the unit highlights education for peace, which promotes respect in interpersonal relationships and encompasses the development of the emotional competence for personal growth, including self-esteem. It also emphasizes the elimination and prevention of violence, discrimination, and abuse. Education for peace includes rejecting all forms of violence, racism, and xenophobia.

The process of learning a foreign language encompasses not only acquiring skills but also acquiring values. These aspects hold great importance in the foreign language curriculum. By the conclusion of this unit, students will have had the opportunity to develop values such as tolerance, respect and creativity through group work, respectful consideration of their peers' ideas, and decision-making processes.

4.7. Interdisciplinarity

Contents presented in this didactic unit involve collaboration with other subjects, such as Spanish Language and Literature, in which students learn the main characteristics of fantasy literature through some of the most popular works. This unit is also strongly related to the Spanish Language subject mainly because it promotes the development of critical thinking and creativity through the creation of written compositions, which will be helpful as they will have to work and develop their writing skills during the 2nd year of Bachillerato for the University entrance exam.

Through this project, students will have the opportunity to develop an appreciation for their own cultural heritage while also recognizing the value and significance of English literature. Additionally, the inclusion of illustrations in the book provides an avenue for exploring the subject of Art within this interdisciplinary endeavor. Furthermore, students will gain proficiency in utilizing digital resources, enhancing the dynamism and enjoyment of their classroom experiences.

4.8. Methodology

This unit followed the recommendations of the Article 7 of Decree 110/2016, of 14 June. The teaching and learning process is characterized by its interdisciplinary nature and its dynamic approach, aimed at nurturing student motivation. The main goal is to foster and support student growth by utilizing the teacher's role as a guide, adapting to each student's starting point, and emphasizing the importance of inclusivity through individual and collaborative work. Additionally, the objective is to cultivate students' independent learning skills and encourage collaborative habits. This approach encourages students to engage in reflection, critical thinking, research, and personal initiative.

Activities are designed to deepen students' skills in collecting, organizing, and presenting information. Students engage in processes of analysis, observation, and experimentation. Interactive strategies are employed to facilitate the sharing and construction of knowledge, fostering dynamic exchanges of ideas and diverse forms of expression.

Active methodologies are utilized, presenting content in a connected manner and encouraging project-based learning. This approach will be a key one since it enables students to engage in a long-term project, providing them with the opportunity to work collaboratively, showcase their creativity, and demonstrate their acquired communication skills. The project's ultimate goal and the prospect of a final product serve as strong motivators for students, allowing them to witness the tangible outcome of their dedicated efforts in completing the task.

Teachers aim to promote participation, experimentation, and motivation among students, ensuring that learning is functional and applicable in real-world contexts. Furthermore, an interdisciplinary approach to competency-based learning is encouraged, allowing students to make progress towards multiple learning outcomes simultaneously. Information and communication technologies are integrated as tools for curriculum development.

Generally, explanations are provided in English, but Spanish may be used to clarify vocabulary or challenging topics for students. The activities provided follow a

logical progression, activating students' prior knowledge before introducing new concepts.

A learner-centred approach is central to this instructional unit as it fosters students' creativity and innovation. Students learn problem-solving, decision-making, and collaborative skills. This approach empowers students by giving them some control over their learning process. The teacher's role is that of a moderator, monitor, and informant.

Communicative and cooperative approaches are also employed in the lessons to emphasize the meaningfulness of language. Students work in groups to achieve shared goals.

4.9. Evaluation

When evaluating students, the Royal Decree 1105/2014, of December 26th is taken into consideration (Author's translation):

Block 1. Comprehension of oral texts

Evaluation Criteria	Assessable learning standards
To identify the main ideas, detailed information and general implications of texts of a certain length.	The student identifies the main ideas, relevant details, and general implications of relatively long and lively conversations and debates among several interlocutors.
To distinguish both the main and secondary communicative functions of a text.	The student understands the position or point of view of their interlocutors in debates or informal conversations on common topics or of interest.
To recognize common and more specialized oral lexicon when context or visual support facilitates its understanding.	The student understands the storyline, main ideas, and relevant details in presentations.

Table 2. Block 1: Comprehension of oral texts

Block 2. Production of oral texts: expression and interaction

Evaluation Criteria	Assessable learning standards
To build clear texts with sufficient detail,	The student makes presentations of a

well organized and adequate for the interlocutor and communicative purpose.	certain duration on topics of academic interest.
To express themselves easily and naturally, and with a degree of speech fluency that does not require much help from the interlocutor.	The student participates confidently in the dialogues, requesting detailed information and offering clear explanations.
To effectively manage the interaction in communicative situations, respecting and taking the turn of speech with kindness.	The student takes appropriate part in formal conversations, commenting on the interlocutors' contributions.

