

MASTER'S FINAL PROJECT ACADEMIC YEAR 2022-2023



Course Syllabus for 3rd of C. S. E.: Integrating Multiple Intelligences Theory into the Curriculum Design

Postgraduate Degree: Master's Degree in Teacher Training:
Secondary Education, Vocational Training and Language
Teaching

Author: Violeta Mireia Rodríguez Sárraga

Director: Jesús Sevillano Martín

Modality: Course Syllabus

Date of submission: 7th June

Resumen

Este trabajo final de máster presenta un plan de estudios diseñado para estudiantes de inglés como lengua extranjera en 3º de Educación Secundaria Obligatoria (ESO) y se enmarca dentro del Real Decreto 217/2022 y la Ley Orgánica 3/2020 (LOMLOE). El contenido se organiza en torno a la teoría de las Inteligencias Múltiples propuesta por Gardner, que reconoce las diversas fortalezas y estilos de aprendizaje del estudiantado. Se utiliza principalmente un enfoque comunicativo, en el que se emplean materiales auténticos para facilitar el uso del inglés en situaciones reales y promover la participación del alumnado. La incorporación de las tecnologías de la información y la comunicación (TIC) en el currículo tiene como objetivo fomentar el aprendizaje autónomo del estudiantado y favorecer su implicación en el proceso educativo. Para ofrecer igualdad de oportunidades en la adquisición de conocimientos, así como en el desarrollo de competencias y habilidades, se han aplicado los principios propuestos por el diseño universal para el aprendizaje (DUA). Se incluyen dos unidades que ilustran el diseño: la Unidad 3 se centra en la inteligencia musical, mientras que la Unidad 6 se enfoca en la inteligencia interpersonal.

Palabras clave: currículo Inglés como Lengua Extranjera, Inteligencias Múltiples, Enfoque comunicativo, DUA, Materiales auténticos, TIC.

Abstract

This final master's project presents a curriculum designed for students of English as a foreign language in 3rd year of Compulsory Secondary Education and is within the framework of Royal Decree 217/2022 and Organic Law 3/2020 (LOMLOE). The content is organized around the Multiple Intelligences theory proposed by Gardner, which recognizes the diverse strengths and learning styles of students. It mainly uses a communicative approach, employing authentic materials to facilitate the use of English in real situations and promote student participation. Information and Communication Technologies (ICT) are integrated throughout the curriculum, to encourage autonomous learning dynamics and to enable students to participate actively in their learning process. With a strong focus on universal design for learning (UDL), the syllabus aims to provide every student with equal opportunities to improve their skills. The project includes two illustrative units: Unit 3 centres around musical intelligence, while Unit 6 focuses on interpersonal intelligence.

Key words: EFL syllabus, Multiple Intelligences, Communicative approach, UDL, Authentic materials, ICT.

Contents

1. Introduction.....	3
2. Legal framework	4
3. Context analysis	6
3. 1. Usera district	6
3. 2. Colegio Rafaela Ybarra	7
3. 3. Department of Modern Languages.....	9
3. 4. 3 rd of ESO B.....	10
4. Objectives.....	11
5. Key competences and specific competences	12
6. Contents	14
6. 1. Yearly planning and unit sequencing	15
6. 2. Content division by units	17
7. Methodology.....	19
7. 1. Communicative language teaching	20
7. 2. Universal Design for Learning	21
7. 3. Multiple Intelligences Theory.....	22
7. 4. Bloom's Taxonomy	23
7. 5. Flipped Classroom	24
8. Resources and materials	25
9. Evaluation criteria	27
10. Attention to diversity	30

11. Tutoring and orientation	33
12. Didactic Units.....	34
12. 1. Didactic Unit 3.....	34
12. 2. Didactic Unit 6.....	95
Bibliography.....	142
ANNEX I: General objectives.....	145
ANNEX II: Specific competences for foreign language studies: ...	147
ANNEX III: Contents for foreign language studies in 3 rd of ESO ..	148
ANNEX IV: Evaluation criteria for 3 rd of ESO	154
ANNEX V: Buster Keaton's "Sherlock Jr.", motorcycle scene	157
ANNEX VI: Rubric for short story inspired by music	158
ANNEX VII: Rubric for oral presentation on pioneers in music.....	159
ANNEX VIII: Celebrity descriptions and pictures.....	160
ANNEX IX: Rubric for description	165
ANNEX X: Worksheet 1.....	166
ANNEX XI: Say it without words	168
ANNEX XII: Please, advise me.....	170
ANNEX XIII: Worksheet 2.....	171
ANNEX XIV: Rubric for written advice column	174
ANNEX XV: Late-night show interview	175
ANNEX XVI: Rubric for late-night show interview	176

1. Introduction

Motivation plays a vital role in achieving success in language learning. This syllabus places a strong emphasis on reinforcing student motivation by addressing the diverse needs of learners through the principles of universal design for learning, utilizing technology to enhance students' experience, and incorporating authentic materials that effectively demonstrate real-life language usage.

The intricacies of human language, its functionalities, and various applications have always fascinated me. English, as the lingua franca of our globalized world, holds unique significance. It serves as a gateway to knowledge and connection, enabling individuals to engage with people and the world at large.

Throughout my language learning process, I have found that my greatest strides in English proficiency were made through personal interests and the use of authentic materials. By engaging with real-life content aligned with my passions, I significantly enhanced my language comprehension and understanding. Incorporating authentic materials into the curriculum provides students with the opportunity to learn in a context that mirrors real language usage and cultural contexts.

English proficiency transcends specific interests and domains. Regardless of the subject matter, be it technology, video games, hairdressing, cooking, sports, or any other field, English offers access to a wealth of information and resources. Moreover, English enriches leisure activities and hobbies. It grants the ability to communicate during travel and provides a deeper enjoyment of, for example, songs, books, and movies in their original language. Additionally, English opens doors to translated works, expanding our cultural horizons.

The aim of this syllabus is to showcase the key role of English, even for students who may not be enthusiastic about studying languages or linguistics. By designing the curriculum rooted in multiple intelligences theory, universal design for learning principles, and the use of authentic materials, students will be motivated to engage with the English language. Through this engagement, they will discover the vast opportunities for growth, connection, and enjoyment that this language provides.

To help students recognize the value of English, the syllabus incorporates a wide range of topics that appeal to diverse interests. Gardner's theory of multiple intelligences provides a framework that accommodates a broad spectrum of passions such as music,

technology, nature, and more. By incorporating this framework, the curriculum becomes more inclusive, allowing all students to find their place within it.

In order to promote a sense of recognition and motivation among all students, the syllabus includes the principles of universal design for learning. By embracing this approach, a broad selection of topics that align with Gardner's multiple intelligences are introduced, fostering active engagement among students. Technology-enabled learning platforms play a pivotal role in implementing universal design for learning by providing personalized learning experiences, the opportunity to review lessons, access to supplementary materials, and the ability for students to generate their own diverse materials.

Moreover, the curriculum emphasizes the development of learning-to-learn competencies such as curiosity, critical thinking, and self-directed learning. By prompting students to reflect upon their own capabilities and interests, the multiple intelligences framework and universal design for learning principles assist in fostering self-awareness. This process helps students gain a better understanding of their strengths and interests, ultimately guiding them in choosing a career or path that aligns with their passions and aspirations.

By focusing on motivation, attention to diversity, universal design for learning, and the use of ICT and authentic materials, this curriculum aims to help students recognize their strengths, abilities, and interests. It encourages self-reflection, allowing them to explore and discover their capabilities. Ultimately, it strives to guide them towards making informed choices and pursuing a fulfilling path that aligns with their passions and aspirations.

2. Legal framework

The syllabus is to be implemented during the academic year 2022/2023 within the context of the third year of Secondary Education at Colegio Rafaela Ybarra in Madrid. The necessary compliance includes the general education law in Spain for the present year, the royal decree regulating Secondary Education, and the pertinent legislation specific to the Autonomous Region of Madrid.

The Spanish educational framework operates under the guidance of **Organic Law 3/2020 dated 29 December, popularly known as LOMLOE**. This law, accessible through the *Boletín Oficial del Estado* (BOE), centres its efforts on fostering enhanced fairness, excellence, and inclusivity within education. LOMLOE strives to guarantee equal educational opportunities for all students, irrespective of their origins or situations. The law encourages the use of strategies and programs to support students who are at risk of exclusion or require additional support. One of the key features of LOMLOE is its emphasis on personalized learning, recognizing that each student has unique needs and interests. It seeks to promote the use of teaching methodologies and assessment practices tailored to individual students. The law also aims to promote greater autonomy for schools and teachers in curriculum development and assessment.

In Spain, the legal regulations for mandatory secondary education are defined by the **Royal Decree 217/2022**, which was published in the BOE. According to this decree, Secondary Education spans four academic years and is designed for pupils aged between 12 and 16. The decree specifies the main objectives, core subjects, and supplementary elective courses that students are required to undertake during this period. Additionally, it encourages the utilization of diverse teaching methods and curriculum customization to cater to the unique needs and preferences of each student. Furthermore, the promotion of critical thinking skills is emphasized as a crucial component of secondary education.

The syllabus is set in the context of the Autonomous Community of Madrid, and complies with the specific contents, objectives, competences, methodology, learning standards, and evaluation criteria established for the region, that can be found in **Decree 65/2022 of 20 July, published in the *Boletín Oficial de la Comunidad de Madrid* (BOCM)**.

The current curriculum is based on Colegio Rafaela Ybarra, a school which places a high priority on inclusivity and equity, in accordance with the law. The school follows a policy of non-discrimination, and this is crucial in creating an environment that is receptive and supportive, and that promotes the growth of each student as an individual. By promoting values such as responsibility, autonomy, and awareness, the educational institution equips its students with the essential proficiencies required to thrive in a dynamic and evolving global landscape. Additionally, it encourages a strong sense of civic duty, empowering students to contribute positively to their local communities and society at large.

In this syllabus, the aim is to provide a comprehensive learning experience that satisfies the key competences, objectives, and specific contents as established by the legal documents. In doing so, we also acknowledge the importance of promoting inclusivity and equity while catering to the diverse needs of our students. To achieve this, we will adopt innovative teaching methodologies, including the principles of universal design for learning (UDL), which will enable all learners to access and engage with the curriculum in ways that are meaningful to them. Through the implementation of UDL, we aim to create an inclusive learning environment that facilitates the development of students as independent learners and critical thinkers. Ultimately, our aim is to foster students' capacity for self-directed learning and cultivate their ability to think critically and independently. This endeavour not only fulfils legal obligations but also aligns with the school's overarching objectives.

3. Context analysis

The syllabus has been developed for Colegio Rafaela Ybarra, situated in Usera, Madrid. The subsequent sections will present a comprehensive account, progressing from a broad outlook to more detailed aspects. The initial part will offer an overview of the Usera district in Madrid, followed by an exploration of the school's general attributes and distinctive qualities. Finally, attention will be directed towards the English as a Foreign Language department, providing an extensive description of the 3rd of Compulsory Secondary Education, or *Educación Secundaria Obligatoria* (ESO), B course.

3.1. Usera district

Colegio Rafaela Ybarra is situated on 73 Rafaela Ybarra Ave., in Pradolongo, which is part of the district of Usera located in the southeast region of Madrid. The school receives students from all parts of the precinct, formed by six other neighbourhoods: Moscadó, Zogio, Almendrales, Orcasitas, Orcasur, and San Fermín. The limits of the district are shaped by the Manzanares River, the A-42, and the M-40. Usera borders Arganzuela to the north, Villaverde to the south, Puente de Vallecas to the east, and Carabanchel to the west (Abay, 2019).

The area began its urbanization in the mid-20th century. During the 60's, Usera received immigration from rural regions in Spain, which led to a growth in population,

businesses, and services. In the 80's, however, the district became devastated by drug addiction and insecurity. Fortunately, with the beginning of the new century, Usera underwent a renovation process and, although it remains impoverished in some aspects, it is now a safer and welcoming neighbour with a strong sense of community. This may be partly due to the new wave of foreign immigration.

In recent years, Usera has gained popularity for its diverse immigrant population, mainly from China, Latin America, and North Africa. In fact, nowadays it is known as the Chinese quarter of Madrid. The registers show that around 20% of the district's inhabitants are foreigners, with Pradolongo's figure rising to more than 30%. These figures surpass the citywide average, which hovers around 13% according to Abay (2019). This diversity is evident in the multitude of cultural events and festivities that occur annually. Furthermore, various public facilities and libraries within the vicinity provide an array of activities aimed at enriching the cultural fabric of the neighbourhoods, as noted by Ayuntamiento de Madrid (2020).

The cultural richness of the area contrasts with a low to middle economic condition. A high proportion of households live on low incomes, usually below Madrid's average, and many of them have one or more unemployed members. According to Abay (2019), the unemployment rate in Usera was over a 10% in the last quarter of 2019, which is 3 points above the average in the city. The gap is more significant when focusing on the foreign population. The low level of education can worsen this situation, as the district has a relatively high illiteracy rate compared to other districts of the city. However, the schools located in the area are doing an excellent job at addressing this problem, including Rafaela Ybarra College, which will be discussed below.

3. 2. Colegio Rafaela Ybarra

Colegio Rafaela Ybarra was opened in 1967 by the Congregation of the Guardian Angels, following the spirit of its founder, Rafaela Ybarra, who was born in Bilbao in 1843. Her family belonged to the upper-class during a time when the bad harvests, and the promise of a brighter future attracted many people from the countryside to the industrialized north of Spain. Ybarra was always aware of the difficulties faced by the immigrants, especially by young women. A considerable number of young women who ventured to Bilbao in search of employment found themselves trapped in hazardous, poorly remunerated occupations, grappling with illness while residing in hospices, or shouldering the responsibility of childcare without any support, burdened by the associated stigma. Recognizing this predicament, Rafaela Ybarra established residential

homes to offer shelter to these young women, providing a safe place and fundamental education. In 1894, she went on to establish the Congregation of the Guardian Angels, an organization that persists to this day, guided by the same principles of granting education and a secure environment to disadvantaged youth. Since its inception, the organization has established several shelters and schools in Spain and South America, including Colegio Rafaela Ybarra, which serves as the basis for this curriculum.

