



UNIVERSIDAD DE JAÉN

Centro de Estudios de Postgrado

Trabajo Fin de Máster

THE USE OF FILMS ADAPTED FOR DEAF PEOPLE IN THE ENGLISH CLASSROOM.

Alumno/a: Martínez Palomares, María

Tutor/a: Prof. D. Julio Ángel Olivares Merino

Dpto: Filología Inglesa

Junio, 2019

TABLE OF CONTENTS

1. Abstract	4
2. Introduction	5
3. The use of films in the classroom	6
3.1. Introduction.....	6
3.2. Teaching values through films.....	7
3.3. How to introduce cinema into the classroom?	10
3.4. Advantages and disadvantages of using films in English classes.....	15
4. Attention to diversity: using films focused on deaf and hard or hearing people....	17
4.1. Introduction.....	17
4.2. The subtitling for deaf people in Spain	18
4.3. Characteristics of the deaf subtitling	21
4.4. The UNE Regulation.....	24
5. Lesson Plan.....	25
5.1. Contextualization	25
5.2. Justification.....	25
5.3. Objectives, Evaluation Criteria, Assessable Learning Standards & Key Competences.....	26
5.4. Contents.....	27
5.4.1. Comprehension and Production Strategies	28
5.4.2. Communicative Functions	28
5.4.3. Linguistic Exponents	28
5.4.4. Sociocultural and Sociolinguistic Components.....	28
5.5. Cross- curricular Issues	28
5.6. Interdisciplinary aspects	28
5.7. Sessions: step by step	29
5.7.1. Incorporation of the subtitles to the scenes of <i>Wonder</i>	29
5.7.2. Sessions.....	37
5.8. Instrument of evaluation.....	66
5.9. Materials and resources	66
6. Conclusion.....	67
7. Bibliography	69

8. Appendix	72
-------------------	----

1. Abstract

The objective of this Master's Dissertation will be to make a lesson plan on the basis of the film *Wonder* whose main purpose is to propose activities based on scenes from the film, subtitled for deaf or hard of hearing people and focused on addressing bullying in class since the film is about how a boy with Treacher Collins syndrome is bullied in the school. Therefore, an analysis about subtitling for deaf or hard of hearing students and the importance of watching films as a teaching tool will be carried out.

KEY WORDS: values, subtitling for deaf or hard of hearing, bullying, UNE regulation, film in classroom

RESUMEN

El objetivo de este Trabajo de Fin de Máster será realizar una unidad didáctica basada en de la película *Wonder* cuyo principal fin es proponer actividades basadas en escenas del citado film, subtituladas para sordos o con deficiencias auditivas y enfocadas en tratar el acoso escolar en clase ya que la película cuenta la historia de un niño con el síndrome de Treacher Collins que es acosado en la escuela. Por ello, se llevará a cabo la realización de un análisis sobre el subtitulado para sordos o con deficiencias auditivas y sobre la importancia del visionado de películas como herramienta didáctica.

PALABRAS CLAVE: valores, subtitulado para personas sordas o con deficiencias auditivas, acoso escolar, norma UNE, películas en la clase.

2. Introduction

Formerly, films have always been used in the classroom in order to entertain the students, but not as a teaching tool. According to Ruiz Rubio (1994):

Aunque algunas experiencias pedagógicas se han centrado en el estudio intrínseco del cine, su presencia en las aulas se ha reducido tradicionalmente al cometido de ilustrar determinados contenidos o como forma de entretenimiento, es decir, se han instrumentalizado en función de necesidades informativas o recreativas, o ambas a la vez, pero sin explorar su estructura en cuanto medio de comunicación. (1994: 75)

Nowadays, teachers resort to films in order to learn in a different way than the traditional method. As Hayati and Mohmedi state: "So, more and more English as a Foreign Language (EFL) teachers have begun, in recent years, to use movies in their classes at different levels (...)" (2011: 182)

I firmly believe that films can be a great source of authentic material that we can take advantage of as a teaching method. It is true that making a Lesson Plan based on a film or a series is time consuming, because you must have all the objectives you want to get very clear and, thereupon, you must start searching a suitable film for your students and start thinking about how your lesson plan is going to be organised. Despite all the disadvantages you can find against basing a lesson plan on films, the results could be so gratifying.

However, the most important disadvantage that we can find if we decide to base a lesson plan on films is having deaf or hard of hearing students because it would be hard for them to follow a class which is based on listening activities. The only solution would be to subtitle the film, series or scenes chosen for the lesson plan. But this kind of subtitles does not follow the general regulation. They have the UNE regulation, which gathers all the characteristics that a SDH (subtitle for deaf or hard of hearing) must have. The characteristics gathered are the length of the subtitle (37 characters maximum), the colour assignment for the characters (yellow, green, blue and magenta for the leading roles and white for side characters and sound effects), the inclusion of sound effects, which mark the sounds that a DHH (deaf or hard of hearing) cannot perceive and that are important for the plot, and suprasegmental information, which marks the intonation, the fluency or the accent of a character, among others. For that reason, and taking advantage of my knowledge about subtitling for deaf or hard of hearing, all the scenes used in my didactic unit will be subtitled for DHH.

Apart from that, an important point of my didactic unit is the matter that it addresses: bullying. I have based my lesson plan on scenes from the film 'Wonder' which addresses this matter properly. I have chosen bullying as the main subject of this didactic

unit because there are plenty of bullying cases on the TV which, unfortunately, end in disaster and I think that it is fundamental to make the students aware of the consequences and the suffering that bullying can cause.

3. The use of films in the classroom

3.1. Introduction

In films, we can find a huge source of real and authentic material the students can relate themselves with. We can get, through films, the students to connect their own fantasy world with films and so they feel more motivated to learn a language. As Martínez- Salanova (2003) claims:

Utilizar el cine en las aulas no se hace por simple juego, ni por entretenimiento, ni tan siquiera como un instrumento didáctico más. El cine tiene el valor en sí mismo de ser transmisor de dramas humanos. Desde sus inicios, los relatos que cuenta el cine han afectado a generaciones de personas mediante sus argumentos, sus contenidos, sus imágenes y sus ideas. El cine es cultura popular, arte y espectáculo. Las tramas y los temas del cine pueden y deben ser llevados a las aulas como elemento reflexivo y, por ende, orientador de comportamientos. (2003: 45)

It is true that films have been used for many years in school environment, but just to entertain the students, without any pedagogical use. Teachers only used films in the “film day”, that is, a specific day dedicated to watch a film, but apart from that, they did not take advantage of them as a teaching tool. Nowadays, teachers are aware of the influence that films can have in the students and they try to work, at least, with some audiovisual means in their lesson plans. I totally agree with Carracedo Manzanera (2009) in the following statement:

Si bien es cierto que ahora se le reconoce al cine un valor bien merecido y, lo que es más importante, se le va haciendo hueco en el aula, no siempre fue así. Durante años ha sido relegado al lugar del entretenimiento y desprestigiado por entenderlo como una actividad dentro del ámbito del ocio y fuera del ámbito académico. Lo que considero un grave error. Si en numerosas ocasiones se le reconoce como una actividad de ocio, usemos este argumento a nuestro favor; si forma parte del tiempo libre de nuestros estudiantes, puede ser un factor motivador el usar el cine en nuestra aula. (2009: 229)

As Carracedo Manzanera claims, students can recognise watching films as a free time activity so we must take advantage of it and introduce activities which may seem funny or, at least, not boring for them. Thus, we will get our objectives: teaching English through films and, apart from that, teaching important values that are necessary at that age.

To continue with the afore-mentioned idea, an important reason for me to use films in the school environment, as I said, is the values and morals that the students can extract from them. Apart from learning more about a language, English in our case, they can learn important values like friendship, team spirit, respect, benevolence or justice. In the case of the film that I have chosen, *Wonder*, they will watch what happens with a boy who suffers bullying, what things he has to struggle with to be accepted by his classmates or how this bullying affects his childhood. Although, students are not going to watch the whole movie, just some parts because they focus on the important parts of the film better than if they watch the whole film.

The *short sequence* approach includes a single-scene approach in which only one segment from a film is played, or a selective approach featuring a few scenes from different parts of a film. This approach can better engage students as the play time is short and the focus relatively clearer. (Whatley, 2012: 51)

So, in my opinion, it is an excellent film because it expresses the suffering perfectly, not just the boy's suffering, but that of his family too, and the cruelty of some bullies. I think it is a very necessary film nowadays, because, in almost all the schools, there are cases of bullying and the students must realise how painful it is to be bullied.

3.2. Teaching values through films

First of all, teachers have the duty of teaching contents of different subjects, but also to use their power of education in order to teach values. According to Fernández Batanero:

Hablar de valores en términos educativos es hacerlo, sobre todo, de valores éticos. (...) Así pues, decir que la educación debe de estar comprometida con unos valores éticos es una afirmación difícilmente discutible. La educación es necesariamente normativa. Su función no es sólo instruir o transmitir unos conocimientos, sino integrar en una cultura que tiene distintas dimensiones: una lengua, unas tradiciones, unas creencias, unas actitudes, unas formas de vida. (...) Hay valores que todos debemos tener en cuenta, ya que la mayoría de los hombres los aceptamos como universales, son los valores que inspiran los derechos humanos: igualdad, libertad, paz, justicia, solidaridad, tolerancia, felicidad... Son todos estos valores éticos los que se encuentran en el fondo de la tarea educativa. (2005: 5)

Thus, an excellent way to teach values is to resort to films. Almost every film is based on reality, on real nowadays problems. "El cine no es simplemente un sistema técnico, una explosión de efectos deslumbrantes sino una representación del mundo, una realidad, unos seres" (Bellido, 1998: 15). Because of that, it is a faithful source which we can see ourselves reflected in and learn from it. According to Bonilla (2012):

Es el primer medio tecnológico que se aproxima a la realidad de forma sorpresiva mostrando imágenes en movimiento. Narra historias surgidas de la propia vida y las

muestra a un público que se deja seducir por su formato en imágenes llenas de vida. (2012: 123)

Hence, cinema is built by a huge dose of reality among other things. Cinema can afford the luxury of mixing fantasy with reality, but, at the end, fantasy is just an element to make the film a bit enjoyable and what really leaves a mark on you is the reality which the film is based on. Martínez-Salanova (1997) explains the importance of the cinema in teaching values:

El cine es instrumento imprescindible para analizar la vida humana, valores y contravalores. La multiplicidad de significados del cine, las posibilidades de truco que da la imagen cinematográfica, convierten al séptimo arte en un material didáctico impresionante. La imagen, tan importante en la comunicación, es convertida por el cine en irremplazable medio de transmisión, de estudio, de investigación, de análisis y de participación en las aulas. En todas las áreas de estudio, y en cualquiera de los niveles de la enseñanza, se hace necesario el uso del cine como apoyo, complemento o instrumento de trabajo. La transversalidad se hace imposible sin contar con él, complementado con otros medios, dado el papel que tiene en la sociedad como generador de opinión e integrador de cultura. (1997: 26)

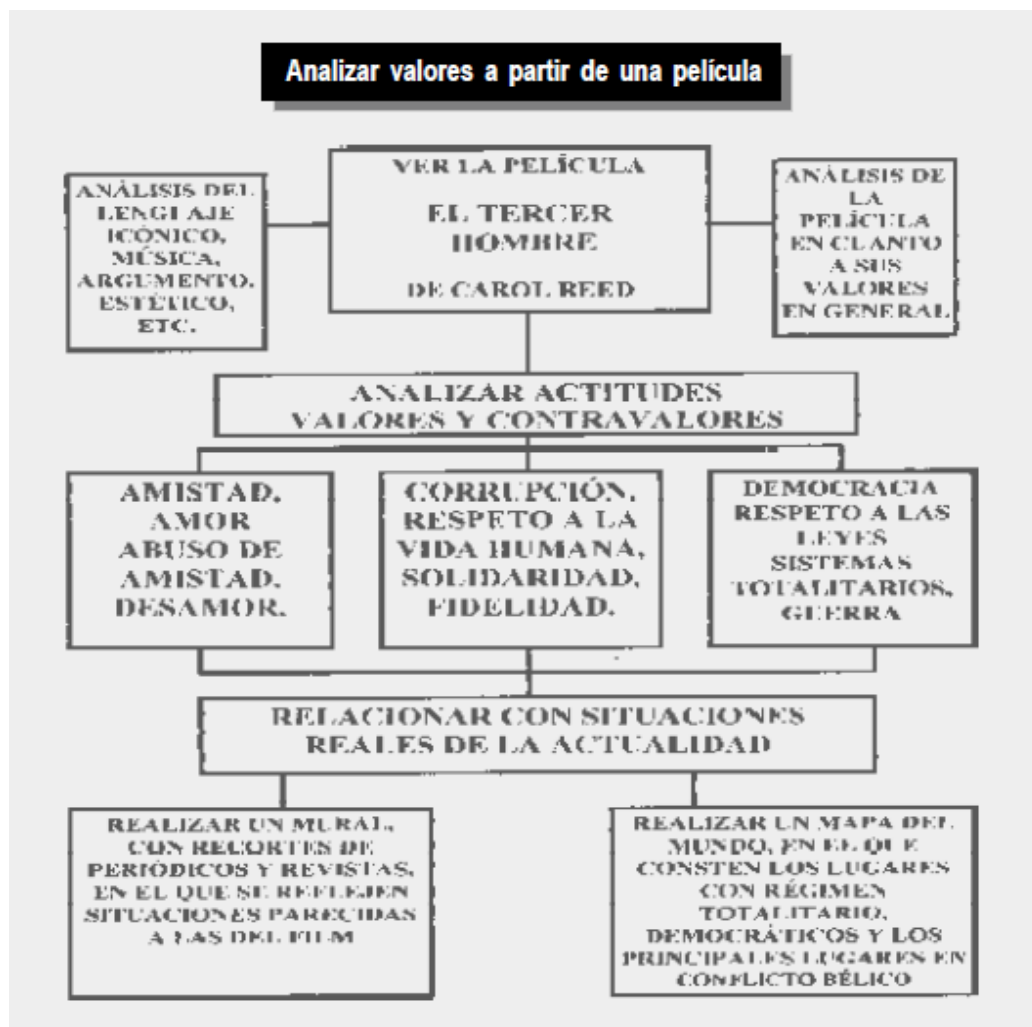
Throughout cinema history, every branch of knowledge has been addressed, from history to art or from science to literature. Films have a huge impact in society because, apart from being an enjoyable hobby, they have the power to touch your feelings, make you feel more aware about life and, obviously, have the power to redefine your values.