Table 3. Block 2: Production of oral texts: expression and interaction

Block 3. Comprehension of written texts

Evaluation Criteria	Assessable learning standards
To identify the main ideas, detailed information and general implications of a text.	The student understands the information and the implications of notes and correspondence staff in any format, including forums and blogs.
To distinguish both the main and secondary communicative function(s) of a text.	The student understands the main aspects, relevant details, some implicit ideas and the poetic use of language in literary texts that present an accessible language and structure.
To recognize common and more specialized written lexicon related to the public and academic sphere.	

Table 4. Block 3: Comprehension of written texts

Block 4. Production of written texts: Expression and interaction

Evaluation Criteria	Assessable learning standards
To write well-structured texts on topics related to one's own interests or specialty, making clear and detailed descriptions and	The student takes notes, in sufficient detail, during a conference, talk or seminar, and draws up a summary with relevant

organizing them in a logical way.	information and appropriate conclusions.
To use correctly, without errors that lead to misunderstandings, the morphosyntactic structures, the discursive patterns and the elements of coherence and cohesion of common and more specific use.	The student writes reports in conventional format and with a clear structure related to their specialty.
To consistently conform to commonly used spelling, punctuation, and formatting patterns.	

Table 5. Block 4: Production of written texts: expression and interaction

In this didactic unit, the students' progress will be assessed using formal summative evaluation, with an observation scale for each of the sessions and a rubric for the final mark and the written assessment. The assessment will be divided into the following percentages:

Written activities portfolio (40%): It takes into account all the written activities that the students carry out during all the sessions, including essays. The organization and coherence of the texts, the correct use of grammar, verb tenses, etc. will be taken into account.

Observation scale (40%): It includes the main competences and skills that each student is supposed to work on and develop during the sessions.

Participation in class and debates (20%): Students will have to participate in oral debates in every session. Cooperative work in group activities will also be taken into account.

CATEGORY	Bad	Good	Excellent
Vocabulary	The student cannot express himself/herself easily, he cannot use the vocabulary learned in class.	The student makes use of the vocabulary learned in class which allows him/her to express himself/herself clearly with some repetitions or errors.	The student makes use of the vocabulary learned in class correctly, avoiding repetition and expressing himself/herself remarkably well.

Grammar	The student does not have sufficient control of grammatical structures to express his/her ideas and is difficult to understand him/her.	The student makes acceptable though limited use of grammar. He/She makes minor mistakes that do not affect the understanding of the message.	The student shows good control of complex and basic grammatical structures. These are used properly without long pauses. If he/she makes mistakes, he/she corrects them.
Pronunciation	The student does not have proper pronunciation or intonation, so it is difficult to understand him/her.	At times it is difficult to understand the pronunciation and/or intonation of the student. In general, ideas are understood.	The student has both a good pronunciation and intonation of the language and this makes it easy to understand him/her.
Focus	The student is constantly distracted, talking to peers and ignoring the explanation or activity.	The student pays attention occasionally, although he/she is often distracted.	The student maintains concentration throughout the session, asking questions and / or contributing ideas.

Table 6. Observation scale

4.10. Attention to diversity

Attention to diversity is one of the main concerns in all schools, because education promotes the concept of inclusion, giving equal opportunities for everyone. Teachers need to adapt to the unique needs of each student. There are a lot of factors which have to be considered in order to make the classroom as inclusive as possible; students' personal and family situation, late incorporations into the educational system, high abilities students, ADHD, etc.

To meet these requirements, different activities have been prepared for those students who need them, in this case, we find a highly gifted girl that has a much higher level than her classmates, and two boys that seem to be slow learners. In order to offer them a personalised education, they will have extra activities, as well as adapted exercises. For the fast learner, her best skills will be exploited. As for the slow learners, they will be provided with reinforcement activities to realise in class or as homework.

Fast-learner
<p>Activity 1. “To read is to live a thousand lives” (Extension activity for fast learners)</p> <p>The first proposal that will be made to the fast-learner is to read a book in English, giving her absolute freedom to choose whatever book she wants, as long as it is about fantastic literature. Once the student has read the book, she will make a short presentation (5 minutes) in class about her opinion about it, explaining the reasons why she has chosen it and also the reasons why she recommends it (or not) to her classmates. She will always avoid to reveal crucial information about the plot.</p>

Table 7. Reinforcement activity 1

Fast-learner
<p>Activity 2. Create your own fantasy literary world (Extension activity for fast learners)</p> <p>Another activity that could be proposed to fast-learners is the creation of their own fantasy world. Although this is an activity that is going to be worked on in one of the sessions with the whole class, this variation for fast learners includes giving them absolute freedom to get the most out of their creativity. While the rest of the class will have a series of guidelines when it comes to modeling their world, characters, and plot, fast-learners will be able to go outside the script using their own methods. This is a task they can devote all the time they want, adding more or less length to their work, thus encouraging them to enhance their writing skills.</p>

Table 8. Reinforcement activity 2

Slow-learners
<p>Activity 1. The fantasy genre (Extension activity for slow learners)</p> <p>After the first sessions of this didactic unit, slow learners will have to do this reinforcement activity in which the concepts presented in the sessions will be reviewed. This will be helpful both for the teacher, who will be able to make sure that the students are correctly following and understanding the contents of the unit, and for the students, who through this activity will be working again with the most relevant concepts of fantasy literature.</p> <p>QUESTIONS</p> <p>What does the fantasy genre in literature consist of?</p> <p>It is a genre ... _____.</p>