Colegio Rafaela Ybarra is a semi-private school which seeks to promote social inclusion and celebrate diversity as part of the Congregation's mission to promote equality. The election of Usera as the site of the educational institution is justified by the socio-economic situation of the district. The school combines the Christian values with the respect for individual freedom, encouraging critical thinking and personal choice to enable students to develop their own relationship with religious beliefs. The school's mission is to deliver a high-quality education to its students, equipping them with the skills and attitude necessary to become compassionate and peace-oriented individuals in an intercultural society. The school embodies essential values such as respect, responsibility, freedom, justice, peace, and faith, with the latter encompassing a broader sense of transcendence and contemplation. As an inclusive academic institution, it welcomes students from all backgrounds, irrespective of their social or economic circumstances, while prioritizing those in greatest need. Thanks to public funding, the school offers free education at all levels, and although it attracts students from across the city of Madrid, the majority of its student body originates from the local district.

The school imparts teachings to around 1400 students encompassing various educational levels, including Early Childhood Education with 9 classrooms, Primary and Secondary Education with 17 and 10 classrooms respectively, Baccalaureate with 6 classrooms, and Vocational Training with 5 classrooms for basic cycles and 4 classrooms for intermediate cycles. Each classroom is furnished with essential resources such as computers, projectors, and whiteboards. Furthermore, the campus comprises dedicated IT rooms, science laboratories, a psychomotricity room, as well as additional specialized classrooms for activities like music, technology, and artistic expression. Additionally, there are available rooms for teacher-student or teacher-parent interviews, staff rooms, a conference room, and an assembly hall (Colegio Rafaela Ybarra, 1996). As the district where the school is located receives many immigrants, there is also a transitional class, or *aula de enlace*. Students that have just recently arrived, and don't have enough communicative competence in Spanish to join the regular lessons can spend here up to

9 months learning the language, and adapting to the cultural and academic context of the welcoming country.

Due to the wide range of levels that the school offers, it occupies a large area: 20.406 m². Apart from the classrooms listed before, there are two interior and two exterior yards, two indoor football pitches, a basketball court, and an indoor gymnasium for sports activities. In the grounds of the school, there are also locker rooms, an infirmary, a library, a dining hall, a small road school campus, a chapel and a praying room (Colegio Rafaela Ybarra, 1996).

In addition to its academic offer, the school participates in numerous activities that help bring about its values, such as promoting environmental sustainability, being part of the Ambassador Schools' project, and hosting sports competitions to raise funds to support children in hospitals. Furthermore, the school runs a voluntary programme in which Baccalaureate students carry out social services, like teaching English to senior citizens.

In the diverse and inclusive educational setting of Colegio Rafaela Ybarra, the pivotal position of the Digital Education Coordinator (ComDigEdu) holds utmost significance. Through the incorporation of digital presentations and online resources, the ComDigEdu strives to ensure that high-quality education is available to every student, irrespective of their social or economic background. Their expertise enhances the teaching and learning experience, fostering critical thinking, and encouraging personal choice while respecting individual freedom. The ComDigEdu's role not only promotes digital literacy and the acquisition of essential skills for an intercultural society but also supports the school's commitment to environmental sustainability and social responsibility.

3.3. Department of Modern Languages

The Department of Modern Languages is tasked with providing instruction in English and French as foreign languages. Across all levels, three hours of English lessons are scheduled per week. Specifically, seven teachers are responsible for teaching English at the intermediate and high levels: four educators are assigned to Secondary Education, two are assigned to Vocational Training courses, and only one is assigned to Baccalaureate courses. The latter also acts as the Head of the Department.

The Department organizes extracurricular activities to promote foreign language learning. For instance, once a year, English teachers conduct a mock test for students

who wish to take the official Cambridge exams. Following the test, the instructors encourage students who are likely to pass the exams to pursue them and provide support throughout the process. Moreover, language immersion activities and exchange programmes with other European schools are organized for students at all levels. In summary, the school is committed to promoting English language proficiency among its students.

It is noteworthy that the school participates in the Bilingual English Development and Assessment Programme (BEDA). As part of this programme, two additional subjects are taught in English in Secondary Education: Physical Education and Music. Additionally, thanks to BEDA, Baccalaureate students have the option to enrol in the Dual Baccalaureate Programme, which allows them to simultaneously study Spanish and American courses.

3.4. 3rd of ESO B

The present syllabus is designed to be implemented in a class of 30 students, aged around 14-15 years old, in 3rd of ESO B. The students in the class have a basic understanding of English, with an A2 level of proficiency, which enables them to communicate in simple situations. The class is composed of a diverse group of students from various cultural backgrounds, including Spanish, Latin American, and Chinese students. The presence of such diverse perspectives and experiences in the classroom brings forth valuable insights while also posing communication and cultural diversity challenges. Recognizing these factors, the syllabus has been thoughtfully designed to address the specific requirements of all students, ensuring inclusivity and meeting their individual needs.

Within the school's context, situated in a district with a notable immigrant population, it is essential to acknowledge the likelihood of students joining the class at different time points throughout the academic year. Subsequently, it is important to establish a sound protocol that enables the integration of these students into their new classrooms, as even in the absence of new students presently, it remains highly probable that some may join throughout the school year. The section dedicated to attention to diversity will describe the protocol designed to address the diverse needs of these students.

4. Objectives

The proposed syllabus has been developed in accordance with the general objectives outlined in the Royal Decree 217/2022 of 29 March, which is applicable to the current Education Law, specifically, the Organic Law 3/2020 of 29 December (LOMLOE). These objectives are consistent with the core values of the school, which prioritize promoting equality, diversity, and respect while rejecting negative biases.

Given the importance of language learning, the syllabus places emphasis on helping students understand and effectively communicate in the target language while simultaneously fostering an appreciation for culture, history, and artistic expressions not only within their own context but also within the broader intercultural community. We recognize the significance of English in forging connections and relationships in today's multicultural society. By highlighting the role of English in facilitating communication with individuals from diverse backgrounds, both locally and globally, we aim to equip students with the necessary skills to interact with people from different cultures.

Additionally, the curriculum has been designed to facilitate the acquisition of critical thinking, information management, and self-directed learning skills amongst students. We aim to achieve this by increasing students' motivation and implication in the learning of the English language. We recognize that motivation is a pivotal factor in achieving significant progress in language proficiency. Therefore, we strive to cultivate in students an understanding that English serves as a valuable instrument for exploring a wide array of topics of personal interest. By emphasizing its status as the lingua franca of the globalized world, we aim to impart the notion that English facilitates access to knowledge across various domains.

Moreover, our syllabus seeks to establish English as a means for personal expression, allowing students to articulate their thoughts and share their knowledge effectively. By enabling students to engage actively in the language, we aim to foster a sense of ownership and encourage them to actively participate in the learning process. Through the proposed lessons, we seek to provide opportunities for students to utilize English to express themselves authentically and confidently.

Through emphasizing the significance and practicality of English, our goal is to establish a learning environment that not only promotes academic advancement but also encourages personal and cultural enrichment. Our ultimate aim is to empower students

to recognize the value of English as an instrument for personal growth, fostering a lifelong enthusiasm for language acquisition and intercultural comprehension.

For a more detailed overview of the general objectives for Secondary Education, please refer to Annex I.

5. Key competences and specific competences

The law establishes eight key competences that have to be included in all the subjects during the compulsory education:

1. Linguistic communication competence.
2. Plurilingual competence.
3. Mathematical competence, and science, technological, and engineering competence (STEM).
4. Digital competence.
5. Personal, social, and learning to learn competence.
6. Citizenship competence.
7. Entrepreneur competence.
8. Cultural awareness and cultural expression competence.

In accordance with the educational framework established by the Royal Decree 217/2022, the proposed syllabus will work on developing all eight key competences that have been identified as crucial for citizen's development and success in today's rapidly changing world. To help in this process, we are committed to providing a comprehensive education that addresses all eight key competences.

Throughout the syllabus, we will work intensively to enhance students' linguistic communication competence, through the practice of their language skills in reading, writing, listening, and speaking activities. Developing students' linguistic and plurilingual competences will help them communicate effectively in diverse settings and open opportunities for future academic and professional success. Recognising the importance of multilingualism in today's globalised world, we will encourage students to reflect on

the languages they speak and to make comparisons between them to help to better understand how languages work.

In today's fast-paced and ever-changing world, the acquisition of digital competence has emerged as a crucial skill for students. Acknowledging the growing significance of digital literacy in shaping students' future achievements, this syllabus places emphasis on integrating information technologies and digital tools. Our goal is to establish a learning environment that not only facilitates academic growth, but also equips students with the essential skills for their future efforts, both within and outside their educational stage.

By providing a curriculum that emphasizes personal, social, and learning-to-learn competences, students can develop the skills and attitudes necessary to become self-directed and responsible learners, capable of facing complex challenges and developing positive relationships with others. This syllabus aims to empower students to become active learners and responsible individuals. We will encourage self-assessment and peer assessment, where students evaluate their own work and provide constructive feedback to their peers. Furthermore, this syllabus intends to help students explore their own preferences, strengths, and abilities to support their personal development and career choices through the design based on the Multiple Intelligence Theory.

Fostering cultural awareness and understanding is vital in promoting social cohesion and respect for diversity, especially in the sociocultural context of the school. This syllabus aims to encourage students to become mediators in intercultural contexts. Students will gain a broader understanding of cultural diversity and learn to appreciate and express themselves within diverse cultural contexts.

We will incorporate STEM-related subjects to foster scientific inquiry skills among students. Also, the syllabus will explore topics such as human rights and social responsibility, to work on their citizenship competence. Finally, students will be encouraged to think critically and develop an entrepreneurial perspective towards their studies and future careers.

In alignment with the specific competences outlined by the law (Decree 65/2022), this syllabus purposefully incorporates all of them. To achieve this, the design of the units will aim to develop students' ability to understand and interpret oral, written, and multimodal texts. They will learn strategies to identify the main ideas and key details in texts. Additionally, they will practice the skill of inferring meanings from context, useful for autonomous learning.

Furthermore, students will focus on developing their productive skills. They will learn how to produce original compositions with a clear structure and organization. Through strategies such as planning, compensating, and self-repairing, students will be able to express relevant messages in a creative, appropriate, and coherent manner while meeting specific communicative purposes.

The syllabus will work on cooperative strategies to engage students in meaningful exchanges with others. Students will also be encouraged to utilize both analogue and digital resources to enhance their communicative skills. They will acquire knowledge to explain concepts or simplify messages, enabling effective communication across languages. Moreover, students will develop skills in transmitting information efficiently, ensuring clarity and responsibility in their communication, both verbal and nonverbal.

Furthermore, they will be encouraged to critically reflect on the functioning of different languages and become aware of their own strategies and knowledge. Additionally, we intent to help students develop an appreciation for linguistic, cultural, and artistic diversity through the foreign language. The aim is to encourage students to act empathetically and respectfully in intercultural situations, thereby fostering a sense of global citizenship.

For more information on the specific competences covered by the proposed study programme, see Annex II.

6. Contents

With regards to the general contents of foreign language studies in the 3rd year of ESO, the law emphasizes three areas: multilingualism, interculturality, and communication. The first area concerns the fact that acquiring language systems in isolation is no longer sufficient. Students must develop a more profound comprehension of communication systems by comparing various languages and critically reflecting on their function and usage. Mediation is an advantageous skill for citizens of a globalized world. As such, the syllabus must assist students in becoming intercultural agents by educating them on the sociocultural and sociolinguistic aspects of the target language, as well as pragmatic elements such as politeness and nonverbal communication. Additionally, students will acquire strategies for resolving communication issues and

enhance their autonomous comprehension of the language. Annex III provides a detailed overview of these contents.

6. 1. Yearly planning and unit sequencing

The yearly planning is established according to Order 1210/2022, dated 12th May, issued by the Council of Science and Education. This order sets the calendar for the academic year 2022-2023 as follows:



CONSEJERÍA DE EDUCACIÓN,
UNIVERSIDADES, CIENCIA
Y PORTAVOCÍA

Calendario escolar 2022 – 2023

Cuadro síntesis informativo

SEPTIEMBRE 2022							OCTUBRE 2022							NOVIEMBRE 2022						
L	M	X	J	V	S	D	L	M	X	J	V	S	D	L	M	X	J	V	S	D
			1	2	3	4						1	2		1	2	3	4	5	6
5	6	7	8	9	10	11	3	4	5	6	7	8	9	7	8	9	10	11	12	13
12	13	14	15	16	17	18	10	11	12	13	14	15	16	14	15	16	17	18	19	20
19	20	21	22	23	24	25	17	18	19	20	21	22	23	21	22	23	24	25	26	27
26	27	28	29	30			24	25	26	27	28	29	30	28	29	30				
							31													
DICIEMBRE 2022							ENERO 2023							FEBRERO 2023						
L	M	X	J	V	S	D	L	M	X	J	V	S	D	L	M	X	J	V	S	D
			1	2	3	4						1				1	2	3	4	5
5	6	7	8	9	10	11	2	3	4	5	6	7	8	6	7	8	9	10	11	12
12	13	14	15	16	17	18	9	10	11	12	13	14	15	13	14	15	16	17	18	19
19	20	21	22	23	24	25	16	17	18	19	20	21	22	20	21	22	23	24	25	26
26	27	28	29	30	31		23	24	25	26	27	28	29	27	28					
							30	31												
MARZO 2023							ABRIL 2023							MAYO 2023						
L	M	X	J	V	S	D	L	M	X	J	V	S	D	L	M	X	J	V	S	D
		1	2	3	4	5						1	2	1	2	3	4	5	6	7
6	7	8	9	10	11	12	3	4	5	6	7	8	9	8	9	10	11	12	13	14
13	14	15	16	17	18	19	10	11	12	13	14	15	16	15	16	17	18	19	20	21
20	21	22	23	24	25	26	17	18	19	20	21	22	23	22	23	24	25	26	27	28
27	28	29	30	31			24	25	26	27	28	29	30	29	30	31				
JUNIO 2023							JULIO 2023							A efectos académicos:						
L	M	X	J	V	S	D	L	M	X	J	V	S	D	<ul style="list-style-type: none"> Inicio de periodo lectivo alumnado enseñanzas correspondientes. Día festivo/vacacional enseñanzas correspondientes. Otros días no lectivos enseñanzas que corresponden. Evaluación final ordinaria enseñanzas que corresponden. Repaso y actividades formativas enseñanzas que corresponden. Última día lectivo alumnado enseñanzas correspondientes. 						
			1	2	3	4						1	2							
5	6	7	8	9	10	11	3	4	5	6	7	8	9							
12	13	14	15	16	17	18	10	11	12	13	14	15	16							
19	20	21	22	23	24	25	17	18	19	20	21	22	23							
26	27	28	29	30			24	25	26	27	28	29	30							
							31													

The academic year is divided into three distinct terms, each marked by significant breaks. The first term concludes with the Christmas break, followed by the second term concluding with Easter, and finally, the third term culminating with the summer holidays. Specifically for 3rd of ESO B, English lessons will be conducted on Mondays, Wednesdays, and Fridays.