El cinematógrafo constituye una manifestación estética y cultural a la vez que técnica, por lo que puede ser objeto de estudio humanístico, en relación con la literatura, el arte, la lengua o la historia, y de estudio tecnológico. Considerado primer arte verdaderamente de masas, su conocimiento es necesario para comprender determinados aspectos histórico- sociales de nuestro siglo. Precisamente por su carácter de medio de difusión, el cine ha sido y es un sistema transmisor de ideología, de actitudes, normas y valores [...]. (Ruiz Rubio, 1994: 75)

Therefore, if you want to teach through films, the teacher's work is too important. Their work will consist in leading the students to what they want them to learn, to make an effective and complete learning. As Aguaded (2001) states:

Los nuevos medios audiovisuales e informáticos permiten la simultaneidad de acceso al saber, si bien el papel del docente sigue siendo esencial en la planificación de esas adquisiciones, en la orientación y motivación para su búsqueda y en las dinámicas de asentamiento y evaluación de los mismos. (2001: 4)

An appropriate way to teach values through films would be the following one, which is focused on the film *The Third Man* by Carol Reed:



Martínez-Salanova, E. (1997). *El valor de la imagen en movimiento* [Figura].¹

According to Martínez-Salanova (1997), after watching the film, it would be ideal to analyse the movie in two different ways. First of all, the class must analyse everything about the languages used in the film, music, plot, etc. Then, they must immerse themselves into the values analysis extracted from the film in general. When all the values are analysed, they must relate them with real situations of nowadays. The two magnificent options to work on that he presents to us are the following: the first one would be to make a mural with newspaper cuttings which reflect similar situations to those of the film. The other option would be to make a map which shows places with totalitarian or democratic regimes and the main places with military conflict.

From my point of view, these two options are resourceful ways to work on a film. For that reason, one activity of my lesson plan is based on the mural that Martínez-Salanova proposes. In activity 3 in the fourth session, I have proposed ‘the Shame Mural’ which consists in making a mural with newspaper cuttings related to bullying news. In

¹ Recuperado de: <https://dialnet.unirioja.es/descarga/articulo/634144.pdf>

this way, students will watch a fictitious bullying case in the film and they will relate it with real bullying cases that surround us currently. Thus, the students will notice that this fictitious case in *Wonder* is happening in so many children's lives nowadays.

To conclude, resorting to films as a teaching tool is an excellent way to provide the students with authentic material based on real facts. If you know how to analyse them in a proper way, you can make the most of them. In the case of *Wonder*, the most important values taught by the film are love, respect, justice, friendship and loyalty. The film teaches us love through Auggie's family, respect through the bullies who make us aware that we must respect everybody despite their physical appearance or their mental abilities, justice through Julian, who makes Auggie's life impossible and receives a punishment by the school director, and friendship and loyalty through Jack and Summer who become Auggie's best friends.

Apart from that, the students can consider watching a film as a free time activity, they can enjoy it, so that teaching will serve them for the rest of their life, because you will always remember that which you learn by having fun.

3.3. How to introduce cinema into the classroom?

There are a lot of ways to introduce films into the English classroom. According to Kahn:

There are various ways to teach English to second language learners with the help of films. Students learn a language uniquely, according to their own specific learning abilities. While students develop learning abilities in different ways, the majority of students are visual learners and films are an ideal means for acquiring a second language. It is inevitable that films present language in a manner that is often more natural than that found in course-books, the visual con-text improves understanding and enhances listening, and students just simply love them. (2015: 48)

The idea is not to choose a film and project it in order to entertain your students. When you choose a film to be the central axis of your syllabus, you need to have the objectives you want to get so clear.

According to Adame Tomás (2009):

Los medios audiovisuales se pueden utilizar en la enseñanza de muchas maneras y con diferentes enfoques educativos, pero en cualquier caso el uso de medios no puede constituir un hecho en sí mismo, ya que sería sólo [*sic*] un elemento de distracción. Si se usa un material sin pensar en su explotación didáctica adecuada se vacía de significado su propio contenido. Para poder sacar el máximo partido educativo a los montajes audiovisuales no se puede actuar de forma improvisada, sino que es necesario seguir unas pautas de elaboración y utilización [...]. (2009: 4)

First of all, you must choose a film which is suitable for your students, which they can identify with, because if this happens, it would be much easier for them to connect with the plot. According to Almagro²:

Con independencia, en primer lugar, de los criterios particulares para la selección de una película concreta, es conveniente tener en cuenta estos otros de carácter general:

- Para el buen aprovechamiento didáctico de una película es necesario que ésta [sic] sea de calidad desde el punto de vista cinematográfico.
- Seleccionar aquellas películas que puedan servir para abordar las épocas, sociedades y fenómenos a estudiar.
- Seleccionar las cintas adecuadas a la edad de los alumnos (tema, lenguaje, vocabulario...)
- En esta selección es preferible trabajar en colaboración con otros profesores del departamento (incluso con los alumnos que puedan conocer el contenido de ciertas películas), ante que hacerlo basándose sólo en los gustos personales.
- Valorar la posibilidad de interdisciplinariedad aporta una mayor riqueza
- Acertar con la elección de la película más adecuada es indudablemente uno de los pilares fundamentales para un buen trabajo didáctico.

The teacher has the duty to choose a suitable film for their students having in mind their abilities. According to Khan:

Before showing the film to students, it is essential that teachers select a film that is in line with the areas they're attempting to teach, to ensure that the students can connect the film content to the subject areas taught in the classroom. Make an effort to use films whose content material is popular. There are many films whose content is reliable and well suited for all ages and cultures. (2015: 48)

Then, you must have in mind what objectives you want to get, what things you want your students to learn with this syllabus, not just grammatical aspects, that must be a fundamental part of it, but, as I said before, the values and morals that they can extract from the film, what I consider as important as the grammatical aspects.

Teachers should take concrete measures to consider the objectives of the film class and then to involve themselves into the teaching practice of the course. Each course has its own features and particular teaching aims to follow, so different and distinct films will be extracted out of personal interest and teaching syllabus. (Youming Wang, 2009: 180)

When you have all the aspects mentioned before clear, you can start thinking how the class is going to be developed. Thus, Youming Wang (2009) provides us with a guide that we can follow to develop our English classes:

- *Explanation*: it is indispensable for the development of the syllabus. It is the first step to direct the students learning language in the class

²“El cine como recurso didáctico”. Apuntes del profesor Antonio Almagro García. Recuperado de: <http://www.vbeda.com/aalmagro/CINE/2.%20TEMAS.pdf> (Último acceso: 14/06/ 2019)

correctly. The teacher must facilitate the students the key words as idioms or phrasal verbs to understand the film.

- *Prediction of the title and new vocabulary:* students must try to guess what the film is about just by reading the title and the teacher must make them questions about what it is supposed that the film is about. It would be a warm-up activity. In fact, the first activity of this lesson plan is based on asking questions to the students and trying to guess what the film is about (session 1, activity 1).
- *Introduction of the cultures and civilization of the countries:* in order to understand a language perfectly, it is not only necessary to know linguistic, pragmatic, discourse and strategic competence, but also socio-cultural and world knowledge, as some areas of language do reflect culture.
- *Discussion about the thematic issue of the film:* "The learning process is conceived of as one of learning through doing. Learning is more effective if the students are actively involved in the process" (Youming Wang, 2009: 181). This lesson plan is based on providing the students with input which they can involve themselves with in order to get an effective learning.
- *Building confidence in listening and speaking:* "As we know, group discussion is a very good method to train students' abilities in listening and speaking, and their team spirits, however, not every student takes part in the activity. Many students are anxious about listening to a foreign language. (...) So we should make use of every chance of helping our students to develop confidence in dealing with a range of the films and speakers, and with variations in the speed of delivery." (Youming Wang, 2009: 182). Some of the activities proposed in this didactic unit are focused on reinforcing the students' listening and speaking skills. For example, the second activity in the second session is based on practicing the speaking skill. In this activity, students must talk about a precept, which is shown in the scene of this session, and give their personal opinion regarding some questions. Without going any further, the third activity in the same session consists in giving their personal opinion about some newspaper articles which are related to bullying cases. Another activity which reinforces the speaking skill is the fourth one in session 3. In this activity, students must speak about what happens in the scene proposed in this session. In order to achieve it, the teacher will provide the students with some questions that they have to answer orally. In the fourth session, activity 2, we find the Ikonikus game. This game consists

in expressing their emotions through cards (the teacher will provide the students with these cards. See appendix 3). The teacher will ask some questions about their feelings and emotions regarding some scenes of the film and the students should answer them with one card, which expresses a feeling or emotion, and they must explain why they have chosen that card. Finally, in the final session, the last activity consists in giving the students two images from the final scene and they have to guess what is going to happen at the end of the film before watching it. The main objectives with these activities is to improve their speaking skill and to lose the fear of speaking in another language. Apart from these activities which reinforce the speaking skill, we can find in every session a scene (or even 2 or 3) from *Wonder*, so the students can improve their listening skill. Apart from that, some exercises based on the videos are focused just on improving the listening skill. This is the case of the exercise 1 in the session 5, which consists in filling the gaps of some extracts from the film with the missing words. So, they must be focused on listening the video properly in order to complete the exercise.

Carracedo Manzanera (2009), in her article *Diez ideas para aplicar el cine en el aula*, proposes the typology of activities that we can follow. She divides it in four:

A. Following the view of the film

- a. Pre-view activities. In this lesson plan, we can find pre-view activities such as the last activity of the session 6 in which they have to guess what is going to happen in the last video just by looking at 2 images.
- b. During the screening. For example, the filling in the gaps activity, previously explained, (session 5, activity 1) which they have to complete while they watch the video or the first activity of the session 6 which is a true or false activity that they must complete while watching the scene.
- c. Post- view activities. In this category, we can add the Ikonikus game which the students must play after watching the video or the activity 4 of the session 3 which consists in talking about the video so it is necessary to watch it before doing the activity.

B. Acquisition of second languages

- a. Vocabulary working. In this didactic unit, the vocabulary can be worked through some different exercises. For example, in the session 3, the activity 2 is about searching for the meaning of some words extracted from a reading related to bullying. Other examples are all the activities based on the script of the film

(activity 4, session 1; activity 1, session 5 or activity 2, session 6) because the teacher will take advantage of the script in order to learn more vocabulary.

- b. Grammar review. The grammar review of this unit will be done in a different way. In the activity 4 of the session 1, we can find 4 extracts from the film with some words in bold (modal verbs). Through some questions, the teacher will lead the students to the explanation of this grammar point.
- c. Culture
- d. Making descriptions
- e. Making hypothesis
- C. Skills boosting
- D. Using cinema as a resource
 - a. Image and sound
 - b. Without image or sound (activities which are made before or after the view)
 - c. View without sound (dubbing activities, for instance)
 - d. Sound without view (activities as audition exercises)

To conclude with this part, I would like to pay attention to what Carracedo Manzanera (2009) calls *el comentario de la película*. She makes an exhaustive analysis divided in 10 points where we can delimit a wide variety of possibilities and with which the commentary of the film would be sufficiently complete (Carracedo Manzanera, 2009: 234-235)

- Characters: you have to detect the characters in the film, if they are main characters or side characters and what their job in the film is. The characters are the centre of the film.
- Plot: What is the film about? In this part, we can make exercises related to stories, compositions, essays, etc.
- Context: in this part, we should write when the film happens, where it is located, if it is developed at present, past or future, etc.
- Topic: the main and the secondary topic of the film.
- Script: in this part, we can find everything related to the grammar of a language. The script provides us with a wide language material. Therefore, with the script, we can make activities related to grammar or vocabulary. In fact, in this lesson plan, we can find activities based on the script of the film. The first activity is located in the first session. This activity consists in using four extracts from the script of the first scene in order to work on the modal verbs which must be taught in this lesson plan. The aim of this activity is to explain and practise some modal verbs (can/could- must/have to) in a different way than the traditional one. The

second activity is located in the fifth session and consists in watching and listening to the first scene of that session carefully and completing some extracts from the film with some missing words. With this activity, the students practise the listening skill, apart from learning new vocabulary. Finally, in the sixth session we can find the last exercise based on the script. This activity consists in finding the grammatical mistakes which are found in the extracts from the script of the final scene. This way, the students reinforce their knowledge about some points of the English grammar.