<p>Write names for 3 types of fantasy literature.</p> <p>These are _____ , _____ and _____.</p> <p>Could you tell me about 3 great examples of fantasy literature, including both novel and author's names?</p> <hr/> <hr/> <hr/>

Table 9. Reinforcement activity 3

Slow-learners
<p>Activity 2. Your favourite story (Extension activity for slow learners)</p> <p>Since one of the main goals of this didactic unit is to improve students' writing skills, the first activity proposed for slow-learners will be writing a short essay. In this activity they will learn how to structure their essays correctly, presenting their ideas in a logical order, using connectors and introducing B2 level vocabulary. They will be assessed by the teacher, who will give them the structure to follow and the vocabulary to be used. The essay will be about their favourite fantasy book or series/film.</p>

Table 10. Reinforcement activity 4

5. Didactic unit

The lesson plan is composed of six sessions designed to foster dynamic, motivating, and enjoyable classes, with a focus on engaging students through various activities. The aim is to promote active learning rather than pure memorization. The methodology employed will prioritize active participation, particularly emphasizing the development of communication skills in the English language. Throughout the sessions, students will have the opportunity to practice all aspects of English language skills. Moreover, the unit's objective is to boost the imagination and creativity of students, encouraging them to get out of the ordinary and the monotonous and give them the opportunity to create their own tales and stories.

When preparing the activities, texts with a medium-low degree of difficulty, with simple grammatical structures and familiar vocabulary have been chosen to start

the unit, and then move on to more complex texts, although at all times students will be offered the necessary follow-up and help. This approach is based on the principle of scaffolding, integrating the contents in an order according to their difficulty.

As this didactic unit consists of two sessions per week, we aim to incorporate a dedicated grammar activity in at least one of the sessions to ensure its inclusion and not neglect this aspect entirely. Throughout this curriculum, the concept of "creativity" has been emphasized repeatedly. It is through a series of "worldbuilding" activities that students will have the opportunity to unleash their creativity. Worldbuilding involves the creation of a unique world, environment, or universe in which their story unfolds. This concept encompasses various aspects and needs of their characters. Multiple activities of this nature will be included throughout the sessions, as they form the core focus of this educational unit.

5.1. Session 1: *Alice in Wonderland*

Session 1 is an introduction to the first book with which we will be working in this didactic unit, *Alice's Adventures in Wonderland*. This book is ideal to start working with students since the book itself makes a transition from the real world to a fantasy one, in which step by step fantastic elements are included, which at the same time is the objective of this first session. Through these activities students will have a first contact with fantastic literature and its characteristic elements.

Session 1: <i>Alice in Wonderland</i>				
ACTIVITIES	TIMING	INTERACTIVE PATTERNS	SKILLS	MATERIALS
Warm-Up: "What do you know about fantasy literature?"	15'	Whole group work Group work	Speaking Listening	Whiteboard Internet Notebook
Task: Down the Rabbit-Hole	20'	Individual work	Reading Writing	Paper given by the teacher Notebook
Post-task: Continue the story	15'	Group work	Writing Speaking	Notebook

Table 11. Session 1

Warm-Up (15 min): What do you know about fantasy literature?

This is a warm up activity in which the teacher will ask the students what they know about fantasy literature. Then, on the blackboard, some of the ideas mentioned will be written for the students to keep in mind. Then, the students will watch a video that introduces the context and main characteristics of the fantasy genre. The video lasts 5 minutes. Students will have to write down the key ideas from the video and explain them to their group in their own words.

Fiction Book Genres - What Is Fantasy:

https://www.youtube.com/watch?v=n_cqszvdTqk

As homework, students will have to choose one book from the three types of fantasy books that appeared in the video (fantasy, modern fantasy, and other types).

Task (20 min): Down the Rabbit-Hole

First of all, students will have to guess what the chapter is about. This will be an easy task as most of them will have already read the book or watched the film. If that's not the case, they will need to guess the content by only reading the title of the chapter. It will be interesting to see the contrast between the expectations they had before reading the chapter and after. After that, students will read the fragment of the text individually, and then carry out some short activities. Students will have 5 minutes to read the text, and the rest will be dedicated to carry out the activities and revising them.

The first task they will have to do is to guess what fantasy genre this story fits in, selecting the elements in the text that in their opinion makes it part of fantasy literature, and sharing them with the rest of the class.

To introduce grammar concepts into this exercise, they will also have to compare the situations in the story to real life ones, using comparatives and words such as *whereas* to contrast events. For example: *"In the text, Alice grows in size when drinking from the bottle, whereas in real life, she could have been poisoned."* Students will have to write in their notebooks two or more phrases.