Over the course of the academic year, our syllabus is organized into nine comprehensive units, with three units taught during each term:

<p style="text-align: center;">1st TERM 7th Sep. – 22nd Dec.</p>	<p>Unit 1: Multiple intelligences 12th Sep. – 7th Oct.</p>
	<p>Unit 2: A mental image 17th Oct. – 18th Nov.</p>
	<p>Unit 3: Music to my ears 21st Nov. – 19th Dec.</p>
<p style="text-align: center;">2nd TERM 9th Jan. – 30th Mar.</p>	<p>Unit 4: Just say the word 11th Jan. – 3rd Feb.</p>
	<p>Unit 5: Mother nature 6th Feb. – 6th Mar.</p>
	<p>Unit 6: A people person 8th Mar. – 29 Mar.</p>
<p style="text-align: center;">3rd TERM 11th Apr. – 22nd June</p>	<p>Unit 7: Move your body 12th Apr. – 5th May</p>
	<p>Unit 8: Do the math 8th May – 29th May</p>
	<p>Unit 9: Self-care 31st May – 19th Jun.</p>

Throughout the academic year, several complementary activities are planned to enhance the learning experience. On 9th September, the first day of the course, we will dedicate the class to introductions, getting to know the teacher and fellow students, and providing an overview of the course. On 14th October, in celebration of Hispanidad Day (12th October), we will engage in a special activity centred around "Spanglish," exploring the mix of Spanish and English languages, showcasing the dynamic way in which languages evolve and adapt. As Halloween approaches, a special activity on 28th October will be organized to learn about the origins and traditions of this festivity. On 21st December, as the festive season approaches, a special activity will be held on to explore and discover the various traditions and customs associated with Christmas in different countries across the globe. Lastly, on 9th January, after the Christmas holidays, we will engage in a special activity to reconnect and reflect on our experiences during the break.

In addition to these special activities, the school will organize two field trips to further enrich students' learning experiences. Furthermore, in the month of March, there will be a dedicated week to celebrate the founder of the school, featuring theatre performances and other cultural and festive activities.

6. 2. Content division by units

The required contents for EFL in 3rd of ESO are organised as presented in Annex III. These contents will be organized in nine didactic units, as follows:

Unit	Title	Function	Linguistic content
1	Multiple Intelligences Introduction	<ul style="list-style-type: none"> • Introduce self and others. • Talk about daily issues. • Talk about preferences. 	<ul style="list-style-type: none"> • Present simple, present continuous, past simple. • Personality and preferences vocabulary
2	A mental image Visual-Spatial	<ul style="list-style-type: none"> • Locate people and objects in space. 	<ul style="list-style-type: none"> • Present simple and continuous. • Grades of the adjectives. • Descriptive adjectives.
3	Music to my ears	<ul style="list-style-type: none"> • Express likes and dislikes. • Express emotions. 	<ul style="list-style-type: none"> • Past simple, and continuous. • Time expressions.

	Musical	<ul style="list-style-type: none"> • Biographies. 	<ul style="list-style-type: none"> • Vocabulary of music and emotions. • Pronunciation.
4	<p>Just say the word</p> <p>Verbal- Linguistic</p>	<ul style="list-style-type: none"> • Locate events in time (present, past, future). • Talk about events that have or have not ended. • Talk about recent experiences. 	<ul style="list-style-type: none"> • Present perfect. • Past simple. • Vocabulary about languages and linguistic. • Differences between written and spoken language. • Linking words. • Spelling.
5	<p>Mother nature</p> <p>Naturalistic</p>	<ul style="list-style-type: none"> • Detailed descriptions. • Discuss plans, intentions, probability, hypothesis, promises. 	<ul style="list-style-type: none"> • Present continuous, will, be going to. • Conditionals. • Vocabulary about nature, climate, and environment.
6	<p>A people person</p> <p>Interpersonal</p>	<ul style="list-style-type: none"> • Physical and psychological description. • Give suggestions, advice, help. • Manage turn-taking in conversations. 	<ul style="list-style-type: none"> • Should, shouldn't - <i>Let's... How / What about + -ing? Why don't we...? Shall we...?</i> • Nonverbal communication. • Intonation, and rhythm to convey meaning.
7	<p>Move your body</p> <p>Bodily- Kinaesthetic</p>	<ul style="list-style-type: none"> • Express ability, possibility, obligation, prohibition. • Contrast current and habitual actions. • Give instructions, orders 	<ul style="list-style-type: none"> • Modals. • Vocabulary about body parts, sports, and physical activities.
8	Do the math	<ul style="list-style-type: none"> • Express argumentations, make hypothesis and assumptions. 	<ul style="list-style-type: none"> • <i>According to, as X suggests, for instance, for example...</i>

	Logical-Mathematical	<ul style="list-style-type: none"> Express doubt and uncertainty. Reformulate and sum up ideas. 	<ul style="list-style-type: none"> - <i>'- In other words, that's to say, in short, summing up, to put in a nutshell...</i> - <i>I'm/it's not sure, it is uncertain, I guess..., I'd say, I suppose, it is doubtful...</i>
9	Self-care Intrapersonal	<ul style="list-style-type: none"> Express abilities, routines. Express opinion. 	<ul style="list-style-type: none"> Modals. Vocabulary about professions and careers.

This syllabus is designed to integrate Howard Gardner's theory of multiple intelligences. The syllabus comprises eight units, each dedicated to exploring one of the intelligences. In addition, there is an initial introductory unit that sets the foundation for understanding and applying the concept of multiple intelligences.

The title of each unit consists of an idiom or common expression related to the respective intelligence, allowing students to expand their vocabulary and understanding of English language usage. The units are designed to revolve around the specific intelligence being addressed, either by making it the central topic of materials and activities or by using it as a background or source of inspiration to introduce content.

Unit 1, entitled 'Multiple Intelligences', serves as an introduction to Gardner's theory of multiple intelligences. Students will explore their own preferences and abilities, engage in reflective exercises, and complete tests and quizzes to gain insights into their predominant intelligences. In the final unit, students will be invited to reflect on their preferences and abilities once again, considering their experiences with all the intelligences covered. They will gain self-knowledge, discuss potential changes in their initial reflections, and develop a clearer understanding of their strengths and interests.

7. Methodology

The approach, method, and techniques used in language teaching are critical elements that influence the design of a curriculum. An approach refers to the theoretical

framework that guides language teaching, while method outlines the practical procedures used to implement the approach. Last, techniques are the tasks developed to accomplish the set objectives (Brown, 2007).

The approach behind the present syllabus is the communicative approach, which emphasizes communication and interaction as the primary objectives of language learning. Furthermore, while the Communicative Approach serves as the main foundation of this syllabus, it is important to note that an eclectic method will also be employed when necessary. This approach allows to combine various approaches and methodologies to cater to the specific aims of each lesson and the diverse abilities of the learners (Mwanza, 2017). By applying an Eclectic Approach, there is room to adapt the teaching methods to create a dynamic and flexible learning environment that meets the individual needs and preferences of the students.

The approach and strategies employed in this curriculum draw inspiration from the principles of UDL, aiming to ensure equitable opportunities for all students to engage and partake in the learning process. Recognizing the diverse profiles of the students, the curriculum centres around the theory of Multiple Intelligences, which acknowledges that students possess varying learning styles and abilities. Bloom's Taxonomy will also be used as a framework for planning learning objectives and assessments that support different levels of complexity in cognitive processes. Additionally, the Flipped Classroom technique will be used. It involves providing students with materials to review before class, allowing for more interactive and engaging classroom activities.

In the following sections, the theoretical foundation, key principles, and practical techniques used in the Communicative Approach will be explained. The Universal Design for Learning principles will be outlined, highlighting the ways in which they can support learners with diverse needs and preferences. We will also describe the ideas taken from the Multiple Intelligences theory, Bloom's Taxonomy and the Flipped Classroom technique to design our curriculum.

7. 1. Communicative language teaching

The present syllabus is based on the Communicative Approach, also known as Communicative Language Teaching (CLT) or Notional-Functional Approach. This approach defends that the ultimate goal of language teaching is to equip students with the necessary skills to use the target language effectively in communication. The central approach to accomplishing this objective is through fostering interaction, as emphasized

by Brown (2007). In a communicative context, interaction plays a pivotal role, encompassing both oral and written forms. Therefore, the teaching and learning process should prioritize the enhancement of the four essential skills: listening and reading (receptive skills) and speaking and writing (productive skills), as highlighted by Richards and Rodgers (1986). To promote meaningful interaction, students will be actively encouraged to participate in class, engage in discussions, and collaborate closely with both their peers and teacher.

Vygotsky highlighted the significance of interaction in language learning, elucidating it through the Zone of Proximal Development (ZPD) concept. The ZPD represents the disparity between a child's current level of competence and their potential level of competence that can be reached with the assistance of a more knowledgeable individual, as articulated by Shabani et al. (2010). When learning a foreign language, the concept of the ZPD suggests that learners can make the most progress when they interact with a peer or a teacher who can provide support, either through scaffolding, or through feedback aimed at helping them improve. The teacher becomes a “facilitator of the communication process” (Brown, 2007), much like the supportive agent described by Vygotsky.

The Communicative Approach also attaches great importance to the design of significant tasks that involve real communication, as “language that is meaningful to the learner supports the learning” (Richards and Rogers, 1986). To accomplish this, language systems should be contextualized in activities that involve real communication. For a task to be communicative, it has to meet three characteristics. First, there must be an information gap that requires interaction to be resolved. Second, students must have the freedom to choose how to convey the information. Finally, productive feedback should be given to facilitate the interaction. In this manner, real or simulated situations are employed to contextualize language systems so that vocabulary and grammar are not seen in isolation, but rather as tools for fulfilling real communicative functions. Many authors consider authentic materials as central to his approach (Richards and Rogers, 1986), so the resources used in this syllabus will be real products in English.

7.2. Universal Design for Learning

The Universal Design for Learning (UDL) framework prioritizes the provision of diverse means of representation, expression, and engagement to cater to the varied learning requirements of all students, as emphasized by Sari-Devi et al. (2018). Through the implementation of these strategies, educators can establish an inclusive and

supportive learning environment that accommodates the needs of every learner, irrespective of their abilities or learning preferences.

To consider the diverse needs of students, teachers should present academic content in a variety of formats, including videos, audio, images, text, or a combination of them. This approach ensures the availability of multiple means of representation, enabling all students to access and comprehend the information, regardless of their learning styles, individual skills, disabilities, or personal circumstances. Additionally, students should have the opportunity to choose from various means of action and expression to showcase their understanding, such as written, oral, or visual assessments. Various tools and technologies are available to overcome potential cognitive or physical barriers, such as speech-to-text software or multimedia presentations. By offering multiple means of engagement, educators can also cater to learners' diverse interests and preferences, as emphasized by Sari-Devi et al. (2018).

These three principles that recommend the UDL should be taken into account when choosing topics and designing the lessons in any didactic unit. For this syllabus, the use of the Multiple Intelligences theory, Bloom's taxonomy, and the Flipped Classroom technique aims to line up with the principles of UDL. By incorporating a variety of activities and assessments that cater to the multiple intelligences and levels of thinking, students are given multiple means of representation, motivation, and expression.

7.3. Multiple Intelligences Theory

The concept of multiple intelligences (MI), developed by psychologist Howard Gardner, opposes the traditional view of intelligence as a singular and fixed trait that can be measured by IQ tests. Gardner proposed that all of us have multiple intelligences, and each person can possess varying degrees of each intelligence. Although the idea of MI is not accepted by the whole scientific community as there is not sufficient empirical evidence to support it, it is a theory that has significantly influenced the field of education in recent decades, as it is regarded as a way of helping students develop a broader range of skills and achieve success in various areas (Masanet, 2017).

The eight intelligences Gardner defined are linguistic, logical-mathematical, visual-spatial, bodily-kinaesthetic, musical, interpersonal, intrapersonal, and naturalist (Gardner, 1993). Opening the syllabus to all these abilities can help teachers achieve better understanding of the diverse strengths and abilities of their students, but it will also

allow students to relate to the learning process in whichever manner they feel is more convenient for them.

There are some suggestions regarding types of activities that may be more engaging for students, depending on their predominant intelligences. For instance, Spirovska (2013) proposes activities to cater to every intelligence in EFL class. Students with strong linguistic abilities may find enjoyable activities such as filling in blanks with appropriate words, selecting the best synonym or antonym for a given term, reading and answering questions about stories, and engaging in wordplay. Logical-mathematical intelligence can be addressed through activities that require sequencing events chronologically or solving jigsaw puzzles. For individuals with a bodily-kinaesthetic orientation, miming, acting, and role-playing activities may be more appealing. Visual-spatial tasks may involve the use of pictures, diagrams, or concept mapping. Incorporating songs and tongue twisters can stimulate musical intelligence. Intrapersonal intelligence can be encouraged through activities like journal keeping, while interpersonal intelligence can be developed through tasks such as character analysis, retelling stories from multiple perspectives, and engaging in debates. Finally, naturalistic intelligence can be fostered by activities that involve identifying different forms of life and categorizing them.

The incorporation of MI theory into this syllabus involves not only the integration of various activity types but also the selection of topics that take into account a wide scope of interests that aligns with different intelligences. Thus, educators can create a learning environment that is more inclusive and effective, catering to the needs of all students. Additionally, we aspire that exposing students to a diverse range of experiences will enhance their understanding of their own abilities and interests, equipping them with the necessary tools to make well-informed decisions regarding their future career paths. As students approach the end of Secondary Education, they must select an academic trajectory aligned with their intended fields of focus. By granting them opportunities to engage with various subjects, explore different materials, and partake in varied activities, they gain a broader range of experiences to inform these significant decisions.

7.4. Bloom's Taxonomy

Bloom's taxonomy is a classification of learning goals based on cognitive processes. Although it was proposed in the 1950s, and the terminology has changed

since then, it is still widely applied in education, as it has proven useful in defining objectives and designing activities (Forehand, 2005). The taxonomy consists of six levels in hierarchical order: remembering, understanding, applying, analysing, evaluating, and creating. In language learning, this taxonomy can be applied by designing activities that target each of these levels.