- Director: here, we can take the director as a reference and search for information about him/her.
- Cinematographic language: activities related to sound, staging, lighting, etc.
- Soundtrack: activities related to the songs which appear in the film, topics addressed in the songs, lyrics, what things they provide to the film, etc.

In this lesson plan and taking as a reference the Carracedo Manzanera's model, an activity is designed based on the points mentioned before. So, the second activity of the first session consists in completing a table related to *Wonder*. The students must complete this table with the name of the film, characters who appear in the movie, plot, context, director and the sound track (songs played in the film). With this activity, the teacher lets the students know a bit more about some important aspects of the film, which the whole didactic unit is based on.

3.4. Advantages and disadvantages of using films in English classes

I defend the idea of using films as a teaching tool in this section, hence I have been talking about the benefits of using them, but I am aware of the disadvantages that this teaching tool could bring. Because of that, in this part I would like to analyse the advantages and disadvantages. I totally agree with Youming Wang (2009) when talking about some advantages of this teaching tool:

The audio-visual approach certainly produces some active effects. First, with audio-visual environments clues, the students can never wait to be "fed" by teachers, they will try their best to move into the target languages, and to search for various different cultures, information such as how the native speakers behave and interact with each other ; their values on all things, customs, housing, clothing and even food. Owing to the rich contextual setting available, students can adopt spontaneous way of learning, learn to think and to widen their scope of knowledge outside of the textbooks which form the process of large new information receiving and intensified patterns. (2009: 179-180)

One of the greatest advantages is the independence that a student can get when learning because they do not expect a teacher to teach them, they learn lots of things by their own just by watching a film (other cultures, different foods, customs, other

religions, etc). That leads them to think by their own, to have critical thinking and not to think the way the teacher does or teaches.

Second, on the part of teachers, in order to arouse students' interests and self-confidence in language learning, they can organize students to express new ideas, to generate their own creative languages in different contexts, to discuss and negotiate with each other through watching films, and making up text film and classroom film by themselves. (Wang, 2009: 180)

Films can serve as a tool which encourages the students to talk in front of the class and in other language that it is not their mother tongue. Films can arouse the students' interests and this makes them express themselves and speak more than if they are obliged to talk about things that are not important for them. For that reason, it is so relevant to choose a film which students can identify with. Teachers can take advantage of this by creating debates or groups in which they share their opinion about some subjects.

Merita Ismaili (2013), who talks about her experience in teaching through films, states: "The movie-based experimental class was livelier and the students were more interested in following the lesson carefully" (2013: 128). The activities are funnier for them hence they pay more attention to the class and they are interested in how the class is going. "One of the advantages of using the movie is that visual images stimulate student's perceptions directly, while written words can do this indirectly. Movies are more sensory experience than reading" (Ismaili, 2013: 128).

Another advantage to highlight is that teachers must take advantage of the new technologies since they are the day by day of a student. Students are used to them, so teachers must try to adjust teaching to changing times.

Summarizing, the learning process is much more effective than the traditional way because films are so useful for students in order to fix their ideas and knowledge. Also, the learning process is more dynamic and less boring because they learn through fixed and moving images accompanied by sounds, music, voice and texts. It is important to mention that our students tend to use technology, so, for that reason, it is much easier for them to learn and understand any matter through this mean. Finally, they can learn from native speakers, because all the actors or actresses have English as their mother tongue, so they can learn a lot of new vocabulary, new ways of expressing themselves, new accents, new culture, values, etc.

On the contrary, we have some disadvantages which are important to mention. Using films as a teaching tool depends on the proper functioning of the computer room, if it causes a problem, the activity will not succeed. According to Wang (2009): "many equipments in the language labs don't work in the period of class frequently." (2009: 180).

Another important drawback would be the film choice because if you do not choose a suitable film for your students, all the advantages that this kind of activities can have will turn against you.

First of all, some films will normally last one hour, even two hours, that is to say, the audio-visual class will become a simple entertainment class, just watching films pleasurably rather than language learning process, so that the students lose their clear, exact directions. Maybe they will be led to failure in practice. (Wang, 2009: 180)

Sometimes, if teachers do not use films properly, the activities can be a waste of time. Students will consider the activity as an entertainment activity rather than a language learning process. Therefore, the teacher role is so important because the teacher is the guide of the class. The teacher's work is to lead the students to the objectives he wants to get with them.

In conclusion, despite the drawbacks, the advantages prevail against the disadvantages from my point of view.

4. Attention to diversity: using films focused on deaf and hard or hearing people

4.1. Introduction

The deaf subtitling, not so many years ago, was not as introduced in our audiovisual means as it is nowadays. Currently, deaf people have the possibility to watch and understand a TV programme, a film or a series thanks to the subtitles that our television offers.

According to ATRAE, Asociación de Traducción y Adaptación Audiovisual de España, (2016):

El subtitulado para sordos, regulado por la norma UNE 153010, es un servicio de apoyo a la comunicación que posibilita la integración de las personas sordas o con discapacidad auditiva. A partir de una serie de convenciones y reglas estipuladas en dicha norma, el subtitulado para sordos permite que el espectador con discapacidad auditiva entienda:

- Los diálogos de los actores o las personas que intervienen en un programa audiovisual, así como las canciones, indicándose quién habla en caso necesario.
- El modo en que se producen estos diálogos mediante la información suprasegmental, que indica el énfasis, el tono de voz, los acentos, los idiomas extranjeros, etc.
- Los efectos sonoros, así como los ruidos ambientales y la música instrumental.
- Los elementos discursivos que forman parte de la obra y están en otros idiomas, como rótulos, pantallas de ordenador, cartas, etc.³

³ <https://atrae.org/subtitulado-para-sordos/> (Last access 24/04/2019)

Apart from subtitles, another way to communicate with DHH (Deaf or Hard of Hearing) people is sign language interpreting (SLI). But, in the last years, subtitling for the DHH (SDH) has gained importance. The main reasons, as Tamayo and Chaume (2017) point out, are:

Spoken language in audiovisual products has traditionally been conveyed in two ways for DHH audiences: sign language interpreting (SLI) and subtitling for the DHH (SDH). Of these two, SDH seems to have gained importance in the audiovisual translation field, essentially for two reasons. First, it is a relatively cheap and fast solution, and second, the DHH community is moving towards orality as most DHH children, at least in Spain, are being educated in mainstream schools (...) and 89.6% of children and teenagers in deaf people's organisations communicate through an oral language (...), which makes sense given that 90% of DHH children are born to hearing parents (...). Additionally, 90% of children and teenagers use oral language at school and, in a study with 586 families, the Spanish Confederation of Families of Deaf People (FIAPAS) found that all children and teenagers in deaf people's organisations use some kind of hearing device (...). As a result, although sign language interpreting is still important, it is gradually becoming less relevant for the DHH community as a whole. In subtitling for the DHH, spoken language is conveyed through subtitles, which become part of the multisemiotic construct of the audiovisual product. (2017: 2)

Although language interpreting is still important, I am going to focus this section on explaining how the situation in Spain regarding the SDH is. I will explain what kind of subtitles we can find, as well as, all the considerations that we have to keep in mind while subtitling for deaf or hard of hearing people. Finally, I will talk about what the UNE regulation means and what it serves for.

4.2. The subtitling for deaf people in Spain

In Spain, we have about a million⁴ of people with hearing losses. They have more barriers than the rest regarding the access to media, as television, or means of entertainment, as cinema, video, DVD, console or pc games. However, these barriers can be abolished with the help of subtitles, besides other options, as the sign language interpreting, but we are going to focus on SDH.

Desde el punto de vista lingüístico y semántico, el subtitulado para sordos se podría definir, de un modo más detallado, como una práctica sociolingüística entre modos, de oral a escrito, que consiste en ofrecer, generalmente en la parte inferior de la pantalla, aunque no siempre, un texto escrito que pretende dar cuenta de:

1 Lo que se dice: los diálogos de los actores o personas que hablan en el programa audiovisual así como las canciones.

⁴ Datum taken from the INE (*Instituto Nacional de Estadística*). Recuperado de: <https://www.ine.es/jaxi/Datos.htm?path=/t15/p418/a2008/hogares/p01/modulo1/10/&file=01002.px>

- 2 Quién lo dice: indicando la persona que habla cuando sea necesario.
- 3 Cómo se dice: la información suprasegmental que acompaña la entrega de los diálogos o monólogos como el énfasis, la entonación, el tono de voz, los acentos, los idiomas extranjeros, etc.
- 4 Lo que se oye: los efectos sonoros que se escuchan en la pista sonora, como los ruidos ambientales y la música instrumental.
- 5 Lo que se ve: aquellos elementos discursivos que forman parte de la fotografía y están en otros idiomas, como cartas, pintadas, leyendas, pantallas de ordenador, pancartas, etc. (Díaz Cintas, 2010: 160-161)

The SDH did not appear when the television came to our lives, it is something that we can consider, relatively, recent. The first SDH appeared in 1990, first in *Televisió de Catalunya*, and, then, in TVE. SDH was introduced gradually thanks to some TV channels, given that it did not exist specific regulations which standardise the broadcasting of SDH.

In 2001, with the aim to abolish communication barriers, a motion about some measures to add SDH in films productions was presented.

También en este mismo año debemos mencionar la Ley de Fomento y Promoción de la Cinematografía y el Sector Audiovisual, aprobada en junio de 2001 (BOE, 10 de julio de 2001), que incluye subvenciones públicas a las que puede optar cualquier obra cinematográfica y contempla, entre otras ayudas, incentivos para las películas que incorporen medidas de accesibilidad para las personas con discapacidad, básicamente, la subtitulación para las personas sordas y la audiodescripción para las invidentes. (Pereira, 2005: 167)

Shortly after that, *Telecinco* and *Antena 3* requested the administration a new law which regulated and fostered the access of this group to audiovisual means, television specially, and in turn, encouraged the investigation of the technical possibilities.

Finally, in 2003, the UNE 153.010 regulation is presented, because of the continuous requests of the deaf people, who demanded a single criterion for the teletext subtitles. In the elaboration of this regulation participated AENOR (*Asociación Española de Normalización y Certificación*), CEAPAT (*Centro Estatal de Autonomía Personal y Ayudas Técnicas*), FIAPAS, ONCE, CNS (*Confederación Nacional de Sordos de España*), public, private and autonomous televisions, subtitling companies, the *Asociación de Implantes Cocleares* and professionals related with this sector. (Pereira, 2005)

As I said before, the first subtitles for deaf or hard of hearing people did not appear until 1990, but they appeared in the *Televisió de Catalunya*, which was the first one to introduce them. The rest of channels have been adding SDH little by little. According to Pereira (2005), this was the situation in Spain regarding the inclusion of SDH in the following Spanish channels:

Telecinco

This TV channel started subtitling for DHH at the end of 1997 and, since then, it gradually increased the hours of subtitled programming. It offers subtitled programs every day in several time slots and for different types of broadcasts (series, films, programs, news, etc). Telecinco counts with 15 subtitlers and a coordinator. The news subtitling, a live process which becomes difficult and hard, is carried out by *Cinematex Media*, an enterprise which belongs to Telecinco in a 60% and collaborates with CNSE and FIAPAS. (Pereira, 2005)

Antena 3

Antena 3 started subtitling for DHH in April of 2000. During the first months, its objective was to subtitle 28 hours per week in prime time. Currently, it broadcasts 1600 hours per year. The subtitled programs include series, contests, films, etc. (Pereira, 2005)

Televisión Española (La Primera y La 2)

TVE started subtitling for DHH in 1990. Just like *Telecinco*, this TV channel has progressively increased the hours of subtitled programming: in 1997, it offered 400 hours and in 2003, it offered 2500 hours. The subtitling service is composed of 10 subtitlers and a linguist whose job is to correct the orthography and the grammar of the subtitles. A sign language specialist also collaborates with them. (Pereira, 2005)

Disney Channel

This TV channel broadcasts since the 2nd of November of 2003, but just for some Disney films and series. (Pereira, 2005)

Canal Sur

During 1999/2000, this TV channel broadcasted just the 3% of SDH. In 2002, 1084 hours were subtitled, that places *Canal Sur* in the second position between the regional channels. *Canal Sur* broadcasts *Telesigno*, which broadcasts the news in sign language with subtitles. (Pereira, 2005)

Currently, the two public TV channels, *TVE* and *La 2*, broadcast between the 75% and the 80% of SDH (*TVE* broadcasts the 80% and *La 2* the 75%). (Cuéllar, 2016)

Entre las emisoras privadas, en España destacan la Sexta con el 55% de emisión y Neox con 54%, que estarían por encima del mínimo marcado por ley para las privadas a finales de 2011, el 45%, mientras que Antena 3 con 38% y Telecinco con 30% estarían por debajo de ese umbral mínimo. (Cuéllar, 2016: 151)

Regarding children's channel, *Boing* and *Clan* broadcast almost the 100% of their programming with SDH.

Apart from SDH, deaf or hard of hearing people count with *Videoteca subtitulada para personas sordas* which allows deaf people to access the cinema through their home video. Films are dubbed into Spanish and with SDH in the same language in order to enjoy the whole family, the deaf ones and the hearing ones. (Pereira, 2005)

According to this lesson plan, all the scenes used are subtitled for deaf or hard of hearing people in order to facilitate the understanding of the scenes and to involve these students with disabilities in the whole lesson plan like the rest of their classmates. We can find the subtitled scenes in the activity 3 (session 1), activity 1 (session 2), activity 4 (session 3), activity 1 (session 4), activity 1 and 2 (session 5) and activity 1 and 3 (session 6).