Chapter I: Down the Rabbit-Hole

Alice was beginning to get very tired of sitting by her sister on the bank, and of having nothing to do: once or twice she had peeped into the book her sister was reading, but it had no pictures or conversations in it, "and what is the use of a book," thought Alice "without pictures or conversations?"

So she was considering in her own mind (as well as she could, for the hot day made her feel very sleepy and stupid), whether the pleasure of making a daisy-chain would be worth the trouble of getting up and picking the daisies, when suddenly a White Rabbit with pink eyes ran close by her.

There was nothing so *very* remarkable in that; nor did Alice think it so *very* much out of the way to hear the Rabbit say to itself, "Oh dear! Oh dear! I shall be late!" (when she thought it over afterwards, it occurred to her that she ought to have wondered at this, but at the time it all seemed quite natural); but when the Rabbit actually *took a watch out of its waistcoat-pocket*, and looked at it, and then hurried on, Alice started to her feet, for it flashed across her mind that she had never before seen a rabbit with either a waistcoat-pocket, or a watch to take out of it, and burning with curiosity, she ran across the field after it, and fortunately was just in time to see it pop down a large rabbit-hole under the hedge.

In another moment down went Alice after it, never once considering how in the world she was to get out again.

The rabbit-hole went straight on like a tunnel for some way, and then dipped suddenly down, so suddenly that Alice had not a moment to think about stopping herself before she found herself falling down a very deep well.

Either the well was very deep, or she fell very slowly, for she had plenty of time as she went down to look about her and to wonder what was going to happen next. First, she tried to look down and make out what she was coming to, but it was too dark to see anything; then she looked at the sides of the well, and noticed that they were filled with

Figure 1. Chapter 1 of *Alice's Adventures in Wonderland* (retrieved from: <https://www.alice-in-wonderland.net/resources/chapters-script/alices-adventures-in-wonderland/chapter-1/>)

Post-task (15 min): Continue the story

After reading the text and doing the activities, students will now join their classmates in groups of 4 and create a start for the next chapter. Together with the ideas written down on the board while doing the warm up activity at the beginning of the class, and the elements presented in the video, they should capture those ideas by creating a continuation of the story, with a length of about 150 words, thus giving creative freedom to the students, although if they have difficulties the teacher can help them by suggesting ideas. Once students have written the continuation, they will read it aloud to the rest of the class.

5.2. Session 2: *Alice in Wonderland*

In session 2, students will continue working with *Alice in Wonderland*, in this case, we will see how movie adaptations are done.

Session 2: <i>Alice in Wonderland</i>				
ACTIVITIES	TIMING	INTERACTIVE PATTERNS	SKILLS	MATERIALS
Warm-Up: "Movie adaptations"	15'	Whole group work Individual work	Speaking Listening	Whiteboard Internet Notebook

Task: Riddles	20'	Group work	Reading Writing	Notebook
Post-task: Creation of fictional characters	15'	Pair work	Writing Speaking	Notebook Electronic device

Table 12. Session 2

Warm-Up (15 min): Movie adaptations

This is a warm up activity in which the students will watch a video of the 2010 movie adaptation *Alice in Wonderland*. Before watching the scene, students will have to guess what the scene is going to be about, based on the the video title. There will also be a debate about movie adaptations, to see whether they like them or not.

- Read the title of the video. Did you watch this movie? Is it an adaptation of a chapter you have already read? If not, what do you expect to see?

- Film adaptations: What books have you read that have been adapted to film format? What do you prefer, films or books? Do you think film adaptations are faithful to the original books?

Then, the students will watch the following video: *Hatter hides Alice from the knave - Alice in wonderland (2010) scene*: <https://www.youtube.com/watch?v=GlcVNcj4X8g>. Students will be given the option to watch the video twice or activate the subtitles if necessary.



Figure 2. *Alice in Wonderland* 2010 movie (retrieved from <https://www.youtube.com/watch?v=GlcVNcj4X8g>)

Once the video is finished, the students will answer a series of questions:

- 1. Mention at least 2 characters that you can identify.*
- 2. Try to summarize what happens in the scene.*

Task (20 min): Riddles

The following activity can be quite entertaining for the students. It links the video seen in the warm up with the next activity. In this case, focusing on the chapter on the tea ceremony, they would be introduced to the world of riddles. First, they will have the necessary information to understand what riddles are and how they are built: they are given useful tips to keep in mind when creating their own riddles (for example, they should find the answer to their riddle first), then describe the said answer and, finally, write it and correct possible errors in it. As visual support, some examples will be included that can be used, with their corresponding answers, so that a kind of mini-contest is held in class and to try to solve the riddles.

- Two in a corner, one in a room, zero in a house, but one in a shelter. What am I?*
- I am not alive, but I grow; I don't have lungs, but I need air; I don't have a mouth, but water kills me. What am I?*

When this contest is over, it is time for everyone to build their own individual riddle. Once created, the students must gather into small groups of 4 and tell each other their riddles, and the rest of the members must guess the answers.