According to Anderson and Kratwhol, as cited in Forehand (2005), Bloom's Taxonomy defines remembering as the ability to retrieve important information from long-term memory. Understanding, on the other hand, involves interpreting information in order to construct meaning. When students use the knowledge or procedures they have learned to a new situation, they are at the applying level. Analysing involves breaking down information into smaller parts and determining the relationships between them. Evaluating requires making judgments about the information obtained by critiquing it from informed criteria. Finally, creating, at the highest level of cognition, entails reorganizing the components of the information to form a new product or structure.

While we strive to provide a diverse range of tasks and challenges that utilize various levels of cognitive complexity, it may not be feasible to incorporate this approach into every lesson or for every task. Nonetheless, we will make every effort to integrate Bloom's Taxonomy into our teaching as much as possible to ensure that students have ample opportunities to develop their higher-order thinking skills. Providing a diverse range of tasks and challenges that encompass various levels of cognitive complexity is essential to ensure that every student, irrespective of their learning style or proficiency level, can actively participate and engage with the subject matter. This approach not only enables students to meaningfully connect with the material but also allows them to enhance their critical thinking abilities and attain a deeper comprehension of the content being taught.

7.5. Flipped Classroom

The flipped classroom is an innovative teaching technique that involves reversing the traditional approach to classroom instruction. In a flipped classroom, students are first introduced to new concepts and material outside of class, through videos, readings, or other online resources. This allows students to manage information at their own pace and frees up time for more interactive and engaging activities in class (Aguilera, 2017). In the school setting, the content will be delved into more extensively through assignments and discussions, which serve to support students in applying and

reinforcing their learning beyond the classroom. In this context, the teacher plays a vital role as a facilitator, who provides crucial guidance and feedback whenever needed, and promotes collaborative interactions among students. This teacher's role aligns with the intended responsibilities outlined by the Communicative Approach.

The flipped classroom technique aims to create a learning experience in which the student is at the centre, so that they take an active role in their education and engage in more meaningful and personalized interactions with their teacher and peers. Aguilera et al. (2017), after doing research and observing teachers putting this methodology into practice, concluded that it improves student outcomes, increases engagement, and promote deeper learning.

The present syllabus adopts an approach that involves utilizing online resources such as audios, videos, and texts to develop the didactic units, in order to provide students with exposure to a varied range of authentic materials that can help contextualize the linguistic and functional content they are learning. As part of their homework, students are expected to access some of these materials outside the classroom and complete tasks as instructed. This technique also allows students to work on the content at their own speed and encourages further exploration of topics that may be of their personal interests, in accordance UDL principles. In-class sessions will involve the facilitation of discussions, provision of feedback, and addressing any questions that may arise.

As our goal is that all students have equal opportunity to access the materials, we must consider the possibility that certain individuals may not possess a personal computer. To address this issue, the school offers access to a computer room outside regular school hours, allowing all students to use this resource. Additionally, public libraries located within the vicinity of the school provide computers and internet access for student use. This ensures that all students have the necessary tools to achieve academic success, regardless of their personal circumstances.

8. Resources and materials

The current syllabus emphasizes the use of authentic materials, which represent language as it occurs naturally in the real world. These materials expose students to genuine language usage, encompassing vocabulary, grammar, and cultural nuances.

Furthermore, they reflect the language students will encounter in practical situations and provide cultural references that deepen their comprehension and communicative abilities. This approach enhances language proficiency and intercultural competence by presenting rich contextual and cultural insights, enabling students to understand the language within its sociocultural framework. Real-world materials such as videos and interactive web content also foster students' interest and motivation to learn by connecting their learning to authentic contexts. However, some authentic materials may be challenging due to their complexity, so certain texts may be adapted to facilitate comprehension.

Digital presentations tailored to each unit will serve as the primary instructional resources in the classroom. These presentations are interactive tools that engage students and facilitate comprehension by offering dynamic and visually appealing content. Incorporating multimedia elements like images, audio, and video, these materials will be projected in class, providing a multisensory learning experience so that can be more accessible to different learner profiles. Additionally, a few paper-based worksheets will be provided for specific in-class tasks and for filling out rubrics by hand.

To facilitate learning beyond the limits of the classroom, a dedicated web page is available to students. This web page will serve as an extension of the classroom, providing a compilation of materials used during class sessions, as well as offering access a wide range of resources, including videos, texts, interactive exercises, and educational games. The web page will also be regularly updated to accommodate students' needs, preferences, and incorporate recent resources that emerge during the course. By providing access to materials before and after class, students have the opportunity to be well-prepared for lessons and review the content at their own pace. They can revisit videos or reread texts as many times as necessary, allowing them to reinforce their understanding and consolidate their knowledge. Moreover, digital tools such as adjustable speed and subtitles enable students to engage with videos more effectively, accommodating different learning preferences. Additionally, online dictionaries offer support for students who may need assistance with unfamiliar vocabulary, enhancing their comprehension skills. For those who wish to delve deeper into specific topics, these webpages also provide extra materials and references, encouraging further exploration and independent learning.

The incorporation of digital presentations, web resources, and authentic materials, allows students to be exposed to the target language in a meaningful and

contextualized manner. This approach not only enhances their language proficiency but also equips them with the essential tools to navigate real-life English language usage.

Given the importance of out-of-class work through digital resources, students who require it will be given access to the computer classroom available at school. In addition, public libraries near the school offer free Internet access for users. In this way, the materials are accessible to all students.

Easily accessible materials essential for the lessons are readily available in All classrooms within the school. First, a whiteboard will be used to share information, facilitate brainstorming, and offering visual demonstrations. Furthermore, in every classroom there is a computer that provides internet access. This valuable resource will be utilized to access online materials and explore digital resources relevant to the curriculum. A projector and speakers are also available to display slideshows, and interactive multimedia content. Alternatively, certain activities may require the use of specialized facilities within the school, like the IT classroom and the school yard. These spaces will be reserved in advance to ensure their availability and readiness for student use.

In the context of the digital learning environment described above, the active involvement of the school's ComDigEdu becomes indispensable. As our syllabus relies heavily on the use of IT, we will work closely with ComDigEdu and benefit from their support to make the most of the school's resources. They will provide guidance on accessing the internet, using devices, and maintaining digital resources such as digital presentations and websites. Their expertise contributes to creating an inclusive and technologically advanced learning environment for all students across all levels. ComDigEdu ensures that multimedia elements, such as images, audio, and video, are effectively incorporated, providing a multisensory learning experience accessible to students with diverse learning profiles.

9. Evaluation criteria

In relation to the legislation governing the evaluation criteria in this syllabus, the LOMLOE serves as the guiding framework. The law emphasizes the importance of formative evaluation, which goes beyond mere grading and aims to enhance students'

learning process by providing feedback and guidance. Also, the promotion of ongoing assessment is emphasized throughout the process. This entails that educators regularly monitor students through continuous evaluation using various appropriate methods and techniques tailored to each subject and educational level. This syllabus aims to align with this objective by incorporating different assessment methods, and ensuring ongoing and continuous evaluation.

The legislation also stresses the need for adaptable evaluation criteria that are clear, objective, and coherent with the contents and competencies being evaluated. This syllabus reflects these requirements by utilizing rubrics as standardized guidelines for assessing the main activities in each unit. Rubrics outline the expectations and criteria for successful completion of the activities, offering a clear framework for assessment. Through the utilization of task-specific rubrics, students gain clarity regarding the expectations set for them, while teachers are able to offer constructive feedback aligned with predetermined benchmarks. This assessment tool not only enables teachers to make necessary adaptations to cater to the diverse student population but also allows for flexibility in response to specific situations that may arise throughout the academic year. At least two main activities in each unit will be assessed using rubrics, focusing primarily on productive skills such as writing and speaking, while also encompassing reading and listening skills. To ensure fair and accurate assessment, each activity will be evaluated using rubrics specifically tailored for the respective tasks, and they will assess various aspects, such as content, organization, language use, and coherence. For example, in a writing activity, the rubric may include criteria such as the clarity of ideas, grammar and vocabulary usage, and overall structure. Similarly, for a speaking activity, the rubric may consider factors such as pronunciation, fluency, grammar accuracy, and ability to convey ideas effectively.

In addition, we acknowledge the significance of peer evaluation as a vital element of the evaluation process. Students will actively participate in assessing their peers' work using the rubrics they have been provided with. Participating in peer evaluation offers students the opportunity to not only deepen their comprehension of the assessment criteria but also cultivate their capacity for learning and advancement. By critically evaluating the work of their peers, students acquire the ability to assess the quality of their own work through comparative analysis. This process encourages self-reflection and self-assessment, fostering metacognitive skills that are crucial for independent learning. Engaging in peer evaluation also cultivates a sense of responsibility, as students take ownership of their learning and strive for continuous improvement.

Furthermore, peer evaluation promotes collaborative learning environments by encouraging students to engage in constructive discussions and provide feedback to their peers.

The LOMLOE also emphasizes the importance of inclusive and equitable assessment, considering the diversity of students to prevent discrimination and ensure equal learning and assessment opportunities. This syllabus embraces this principle by promoting fair and accurate assessment through multiple means. In addition to rubric-based assessments, teacher observation plays a vital role. The teacher will actively observe students' performance during in-class activities, noting their participation, engagement, and application of learned skills. This comprehensive evaluation approach acknowledges the individuality of each student and provides a holistic view of their progress.

Moreover, this syllabus recognizes the significance of assignments completed beyond the traditional classroom setting. Through dedicated webpages created for each unit, students gain access to these assignments, fostering independent learning and strengthening the link between in-class instruction and the practical application of acquired skills. This approach encourages students to take ownership of their education and facilitates a holistic understanding of the subject matter by bridging theory with real-life scenarios.

Additionally, the evaluation of individual learning process promotes accountability and continuous progress. At the culmination of each unit, students will be required to complete a form that evaluates their individual learning process. This form will enable students to reflect on their progress, strengths, and areas for improvement.

The assessment of a teacher's performance is of utmost importance in maintaining the standards of education, making it an integral component of the evaluation process. Therefore, students will be granted the opportunity to offer feedback regarding the unit's design, execution, and the efficacy of the teacher's approaches and techniques. At the conclusion of each unit, a dedicated survey form will be provided to gather students' insights on the overall learning experience and the teacher's contributions. This feedback mechanism aims to foster an inclusive environment that values student perspectives.

In addition to student feedback, the teacher will maintain a teaching journal to document the development of classes, activities, and lessons learned throughout the academic year. This journal will serve as a personal reflection tool, helping the teacher

identify what works well and what areas require improvement. By regularly reviewing and reflecting upon her notes, the teacher will be better equipped to refine their instructional techniques and enhance their teaching practices in subsequent years.

Through the use of formative assessment and the involvement of students in the process, we strive to use evaluation as a powerful tool for enhancing the learning experience. By providing valuable feedback, guidance, and opportunities for self-reflection, we seek to enable students to grow academically and provide the teacher with valuable insights to tailor the instruction effectively.

The evaluation criteria that have to be applied to evaluate the contents are in Annex IV.

10. Attention to diversity

The LOMLOE aims to establish a legal framework that promotes inclusion and prioritizes attention to diversity within the education system. By ensuring equal opportunities for all students and providing necessary support, the law seeks to enable students to reach their full potential. It defends the inclusion principle, which posits that the education system must be all-encompassing, ensuring equitable opportunities for every student irrespective of their background, aptitude, gender, sexual orientation, religion, among other factors.

The legislation also mandates the implementation of targeted diversity measures to address the educational requirements of all students. These measures include the provision of curriculum-based support and adaptations, appropriate pedagogical and methodological resources, as well as educational assistance or reinforcement initiatives. Moreover, the LOMLOE emphasizes the significance of offering programs aimed at diversifying the curriculum to accommodate students who necessitate a more personalized educational approach. Such programs ought to be tailored to individual needs and facilitate the development of students' proficiencies and competencies.

In addition, the law advocates for inclusive education across all educational levels. This entails schools actively encouraging the involvement of all students in academic and social activities while safeguarding against any form of discrimination or

exclusion. The LOMLOE acknowledges the importance of valuing and respecting the linguistic and cultural diversity prevalent among students.

Considering the unique circumstances of the school, it is crucial to acknowledge the potential for students to join the class at different times throughout the academic year, primarily due to the school's location in a district with a substantial immigrant population. Consequently, it is imperative to establish a well-defined protocol that facilitates the seamless integration of these students into their new classroom environments.

In the event of a student joining a class during the academic year, it is crucial to extend appropriate support and assistance to ensure a seamless integration into the class. To address this, the teacher will adhere to the following protocol. Firstly, the teacher will extend a warm welcome to the new student, introducing them to the existing class members. Encouraging a friendly and inclusive atmosphere, the teacher will facilitate the assignment of a mentor from among the classmates. This mentorship will aid the new student in adapting to class and school routines more effectively. Recognizing the potential of language classes to foster social interaction, the teacher will actively encourage peer engagement, enabling the new student to interact with their peers and establish social connections.

To facilitate a smooth transition, the teacher will provide an orientation to the new student, acquainting them with the classroom rules, routines, and expectations. Additionally, the teacher will assess the English language proficiency level of the new student, enabling a better understanding of their specific needs and allowing for instructional customization. To assess the proficiency of the new student, the teacher will utilize tests administered in the previous academic year or draw upon online resources such as the language proficiency tests offered by institutions like [Cambridge](#) or the [British Council](#). Through regular monitoring of progress and the provision of constructive feedback, the teacher will actively track the student's development, celebrating achievements and providing guidance for improvement.

In instances where additional support is required, the teacher will offer supplementary materials, such as textbooks or online resources, to aid the student in catching up with the class. If deemed necessary, the teacher will also consider recommending after-school tutoring or external language programs and resources to provide further language support. Furthermore, the teacher will maintain consistent communication with the parents or guardians of the new student, ensuring they are kept informed about their child's progress, any challenges faced, and the availability of any supplementary support required.

Regardless of the inclusion of new students, our main attention will be on employing approaches that address the diverse requirements of all students in a mixed-ability group. Given the varying levels of proficiency, abilities, skills, and preferences within the student body, we will adhere to the principles of multiple intelligences and universal design for learning. Our aim is to actively involve students by utilizing multiple modalities that cater to different learning styles, including visual, auditory, and kinaesthetic approaches.

To promote a collaborative and inclusive context, we will employ flexible grouping techniques to create a learning environment where students work in different configurations based on their abilities. Although grouping can be adjusted based on the specific tasks or skills being targeted, the teacher will pair fast learners with slow learners for cooperative learning tasks, which encourages peer support and collaboration. Slow learners will benefit from the additional assistance provided, while fast learners will have the opportunity to reinforce their understanding by explaining concepts to others.