4.3. Characteristics of the deaf subtitling

Now, in this part, the different types of subtitles for deaf or hard of hearing that we can find in the Spanish outlook will be analysed and, apart from that, the main characteristics that SDH must have will be analysed too.

There are with four different types of SDH:

- Traditional and simultaneous subtitles:

We could say that traditional subtitles are those which are added into a program, film or series that is going to be broadcast, but, of course, before its transmission. Whereas simultaneous subtitles are those which are added as the program is developing, that is, as its name says, these subtitles happen simultaneously. This technique consists in transcribing everything that is heard through established symbols that the computer changes into written text. Simultaneous subtitles are used in the judicial field more than in the cinema. The main difference between these two types of subtitles is their quality since simultaneous subtitles tend to have more mistakes than the traditional ones because of its real time production. (Pereira, 2005: 164)

Regarding this didactic unit, the subtitles that we can find on every scene are traditional subtitles because they are added into the chosen scene before its screening.

- Intralinguistic and interlinguistic subtitles:

We talk about intralinguistic subtitles when there is no language change, that is, when the subtitles are written in the same language than in the audiovisual production. On the contrary, in the interlinguistic subtitles, we can observe a language change in relation to the audiovisual production. Nowadays, interlinguistic subtitles are for hearing audience, but they are becoming a reality in DVD of English and German speaking countries, but, in Spain, they are not used. According to Díaz Cintas (as Pereira cited, 2005: 165):

La división tradicional entre subtitulación interlingüística e intralingüística ha ignorado sistemáticamente una práctica profesional que hoy por hoy ya existe y está adquiriendo una mayor visibilidad gracias al DVD: los subtítulos interlingüísticos destinados a los sordos y a las personas con déficit auditivo. Se trata de una categoría híbrida que recurre a parámetros y convenciones que se usan en ambos tipos de subtitulación [...] A nivel profesional este olvido ha significado que los sordos tienen que servirse de los mismos

subtítulos interlingüísticos que los oyentes normales cuando son a todas luces inapropiados para sus necesidades [...] Por ello, no es de extrañar que poco a poco este «nuevo» tipo de subtitulación se vaya abriendo camino en el maremágnum audiovisual y ya podamos comprar películas en DVD como *Thelma & Louise* que incorporan dos pistas de subtítulos en alemán, una que podríamos llamar «tradicional» y la otra con información adicional para los sordos y personas con déficit auditivo. Filmes como el español *Mujeres al borde de un ataque de nervios* se comercializan a nivel internacional con pistas de subtítulos para sordos en inglés y alemán. Pero si esta modalidad se está extendiendo por países de habla inglesa y alemana, la sociedad española anda todavía a la zaga. (2005: 165)

In this lesson plan, the subtitles used in all the scenes are intralinguistic in order to improve the language skills in English. “Hay subtítulos intralingüísticos que tienen fines educativos y se desarrollan para que las personas puedan adquirir o mejorar habilidades lingüísticas en un idioma específico” (Orrego, 2013: 302).

- Closed and open subtitles:

The difference between these two types of subtitles comes in the way of watching them. Closed subtitles give you the chance to put them on the screen or not, however, the open ones are incorporated into the audiovisual production and do not give you the chance to remove them (Pereira, 2005).

According to the scenes of this lesson plan, the subtitles are open because we cannot remove them, they are already incorporated into the scenes.

- Subtitles for teletext, video, DVD and cinema:

According to Pereira (2005):

Finalmente y teniendo en cuenta el medio de difusión que suele determinar el número de caracteres por línea, los subtítulos para sordos en nuestro país pueden ser subtítulos para teletexto, vídeo y, recientemente, empiezan a aparecer en el mercado DVDs con subtitulado para sordos en español como *Hable con ella* (Almodóvar, 2002), *El viaje de Carol* (Uribe, 2002), *Los lunes al sol* (León, 2002) o *La gran aventura de Mortadelo y Filemón* (Fesser, 2003). En otros países, como EE. UU., un avance relativamente reciente, el «Rear Window», también permite el acceso de las personas con déficit auditivo al cine. Este ingenio consiste en colocar una pantalla luminosa de subtítulos en la parte posterior de la sala de proyección y un panel rectangular de plástico transparente con un brazo flexible que se sujeta en el brazo de las butacas. De este modo, los subtítulos que se proyectan en la pantalla luminosa se pueden ver reflejados en el panel transparente, que se ajusta de tal manera que el texto queda superpuesto a la película. Se trata de un sistema que aquel que lo desee puede usar con toda libertad sin necesidad de «molestar» a los que no quieran ver subtítulos en la pantalla; en este sentido, podemos clasificarlo técnicamente como un tipo de subtitulado cerrado. (2005: 166)

Independent of the types of subtitles, we have to consider the characteristics of the SDH that must be the same for each type of subtitle. According to the UNE regulation (2012), the position of the SDH must appear centered in the lower part of the screen except if it is a sound effect which will appear in the top right part of the screen and in brackets.

We have to differentiate between sound effect and suprasegmental information. The former is a sound which cannot be heard by a deaf or hard of hearing person but which provides relevant information to the plot. The second is related to the rhythm, pauses, fluency, accent or intonation which modulates the speaking. This information is written in capital letters and in brackets, and before the subtitle which modifies. Ex.: (SHOUTING) I can't believe you.

Continuing with subtitles, they must have a maximum of two lines and they will be presented in a static way, that is, subtitles cannot move in the screen. Each line must have a maximum of 37 characters, if this number is exceeded, the audience will not be able to read each subtitle properly.

For DHH, it is so important to know what is been said in the film, but also, who says it, so, for that reason, this matter has been addressed in so many ways. The solutions given have been the following: write the dialogue below each character, using tags with the name of each character before its dialogue and, the last one and more effective, assigning a different colour to the main characters in order to distinguish each other. This last option is the only one recommended by the UNE regulation 153010 (2012), which establishes the colours yellow, blue, green and magenta, in that order, for the four main characters in the film or series, the white colour will be for secondary characters and sound effects. Hence, when two secondary characters (both in white) appear in the same subtitle, we must differentiate them with a dash. This way, the DHH will know that there is an interlocutor change.

In relation to the time spent on screen of each subtitle, experts recommend that one line subtitle should remain on screen 4 second, however, two lines subtitles must remain 7 second. This would be enough time for the audience to read the whole lines.

To continue, when we listen to something but it is in voice-over, we have to write it in italics in order to distinguish it from the dialog of a character. However, when we listen a song in a film and it is relevant for the plot, we must transcribe it with a hash before the lyric and, when the song finishes, we must add a hash at the beginning and at the end of the sentence. Ex.: #Everybody loves the things you do
#From the way you talk
#To they way you move#

The hash warns the DHH that there is a song playing. But, if we listen to some music that is relevant for the plot, we must add the sound effect in order to make the DHH aware of what kind of music is being played. Ex.: (lively music), (sad music).

Another important thing is the division of the lines. We cannot divide a subtitle wherever we want, we must follow the rules. Insofar as possible, we must divide a sentence when we have a punctuation mark. If there is no punctuation mark, we have to divide it from a connector. We cannot divide a noun, verb or prepositional phrase.

To conclude, we cannot write ellipsis to mark that a person continues talking in the following subtitle, ellipsis can only be used according to the grammatical rules, just in that case.

Grosso modo, these are the most important characteristics that we must have in mind when subtitling for deaf or hard of hearing people.

4.4. The UNE Regulation

The UNE regulation unites all the requisites in order to standardise the SDH in Spain. With this regulation, the accessibility of audiovisual productions to deaf or hard of hearing people is facilitated. (AENOR, 2012)

According to Pereira and Lorenzo (2005):

En septiembre de 2003 y debido a las continuas peticiones de las personas sordas se publica en España la norma UNE 153010, que lleva por título *Subtitulado para personas sordas y personas con discapacidades auditivas. Subtitulado a través del Teletexto*. Sus objetivos son, por una parte, establecer unos requisitos mínimos de calidad en los subtítulos para sordos que se emiten a través del teletexto en diferentes cadenas y, por otra, ayudar a que se homogeneicen dichos subtítulos. En la elaboración de esta norma han colaborado, además de AENOR, FENIN (Federación Española de Tecnología Sanitaria), CEAPAT (Centro Estatal de Autonomía Personal y Ayudas Técnicas), FIAPAS (Federación Española de Asociaciones de Padres y Amigos de los Sordos), ONCE, CNSE (Confederación Nacional de Sordos de España) y la Asociación de Implantes Cocleares, televisiones públicas, privadas y autonómicas, empresas de subtitulado y numerosos profesionales relacionados con este sector. (2005: 21)

In short, the UNE 153010 standardise all the subtitling regulations for deaf or hard of hearing people, thus every television channel would be regulated by the same rules and not by what each TV channel considers the right one. This regulation facilitates both each deaf or hard of hearing person and the work of the subtitler who will not be worried about what rule regulates each TV channel.

Regarding this didactic unit, all the scenes are subtitled following the UNE regulation.

5. Lesson Plan

5.1. Contextualization

The current Lesson Plan, *Wonder*, is planned for a 3rd year of Compulsory Education course in a bilingual Secondary School in Jaén named Santa Catalina de Alejandría. The class is composed of 22 students, 12 girls and 10 boys. Some students require a specific attention to diversity because they have hearing problems. For that reason, the whole Lesson Plan is adjusted for them.

The Lesson Plan is composed of 6 sessions of, approximately, 50-55 minutes each and a final project. At every session, at least 3 of the different language skills are worked on (listening, speaking & interacting, reading and writing).

The topic chosen is bullying, because the Lesson Plan is supposed to be taught around the 2nd of May, which is the 'Anti-Bullying Day'. The main purpose of the sessions planned is that students become aware of the bullying problems that lots of students are facing day by day and the fateful consequences that it can have. They are also expected to learn how they can fight against bullying and how they can help regarding bullying situations. In order to achieve this purpose, the film *Wonder* will be used in all the sessions in this Lesson Plan.

5.2. Justification

This Lesson Plan is justified according to European, Spanish and Andalusian regulations.

One of the most important parts of this work is the inclusion of the Key Competences. The Order ECD/65/2015, of January 21st (BOE, no. 25, sec. I., p. 6986-7003) describes the term Competence as the 'combination of knowledge, abilities, skills and attitudes appropriate to context', and the Key Competences as 'those needed by everyone for self-fulfilment and personal development, as for action citizenship, social inclusion and employment' (BOE, 2015: 170).

The Contents, Evaluation Criteria and Assessable Learning Standards are based on the Royal Decree 1105/2014, of September 26th (BOE, no. 3, sec. I., p. 422-427) and on the Order of July 14th, 2016 (BOJA, no. 144, p. 230-238).

This Lesson Plan also follows the recommendations of the 'Common European Framework of Reference', more precisely of the updated document, the 'Companion Volume with New Descriptors', which expresses that the student no longer learns about the language, but learns how to use the language, because the social nature of language learning and language use is recognised (Companion Volume with New Descriptors, p.

27). That is the reason why the vast majority of the activities are focused on the communicative use of the language.

5.3. Objectives, Evaluation Criteria, Assessable Learning Standards & Key Competences

Objectives	Evaluation Criteria	Assessable Learning Standards	Key Competences
Oral comprehension			
To understand specific information out of short, well-structured oral texts from the film 'Wonder' (general meaning, gist, principal ideas, relevant details), where a person speaks clearly, at a medium speed and in a standard English variety.	Whether or not the students identify the gist in short, well-structured oral texts from the film 'Wonder'.	The student identifies the gist in clear, well understandable oral productions from the film 'Wonder'	Linguistic Communication (LC) Social and Civic Competence (SCC)
To formulate hypothesis when inferring meanings according to the comprehension of significant, linguistic and sociolinguistic elements in oral productions from the film 'Wonder'.	Whether students are able to formulate hypothesis when inferring meanings from different contexts when listening to oral texts from the film 'Wonder'.	The student formulates hypothesis related to the comprehension of meanings in oral productions from the film 'Wonder' by using different strategies.	Linguistic Communication (LC) Learning to Learn (LTL) Social and Civic Competence (SCC)
Oral production			
To express themselves in short, understandable oral texts and interact in communication situations related to	Whether students produce short, understandable oral texts face to face in which they exchange ideas and opinions	The student produces short oral texts in which they exchange ideas and opinions about bullying with her/his	Linguistic Communication (LC) Social and Civic Competence (SCC)

bullying, using dialogue to solve conflicts.	about subjects related to bullying.	partner.	
Written comprehension			
To read and understand diverse texts of an appropriate level related to bullying, in order to extract general information.	Whether students identify the essential information, the principle points and the more relevant details in written texts about bullying.	The student identifies the gist and the more relevant details in written texts related to bullying.	Linguistic Communication (LC) Digital Competence (DC) Learning to learn (LTL) Social and Civic Competence (SCC)
To use properly learning strategies and all the means available to them to obtain and select written information related to bullying.	Whether students are able to use learning strategies to understand the main points in written texts related to bullying.	The student uses learning strategies to understand and select written information about bullying.	Linguistic Communication (LC) Learning to learn (LTL) Social and Civic Competence (SCC)
Written production			
To write easy and coherent texts in a formal register related to bullying using suitable resources.	Whether students write short or medium length texts with a clear structure related to bullying in a formal register.	The student writes on paper short or medium length texts about bullying with a clear structure in a formal register.	Linguistic Communication (LC) Social and Civic Competence (SCC)

5.4. Contents

The contents have been divided into four parts: comprehension and production strategies, communicative functions, linguistic exponents and sociocultural and sociolinguistic components. The first one is about the students' comprehension, both oral and auditory, and the students' production, both oral and written. The second one is about the communicative functions that the students need to fulfil. The third one is everything related to grammar and vocabulary. Finally, the fourth one is related to the cross-curricular aspects which are taught during the whole didactic unit.