Post-task (15 min): Creation of fictional characters

The last activity of this session will serve as a transition to the next book to be worked on, introducing one of the key aspects of literature, such as the creation of characters. As in the video of the warm-up activity for this session, many students will have been drawn to the character Tarrant Hightopp, the Mad Hatter, as he is very cartoonish and quirky. In this last activity, students must create a literary character, considering his/her appearance, personality and origin.

- One of the most important decisions is the creation of a main character. What would your character be like? In terms of appearance, personality, background... And what about his/her development? Would it be a flat character or a dynamic one? Join in pairs and create the fictional character that would star in your book.*

In the images below you have some characters as a model.



Tris (*Divergent*)

Dynamic Character



Darth Vader

Dynamic Character
(With transition
from hero to villain)



Peter Pan

Flat Character

Figure 3. *Fictional characters* (Collage picture made by the author)

5.3. Session 3: *Harry Potter*

In this third session, we will shift our focus to the new book we will be exploring: *Harry Potter*. Some activities have already been introduced in the previous session, such as film adaptations and the students' creation of their own fictional worlds. In this session, we will place a strong emphasis on cooperative work, encouraging students to engage in constant English dialogue alongside their written activities. This approach aims to foster effective communication and teamwork among the students.

Session 3: <i>Harry Potter</i>				
ACTIVITIES	TIMING	INTERACTIVE PATTERNS	SKILLS	MATERIALS
Warm-Up: Differences between movie adaptations and books	10'	Whole Group work Individual work	Speaking Listening	Whiteboard Notebook
Task: A day in Hogwarts	30'	Pair work	Writing Speaking	Notebook
Post-task: Creation of a fictional world	10'	Pair work	Writing Speaking	Notebook

Table 13. Session 3

Warm-Up (10 min): Differences between movie adaptations and books

In this warm-up activity, we will revisit the topic of book-to-film adaptations, which was previously discussed in another session. The students will watch a video highlighting 10 key differences between the theatrical adaptation and the original book. To ensure that the activity is time-efficient, we will start watching the video from the middle section, focusing on the top 5 most significant differences. This condensed viewing will last approximately 6 minutes, allowing us to cover the essential points without extending the warm-up activity for too long.

Top 10 Shocking Differences Between the Harry Potter Movies and Books:

<https://www.youtube.com/watch?v=qpGC60yqbx5>

After watching the video, students should think of a book they have read that has a film adaptation, either from the *Harry Potter* saga or a different book, and think about what big differences they noticed between the film and the book.

Task (30 min): A day in Hogwarts

In this activity, students will have the opportunity to immerse themselves in the role of a Hogwarts student and imagine what a typical day at Hogwarts would be like. They will engage in various activities and encounter the unique features and challenges of the magical world. This activity will be conducted in pairs to foster cooperation and encourage the exchange of ideas between students, allowing them to support each other throughout the process.

Imagine that you are a student at Hogwarts. Join in pairs and write a short essay with your partner in which you explain what a day in your life as a magic student would be like. Examples of the things that you should include are the following ones:

-Get up: What's my bed/room/hall like? What's the architecture like? What materials is it made of? (Even if you don't want to go into every last detail, get an image of it).

-Have breakfast: What do you eat?

-Get ready: What clothes do you wear?

-How do you get around Hogwarts? What classes do you attend, schedules,...?

Students will be given about 20 minutes to complete the activity. Once they finish it, they will read it aloud and share it with the rest of the class.

Post-Task (10 min): Creation of a fictional world

In the previous session, the students focused on creating a main character. Now, in this session, we will explore the world in which that character will exist within the Harry Potter universe. To guide them in this process, the students will watch a 5-minute explanatory video that provides helpful insights and examples.

How to create a fictional world - Kate Messner:

<https://www.youtube.com/watch?v=ZQTQ5bjecLg>

The video is particularly beneficial as it showcases the books we are studying in this teaching unit, allowing students to connect with the context. Following the video, the students will once again work in pairs to determine the characteristics of their fictional world. In addition to the video, they will be provided with examples to aid their creativity.

What would be the setting of your fictional world?

(You have to take into account space and time, the vibes you want that world to transmit, if you want it to be fantastic, or with a darker tone ...)

In the images below you have some fictional world settings as a model.



DUNE

Futuristic

Space - Desert

Dark

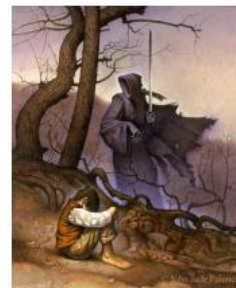


METRO

Contemporary

Russia - Subways

Post-apocalyptic



MIDDLE EARTH

Middle Ages

Fantastic

Mythological

Figure 4. Fictional Worlds (Collage picture made by the author)

5.4. Session 4: *Harry Potter*

In this fourth session, we will take a break from intense creative exercises and engage in fun activities inspired by gamification. We will also incorporate a weekly grammar activity to enhance language skills.