Additionally, we will provide supplementary resources to cater to the needs of fast learners, enabling them to explore independently and deepen their understanding. Within the online platform created for each unit, students will find some sections with the title "Extra," offering additional or bonus materials and resources. These sections aim to motivate students and provide opportunities for those who want to explore further and delve into topics of their interest. Fast learners will have access to these "Extra" sections, allowing them to further their knowledge on various topics, practice the content extensively, and access full versions of the texts and videos covered in class. Simultaneously, the same web platform will allow slow learners to rewatch videos at a slower speed and with subtitles, facilitating their comprehension. Additionally, they can utilize online dictionaries to enhance their written understanding. Moreover, slow learners or anyone can access the content before working on it in class, allowing them to be prepared for the activities and follow the lessons more easily, thus increasing their confidence during class discussions and exercises.

Lastly, the teacher will aim to cultivate a supportive and inclusive classroom environment. Students will be encouraged to take risks, ask questions, and embrace the value of effort, progress, and personal improvement.

11. Tutoring and orientation

Tutoring and orientation should be integral components of any curriculum, in order to assist students in making informed decisions about their future. The present syllabus, grounded in the concept of multiple intelligences, encouraged students to reflect on their interests and skills both at the beginning and end of the course. The aim of this reflective process is to offer students meaningful insights that will assist them in discovering their passions and strengths. Over the course, students will be provided with opportunities to interact with various learning materials and approaches that are adapted to the eight intelligences. We seek to promote self-awareness and facilitate the development of a deeper understanding of their future aspirations.

To facilitate self-learning, the curriculum emphasizes the importance of utilizing online resources and independent study. The integration of web-based activities and work-at-home assignments is intended to develop students' capacity for self-directed learning. These skills are closely linked to the ability to learn autonomously and learning by doing.

Additionally, active listening is a fundamental practice that will be employed consistently by the teacher. This attentive listening approach enables the teacher to effectively identify students' needs, areas of improvement, and potential aspects where additional guidance or tutoring may be required. By establishing close collaboration with the Guidance Department, we can ensure that students receive the necessary support and resources to navigate their academic and personal journeys successfully.

12. Didactic Units

In the following pages, a comprehensive overview of two educational units in this syllabus will be described. This includes a detailed lesson plans for each unit, providing all the essential information necessary to successfully implement these lessons in the classroom. Each unit is designed to facilitate effective teaching and learning, with clear objectives, competences, contents, materials, evaluation criteria, and a detailed procedure outlined. We aim to equip interested teachers with the necessary tools and information needed to guide students through their language learning process.

12. 1. Didactic Unit 3

This unit, scheduled from 21st November to 19th December, signifies the culmination of the initial term. Throughout this timeframe, learners will engage with the topic of music and emotions. The primary objective is to enhance language skills by exploring past tenses, time expressions, music and emotion-related vocabulary, as well as pronunciation. The objective is to improve language skills by exploring past tenses, time expressions, music and emotion-related vocabulary, as well as pronunciation. After working on the contents of this unit, students will be able to express preferences, convey emotions, tell anecdotes and stories set in the past, and discuss biographies.

We expect students to possess a foundation built upon their existing knowledge and skills acquired in the preceding two units. In the first unit, they have become familiar with the usage of verb tenses such as Present Simple, Present Continuous, and Past Simple. Additionally, they should be acquainted with vocabulary related to personality and have practiced introducing themselves and others, engaging in conversations about everyday matters, and expressing personal preferences. In the second unit, students have addressed subjects including the Present Simple and Continuous tenses, degrees of adjectives, descriptive adjectives, as well as the ability to locate individuals and objects in space.

Throughout the unit, students will engage in various reading, speaking, listening, and writing tasks, allowing them to further enhance their language skills. Additionally, they will have the opportunity to assess their own work and provide constructive feedback to their peers. Music will serve as both the topic and inspiration for all activities, and students will be encouraged to actively engage outside the classroom, fostering their curiosity and independent learning skills. Authentic materials, encompassing written and

audiovisual resources, will be utilized to expose students to real-world contexts and enhance their language proficiency.

Unit 3. Overview

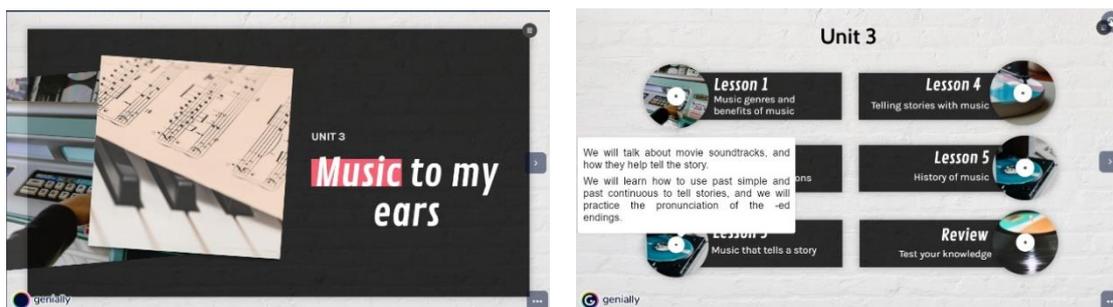
Unit number and title	3. Music to my ears	Year	3º ESO
Number of sessions	11 (6 lessons)	Dates	21 Nov. -19 Dec.
Key competences	<ol style="list-style-type: none"> 1. Linguistic. 2. Plurilingual. 3. Mathematical competence, and science, technological, and engineering competence (STEM). 4. Digital. 5. Personal, social, and learning to learn. 8. Cultural awareness and cultural expression. 		
Specific competences	<p>Decree 65/2022:</p> <ol style="list-style-type: none"> 1. <i>Comprender e interpretar el sentido general y los detalles más relevantes de textos expresados de forma clara y en la lengua estándar, buscando fuentes fiables y haciendo uso de estrategias como la inferencia de significados, para responder a necesidades comunicativas concretas.</i> 2. <i>Producir textos originales, de extensión media, sencillos y con una organización clara, usando estrategias tales como la planificación, la compensación o la autorreparación, para expresar de forma creativa, adecuada y coherente mensajes relevantes y responder a propósitos comunicativos concretos.</i> 3. <i>Interactuar con otras personas con creciente autonomía, usando estrategias de cooperación y empleando recursos</i> 		

	<p><i>analógicos y digitales, para responder a propósitos comunicativos concretos en intercambios respetuosos con las normas de cortesía.</i></p> <p><i>5. Ampliar y usar los repertorios lingüísticos personales entre distintas lenguas, reflexionando de forma crítica sobre su funcionamiento y tomando conciencia de las estrategias y conocimientos propios, para mejorar la respuesta a necesidades comunicativas concretas.</i></p>
<p>Contents</p>	<p>Decree 65/2022</p> <ul style="list-style-type: none"> • Music and music genres lexis, such as pop (n.), classical (adj.), etc. (C, D). • Feelings and emotions lexis, such as cheerful (adj.), annoyed (adj.), etc. (B, C, D). • Expressing likes and dislikes (A, B, D). • Making predictions, and listening or reading to confirm them (C, D). • Listening and reading for gist, and specific detail (C, D). • Writing a short story based on a musical piece. • Delivering a presentation on an event in music history, or a musician’s biography (C, D). • Learning to assess peer’s work, and to use feedback to improve own work (A, C, D).
<p>Unit objectives</p>	<ul style="list-style-type: none"> • To discuss music and music genres. • To discuss emotions, and situations and music associated with them. • To express likes and dislikes. • To make predictions, and listen or read to confirm them. • To listen and read for gist texts about music, and specific detail. • To plan, structure and write a short story based on a musical piece. • To plan, structure and deliver a presentation on an event in music history, or a musician’s biography.

	<ul style="list-style-type: none"> • To assess peer’s work, and use feedback to improve their own assignment.
<p>Evaluation criteria</p>	<p>Decree 65/2022</p> <ul style="list-style-type: none"> • Students can extract and analyze the overall sense and main ideas from a short story (1.1). • Students can extract and analyze the global sense and main ideas from a trailer and from a musician’s biography, and select relevant information from oral and multimodal texts (1.1). • Students are able to interpret the content and discursive features of a short story appropriate to the level of maturity of the students (1.2). • Students are able to express orally simple, structured, understandable, coherent texts about music history and musicians, appropriate to the communicative situation, in order to describe, narrate, and inform, using verbal and non-verbal resources, as well as planning, control, compensation and cooperation strategies (2.1.). • Students write texts with clarity, coherence, cohesion, correctness and adaptation to the proposed communicative situation, to the textual typology of short stories, using past tenses and time words, as well as vocabulary to describe the feelings of the characters, while respecting intellectual property and avoiding plagiarism (2.2). • Students select, organize and apply knowledge and simple strategies to plan, produce, review and cooperate in the elaboration of coherent texts, cohesive and appropriate to narrate a story in the past, with its contextual characteristics, sociocultural aspects and textual typology, using the most appropriate resources (2.3). • Students select, organize and apply knowledge and simple strategies to plan, produce, review and cooperate in the elaboration of coherent texts, cohesive and appropriate to

	<p>communicative intention, which is to introduce an important personality in music history, contextual characteristics, sociocultural aspects and textual typology, using the most appropriate resources (2.3.).</p>
<p>Lessons included in this unit</p>	<ol style="list-style-type: none"> 1. Music genres and benefits of music (lexis). 2. Music and emotions (lexis). 3. Music that tells a story (reading, grammar and pronunciation). 4. Writing a story inspired by music (writing and discourse). 5. Music history (listening, speaking and discourse). 6. Review and self-assessment.

Screenshots: digital presentation



Screenshots: web



UNIT 3: MUSIC TO MY EARS

We will listen to music, discuss music, and learn about music history. All in English.

In this unit we will work on six lessons. Read the information below to know what we will learn in each one of them.



Lesson 1:
Music genres
and benefits of
music

We will talk about music, and types of music we like and dislike.

We will listen to some examples of genres, and we will watch a video about the benefits of music.



Lesson 2:
Music and
emotions

We will learn to identify and name in English our own emotions and those of other people.

We will discuss situations and music that we associate with specific emotions.



Lesson 3:
Music that tells
a story

We will talk about movie soundtracks, and how they help tell the story.

We will learn how to use past simple and past continuous to tell stories, and we will practice the pronunciation of the -ed endings.



Lesson 4:
Writing a story
inspired by
music

We will learn how to plan, structure and write a short story based on a musical piece.

We will help review our classmates' stories and give them advice to improve it, and we will use feedback to improve our writing.

⓪



Lesson 5:
Music history

We will discuss some important events in music history.

We will learn how to plan, structure and deliver a presentation on an event in music history, or a musician's biography.



Review

We will review everything we learnt in this unit.

Unit 3. Lesson 1

Unit	3	Lesson number	1	Year	3 rd ESO	Time	1 session of 55 m
Topic / Session Title	Music genres and benefits of music.		Class	English			
Focus							
Skills	Listening	Speaking	Reading	Writing			
Systems	Grammar	Phonology	Lexis	Function	Discourse		
Key competences	1. Linguistic. 2. Plurilingual. 4. Digital. 8. Cultural awareness and cultural expression.						

<p>Specific competences</p>	<p>Decree 65/2022:</p> <p><i>1. Comprender e interpretar el sentido general y los detalles más relevantes de textos expresados de forma clara y en la lengua estándar, buscando fuentes fiables y haciendo uso de estrategias como la inferencia de significados, para responder a necesidades comunicativas concretas.</i></p> <p><i>3. Interactuar con otras personas con creciente autonomía, usando estrategias de cooperación y empleando recursos analógicos y digitales, para responder a propósitos comunicativos concretos en intercambios respetuosos con las normas de cortesía.</i></p> <p><i>5. Ampliar y usar los repertorios lingüísticos personales entre distintas lenguas, reflexionando de forma crítica sobre su funcionamiento y tomando conciencia de las estrategias y conocimientos propios, para mejorar la respuesta a necesidades comunicativas concretas.</i></p>
<p>Contents</p>	<p>Decree 65/2022: Contents</p> <p><i>C. Comunicación</i></p> <ul style="list-style-type: none"> • <i>Comprensión, de forma individual o colectiva, de textos orales, escritos y multimodales de géneros discursivos.</i> • <i>Ampliación del léxico de uso común y de interés para el alumnado relativo a identificación personal, relaciones interpersonales, lugares y entornos, ocio y tiempo libre, salud y actividad física, vida cotidiana, vivienda y hogar, clima y entorno natural, tecnologías de la información y la comunicación, sistema escolar y formación.</i> • <i>Respeto de la propiedad intelectual y derechos de autor sobre las fuentes consultadas y contenidos utilizados.</i> • <i>Utilización adecuada y autónoma de las aulas virtuales, foros y distintas redes sociales como herramienta de obtención e intercambio de información y comunicación en el proceso de enseñanza-aprendizaje.</i>

		<p>Decree 65/2022: Specific contents for 3rd of ESO</p> <ul style="list-style-type: none"> • <i>Expresar hábitos lo que gusta y lo que no gusta.</i> <p>Language systems:</p> <ul style="list-style-type: none"> • Vocabulary specific to music genres, e.g.: pop (n.), jazz (n.), rock (n.), classical (adj.), electronic (adj.), etc. • Expressing likes and dislikes. <p>Sub-skills:</p> <ul style="list-style-type: none"> • Confirming predictions or guesses about benefits of music. • Watching a video about benefits of music for specific information. 	
Learning outcomes		<p>Students will be able to:</p> <ul style="list-style-type: none"> • discuss music, music genres, and benefits of music using the appropriate lexis. • make predictions about the benefits of music and watch a video, listening for specific detail to confirm their predictions. 	
Previous knowledge		<ul style="list-style-type: none"> • Students will use their general knowledge about music and music genres. • Students will use the lexis and grammar they already know to express likes and dislikes. 	
Materials		<ul style="list-style-type: none"> • Whiteboard. • Computer with Internet access, projector, and speakers. • Digital presentation with embedded audiovisual material. 	<p>Spaces</p> <p>Classroom</p>
Procedures			
Timing	Stage	Activities	Grouping