5.4.1. Comprehension and Production Strategies

- Listening and understanding oral texts related to the topic studied.
- Getting the gist of oral or written productions in the context of bullying.
- Analysing a particular task to produce an oral or written text according to the specifications.

5.4.2. Communicative Functions

- Being able to express their feelings and emotions.
- Expressing their personal opinion and asking others for it.

5.4.3. Linguistic Exponents

- Modal verbs, more specifically, 'have to', 'don't/doesn't have to', 'must', 'mustn't', 'can', 'cannot', 'could' and 'couldn't'.
- Vocabulary related to bullying.
- Expressions to give an opinion.

5.4.4. Sociocultural and Sociolinguistic Components

- Being aware of the consequences of bullying.
- Being able to recognise a bullying situation and help.
- Being conscious of the importance of bullying.

5.5. Cross- curricular Issues

The 'Social and Civic Education' is fostered in this Lesson Plan, because the students are expected to reflect on the importance of bullying nowadays, how dangerous and harmful it could be. They are expected to think about all the consequences that bullying can bring and also to help when they face a bullying situation.

5.6. Interdisciplinary aspects

This Lesson Plan could be related to a subject that students must also study at Compulsory Education. This subject is 'Arts' because two activities are related to manual arts. The first activity is located in the third session, in which the students should make a poster with an anti-bullying slogan. The second activity is located in the fourth session in which they have to search on the internet headlines about bullying cases and, then, create 'The shame mural'.

5.7. Sessions: step by step

5.7.1. Incorporation of the subtitles to the scenes of *Wonder*

Before starting with the explanation of the sessions, in this part, the theory related with subtitling will be implemented with the scenes of *Wonder*. Thus, this part will be divided into the characteristics previously explained and they will be accompanied by some examples of the scenes of *Wonder* which demonstrate the theory.

- Traditional, intralinguistic and open subtitles

As I previously explained, the subtitles that I have worked with are traditional, because they are already added into the videos, intralinguistic, because they are written in the same language as the film, and open, because we cannot remove the subtitles from the video, they are embedded in it.



Image 1. Traditional, intralinguistic and open subtitles.

In the image, we can see that the subtitles are written in English, which is the language spoken in the film, thus, they are intralinguistic. They are traditional because the work of writing the subtitles is done before its viewing, it is not done simultaneously. Finally, they are open subtitles because they are already embedded in the video, it does not give us the possibility to remove them.

- Position

The position of the subtitles must always be centered, like we see in the following image:



Image 2. Usual position of subtitles.

The only exception is when we find a sound effect whose position is in the top right part of the screen.



Image 3. Position of sound effects.

- Difference between sound effect and suprasegmental information

Talking about sound effects, it is very important to distinguish them from the suprasegmental information. They are not the same and, obviously, do not follow the same rules. Sound effects mark the sounds that a DHH cannot perceive and that are important for the plot. Its position is in the top right part of the screen and the first letter

is written in capital letter and the rest in small letter. They are written in brackets and their colour is always white.



Image 4. Sound effects.

On the other hand, suprasegmental information marks the intonation, the fluency or the accent of a character, among others. It is written in capital letter, in brackets and before the subtitle which modifies.



Image 5. Suprasegmental information.

- Lines and characters per subtitle

Subtitles must have a maximum of two lines:



Image 6. Lines per subtitle.

The only exception when a subtitle can have three lines is when we have to add a sound effect at the same time.



Image 7. Exception because of the sound effect.

Another important thing is the division of the lines. Insofar as possible, we must divide a sentence when we have a punctuation mark. If there is no punctuation mark, we have to divide it from a connector. We cannot divide a noun, verb or prepositional phrase.



Image 8. Division in a preposition, respecting the prepositional phrase.

Finally, every subtitle must have a maximum of 37 characters, if this number surpasses, the line must be divided into two respecting the rules (in this case, the division is from a punctuation mark).

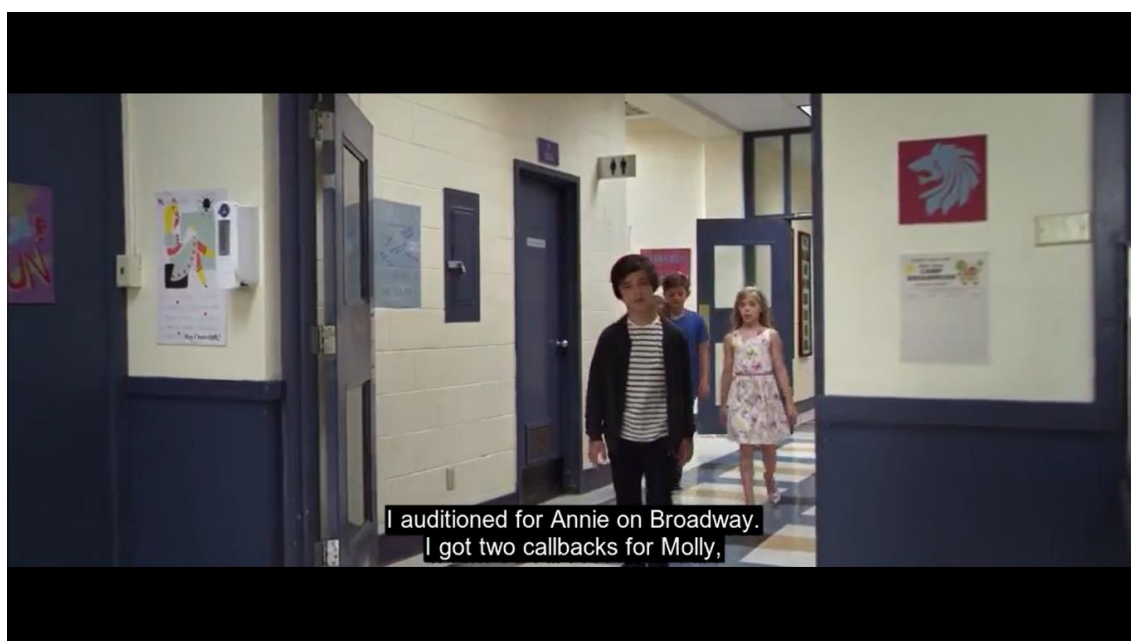


Image 9. 37 characters per line maximum.

- Characters

The most noticeable difference between the deaf or hard of hearing subtitles and the ordinary ones is the colours which differentiate the characters. Whereas in the ordinary ones, subtitles are always in white, in the SDH, we have four colours (yellow, green, blue and magenta) in order to distinguish the main characters from the secondary

ones (white). Yellow is for the main character, green for the second main character, blue for the third main character, magenta for the fourth main character and white for the rest, including sound effects.



Image 10. First and second main character.

When we have in the same subtitle two people talking, a line will be destined for each character. If we have two main characters talking at the same time, we will notice the interlocutor change because the colour will change too, like we can see in the image above. But if we have two secondary characters talking at the same time, we will notice the interlocutor change because we have to add a dash before the intervention of each character.



Image 11. Two secondary characters talking at the same time. A line per character and they are distinguished because of the dash.

- Voice-over

We refer to voice-over when a character is speaking but is not on screen, so in order to make the DHH aware of a character's voice-over, we must write the subtitle in italics.



Image 12. Voice-over.

- Songs and music

In films, songs and music are usually important in the plot of the movie. So, when subtitling for DHH, we must make the DHH aware that a song or some music is played.

When a song is played, we must transcribe it with a hash before the subtitle. The hash is the sign which marks that a song is being played.



Image 13. Songs.

On the contrary, when some music is playing, we must give a clue about what kind of music is being played (rock music, classical music, etc) and we must write it like a sound effect.



Image 14. Music.

5.7.2. Sessions

Before starting to explain the sessions of this didactic unit, I would like to explain the acronyms which I will use throughout the whole lesson plan related to how the students' work is going to be:

IW- Individual Work

PW- Pair Work

GW- Group Work

WC- Whole Class

T- Teacher

Ss- Students

Apart from that, it is necessary to watch all the videos used in this lesson plan in order to understand it completely. So, for that reason, in the following link, you will be able to download them: <https://we.tl/t-J8EYGt4MOh>

Session 1

To start with, the teacher will ask the students what the title of the lesson plan suggests and, in pairs, they should guess what this unit is about. This way, students will start the unit improving their speaking skill. (T- Ss PW, 5')

This is a warm-up activity which serves to familiarise the students with the unit that they are going to work in the following days.

Continuing with the activity 1, the teacher will provide the students with this table that they must complete with some important aspects of the film. In order to fulfil this activity, the teacher and the students will go to the computer room which has internet access and where they can search the information they need to complete the table. Before starting the activity, the teacher will explain why there are some colours written next to the characters. In this moment, the teacher will tell the students that all the videos they are going to watch in the lesson plan are subtitled for deaf or hard of hearing students.

With this activity, students will know the plot of the film, the main and the non-relevant characters, the context of the film, the director and the songs used in the film (sound track) before watching the scenes chosen for this didactic unit.

Name of the film	
Plot	

Characters You should write the main and non-relevant characters' names. Then, we will discover if you are right or wrong.	1. Main character (yellow) 2. Second main character (green) 3. Third main character (blue) 4. Fourth main character (magenta) 5. Non-relevant character (white) 6. Non-relevant character (white) 7. Non-relevant character (white)
Context You should write about the place where the film has been shot or if it is related on nowadays circumstances, the past or even the	

future.	
Director	
Sound Track You should write four songs which appear in the film.	

This activity is important in order to understand the matter that this lesson plan is addressing and to have a slight knowledge about the film since they are not going to watch the whole movie, just some parts. (T-Ss IW, 10')

When the table is corrected, they are ready to watch the first scene of the didactic unit. The teacher will project the first scene once with the help of the projector and the digital blackboard. This video, just like the rest of the videos used in this lesson plan, is subtitled for deaf or hard of hearing people (DHH) in order to get that DHH can make these activities without difficulties. (T-Ss IW, 10')

When they watch the video, the teacher will provide the students with a sheet which contains four extracts from the script of the first scene that they have just watched. First of all, the teacher will ask the students to read the extracts paying attention to the words in bold and, also, the teacher will let them consult *Wordreference* in order to search the meaning of the words they do not know. (T-Ss IW, 5')

Extract 1:

00:01:14,467 --> 00:01:17,033

Now, how **can** a birth **be** hilarious?

You ask.

20

00:01:17,733 --> 00:01:18,933

(Shouts)

21

00:01:18,967 --> 00:01:21,733

A teenage doctor helps.

This is my first day.

[...]

35

00:02:11,100 --> 00:02:14,167

He said he doesn't want to go.

But he's ready.

36

00:02:14,200 --> 00:02:17,667

No, he is not ready.

I **cannot home-school** him forever.

[...]

53

00:04:05,033 --> 00:04:06,300

I'm Mr. Tushman.

54

00:04:07,500 --> 00:04:10,900

You **can laugh** about that.

Tushman. I've heard them all.

55

00:04:12,400 --> 00:04:15,333

Tushy, butt man, butt face...

Oh!

[...]

81

00:05:38,667 --> 00:05:40,433

So, I usually look down.

82

00:05:41,700 --> 00:05:44,700

You **can learn** a lot about people
from their shoes.

[...]
111
00:07:38,600 --> 00:07:41,933
Why don't you get out of the way,
so he **can check** it out?
112
00:07:42,733 --> 00:07:43,933
Okay.

Extract 2:

108
00:07:27,667 --> 00:07:29,533
Dude, he's been home-schooled.
109
00:07:29,567 --> 00:07:33,000
Okay, I'm just saying.
Science is *supposedly* really hard.
110
00:07:33,633 --> 00:07:37,433
But you are taking it too, right?
Maybe you **could fail** together.
[...]
130
00:08:35,767 --> 00:08:38,700
-What? Tushman said we **could ask**
questions if we wanted to.
131
00:08:38,733 --> 00:08:41,433
-Not that rude questions. Besides,
he was born like that.

Extract 3:

51

00:03:58,867 --> 00:04:01,667

Mrs. Pullman,
so good to see you again.

52

00:04:02,133 --> 00:04:05,000

And you **must** be Auggie.
What a pleasure to meet you.

53

00:04:05,033 --> 00:04:06,300

I'm Mr. Tushman.

Extract 4:

120

00:08:02,300 --> 00:08:04,000

-You know what an eraser is, right?

121

00:08:05,933 --> 00:08:08,000

Dude, you **have to say** something.

122

00:08:09,867 --> 00:08:11,467

Yeah, I know what an eraser is.

Then, the teacher will ask them some questions related to the words in bold:

- What is the grammatical category of these words?
- What is their meaning?
- How do we use them? (With this question, the teacher wants their students to explain the grammar with their own words and, then, the teacher will explain it correctly)

Through these questions, the teacher will lead the students to the explanation of the modal verbs, the grammar point of this unit. (T- WC, 20')

Finally, when the activity is finished, the teacher will provide the students with an extra grammatical file which includes the explanation of the grammar in detail. This file will help the students in order to face the exam. (See appendix 1)

Session 2

This second session will start with the viewing of the first video in this session. The teacher will project it in the digital blackboard. (T- Ss IW, 15')

After viewing the video, the teacher will write on the blackboard the precept which appears in this part of the film and will ask them what they think this precept means.