Session 4: <i>Harry Potter</i>				
ACTIVITIES	TIMING	INTERACTIVE PATTERNS	SKILLS	MATERIALS
Warm-Up: Hogwarts sorting quiz	5'	Individual work	Speaking Listening	Paper given by the teacher Notebook
Task: Tic-Tac-Toe	40'	Group work	Reading Writing Speaking Listening	Paper given by the teacher Notebook
Post-task: Reported speech	5'	Individual work	Writing	Notebook Electronic device

Table 14. Session 4

Warm-Up (5 min): Hogwarts sorting quiz

To start off this session, we will engage in a fun activity that is customary in all *Harry Potter* books: the sorting hat's house selection. This activity is quick and straightforward. Students will complete a brief English quiz where they will reflect on their personality traits. After tallying the points, they will be assigned a house based on their results, aligning with their individual characteristics.

Hogwarts House Sorting Quiz



1. Which class at Hogwarts would you be most excited to take?
 1. Defense Against the Dark Arts
 2. History of Magic
 3. Herbology (plants) 
 4. Potions
2. You see someone you've never met before being teased. What do you do?
 1. Rush in and defend them
 2. Cause a distraction to get the bully to leave
 3. Run and find a teacher
 4. Fight the bully
3. Which pet would you choose?
 1. A hippogriff: fast and fearless
 2. Owl: Clever and wise
 3. Cat: Loyal and kind
 4. Snake or lizard: independent 
6. If you could have any superpower what would you choose?
 1. Invincibility: (cannot be defeated or harmed)
 2. Foresight: You can see the future
 3. Invisibility: disappear whenever necessary
 4. Mind Control: everyone will do what you say
7. Where would your perfect home be?
 1. Somewhere wild and in nature so you can explore!
 2. A grand house with a big library
 3. A comfortable home near friends and family
 4. A huge house with secret passageways and maybe a dungeon
8. Which HP job would you choose?
 1. Auror: Travel, and protect against dark

Figure 5. Sorting Quiz (retrieved from <https://www.teacherspayteachers.com/Product/Hogwarts-House-Sorting-Quiz-Harry-Potter-4808026?st=3ba9f6198cf2c56df51f6199cf6a0a09>)

Task (40 min): Tic-Tac-Toe

In this activity the class will be divided into two teams to play tic-tac-toe. The students, to earn "points", must perform various tasks, until they win the game reaching tic tac toe or run out of tasks, leaving a tie. The tasks to complete are quite diverse:

- Create questions for the author of the book
- Create an origin story for the villain
- Create a book review
- Create a crossword related to the book
- Create a poster warning of the dangers of Hogwarts
- Describe two of the characters
- Choosing a new cast of actors for the characters

Although this activity will take up a lot of time in the session, it is intended to work all skills, encourage cooperative work as well as a competitive spirit.



Harry Potter & the Philosopher's Stone

TIC - TAC - TOE

Complete **three** tasks in a row or diagonal to show your understanding of *Harry Potter & the Philosopher's Stone*.

Create a brochure warning the adventurers of some of the dangers they may face while living in Hogwarts. Use events from the book as your advice.	Write five questions to ask J.K. Rowling about choices she made for the book. Consider setting, plot sequence, characters, themes etc.	Recast the characters! Select actors you think would be appropriate to play at least five of the roles. Outline why you believe they would be a good fit.
Create a Harry Potter theme park. What would the attractions be? Consider the food vendors, rides, character's etc.	Create a crossword based on the novel. You need to think of the clues to the words. You may want to include characters, places, events etc.	Critique the book. Discuss how it could have improved characters (protagonist, antagonist etc.), events and themes. Write a minimum of 200 words.
Describe two of the characters in cinquain form.	Write a backstory for Voldemort. Make the reader feel sympathetic towards them.	Choose a theme song for the film. Justify in 2-3 sentences why you have selected that song.

Figure 6. Tic-tac-toe (retrieved from: <https://www.teacherspayteachers.com/Product/Harry-Potter-the-Philosophers-Stone-Tic-Tac-Toe-activity-5767914?st=4549605995e30d8c71b60dac87c5c3d5>)

Post-task (5 min):

After such a demanding and long activity, we will try to calm the atmosphere a bit with an individual activity to work on. In this case, students will work on various reported speech activities. Students can carry out this activity in several formats, either on paper, or on their computer / tablet / smartphone. The activity includes both fragments and dialogues from the book.

REPORTED SPEECH WITH HARRY POTTER:

<https://www.englishexercises.org/makeagame/viewgame.asp?id=6668>

There is also an extra activity that consists of watching an interview in English, featuring the actor Daniel Radcliffe, which students can optionally watch at home.

TICK ONLY THE CORRECT SENTENCES IN INDIRECT SPEECH. PAY ATTENTION TO THE TENSES.

1. Moody: What's it like?
Professor Moody asked Harry what was it like.

2. Harry: It was you who put my name in the goblet!
Harry said that it had been Moody's imposter who had put Harry's name in the goblet.