5 m	Unit's overview	<p>Introduction to the unit</p> <ul style="list-style-type: none"> • T present unit's title, "Music to my ears" and clarifies meaning of the expression. • T introduces topic, which is the musical intelligence, and asks Ss what they expect to find in this unit. • T show slide with content and objectives of the lessons. 	Whole class
15 m	Warm-up	<p>Lead-in discussion</p> <ul style="list-style-type: none"> • T projects quote by Nietzsche and ask Ss about its meaning and whether they agree or not. T prompts Ss to discuss importance of music in their lives. • In pairs, Ss make a list of music genres they know and discuss which ones they like and dislike. T writes in the whiteboard sentence stems to guide the production of Ss: <ul style="list-style-type: none"> – <i>I love / I like / I don't like / I hate / I prefer ... to ...</i> • Whole class collaborate to list music genres. Contrast list with the one in the digital presentation, and listen to the examples attached. 	<p>Whole class</p> <p>In pairs</p> <p>Whole class</p>
10 m	Pre-listening	<p>Making guesses:</p> <ul style="list-style-type: none"> • T tells Ss they are going to watch a video that mentions three benefits of music: • T clarify and pre-teach lexis: <ul style="list-style-type: none"> – <i>Lyrics</i> – <i>Workout</i> – <i>Endorphin</i> • In pairs, Ss discuss the following questions: <ul style="list-style-type: none"> – What benefits do they know? 	In pairs

		<ul style="list-style-type: none"> Which ones do they think they will mention in the video? 	
10 m	While-listening	<p>Listening for details:</p> <ul style="list-style-type: none"> The video will be played twice. The first time, Ss have to confirm if any of the benefits they know is mentioned in the video. The second time, Ss have to write down the three benefits they do mention in the video. <p>Feedback and checking comprehension</p> <ul style="list-style-type: none"> T shows slide with answer: <ol style="list-style-type: none"> Music improves memory. Music motivates physical exercise. Music helps with healing and pain. It is probable that Ss have the same ideas but expressed in different ways. T elicit a few examples that may be interesting regarding vocabulary, grammar or any other aspect. T will check understanding and clarify meaning if needed. T asks Ss if they have ever experimented the mentioned benefits or any other benefit 	<p>Individual</p> <p>Whole class</p>
15 m	Post-listening	<p>Language production: speaking</p> <ul style="list-style-type: none"> T asks Ss to form groups of 3-4 and discuss the topics shown in the digital presentation. T monitors discussions and gives feedback when needed. The groups share the most interesting ideas. T clarifies or corrects any mistakes that may need to be addressed 	<p>Groups of 4</p> <p>Whole class</p>

Screenshots: web



"Without music life would be a mistake."

Friedrich Nietzsche

German philosopher, poet, philologist, and composer.



Music genres

Go to the first link and watch the video to listen to examples of different types of music. Then, go to the link on the right and vote for your three favourite genres. We'll see what people in our class like to listen to!



Examples of different types of music



Voting

Radio around the world

Discover what people in other places are listening to. Use this interactive map to travel around the world and listen to live radio in any country.



Listen to live Hangzhou radio on Radio Garden

Explore live radio by rotating the globe.



Scientific benefits of music

Here is the video we have seen in class. You can watch it again with the subtitles on, and you can slow the reproduction speed, so it is easier to understand. If you are interested in the subject, you can learn more about it here.

Unit 3. Lesson 2

Unit	3	Lesson number	2	Year	3 rd ESO	Time	1 session of 55 m
Topic / Session Title	Music and emotions			Class	English		
Focus							
Skills	Listening	Speaking	Reading	Writing			
Systems	Grammar	Phonology	Lexis	Function	Discourse		
Key competences	<p>1. Linguistic.</p> <p>2. Plurilingual.</p> <p>4. Digital.</p> <p>5. Personal, social, and learning to learn</p>						
Specific competences	<p><u>Decree 65/2022:</u></p> <p><i>2. Producir textos originales, de extensión media, sencillos y con una organización clara, usando estrategias tales como la planificación, la compensación o la autorreparación, para expresar de forma creativa, adecuada y coherente mensajes relevantes y responder a propósitos comunicativos concretos.</i></p> <p><i>5. Ampliar y usar los repertorios lingüísticos personales entre distintas lenguas, reflexionando de forma crítica sobre su funcionamiento y tomando conciencia de las estrategias y conocimientos propios, para mejorar la respuesta a necesidades comunicativas concretas.</i></p>						
Contents	<p>Decree 65/2022: Contents</p> <p><i>A. Plurilingüismo</i></p> <ul style="list-style-type: none"> <i>Reflexión sobre las estrategias y técnicas para responder eficazmente y con niveles crecientes de fluidez, adecuación y corrección a una necesidad comunicativa concreta a pesar de las limitaciones derivadas del nivel de competencia en la</i> 						

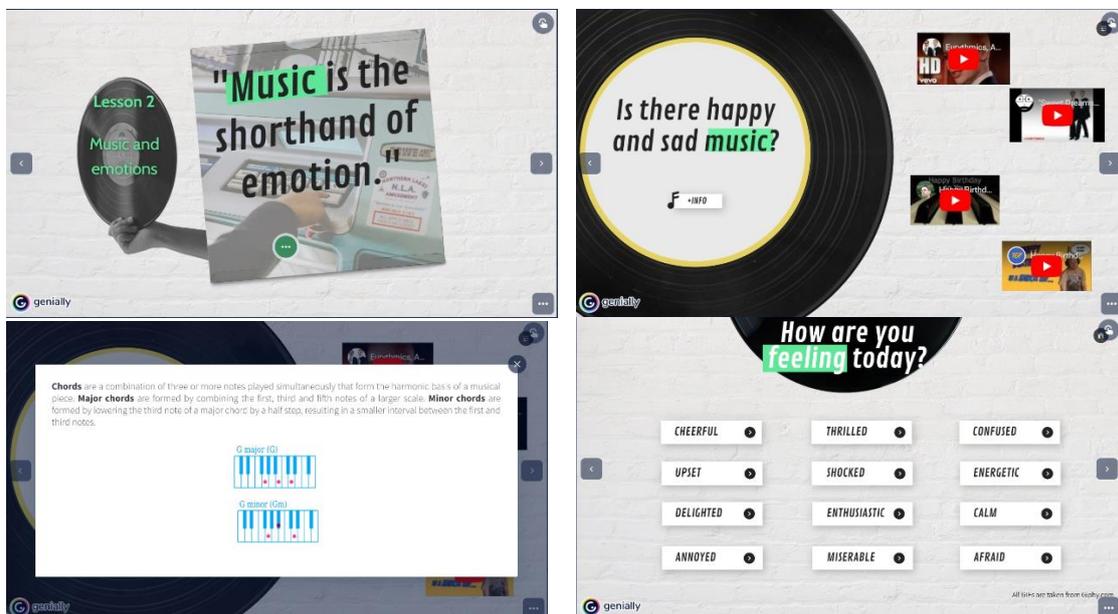
	<p><i>lengua extranjera y en las demás lenguas del repertorio lingüístico propio.</i></p> <ul style="list-style-type: none">– <i>Utilización de recursos lingüísticos y extralingüísticos que le permitan satisfacer necesidades comunicativas más complejas, eligiendo las estrategias más adecuadas de manera progresivamente autónoma según el contexto y la situación en cada caso.</i> <p>C. Comunicación</p> <ul style="list-style-type: none">• <i>Uso progresivamente autónomo de estrategias de uso común para la planificación, ejecución, control y reparación de la comprensión, la producción y la coproducción de textos orales, escritos y multimodales.</i>– <i>Distinción de tipos de comprensión (sentido general, información esencial, puntos principales) y uso de estrategias de comprensión de los mensajes: anticipación del contenido a través contexto verbal y no verbal y de los conocimientos sobre la situación, identificación de palabras clave, anticipación de ideas, identificación de la intención del hablante.</i>• <i>Ampliación del léxico de uso común y de interés para el alumnado relativo a identificación personal, relaciones interpersonales, lugares y entornos, ocio y tiempo libre, salud y actividad física, vida cotidiana, vivienda y hogar, clima y entorno natural, tecnologías de la información y la comunicación, sistema escolar y formación.</i>• <i>Utilización eficaz de herramientas analógicas y digitales de uso común para la comprensión, producción y coproducción oral, escrita y multimodal; y plataformas virtuales de interacción, cooperación y colaboración educativa (aulas virtuales, videoconferencias, herramientas digitales colaborativas...) para el aprendizaje, la comunicación y el desarrollo de proyectos con hablantes o estudiantes de la lengua extranjera.</i>• <i>Utilización adecuada y autónoma de las aulas virtuales, foros y distintas redes sociales como herramienta de</i>
--	---

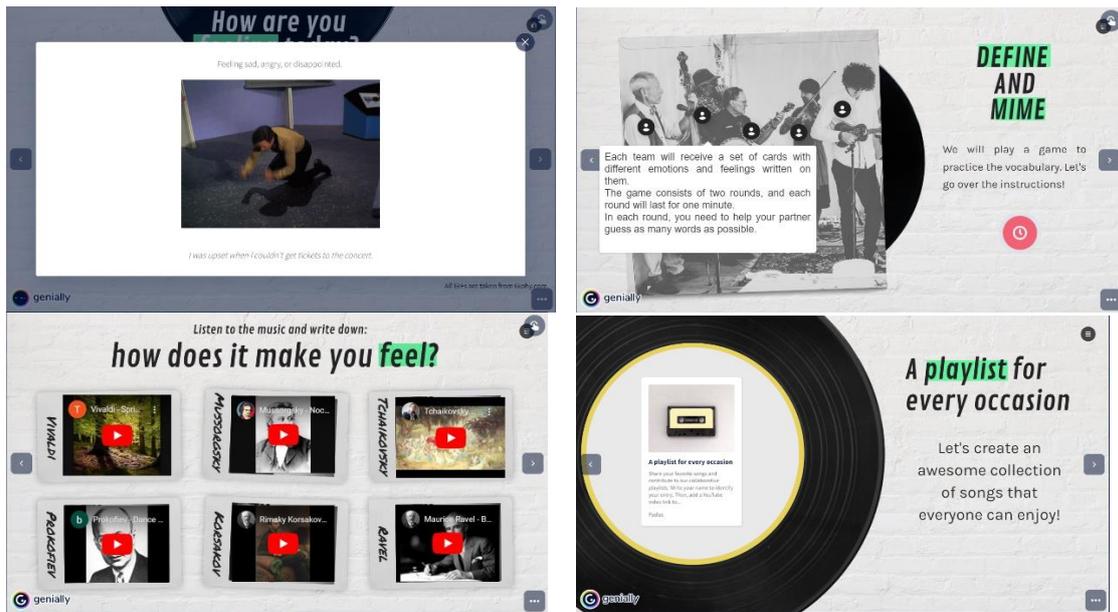
		<p><i>obtención e intercambio de información y comunicación en el proceso de enseñanza-aprendizaje.</i></p> <p>Decree 65/2022: Specific contents for 3rd of ESO</p> <ul style="list-style-type: none"> • <i>Expresar parcialmente el gusto o el interés y las emociones</i> <p>Language systems:</p> <ul style="list-style-type: none"> • Vocabulary specific to feelings and emotions, e.g.: cheerful (adj.), upset (adj.), annoyed (adj.), thrilled (adj.), shocked (adj.), etc. 	
Learning outcomes		<p>Students will be able to:</p> <ul style="list-style-type: none"> • identify and name in English their own emotions and those of other people. • discuss situations and music that connect to specific emotions. 	
Previous knowledge		<ul style="list-style-type: none"> • Students will use their general knowledge about the identification and expression of feelings and emotions. 	
Materials		<ul style="list-style-type: none"> • Whiteboard. • Computer with Internet access, projector, and speakers. • Digital presentation with embedded audiovisual material. 	<p>Spaces Classroom</p>
Procedures			
Timing	Stage	Activities	Grouping
5 m	Homework review	<p>Comment on homework</p> <ul style="list-style-type: none"> • After commenting briefly on radio stations around the world they might have listened to, T shows Ss the results of the poll about the music genres they have voted as homework, and prompts Ss to comment, giving models, such as 	Whole class

		<p><i>“most people (don’t) like”, “some people prefer ... to ...”, “a few people love/hate”, and “no one likes”.</i></p>	
5 min	Warm-up	<p>Lead-in discussion:</p> <ul style="list-style-type: none"> • T prompts Ss to discuss the meaning of the quote by Schopenhauer. • T asks Ss if music changes their mood. • Ss discuss what music/song they listen to when they (want to) feel happy / sad / energetic / etc. • T explains the difference between major and minor chords and Ss listen to examples of a song played in a different key that are embedded in the digital presentations 	Whole class
10 m	Present	<p>Emotions and feelings vocabulary</p> <ul style="list-style-type: none"> • In groups, Ss what emotions and feelings they can name in English. • T elicits answers from the groups and write a list of vocabulary on the whiteboard. • T projects list from digital presentation to complete list of words and clarify meaning. • T checks understanding asking Ss for examples of situations when someone might feel the emotions from the list. • T gives sentence stems with verbs used with the vocabulary: <ul style="list-style-type: none"> – <i>I am (not) ...</i> – <i>I feel / get ... when ...</i> – <i>... makes me ...</i> 	Groups of 4 Whole class
15 m	Practice	<p>Define and mime</p> <ul style="list-style-type: none"> • T gives each group a set of cards with the words from the vocabulary list. 	Groups of 4

	<p>Homework</p>	<p>Playlists</p> <ul style="list-style-type: none"> • Ss have to add songs in Padlet to create playlists related to four emotions: <ul style="list-style-type: none"> – Happy songs – Sad songs – Energetic songs – Relaxing songs <p>Flipped classroom</p> <ul style="list-style-type: none"> • Ss have to watch the videos about the use and structures of past simple and past continuous that are in the web. They also have to complete this activity to practice the tenses. This will be discussed in the following session. 	<p>Individual</p>
			<p>Individual</p>

Screenshots: digital presentation





Screenshots: web

🎵 Music to my ears

Inicio Lesson 1 **Lesson 2** Lesson 3 Lesson 4 Lesson 5 Review and assessment 🔍

Lesson :
Music and emotions

"Music is the shorthand of emotion."
Leon Tolstoy
Russian writer.

Major and minor chords

Chords are a combination of three or more notes played at the same time. They form the harmonic basis of a musical piece. The difference between major and minor chords is a half step in one of the notes. This small difference can change the mood of a song and give us the feeling that one version is happier than the other.

G major (G)

G minor (Gm)

Happy Birthday
Major Key (original)

Happy Birthday (Sad Birthday)
Minor Key

Emotions and feelings

You can review some of the words we use to express emotions and feelings.



Cheerful

Feeling happy and positive.

I feel cheerful when I go dancing with my friends.