“When given the choice between being right or being kind, choose kind”

Then, the teacher will pose the following question to the class in order to have a small debate (T-WC, 5'):

Do you think that it is an important precept in life? And in the film? Why?

The teacher must remind the students they have to participate and speak because it will be positive for them in their final mark.

After the small debate, the teacher will introduce an activity about real bullying cases in relation to the fictitious bullying case we can watch in the video of this session.

In order to fulfil this activity, the teacher will provide the students with a sheet which contains four headlines extracted from four newspaper articles and the four articles printed. First of all, in pairs, students must read just the headlines and have a small talk about what they think about these headlines (Ss PW, 5').

- Article 1.

Boy 'driven to suicide by bullies'

by JAMES TOZER, Daily Mail

A distraught mother has claimed that her 11-year-old son was driven to suicide by bullies at his school.

- Article 2.

9-year-old died by suicide after he was bullied, mom says

By Michael Nedelman, CNN

🕒 Updated 2126 GMT (0526 HKT) August 29, 2018

- Article 3.

SCHOOL BULLYING

Madrid to revise case of 11-year-old's suicide after note points to bullying

"I can't stand going to school and there is no other way not to go," Diego told his parents

- Article 4.

CYBERBULLYING

When bullying lasts beyond the school gates: "Now there's no respite for victims"

Online harassment among minors in Spain has increased by 65% in the last five years, amounting to 6,500 victims during that period

After that, they must read the articles and search for the meanings of the words they do not know in order to understand them properly and to learn more vocabulary related to bullying (Ss IW, 10'). Finally, in groups of four, and after reading the whole articles, they must give their personal opinion about them. For that, after the reading, the teacher will provide the students with the table 'Giving your personal opinion' (see appendix 2) and explain it to the students. This way, they will learn how to express their opinion properly (Ss GW, 5'). (See appendix 3 in order to have a look at the newspaper articles in detail).

After the speaking, the teacher will propose a writing whose topic will be related to the video watched at the beginning of the session. The teacher will give the students a sheet exactly the same as the example below (T-Ss IW, 10'):

[illegible]

The teacher must tell the students that the writing must have 15 lines maximum and that it is going to be given to the teacher when they finish. The following day, the teacher will give the corrected writings to the students.

Session 3:

Before starting the third session, the teacher will give the corrected writings to the students and will answer all the questions that the students could have when checking their corrections.

Then, the teacher will give the students the following reading which talks about why we need to take action against bullying, what bullying is, the roles kids play or how we can help. The students must read it individually (T-Ss IW, 5').

Why do we need to take action against bullying?

Sadly, **bullying** is really common. In a study of young people in the UK aged 12-20, half of them said they had been bullied. About 1.5 million young people in the UK were bullied last year, and many of these were bullied every day. People who are bullied are more likely to suffer from **depression** and **anxiety**. They might lose interest in the activities they enjoy, avoid spending time with other people and not go to classes or school, which has a negative effect on their learning.

What is bullying?

Bullying is not just physical, like **hitting** or **kicking** someone, or taking their things without permission. Bullying can also be with words – saying or writing **mean** things. Another type of bullying is social – choosing not to include someone, **embarrassing** someone or telling other people not to be friends with them. Bullying can happen at school, on public transport, when you're walking home, online ... in fact, it can happen anywhere. Bullying involves an imbalance of power – one person (or a group of people) that is more powerful than another. Maybe this person has private information or is more popular, or maybe they are physically bigger and stronger.

The roles kids play

Bullying usually involves more people than you think. There are the people who bully and those who are bullied. (It is better not to say 'the **bully**' and 'the victim' because that makes it sound like things can't change.) Sometimes other people help the bully or join in. Then there are the kids that support – they don't bully anyone directly, but they support the bullying by being an audience. They **laugh** or **encourage** the children who are bullying in other ways. This is why it's important for everyone to **work** together **against** bullying. Some children see what is happening and want to help, although they don't know how. Others may **comfort** and **defend** the person being bullied. To stop bullying we need everyone **to be brave** and **take a stand**.

How to help

Does your school do anything to prevent bullying? Why don't you create a student anti-bullying group? This group can do many things. Let the head teacher know how well the school is doing with **fighting bullying** and give them advice. Choose an **anti-bullying slogan** for your school, make posters and displays or take over the school's social media for a week to send out anti-bullying messages.

Bullying is a social problem and it needs a solution from society – in other words, everyone.

The next time you see someone being cruel to someone else, take a stand! Don't laugh or **ignore** what's happening – tell an adult as soon as possible and help everyone to realise that bullying is not OK.

After reading it, students must do this exercise which will be included in the reading sheet given by the teacher. The exercise consists in saying if the following statements are true or false and, if false, the students must reason why (Ss IW, 3').

1. Bullying doesn't happen very often in the UK.
2. Bullying can affect people's mental health, social life and progress at school.
3. There are two main types of bullying.
4. Bullying can happen between two people who feel equally powerful.
5. If you laugh at a bullying situation, it makes it better.
6. There are many things young people can do to prevent bullying.
7. Young people need to stop bullying on their own.
8. If you see bullying, the best thing to do is talk to your friends for help.

After doing the exercise, it will be corrected with the whole class (T-WC, 2').

Afterwards, the teacher will tell the students to pay attention to the words in bold which appear in the reading. After that, in pairs, the students must figure out what the meaning of these words in bold is. Then, they must search in a dictionary if their guesses are right or not (T-Ss PW, 10').

The teacher will provide the students with the following table in order to complete the exercise and to study it for the exam:

English word	Meaning in Spanish
Bullying	
Depression	
Anxiety	
To hit	

To kick	
Mean	
Embarrassing	
Bully	
To laugh	
To encourage	
To work against	
To comfort	
To defend	
To be brave	
To take a stand	
To fight bullying	
Anti-bullying slogan	
To ignore	

Finally, the vocabulary will be corroborated with the whole class in order to have the same meanings.

After the corroboration, the teacher will ask the students to read the penultimate paragraph of the reading (T-Ss IW, 3’):

*‘Does your school do anything to prevent bullying? Why don’t you create a student anti-bullying group? This group can do many things. Let the head teacher know how well the school is doing with **fighting bullying** and give them advice. Choose an **anti-bullying slogan** for your school, make posters and displays or take over the school’s social media for a week to send out anti-bullying messages.’*

Then, the teacher will ask the students to create an anti-bullying group, formed by 4 or 5 people maximum, in order to make a poster with an anti-bullying slogan and to think about some measures they would take against bullying (T-Ss GW, 15').

Afterwards, the teacher must tell them that the posters will be exhibited in the hallway of the school, so they must be creative.

To conclude this session, the teacher will give the students a sheet with some questions related to the video they are going to watch:

- What do you think about the help that Auggie gives to Jack?
- What do you think about Jack Will?
- Do you think that he is going to be Auggie's best friend?
- Is Jack going to betray him?

Then, the video subtitled for DHH will be projected and the students will watch it carefully. It will be played just once (Ss IW, 7').

Finally, in pairs, they must answer the questions orally. The teacher will be around in order to help the students (T- Ss PW, 5').

Session 4:

At the beginning of the lesson, the teacher will project the three scenes chosen for the fourth session. Just like the other videos projected, they will be subtitled for DHH. The teacher will play each video just once (T-Ss IW, 7').

After the viewing, the teacher will introduce the students the Ikonikus game. This game consists in expressing students' emotions through some cards (see appendix 4). So, the dynamics of this activity will be the following: the teacher will ask some questions, related to the scenes, which will make reference to the students' feelings. The students will have to answer with the cards that the teacher will provide them with. So, in groups of 4, the teacher must ask a student from each group a question, but this student is not going to answer it, because it will be answered by their classmates before. Thus, the rest of the group must answer the question with a card and they must defend why they have answered like this. Then, the student in question must express his/her feelings with one card. Finally, the rest of the group will discover if they were right or wrong.

For example, the teacher asks this question to one student from each group: How would you feel if your best friend betrays you with your bullies? So, the student must not answer until their classmates have answered the question before. Their classmates should answer with one card which expresses happiness, sadness or annoyance and they must defend their position. Finally, the student, who was asked by the teacher, will give the real answer (T-Ss GW, 15').

The teacher will ask the following questions related to the three scenes watched at the beginning of the lesson:

Questions:

1. How would you feel if you are bullied but a child becomes your best friend in school?
2. How would you feel if your best friend betrays you with your bullies?
3. How would you feel if people avoid touching you because they think that they will “catch the plague”?
4. How would you feel if your ex-best friend tries to be your friend again in spite of his slip-up?
5. How would you feel if a girl from school tries to be your friend although ‘she could catch the plague’?

When the Ikonikus game has finished, the teacher and the students will go to the computer room in order to fulfil the final activity of this lesson. Then, in the same groups as the previous activity, the teacher will ask the students to search on the internet 6 articles maximum related to real bullying cases which have happened in England, in the USA or in any other country where English is the official language. When they have found the six articles, all the groups must make a mural painting called ‘The shame mural’ which will compile all the bullying cases with the headline of the article and the causes and consequences of each case. At the end of the activity, the students will exhibit their murals in the school next to the anti-bullying poster that they made in the session 3 (T-Ss GW, 28’).

Session 5:

This lesson will begin by watching the first video of this session twice, also subtitled for DHH (Ss IW, 8).

While watching the video, students must complete a listening activity which consists in filling the gaps with some missing words. The teacher will provide the students with the activity printed.

In order to fulfil the activity properly, first of all, students must read the five extracts from the script of the film. When the reading is done, the teacher will play the video twice. In the first time, the students should listen carefully to the video at the same time they complete the exercise. In the second time, the students should end filling the gaps and checking if everything is right.

Finally, the teacher will divide the class into 5 groups and will assign an extract for each group. Then, the group with the extract 1 will start correcting the exercise.

Afterwards, the group with the extract 2 will do the same and so on, until every extract is corrected (T- Ss GW, 7').

Missing words!

Precept, Archaeologists, things, mean, okay, stupid, Halloween, ghost face, tell, tests, science fair project, spring break, proud, tablemate, freak, punching, expel, trouble, education, story, fight, striking, scholarship

Extract 1:

995

01:06:35,520 --> 01:06:36,646

New _____.

996

01:06:36,760 --> 01:06:39,161

Your deeds are your monuments.

997

01:06:39,400 --> 01:06:41,368

_____ found these words inscribed

998

01:06:41,440 --> 01:06:43,408

on the walls of an ancient Egyptian tomb.

999

01:06:43,480 --> 01:06:45,005

Can anybody tell me what they _____?

1000

01:06:47,440 --> 01:06:48,441

Summer?

1001

01:06:48,960 --> 01:06:50,485

Oh, uh...

1002

01:06:52,520 --> 01:06:56,081

I think it means that the _____ we do
are the things that matter most.

1003

01:06:56,600 --> 01:06:59,206

Excellent. Anybody else?

Extract 2:

1004

01:07:02,480 --> 01:07:03,720

Hey, Summer.

1005

01:07:05,200 --> 01:07:06,645

Hey. You _____?

1006

01:07:07,520 --> 01:07:10,046

Yeah. Fine. Just...

1007

01:07:11,120 --> 01:07:13,248

This is gonna sound _____, but...

1008

01:07:14,680 --> 01:07:17,001

do you know why Auggie stopped liking me?

1009

01:07:17,600 --> 01:07:18,761

You should ask him.

1010

01:07:19,560 --> 01:07:23,724

I have, but ever since _____,
he just won't talk to me.

1011

01:07:24,560 --> 01:07:28,121

I mean, you know what?

I don't care. Sorry.

1012

01:07:28,320 --> 01:07:29,526

_____.

1013

01:07:31,560 --> 01:07:32,607

Wait, wait, what?

1014

01:07:33,400 --> 01:07:34,765

That's all I can _____ you.

Extract 3:

1015

01:07:39,480 --> 01:07:42,450

Okay... Now that we've finished our _____,

1016

01:07:42,520 --> 01:07:46,844

I want you all to start thinking about
our fifth grade _____.

1017

01:07:46,920 --> 01:07:50,367

Which you will need to work on
to have ready after _____.

1018

01:07:50,840 --> 01:07:54,287

Okay? Now it could be about anything.

[...]

1022

01:08:12,080 --> 01:08:13,650

Something you're _____ to show.

1023

01:08:14,280 --> 01:08:15,327

Mr. Will?

1025

01:08:19,120 --> 01:08:20,565

Something more important to think about?

1026

01:08:21,240 --> 01:08:22,162

No.

1027

01:08:22,400 --> 01:08:24,164

So, it'll be teams of two.

1028

01:08:24,480 --> 01:08:26,528

Your partner will be your _____.

1029

01:08:27,760 --> 01:08:28,807

Uh, Ms. Petosa?

1030

01:08:29,680 --> 01:08:31,762

I know we're supposed to be in pairs,
but...

1031

01:08:31,840 --> 01:08:33,922

Jack, Amos, and I had

this science fair project idea

1032

01:08:34,000 --> 01:08:35,331

that we wanted to work on together.

1033

01:08:35,400 --> 01:08:37,164

- Okay, maybe we can switch--

- Uh, no.

1034

01:08:38,200 --> 01:08:40,043

- Sorry?

- What?

1035

01:08:40,120 --> 01:08:44,250

No, um, it's-- it's okay.

I'll stay with who I've got.

1036

01:08:46,000 --> 01:08:47,445

I'll stick with Auggie.

Extract 4:

[...]