3. Hermione: Is that you, Harry?
Hermione asked Harry if that was him.

4. Hermione: Harry, how are you feeling?
Hermione asked Harry how was he feeling.

5. Voldemort: Kill the spare!
Voldemort told Peter that he kill Cedric.

FILL IN THE BLANKS WITH THE APPROPRIATE WH-WORD OR IF FOR INDIRECT OR DIRECT QUESTIONS.

1. Voldemort asked Harry he wanted to know what had happened so many years before that.

2. Hermione asked Ron was wrong with his wand.

3. Harry wondered Snape had made the potion - by magic or chemistry.

4. Ron was wondering about the reason - they were brewing the potion.

5. McGonagall asked Harry he was ready.

Figure 7. Reported speech activity (retrieved from: <https://www.englishexercises.org/makeagame/viewgame.asp?id=6668>)

5.5. Session 5: *Lord of the Rings*

In this fifth session we reach the last week of this didactic unit and therefore the last book we are going to work with: *Lord of the Rings*. In this session, students will be introduced to the world created by J. R. R. Tolkien, so they can get ideas and inspiration when creating their own.

Session 5: <i>Lord of the Rings</i>				
ACTIVITIES	TIMING	INTERACTIVE PATTERNS	SKILLS	MATERIALS
Warm-Up: The maker of Middle Earth	10'	Whole Group work Group work	Speaking Listening	Whiteboard
Task: Your world's map	30'	Pair work	Speaking Listening Writing	Notebook
Post-task: Alternative endings	10'	Group work	Writing Speaking Listening	Notebook Whiteboard

Table 15. Session 5

Warm-Up (10 min): The maker of Middle Earth

To begin this thematic session on *Lord of the Rings*, we will focus on the most essential aspect: its author. The class will begin with a video that provides a concise overview of the writer and his works. The video covers significant aspects such as the inspiration behind his creations, the process of designing his imaginative worlds, and insights into his personal life. The duration of the video is approximately 6 minutes.

Tolkien: Maker of Middle Earth: <https://www.youtube.com/watch?v=u8HwsASlvq>

After watching the video, in class there will be a small debate in class about the video contents. Students will be asked what they know about this author and his works.

Task (30 min): Your world's map

After the students have discussed and gained an understanding of how Tolkien created his world, it's now their turn to engage in a world-building activity. This activity focuses on the geography and politics of their own fictional world. Working in pairs, as they have done in previous world-building activities, the students will collaborate and use their creativity. The task instructions will provide a list of elements that they should consider including in the map of their fictional world:

- Flag
- Legend
- People/Races
- Funky plants
- Animals / Beasts
- What kinds of food grow on the island? Are there any dangerous parts? What is the weather like? What do the inhabitants, if any, like to do?

Collaboration and brainstorming would be stimulating for the exploration of their imagination. With this activity, we are introducing slightly more complex topics. In addition, optionally, students will be provided with a resource to create the map of their fictional world, in the style of Middle Earth.

They will be able to access the web <https://azqaar.github.io/Fantasy-Map-Generator/> from their computer/tablet/smartphone and design the map to their liking with this map generator. It is very easy to use and quite intuitive.



Figure 8. Azqaar's fantasy map generator (retrieved from: <https://azqaar.github.io/Fantasy-Map-Generator/>)

Post-Task (10 min): Alternative endings

To give the students a break after the last activity, we will work with alternative endings. First they will watch a 2-minute video about a parody of the possible alternative ending of *Lord of the Rings*.

How Lord of The Rings Should Have Ended:

<https://www.youtube.com/watch?v=1yqVD0swvWU>

After watching the video, students will now have to create in groups an alternative ending for a book they have read.

5.6. Session 6: *Lord of the Rings*

This is the final session of the didactic unit. The students have already completed various world-building activities during the past weeks, so in this session, they will focus on creating the beginning of their book.

Session 6: <i>Lord of the Rings</i>				
ACTIVITIES	TIMING	INTERACTIVE PATTERNS	SKILLS	MATERIALS
Warm-Up: “How it all began”	15’	Whole Group work Individual work	Reading Listening Speaking	Whiteboard Notebook Paper given by the teacher
Task: “A great work requires a great beginning”	30’	Pair work	Writing	Notebook
Post-task: Storyboards	10’	Pair work	Writing Speaking	Whiteboard Notebook

Table 16. Session 6

Warm-Up (15 min): “How it all began”

Before the session begins, students are encouraged to watch a video at home the day before. This video provides a series of tips on how to write the first chapter of a book, which is a task that students will be undertaking.

10 BEST Tips for Writing The First Chapter of Your Book:

<https://www.youtube.com/watch?v=h8ZYSUEZV78>

However, to complete this final session, we will first read the opening chapter of the prequel to *Lord of the Rings: The Hobbit*.

For a duration of 10 minutes, students will individually read the first chapter of *The Hobbit*. Afterwards, they will engage in a group discussion to analyze whether this chapter adheres to the advice provided in the video they watched at home. Additionally, we will explore the elements of the world and the history of Middle Earth that are presented in this initial chapter.