Upset

Feeling sad, angry, or disappointed.

I was upset when I couldn't get tickets to the concert.



Delighted

Feeling very happy and pleased.

I was delighted when I saw my favorite band play live.

①



Annoyed

Feeling irritated or bothered by something.

I get annoyed when people don't use headphones to listen to music on the subway.



Thrilled

Feeling extremely excited and happy.

I was thrilled when I won tickets to a music festival.



Shocked

Feeling surprised and overwhelmed.

I was shocked when I found out my favourite band was not playing together anymore.



Enthusiastic

Feeling very excited and passionate about something.

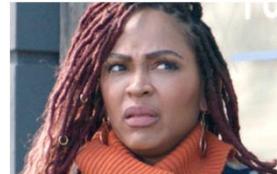
I am enthusiastic about discovering new music genres.



Miserable

Feeling very unhappy and sad.

I feel miserable when I listen to sad songs after a breakup.



Confused

Feeling unsure and unclear about something.

I get confused when I try to understand the lyrics of a song that uses many metaphors.



Energetic

Feeling full of energy and enthusiasm.

I feel energetic when I listen to electronic music while working out.



Calm

Feeling peaceful and relaxed.

I feel calm when I listen to relaxing instrumental music before going to sleep.



Afraid

Feeling scared or frightened.

I get afraid when I hear the soundtrack in a horror movie.

All GIFs are taken from [Giphy.com](https://www.giphy.com)



Playlist for every occasion

Let's create an awesome collection of songs that everyone can enjoy!

Go to this [link](#) or use the QR code and add recommendations for happy, sad, energetic and relaxing songs.

How does this music make you feel?

Here are the six musical pieces we have listened to in class. If you like any of them in particular, you can listen to the complete piece, and learn more about the composer by going to the link in his name.



[Antonio Vivaldi](#)

Spring



[Modets Mussorgsky](#)

A Night on the Bare Mountain



[Pyotr Ilych Tchaikovsky](#)

Dance of the Sugar Plum Fairy



[Sergei Prokofiev](#)

Dance of the Knights



[Nikolai Rimsky-Korsakov](#)

Flight of the Bumblebee



[Maurice Ravel](#)

Bolero

Screenshots: playlists



Unit 3. Lesson 3

Unit	3	Lesson number	3	Year	3 rd ESO	Time	1 session of 55 m
Topic / Session Title	Music that tells a story			Class	English		
Focus							
Skills	Listening	Speaking	Reading	Writing			
Systems	Grammar	Phonology	Lexis	Function	Discourse		
Key competences	<p>1. Linguistic.</p> <p>2. Plurilingual</p> <p>4. Digital.</p>						
Specific competences	<p>Decree 65/2022:</p> <p><i>1. Comprender e interpretar el sentido general y los detalles más relevantes de textos expresados de forma clara y en la lengua estándar, buscando fuentes fiables y haciendo uso de estrategias como la inferencia de significados, para responder a necesidades comunicativas concretas.</i></p> <p><i>3. Interactuar con otras personas con creciente autonomía, usando estrategias de cooperación y empleando recursos analógicos y digitales, para responder a propósitos comunicativos concretos en intercambios respetuosos con las normas de cortesía.</i></p>						
Contents	<p>Decree 65/2022: Contents</p> <p>A. <i>Plurilingüismo</i></p> <ul style="list-style-type: none"> <i>Aproximación a las estrategias de uso común para identificar, organizar, retener, recuperar y utilizar creativamente unidades lingüísticas (léxico, morfosintaxis, patrones sonoros, etc.) a partir de la</i> 						

	<p><i>comparación de las lenguas y variedades que conforman el repertorio lingüístico personal.</i></p> <ul style="list-style-type: none"><i>– Clasificación de las unidades lingüísticas utilizando el conocimiento previo de la lengua materna y otras lenguas, en su caso, con el fin de facilitar la comunicación en la lengua extranjera.</i><i>• Comparación básica entre lenguas a partir de elementos gramaticales de la lengua extranjera y otras lenguas: origen y parentescos.</i><i>• Concienciación de la interconexión entre lenguas del repertorio lingüístico personal del alumno, y realización de comparaciones tras el análisis de elementos sintácticos y semánticos adecuados a su nivel de competencia.</i> <p><i>C. Comunicación</i></p> <ul style="list-style-type: none"><i>• Uso progresivamente autónomo de estrategias de uso común para la planificación, ejecución, control y reparación de la comprensión, la producción y la coproducción de textos orales, escritos y multimodales.</i><i>– Distinción de tipos de comprensión (sentido general, información esencial, puntos principales) y uso de estrategias de comprensión de los mensajes: anticipación del contenido a través contexto verbal y no verbal y de los conocimientos sobre la situación, identificación de palabras clave, anticipación de ideas, identificación de la intención del hablante.</i><i>• Aplicación de los modelos contextuales y géneros discursivos de uso común en la comprensión, producción y coproducción de textos orales, escritos y multimodales, breves y sencillos, literarios y no literarios: características y reconocimiento del contexto (participantes y situación), expectativas generadas por el contexto; organización y estructuración según el género y la función textual.</i>
--	--

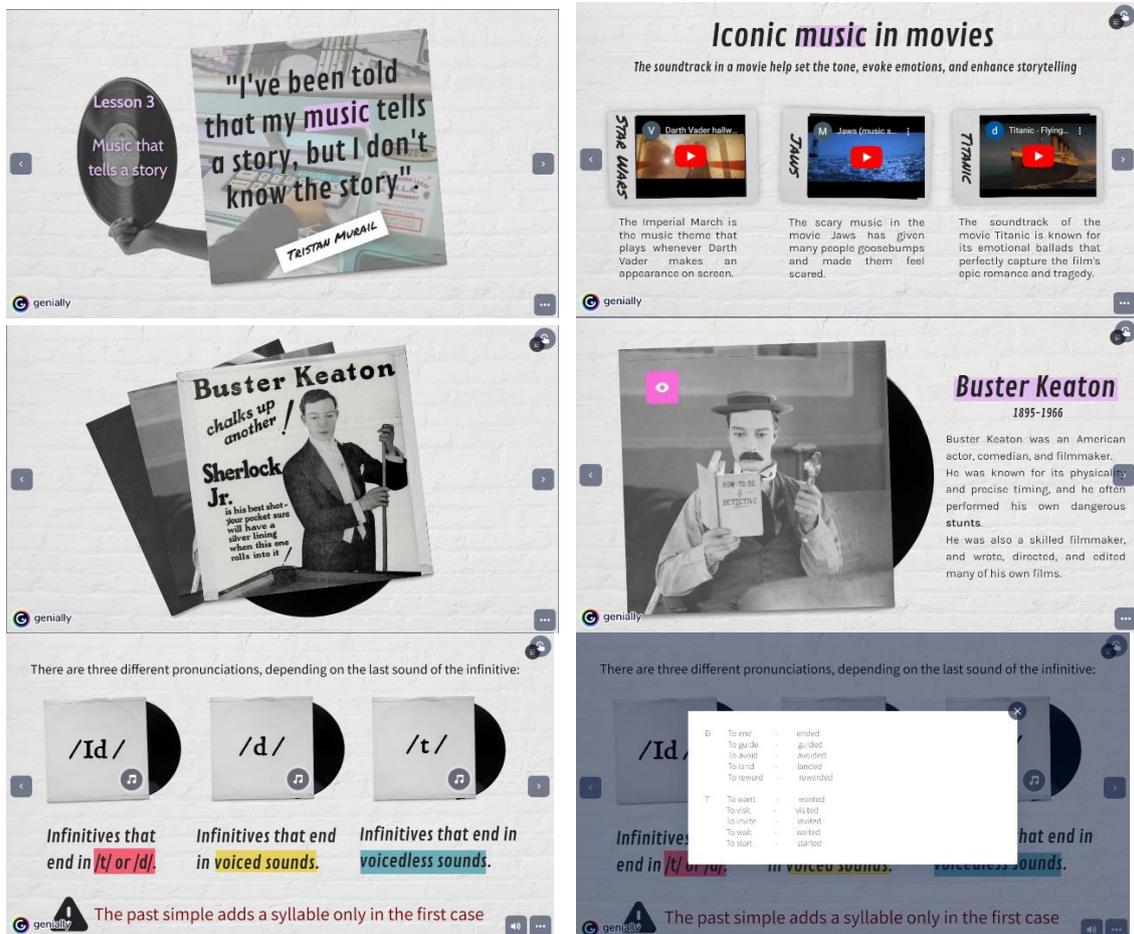
	<p>– <i>Comprensión, de forma individual o colectiva, de textos orales, escritos y multimodales de géneros discursivos.</i></p> <p>Decree 65/2022: Specific contents for 3rd of ESO</p> <ul style="list-style-type: none"> • <i>Identificación de rasgos que diferencian el código oral y el escrito y uso de estructuras, y funciones asociadas a diferentes situaciones de comunicación.</i> • <i>Narrar hechos del pasado y biografías. Pasado simple y continuo. Expresiones temporales: later/when/after/before/then, etc. Marcadores del discurso: conectores y otros recursos de cohesión.</i> • <i>Reconocimiento progresivo de los símbolos fonéticos y pronunciación de fonemas de especial dificultad.</i> • <i>Pronunciación de la terminación en formas de tiempos verbales.</i> <p>Language systems:</p> <ul style="list-style-type: none"> • Use, structure and contrast of past simple and past continuous. • Pronunciation of -ed endings. <p>Sub-skills:</p> <ul style="list-style-type: none"> • Make predictions or guesses about a movie scene and watch a video to confirm them. • Reading a short story based on movie scene for gist.
<p>Learning outcomes</p>	<p>Students will be able to:</p> <ul style="list-style-type: none"> • order a story using clues such as time expressions. • read a short story for gist and specific details. • pronounce the -ed ending of regular verbs in past simple.
<p>Previous knowledge</p>	<ul style="list-style-type: none"> • Students will use their general knowledge about music and cinema. • Students will use the grammar and lexis they already know to narrate events in the past.

Materials	<ul style="list-style-type: none"> • Computer with Internet access, projector, and speakers. • Digital presentation with embedded audiovisual material. • Story divided in pieces of paper. One set per couple of students (Annex I). 	Spaces	Classroom
Procedures			
Timing	Stage	Activities	Grouping
10 m	Warm-up	Playlists: <ul style="list-style-type: none"> • T projects Padlet and the whole class discuss the songs that have been added to the playlist. • T asks Ss If they believe that art can communicate more ideas than what the artist originally intended, and show them quote by Murail to discuss. 	Whole class
10 m	Pre-reading	Activate previous knowledge <ul style="list-style-type: none"> • T introduces the topic of music in storytelling, linking it to the influence of music in emotions. • T plays a few seconds of the iconic soundtracks in the videos. T asks Ss if they recognize the movies through the music, and, if so, what scene they are from. T then asks what emotions they associated with the themes. • Ss watch videos embedded in digital presentation with three movie scenes with iconic soundtracks (approximately 1m–1 m 30s each), and discuss if they think the 	Whole class

		scores are appropriate for the scenes and why (not).	
15 m	While-reading	<p>Put the story in the correct order</p> <ul style="list-style-type: none"> • Ss receive pieces of paper (see Annex V) with the narration of a Buster Keaton's movie scene. In pairs, they have to read them and try to put them in order. • T clarify and pre-teach lexis: <ul style="list-style-type: none"> – <i>Badge</i> – <i>Bump</i> – <i>To dig</i> – <i>Gap</i> • T plays only the music from the scene and Ss have to rearranged the pieces of paper so that the story goes along with the music. • Ss watch the movie scene and check if they put the story in the correct order. 	In pairs
20 m	Post-reading	<p>Cultural context</p> <ul style="list-style-type: none"> • Briefly, T introduces Buster Keaton and his famous stunts. T asks Ss how they think the stunts in the motorcycle were done and, then, shows a clip where they can see the behind scenes (from 10:05 to 12:28). <p>Pronunciation of -ed endings</p> <ul style="list-style-type: none"> • T raise awareness of the different pronunciations of the -ed endings, by showing the examples in the digital presentation, modelling the sounds, and playing the recordings. • In pairs, Ss read the story from the Keaton's movie again and look for regular verbs in the past simple. They use a colour 	<p>Whole class</p> <p>Whole class</p> <p>In pairs</p>

		<p>code to underline examples of the three possible pronunciations.</p> <ul style="list-style-type: none"> • Ss share their answers with the class. • In pairs, Ss practice the sounds in pairs. In turns, they pronounce some examples as their partners and T give feedback. • T plays some more scenes with Keaton's stunts. In pairs, Ss take turns to narrate to their partner what they see in the scene, using past simple and paying special attention to pronunciation. 	<p>Whole class In pairs</p>
	Homework	<p>Pronunciation practice</p> <ul style="list-style-type: none"> • Ss can practice -ed endings with examples and videos from the web. They can practice a tongue twister too. <p>Prepare for the writing</p> <ul style="list-style-type: none"> • T tells Ss they are going to write a story inspire by music, so they should start thinking on the subject. Depending on their preference, they can choose a scene from a movie, a story told in a music video, or use instrumental music to create a story for it. • Ss have to read a text in the web, which will serve as model for their writing assignment. 	<p>Individual Individual</p>

Screenshots: digital presentation



Screenshots: web



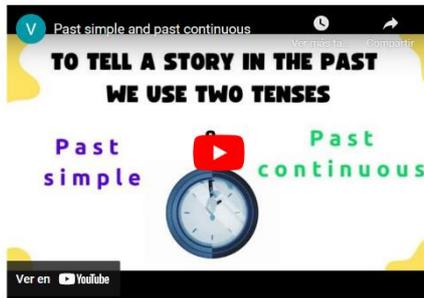
"I've been told that my music tells a story, but I don't know the story".

Tristan Murail

French composer.



Copyright: Pierre Radsic



Past simple and past continuous

Watch this presentation about the uses and structure of these two tenses we use to talk about the past.

Then watch the videos below to learn more about them. Remember you can activate the subtitles and slow down the speed for easier understanding.