1039

01:08:55,800 --> 01:08:58,849

Why not? Do you really wanna

be partners with that _____?

1040

01:09:08,280 --> 01:09:11,921

Dear Mr. Tushman,

I am very sorry for _____ Julian.

1041

01:09:12,480 --> 01:09:14,130

It was wrong of me to do that.

1042

01:09:14,800 --> 01:09:16,529

I know you may need to _____ me,

1043

01:09:16,600 --> 01:09:19,410

but I'd still rather not say...

1044

01:09:20,440 --> 01:09:22,044

Why I did What I did.

1045

01:09:22,640 --> 01:09:24,802

It might get Julian in _____ too

1046

01:09:25,000 --> 01:09:26,684

- and that's not fair.

- Stop!

1047

01:09:27,400 --> 01:09:29,721

Sincerely, Jack Will.

Extract 5:

1048

01:09:31,360 --> 01:09:32,646

Dear Mr. Will...

1049

01:09:33,720 --> 01:09:36,610

one thing I've learned in 20 years

in _____

1050

01:09:37,600 --> 01:09:40,331

is that there are two sides
to every _____.

1051

01:09:41,280 --> 01:09:44,762

So I think I can imagine
what started the _____.

1052

01:09:46,280 --> 01:09:49,170

While nothing justifies
_____ another student...

1053

01:09:50,680 --> 01:09:53,001

I know good friends are worth defending.

1054

01:09:54,520 --> 01:09:57,251

So, after your two-day suspension...

1055

01:09:58,360 --> 01:10:00,203

your _____ will be waiting for you.

1056

01:10:00,880 --> 01:10:02,086

I thought we were friends.

1057

01:10:02,160 --> 01:10:03,571

Just keep up the good work.

1058

01:10:03,920 --> 01:10:06,400

And keep being the fine boy
we all know you to be.

1059

01:10:07,400 --> 01:10:10,404

Sincerely, Mr. Tushman.

After the listening activity, the teacher will play the rest of the videos planned for this session (2 short videos). Obviously, these videos are also subtitled for DHH (T-Ss IW, 7').

Afterwards, the teacher will provide the students with a sheet with the following questions:

1. What do you think about the reconciliation of Auggie and Jack? Should it have been through the computer game or face to face?
2. Is Jack and Auggie's invention cool or not? Why?
3. Do you think that Julian and the rest of bullies deserved that failure in the science fair project? Reason your answer.
4. What do you think about the picture retouched with Photoshop? And about the picture that Julian paints for Auggie?
5. Do you think that Amos (one of the bullies) did well by telling the truth?
6. What do you think about Julian's parents' attitude?
7. Julian's mother says: *Julian has had nightmares* (talking about Auggie's face), what do you think about this statement?
8. Are the measures taken by Mr. Tushman right or wrong? How would have you punished him?

So, in pairs, they must answer the questions orally, giving their personal opinion and asking their pairs' opinion. The teacher will be around in order to help the students, to check if their speaking skill is improving or not and to correct them if they say something wrong (T-Ss PW, 8').

Continuing with the lesson, and setting the activities related to the videos behind, the teacher will provide the students with a reading which is about a bullied boy who asks for help from Mr. Walsh, a blog writer.

Dear Mr. Walsh,

I listen to your show whenever I can and I read your blog daily. Many of the things you write

are really meaningful to me. I know you're probably very busy but I wanted to write to ask you for advice. If you don't respond to this I will understand. But if you have time I'm hoping you can help me. You seem to have a lot of wisdom and expertise in a lot of areas. A few days ago I heard you talking about the bullying problem in schools, and that's what this is about.

I'm a sophomore at [High School]. I've never been popular or had a lot of friends. It's not that I don't want friends. I just don't like doing what a lot of kids my age like to do. I usually spend my weekends reading and practicing my instruments. My parents worry that I'm a loner and I might end up like some kind of hermit. They've been talking to my doctors about maybe putting me on medication. I'm a pretty quiet person. I thought I'd come out of my shell in high school but that hasn't happened. Now recently things have gotten even worse. I don't get beat up at school or anything but the other kids like to taunt me and make fun of me a lot... Especially at lunch and gym. I don't like to complain about being bullied but I get sick of it after a while. I've always gotten good grades so I used to like school but now I dread it. I'm not sure why the other kids don't like me. Maybe there is something wrong with me. You talk about the bullying problem a lot so I thought maybe you could tell me what I should do. Thank you for reading this.

Sincerely,

First of all, the students must read the text and search for any word they do not know in the dictionaries which are always in the shelves of the classroom (Ss IW, 5'). Then, the teacher will project in the digital blackboard the following questions that they have to answer in their notebooks (T-Ss IW, 3'):

1. Why does this person write to Mr. Walsh?
2. What is this text about?
3. Why does not this person have friends?
4. What does he/she usually do?
5. Why do his/her parents want to put him/her on medication?
6. When do the bullies make fun of him/her?
7. Why does he/she afraid of school?

Finally, the whole class will correct the exercise aloud (T-WC, 2').

At the end of the lesson, the teacher will give the students the lyrics of Christina Aguilera's song *Beautiful*. First, the teacher will play the song and the students must listen to it and read the lyrics carefully in order to understand them properly (T-Ss IW, 4'). Afterwards, the teacher will ask the students about what they have understood and what the meaning of the sentences in bold is. A small debate will be created in order to

facilitate the students' understanding of the meaning of the song. Finally, the teacher will ask the students to write a small story that they have to invent in relation with whatever the words in bold suggest to them (T-Ss IW, 11'). The teacher will use the music video of the song from *Youtube*: <https://www.youtube.com/watch?v=eAfyFTzZDMM>

These are the lyrics of the song:

Don't look at me

Every day is so wonderful

Then suddenly it's hard to breathe

Now and then I get insecure

From all the pain, I'm so ashamed

I am beautiful no matter what they say

Words can't bring me down

I am beautiful in every single way

Yes, words can't bring me down... Oh no

So don't you bring me down today

To all your friends you're delirious

So consumed in all your doom

Trying hard to fill the emptiness

The pieces gone, left the puzzle undone

Is that the way it is?

You are beautiful no matter what they say

Words can't bring you down...oh no

You are beautiful in every single way

Yes, words can't bring you down, oh, no

So don't you bring me down today

No matter what we do
(No matter what we do)
No matter what we say
(No matter what we say)
We're the song inside the tune
Full of beautiful mistakes

And everywhere we go
(And everywhere we go)
The sun will always shine
(The sun will always, always shine)
And tomorrow we might wake on the other side

We are beautiful no matter what they say
Yes, words won't bring us down, no, no
We are beautiful in every single way
Yes, words can't bring us down, oh, no
So don't you bring me down today

Oh, yeah, don't you bring me down today, yeah, ooh
Don't you bring me down ooh... today

Session 6:

The final session will start with the viewing of the first video subtitled for DHH.

So, a listening activity related to the video will be carried out. It consists in saying if the following statements are true or false and reason why.

First of all, the teacher will give the students the sheet with the statements which must be read by the students before watching the video (Ss IW, 2'):

1. The movie that they are going to watch is *Mary Poppins*.
2. Julian and Auggie decide to go out because they hate that movie.
3. Auggie wants to go to the Moon.

4. The boy tells Auggie that his face is the most beautiful one that he has ever seen.
5. Amos and the other classmates start a fight against Auggie and Jack.
6. Amos knows that Auggie and Jack need help because he sees the other bullies follow them out of the lodge.
7. They think that the bullies are third graders.

When the sentences are read, the teacher will play the video twice in order to let the students complete the exercise properly (Ss IW, 10'). Finally, the exercise will be corrected by the whole class aloud (T-WC, 3').

Then, the teacher will give the students another sheet with a part of the script of the video watched before. This part of the script is full of mistakes, so the students must read it and find as many mistakes as possible and write the correction next to the mistake. Finally, the teacher will correct aloud the mistakes and solve any doubts which may arise (T-Ss IW, 15').

1370

01:33:44,240 --> 01:33:45,924

Tonight's movie will been...

1371

01:33:46,120 --> 01:33:47,531

The Wizard of Oz!

1373

01:33:52,240 --> 01:33:54,288

Hey, dude.

You want to go outside?

1374

01:33:54,600 --> 01:33:55,522

Why?

1375

01:33:55,720 --> 01:33:57,563

We can watched this movie any time.

[...]

1383

01:34:35,640 --> 01:34:37,847
What? What is you looking at?
1384
01:34:40,080 --> 01:34:41,684
I are going up there someday.

1387
01:34:47,040 --> 01:34:50,328
You go there. I'll go here. Don't look.
[...]
1391
01:35:00,600 --> 01:35:03,683
He's a freak! Jesus, I've never
saw anything that ugly in my life.

1392
01:35:04,160 --> 01:35:05,241
Maybe it's an orc.

1393
01:35:05,320 --> 01:35:06,731
- Dude, let's go.
- Go where?

1415
01:36:11,880 --> 01:36:13,120
Dude, you is bleeding.

1416
01:36:15,120 --> 01:36:16,531
What was that? Something are coming.

1417
01:36:18,640 --> 01:36:20,688
- Amos?

- Jack!

1418

01:36:20,760 --> 01:36:22,569

- Over here!

- Amos, come on!

1419

01:36:25,280 --> 01:36:26,281

Are they following you?

1420

01:36:26,880 --> 01:36:28,041

I think we lost them.

1421

01:36:29,040 --> 01:36:30,041

Whoa!

1422

01:36:34,280 --> 01:36:36,203

How did you guys

knew we needed help?

1423

01:36:36,480 --> 01:36:38,130

We saw them follow you out of the lodge.

1424

01:36:38,200 --> 01:36:41,124

I think they were seventh graders.

They were huge.

1425

01:36:41,480 --> 01:36:43,005

Thanks, guys.

1426

01:36:44,240 --> 01:36:45,969

You totally saved our butts.

1427

01:36:46,160 --> 01:36:47,366

Yeah, thanks, guys.

1428

01:36:50,880 --> 01:36:54,282

You know, it was cool

how you stood your ground, little dude.

Finally, the teacher will project two images from the second video before watching it:



Then, the teacher will divide the class into groups of 4 or 5 and will ask the students to guess what they think that it is going to happen with Auggie in the last video and why he has a medal. Afterwards, the teacher will ask group by group what their guesses are (T-Ss GW, 10). Finally, the teacher will play the last video subtitled for DHH of the lesson plan (T-Ss IW, 5’):

After that, a small debate will be created in order to talk about the end of the film, what their opinion about the whole movie is and the message that it tells (T-WC, 10’).

Final Project:

In order to finish this lesson plan, a final project will be carried out. The final project consists in making a short video about bullying. Students must follow this guideline in order to make the project successfully:

- It should be done in groups of 4 or 5 people.
- It should be filmed in English.
- It should last from 2 to 5 minutes.
- The short video must show **a bullying situation, its causes and consequences, a possible solution and a final message against bullying (a moral)**.
- Students must use a mobile phone or a camera, if they have one, in order to shoot the short video.

It does not have to be a professional video, the sole objective is to connect the didactic unit based on the film *Wonder* with the production of their own short video related to the main matter addressed in this unit: bullying.

Finally, all the short films will be shown in the audiovisual room of the school for other courses.

5.8. Instrument of evaluation

The instruments of evaluation will be the following ones:

- | | |
|-----------------------|-----|
| ● Exam | 30% |
| ● Final Project | 40% |
| ● Feedback observance | 20% |
| ● Attendance | 10% |

5.9. Materials and resources

In this lesson plan, I have used the film ‘Wonder’ which has helped me in order to design this didactic unit and the subtitles of the film. Apart from the film, I have also

used the SmartBoard, internet, projector and screen, cards and YouTube, as a source to search some videos used in this unit.

6. Conclusion

To conclude this essay, I would like to say that I am a steady defendant of the use of films in the English classroom because of the many benefits it offers for learners.

Nowadays, the world of teaching has changed a lot since I was a student and I have concluded this during my internship period in the school. Now, every class has its own SmartBoard, internet, computers, sound system, etc. Hence, I think that every teacher must take advantage of all the sources that are available currently and forget a bit about the traditional way of teaching. Times have changed, so our teaching has to be adapted to them.

Therefore, my lesson plan is focused on the use of films as a teaching tool for so many reasons. First of all, I firmly defend the use of films in order to learn a language because it is a way of fun learning. Students relate going to school with boredom or learning new things with obligation and it is in teachers' hands to change that. We can teach almost all subjects through films (History, Arts, Science, Spanish or English language, etc) highlighting and leading them to the things we want them to learn the most. This way, students will be more interested in the class and follow the lesson carefully. They will learn without realising it, just by having fun. Secondly, using films as a teaching method will arouse the students' critical thinking which, from my point of view, it must be the first objective of a teacher. A teacher must not instil their students his/her way of thinking, a good teacher must let them think for themselves. So, this is an important objective that we can get using films as a teaching tool, because the students are not taught by the teacher, they learn through the film and through the activities that the teacher proposes for them and that, definitely, arouses their critical thinking. Thirdly, we can strengthen the self-confidence when talking in English through activities which are focused on speaking about the film, giving their opinion, asking for someone's opinion, etc.