Chapter I

An Unexpected Party

In a hole in the ground there lived a hobbit. Not a nasty, dirty, wet hole, filled with the ends of worms and an oozy smell, nor yet a dry, bare, sandy hole with nothing in it to sit down on or to eat: it was a hobbit-hole, and that means comfort.

It had a perfectly round door like a porthole, painted green, with a shiny yellow brass knob in the exact middle. The door opened on to a tube-shaped hall like a tunnel: a very comfortable tunnel without smoke, with panelled walls, and floors tiled and carpeted, provided with polished chairs, and lots and lots of pegs for hats and coats - the hobbit was fond of visitors. The tunnel wound on and on, going fairly but not quite straight into the side of the hill - The Hill, as all the people for many miles round called it - and many little round doors opened out of it, first on one side and then on another. No going upstairs for the hobbit: bedrooms, bathrooms, cellars, pantries (lots of these), wardrobes (he had whole rooms devoted to clothes), kitchens, dining-rooms, all were on the same floor, and indeed on the same passage. The best rooms were all on the left-hand side (going in), for these were the only ones to have windows, deep-set round windows looking over his garden and meadows beyond, sloping down to the river.

This hobbit was a very well-to-do hobbit, and his name was Baggins. The Bagginses had lived in the neighbourhood of The Hill for time out of mind, and people considered them very respectable, not only because most of them were rich, but also because they never had any adventures or did anything unexpected: you could tell what a Baggins would say on any question without the bother of asking him. This is a story of how a Baggins had an adventure, found himself doing and saying things altogether unexpected. He may have lost the neighbours' respect, but he gained - well, you will see whether he gained anything in the end.

The mother of our particular hobbit ... what is a hobbit? I suppose hobbits need some description nowadays, since they have become rare and shy of the Big People, as they call us. They are (or were) a little people, about half our height, and smaller than the bearded Dwarves. Hobbits have no beards. There is little or no magic about them, except the ordinary everyday sort which helps them to disappear quietly and quickly when large stupid folk like you and me come blundering along, making a noise like elephants which they can hear a mile off. They are inclined to be at in the stomach; they dress in bright colours (chiefly green and yellow); wear

Figure 9. *The Hobbit* 1st chapter (retrieved from:

http://hbcnsi.org/images/9th_Honors_CP_THE_HOBBIT_textbook.pdf)

Task (30 min): A great work requires a great beginning

This is the final activity on worldbuilding, where students will take the last step to launch their work: creating the beginning of their book. Whether as a prologue or the first chapter, students will be tasked with crafting the opening for their book. Drawing upon the elements they have developed throughout the sessions, such as the main character, world, and map, they will embark on their storytelling journey. They can refer back to what they worked on in the previous activity.

Furthermore, as with all world building activities, students will continue collaborating with the same partner they have been working with in previous activities of this kind, allowing them to support and contribute ideas to each other.

Post-Task (10 min): Storyboards

After completing the previous activity, which can be quite challenging for students due to its length and workload, we will engage in a simpler task that focuses on developing their drawing abilities. One crucial aspect in creating a film adaptation or an independent film is the use of storyboards. In this activity, students will begin by watching a brief video that explains the concept of storyboards and provides instructions on how to create one. Following that, they will view an example from *The Lord of the Rings* where the conceptual storyboard is compared to the corresponding scene in the film. The duration of both videos is approximately 2 minutes.

What is a Storyboard? <https://www.youtube.com/watch?v=6aTnEanlXBk>
Lord of the Rings - Storyboard to Film Comparison - Nazgûl Attack at Bree
<https://www.youtube.com/watch?v=vYjA8xQHK7Q>

After watching the videos, students have to create in pairs a storyboard about what the first chapter of their book would look like, if it were made to the cinema screens.

6. Conclusion

In this didactic unit, the focus has been on developing various skills, including listening through video comprehension and speaking through class debates. However, the main emphasis has been on text production, utilizing activities that encourage creativity, imagination, and writing improvement. It is important to prioritize student text production in this unit as it provides an opportunity to apply their knowledge and actively use English.

These activities not only aim to entertain students but also enhance their ability to produce texts in English, which can benefit them in other subjects such as Spanish. The elaboration of reviews is a key component in university entrance exams, making the improvement of writing skills in English also beneficial for Spanish writing.

Cooperative work has been encouraged through group activities, preparing students for future work environments where collaboration is crucial for success.

Throughout the sessions, an ICT component has been incorporated to allow students to utilize technology. However, it is important to note that technology cannot be relied upon solely due to unreliable internet connections and limited resources. Videos have been predominantly used as an ICT method, as they can be downloaded and do not require an internet connection. Additionally, students have been given the option to access texts digitally or receive physical copies on paper.

The use of fantastic literature has served as a captivating tool to engage students in reading, writing, and primarily using English as a means to explore a wide range of stories, articles, and books. Working with authentic materials from literature enables students to apply theoretical knowledge to practical contexts, with an emphasis on student participation and recognition.

Overall, this didactic unit strives to effectively and logically apply theoretical concepts and materials to empower students and give them the recognition they deserve.

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