Though, in order to carry out a lesson plan focused on films, the teacher must be aware of what kind of students they have in class. Currently, we have students with different abilities and the teacher must be qualified to adapt all the lesson plans for these students. For that reason, I have adapted that lesson plan for some students who can have problems with listening activities: deaf or hard of hearing people. According to the INE, around a million people are deaf or have hearing losses in Spain, so it is probably that, in our class, we find a deaf or hard of hearing student, thus, if we use films as the central axis of our lesson plan, these students can have problems in order to carry out the activities, so the only solution is to adapt the activities, that is, subtitle every scene

that you use or the whole film. In my didactic unit, I have used 11 scenes from the film *Wonder*, so, I have subtitled every scene, keeping in mind all the characteristics that these kind of subtitles have. With all the scenes subtitled, all the students can benefit from this lesson plan.

Finally, I think that the matter chosen, bullying, is the key currently because, unfortunately, it is the day by day of all the schools in Spain and, even, in the world. From my perspective, it is essential that all the students are aware of the huge problem that bullying is, that it is not a children's game and that we have to fight against it. *Wonder* shows perfectly how painful and cruel is to be bullied and it is a perfect film to realise about all the consequences of bullying because I think that we learn more when we see something instead of reading or hearing about it. The students must know how to fight against bullying and how to help when a bullying situation is happening and I think that I can get these objectives with my lesson plan. For that reason, I think that my lesson plan is currently important.

7. Bibliography

- ADAME, A. (2009). "Medios audiovisuales en el aula". *CSIF. Revista Digital Innovación y Experiencia Educativa* (19), 1-10. Recuperado de: http://online.aliat.edu.mx/Desarrollo/Maestria/TecEducV2/Sesion5/txt/ANTONIO_ADAME_TOMAS01.pdf
- AENOR. (2012). "Subtitulado para personas sordas y personas con discapacidad auditiva". *Norma Española*, 1-30. Recuperado de: https://ouad.unizar.es/sites/ouad.unizar.es/files/users/ouad/UNE_153010_2012.pdf
- AGUADED, J.I. (2001). "Aprender y enseñar con las tecnologías de la comunicación". *Universidad de Huelva*, 1-13. Recuperado de: <http://rabida.uhu.es/dspace/bitstream/handle/10272/3436/b15759623.pdf?sequence=1>
- ALMAGRO, A. "El cine como recurso didáctico". Recuperado de: <http://www.vbeda.com/aalmagro/CINE/2.%20TEMAS.pdf>
- BELLIDO, A. (1998). "El aprendizaje del cine". *Revista Comunicar*, VI (11), 13-20. Recuperado de: <https://www.revistacomunicar.com/index.php?contenido=detalles&numero=11&articulo=11-1998-03>
- BEUGG, M., Clark, D., Hoberman, D., Lieberman, T. (productores) y Chbosky, S. (director). (2017). *Wonder* [cinta cinematográfica]. Estados Unidos: Lions Gate Entertainment, Mandeville Films, Participant Media and Walden Media.
- BONILLA, J. (2012). "Educación en valores a través del cine". *Revista de Medios y Educación* (41), 117-131. Recuperado de: <http://www.redalyc.org/html/368/36828247009/>
- CARRACEDO, C. (2009). "Diez ideas para aplicar el cine en el aula". *Centro Cervantes*. Recuperado de: https://cvc.cervantes.es/ensenanza/biblioteca_ele/publicaciones_centros/pdf/manila_2009/16_aplicaciones_03.pdf
- Common European Framework of Reference for Languages. Companion Volume with New Descriptors (2018). Recuperado de: <https://rm.coe.int/cefr-companion-volume-with-new-descriptors-2018/1680787989>
- CUÉLLAR, C. (2016). "El subtitulado para sordos en España y Alemania: estudio comparado de los marcos normativos y la formación universitaria". *Revista Española de Discapacidad*, 4 (2), 143-162. Recuperado de: <https://dialnet.unirioja.es/servlet/articulo?codigo=5765595>
- DÍAZ-CINTAS, J. (2010). "La accesibilidad a los medios de comunicación audiovisual a través del subtitulado y de la audiodescripción". *Centro Cervantes*. Recuperado de: https://cvc.cervantes.es/lengua/esletra/pdf/04/020_diaz.pdf

FERNÁNDEZ BATANERO, J.M. (2005). *Educación en Valores: Orientaciones para su Desarrollo en la Educación Secundaria*. Sevilla, España: Grupo de Investigación Didáctica.

HAYATI, A. and Mohmedi, F. (2011). "The effect of films with and without subtitles on listening comprehension of EFL learners". *British Journal of Educational Technology*, 42 (1), 181-192.

Instituto Nacional de Estadística. Recuperado de: <https://www.ine.es/jaxi/Datos.htm?path=/t15/p418/a2008/hogares/p01/modulo1/10/&file=01002.px>

ISMAILI, M. (2013). "The Effectiveness of Using Movies in the EFL Classroom- A Study Conducted at South East European University". *Academic Journal of Interdisciplinary Studies*, 2 (4), 121-132.

KHAN, A. (2015). "Using Films in the ESL Classroom to Improve Communication Skills of Non-Native Learners". *ELT Voices*, 5 (4), 46-52.

MARTÍNEZ-SALANOVA, E. (1997). "El valor de la imagen en movimiento". *Comunicar: Revista Científica de de Comunicación y Educación*, V (9), 23-35. Recuperado de: <https://www.revistacomunicar.com/index.php?contenido=detalles&numero=9&articulo=09-1997-05>

MARTÍNEZ-SALANOVA, E. (2003). "El valor del cine para aprender y enseñar". *Comunicar: Revista Científica de de Comunicación y Educación*, X (20), 45-52. Recuperado de: <https://www.revistacomunicar.com/index.php?contenido=detalles&numero=20&articulo=20-2003-07>

ORREGO, D. (2013). "Avance de la traducción audiovisual: desde los inicios hasta la era digital". *Mutatis Mutandis*, 6 (2), 297-320.

PEREIRA, A. (2005). "El subtitulado para sordos: estado de la cuestión en España". *Quaderns. Revista de traducció* (12), 161- 172.

PEREIRA, A., and Lorenzo, L. (2005). "Evaluamos la norma UNE 153010: *Subtitulado para personas sordas y personas con discapacidad auditiva. Subtitulado a través del teletexto*". *Puentes: hacia nuevas investigaciones en la mediación intercultural* (6), 21-26.

Real Decreto 1105/2014, de 26 de diciembre, por el que se establece el currículo básico de la Educación Secundaria Obligatoria y el Bachillerato. Recuperado de: <https://www.boe.es/boe/dias/2015/01/03/pdfs/BOE-A-2015-37.pdf>

RUIZ, F. (1994). "Cine y enseñanza". *Revista Comunicar*, I (3), 74-80. Recuperado de: <https://www.revistacomunicar.com/index.php?contenido=detalles&numero=3&articulo=03-1994-10>

- TAMAYO, A, and Chaume, F. (2017). " Subtitling for d/Deaf and Hard-of-Hearing Children: Current Practices and New Possibilities to Enhance Language Development". *Brain Sciences*, 7 (7), 1-13. doi: 10.3390/brainsci7070075
- WANG, Y. (2009). "Using Films in the Multimedia English Class". *Canadian Center of Science and Education*, 2 (1), 179-184. Recuperado de: <http://www.ccsenet.org/journal/index.php/elt/article/view/358>
- WHATLEY, H. (2012). "The Effective Use of Motion Pictures in the ESL Classroom". *Journal of Arts, Science & Commerce*, 3 (2), 50-53.

8. Appendix

Appendix 1

EXTRA GRAMMATICAL FILE: CAN/COULD- MUST/HAVE TO

MODAL VERBS⁵

Modal verbs always have the same structure:

SUBJECT + MODAL VERB + **INFINITIVE** + COMPLEMENTS

A modal verb goes always with a verb in INFINITIVE, NOT IN GERUND OR PARTICIPLE.

Ej.: I can **GO** to the party

I must **PLAY** football at 8 o'clock.

I couldn't **EAT** all the vegetables.

I have to **DRINK** much water.

CAN AND COULD

- POSSIBILITY AND IMPOSSIBILITY

We use **could** to show that something is possible, but not certain:

They **could come** by car. (= Maybe they will come by car.)

They **could be** at home. (= Maybe they are at home.)

We use **can** to make general statements about what is possible:

It **can be** very cold here in winter. (= It is sometimes very cold here in winter.)

You **can** easily **get lost** in this town. (= People often get lost in this town.)

We use **can't** or **cannot** to say that something is impossible:

That **can't be** true.

You **cannot be** serious.

- ABILITY

We use **can** and **can't** to talk about someone's skill or general abilities:

⁵ La gramática de esta ficha de refuerzo ha sido extraída de la página oficial del *British Council*. Recuperado de: <https://learnenglish.britishcouncil.org/english-grammar-reference/can-and-could>

<https://learnenglish.britishcouncil.org/intermediate-grammar/modals-1>

She **can speak** several languages.

He **can swim** like a fish.

They **can't dance** very well.

We use **can** and **can't** to talk about the ability to do something at a specific time in the present or future:

I **can see** you.

Help! I **can't breathe**.

We use **could** and **couldn't** to talk about the past:

She **could speak** several languages.

They **couldn't dance** very well.

- PERMISSION

We use **can** to ask for permission to do something:

Can I ask a question, please?

Can we go home now?

Could is more formal and polite than can:

Could I ask a question please?

Could we go home now?

We use **can** to give permission:

You **can go** home now.

You **can borrow** my pen if you like.

We use **can** to say that someone has permission to do something:

We **can go out** whenever we want.

Students **can travel** for free.

We use **can't** to refuse permission or say that someone does not have permission:

You **can't go** home yet.

Students **can't travel** for free.

- REQUESTS

We use **could** you ... as a polite way of telling or asking someone to do something:

Could you take a message, please?

Could I have my bill, please?

Can is less polite:

Can you **take** a message, please?

	CAN	COULD
AFF.	I can come Sj+can+infinitive+compl.	I could come Sj+could+infinitive+compl.
NEG.	I can't/cannot come Sj+can't+infinitive+compl.	I couldn't/ could not come Sj+couldn't+infinitive+compl.
INTR.	Can I come? Can+sj+infinitive+compl?	Could I come? Could+sj+infinitive+compl?

MUST AND HAVE TO

Have to and **must** are both used to express obligation. There is a slight difference between the way they are used.

Have to shows us that the obligation comes from somebody else. It's a law or a rule and the speaker can't change it.

Do you **have to wear** a uniform at your school?

John can't come because he **has to work** tomorrow.

In Britain you **have to buy** a TV licence every year.

Must shows us that the obligation comes from the speaker. It isn't a law or a rule.

I **must call** my dad tonight.

You **must hand** in your homework on Tuesday or your mark will be zero.

You **must come** and visit us the next time you come to London.

No obligation

We use **don't have to** to show that there is no obligation. You can do something if you want to but it's not compulsory.

You **don't have to wear** a tie in our office. You can wear a tie if you want to but it's OK if you don't.

It'll be nice if you do but you **don't have to come** with me if you don't want to.

You **don't have to dress up** for the party. Wear whatever you feel comfortable in.

Prohibition

We use **mustn't** to show that something is prohibited/forbidden:

You **mustn't talk** on the phone in the class

You **mustn't drive** under the effects of alcohol.

	MUST	HAVE TO
AFF.	I must go	You have to go
NEG.	I mustn't go	You don't have to go He doesn't have to go
INTR.	Must I go?	Do I have to go? Does he have to go?

Appendix 2

Giving your personal opinion		
Personal opinion	Agreeing	Disagreeing
I (personally) think that... To my mind... From my point of view... My impression is that...	I agree with you I (really) think so I share your view I have no objection	I don't agree (with you) I don't think so I disagree I take a different view

Appendix 3

- Article 1. Mail Online (2019): <https://www.dailymail.co.uk/news/article-187330/Boy-driven-suicide-bullies.html>

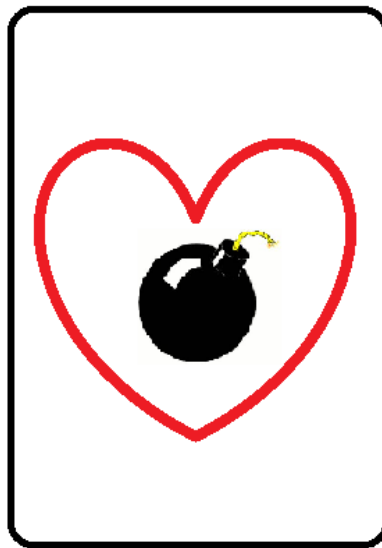
- Article 2. CNN (2018):
<https://edition.cnn.com/2018/08/28/health/preteen-suicide-jamel-myles/index.html>
- Article 3. El País (2016):
https://elpais.com/elpais/2016/01/21/inenglish/1453383982_326930.html
- Article 4. El País (2018):
https://elpais.com/elpais/2018/04/09/inenglish/1523264461_468209.html

Appendix 4

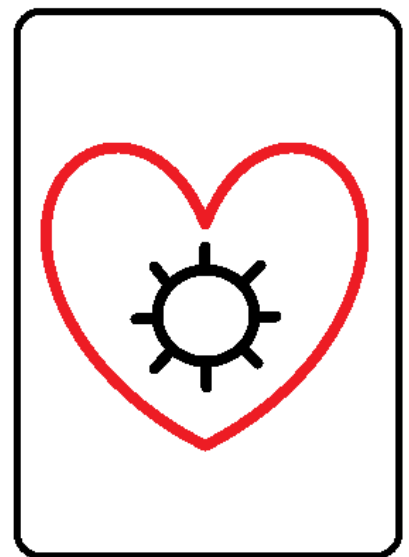
- Cards:



Sadness



Annoyance



Happiness