Past simple



Past continuous



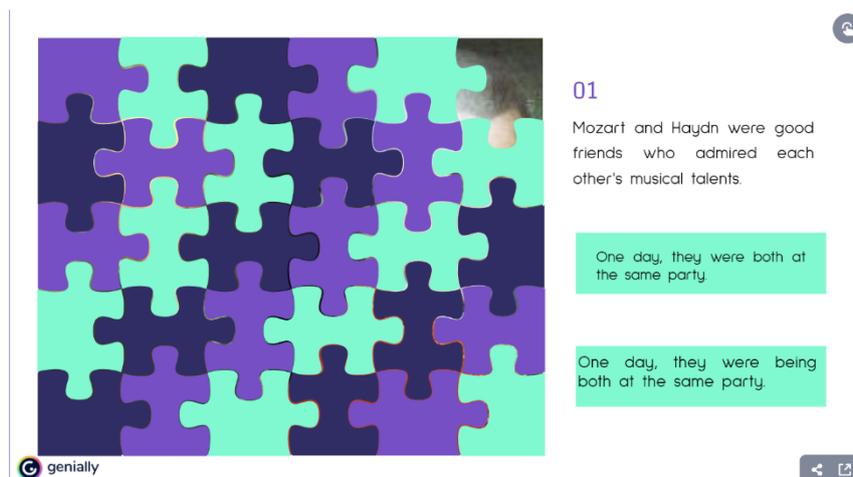
Contrast simple and continuous

Practice with an anecdote

Read this musical anecdote and choose the answer with the correct tense to know what happened when composers Mozart and Haydn met at a party.



©



01

Mozart and Haydn were good friends who admired each other's musical talents.

One day, they were both at the same party.

One day, they were being both at the same party.

EXTRA: Practice with songs



Past simple

Past continuous

Contrast simple and continuous

Motorcycle chase

Here you can read the narration of the scene from the movie "Sherlock Jr.". The regular verbs in the past simple are highlighted depending on the pronunciation of -ed: /d/ in yellow, /t/ in blue, and /ɪd/ in red.

Sherlock Jr. was a detective who was chasing some thieves.

While running after the thieves, a policeman on a motorcycle **stopped** him.

Sherlock Jr. **showed** his badge and then **jumped** onto the motorcycle with the policeman.

While they were riding, Sherlock Jr. was talking to the police officer.

Suddenly, the motorcycle hit a bump and the policeman fell off, but Sherlock Jr. didn't notice and kept talking alone.

The motorcycle was going very fast and almost hit some cars and a woman, who fell into a water puddle.

Some people were digging on the side of the road, when the motorcycle **passed** by.

Other people were celebrating a party and playing games, but the motorcycle **crashed** into them and threw tables on the ground.

The motorcycle **crossed** a river, while dragging two men from the party. The two men **started** to fight.

There was a broken bridge, but two trucks were driving by, so the motorcycle ran over them and **crossed** over the gap. The bridge fell down when the motorcycle was reaching the end.

Two men were working on a **closed** road and **tried** to stop Sherlock Jr., but they couldn't.

Then, the motorcycle ran under a high vehicle and, after that, almost got hit by a train.

Sherlock Jr. **turned** around and **realized** that there was no one driving the motorcycle.

A man was threatening a woman, when the motorcycle **crashed** into the house, and Sherlock Jr. **kicked** the man.

EXTRA: Buster Keaton's stunts

Below, you can find the video with the scene, and another video with the making of. If you want to watch more stunts, go to the third video.



Sherlock Jr.: Motorcycle scene



Sherlock Jr.: Making Of



Buster Keaton's stunts

EXTRA: Pronunciation of -ed endings

Here you have some videos to practice the pronunciation of the different sound we use for the -ed endings of regular verbs in the past simple.



Pronunciation of -ed endings in British English



Pronunciation of -ed ending in American English



Listen to the tongue twister here

Tongue twister

A tongue twister is a short text that is difficult to say quickly and accurately. They are a fun way to practice pronunciation. If you like a challenge, try this tongue twister.

Peter Piper picked a peck of pickled peppers.

Did Peter Piper pick a peck of pickled peppers?

If Peter Piper picked a peck of pickled peppers,

Where's the peck of pickled peppers Peter Piper picked?

Unit 3. Lesson 4

Unit	3	Lesson number	4	Year	3 rd ESO	Time	3 sessions of 55 m
Topic / Session Title	Writing a story inspired by music			Class	English		
Focus							
Skills	Listening	Speaking	Reading	Writing			
Systems	Grammar	Phonology	Lexis	Function	Discourse		
Key competences	1. Linguistic. 2. Plurilingual. 4. Digital. 5. Personal, social, and learning to learn.						
Specific competences	Decree 65/2022: <i>1. Comprender e interpretar el sentido general y los detalles más relevantes de textos expresados de forma clara y en la lengua estándar, buscando fuentes fiables y haciendo uso de estrategias como la inferencia de significados, para responder a necesidades comunicativas concretas.</i> <i>2. Producir textos originales, de extensión media, sencillos y con una organización clara, usando estrategias tales como la planificación, la compensación o la autorreparación, para expresar de forma creativa, adecuada y coherente mensajes relevantes y responder a propósitos comunicativos concretos.</i>						
Contents	Decree 65/2022: Contents A. Plurilingüismo. □ <ul style="list-style-type: none"> • <i>Estrategias y herramientas de uso común para la autoevaluación, la coevaluación y la autorreparación, analógicas y digitales, individuales y cooperativas.</i> 						

	<ul style="list-style-type: none">– <i>Participación en tareas de evaluación conjuntas para ganar una perspectiva general de la evolución del proceso de aprendizaje de sus iguales, más allá del suyo propio.</i>– <i>Revisión del mensaje reelaborándolo a partir del feedback recibido o la propia lectura crítica del mismo y formulación de hipótesis correctoras para subsiguientes producciones comunicativas.</i>• <i>Expresiones y léxico específico de uso común para intercambiar ideas sobre la comunicación, la lengua, el aprendizaje y las herramientas de comunicación y aprendizaje (metalenguaje).</i> <p><i>C. Comunicación.</i></p> <ul style="list-style-type: none">• <i>Autoconfianza e iniciativa. El error como parte integrante del proceso de aprendizaje.</i><ul style="list-style-type: none">– <i>Análisis de los errores en los mensajes orales y escritos producidos y elaboración de hipótesis autocorrectoras sencillas a partir de las conclusiones extraídas de dicho análisis.</i>• <i>Uso progresivamente autónomo de estrategias de uso común para la planificación, ejecución, control y reparación de la comprensión, la producción y la coproducción de textos orales, escritos y multimodales.</i>• <i>Aplicación de los modelos contextuales y géneros discursivos de uso común en la comprensión, producción y coproducción de textos orales, escritos y multimodales, breves y sencillos, literarios y no literarios: características y reconocimiento del contexto (participantes y situación), expectativas generadas por el contexto; organización y estructuración según el género y la función textual.</i><ul style="list-style-type: none">– <i>Comprensión, de forma individual o colectiva, de textos orales, escritos y multimodales de géneros discursivos.</i>
--	--

	<ul style="list-style-type: none"> – <i>Producción de textos breves de géneros discursivos sencillos, en papel o en formato digital, integrando diversos tipos de contenido.</i> • <i>Conocimiento y utilización autónoma de recursos para el aprendizaje y estrategias de uso común de búsqueda y selección de información: diccionarios, libros de consulta, bibliotecas, recursos digitales e informáticos, etc.</i> – <i>Utilización adecuada y autónoma de las aulas virtuales, foros y distintas redes sociales como herramienta de obtención e intercambio de información y comunicación en el proceso de enseñanza-aprendizaje.</i> <p>Decree 65/2022: Specific contents for 3rd of ESO</p> <ul style="list-style-type: none"> • <i>Narrar acontecimientos pasados</i> • <i>Uso de estructuras y funciones asociadas a diferentes situaciones de comunicación.</i> • <i>Narrar hechos del pasado y biografías. Pasado simple y continuo. Could. Expresiones temporales: ago/ since/ for/ ater/ when/ after/ before/then, etc. Marcadores del discurso: conectores y otros recursos de cohesión. Ortografía y puntuación.</i> <p>Language systems:</p> <ul style="list-style-type: none"> • Use, structure and contrast of past simple and past continuous. • Pronunciation of -ed endings. <p>Sub-skills:</p> <ul style="list-style-type: none"> • Planning, linking ideas, and using appropriate layout to write a narrative short story.
<p>Learning outcomes</p>	<p>Students will be able to:</p> <ul style="list-style-type: none"> • pronounce the -ed ending of regular verbs in past simple. • plan, structure and write a short story based on a musical piece using the appropriate grammar (past simple and past continuous) and linking words, such as when and while.

	<ul style="list-style-type: none"> • assess peer’s work and own work. • apply and use feedback to improve their assignment. 		
Evaluation criteria	<ul style="list-style-type: none"> • Students can extract and analyze the overall sense and main ideas from a short story (1.1). • Students are able to interpret the content and discursive features of a short story appropriate to the level of maturity of the students (1.2). • Students write texts with clarity, coherence, cohesion, correctness and adaptation to the proposed communicative situation, to the textual typology of short stories, using past tenses and time words, as well as vocabulary to describe the feelings of the characters, while respecting intellectual property and avoiding plagiarism (2.2). • Students select, organize and apply knowledge and simple strategies to plan, produce, review and cooperate in the elaboration of coherent texts, cohesive and appropriate to narrate a story in the past, with its contextual characteristics, sociocultural aspects and textual typology, using the most appropriate resources (2.3). 		
Previous knowledge	<ul style="list-style-type: none"> • Students will use their general knowledge about storytelling, and structure of narrative texts. • Students will use vocabulary to describe emotions, and past simple and past continuous structures. 		
Materials	<ul style="list-style-type: none"> • Computer with Internet access, projector, and speakers. • Digital presentation with embedded audiovisual material. • Rubric for assessment (see Annex II). 	Spaces	Classroom
Procedures			
Session 1			

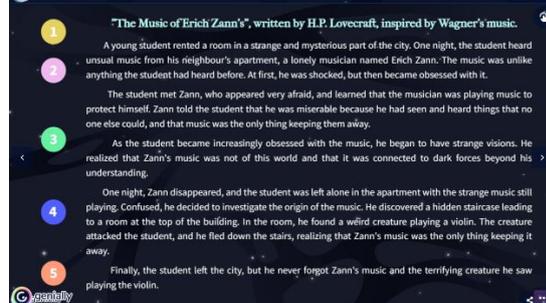
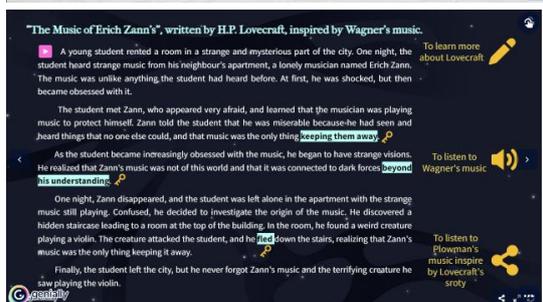
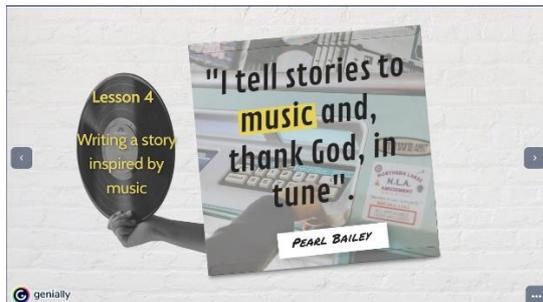
Timing	Stage	Activities	Grouping
5 m	Review	<p>Pronunciation practice</p> <ul style="list-style-type: none"> • Practice of -ed endings through repetition drills. • Ss volunteer to read tongue twister. 	Whole class
5 m	Warm-up	<p>Lead-in discussion</p> <ul style="list-style-type: none"> • T asks Ss what they think about the possibility of being inspired by music to write stories, if they know any examples of stories told through music or in music videos, and if they have ever imagined a story just listening to music. 	Whole class
15 m	Model analysis	<p>Free writing (process)</p> <ul style="list-style-type: none"> • Ss read Lovecraft story again, and T asks them to analyze structure, grammar and linking words. To help Ss in this task, T will point out the following characteristics and tell Ss they must look for the following: <ul style="list-style-type: none"> – the structure of a story: introduction to setting and characters, development with a conflict, climax and ending. Where does each part start and finish in the example? What information can they find in each part? – contrast between past simple and past continuous. How are they used? What is the function of each tense? – use of time expressions, such as <i>when</i>, <i>then</i>, and <i>while</i>. When do we use them? Which tense go with each expression? 	Individual

		<ul style="list-style-type: none"> – vocabulary to describe how the characters feel. What emotions and feelings can they find? • T shows analyzed model as appeared in the digital presentation and goes over the characteristics seen before to clarify doubts. 	Whole class
10 m	Review of flipped-classroom	<p>Past simple and past continuous</p> <ul style="list-style-type: none"> • T reviews content and examples with Ss, checks understanding, reviews assignment on Austrian composers' anecdote, and solves any doubt. 	Whole class
10 m	Giving instructions	<p>How to write a short story inspired by music</p> <ul style="list-style-type: none"> • The purpose of the written assignment is to narrate a story inspired by a musical piece. It can be a story invented by the Ss, or they can use a scene from a movie or a music video and narrate what happens. • The text should be around 250 words. • Ss must use past simple and past continuous, and time expressions. • Ss must include at least three emotions from the vocabulary seen in Lesson 2. • T shows rubric to Ss and makes sure they know what they are asked to do. 	Whole class
10 m	Planning	<p>Planning the first draft</p> <ul style="list-style-type: none"> • Ss start planning their assignment with T's help. • If there is time left, they may write a rough draft and show it to T. 	Individual
	Homework	<p>First draft</p> <ul style="list-style-type: none"> • Ss have to write the first draft. 	Individual

		<ul style="list-style-type: none"> In the web, Ss can watch videos with examples and tips on how to write a short story. 	
Session 2			
Timing	Stage	Activities	Grouping
25 m	Peer review	Assessing peer's short story <ul style="list-style-type: none"> T gives rubric template in paper to Ss. Ss exchange writing assignment with a classmate and fill up the peer assessment with the rubric template. T reviews peer assessment and answers questions. 	In pairs
30 m	Second draft	Writing the second draft <ul style="list-style-type: none"> Ss write second draft following peer recommendations. T takes Ss texts and peer assessment to fill up rubric. 	Individual
Session 3			
Timing	Stage	Activities	Grouping
55 m	Final draft	Writing the final draft <ul style="list-style-type: none"> Ss receive rubric filled up by T and improve second draft to get the final text. T takes the final draft and paper rubric to fill up the final assessment. The final drafts will be scanned and upload to this digital gallery, so that all students can read the stories. 	Individual
	Homework	Visiting the virtual gallery	

	(voluntary)	<ul style="list-style-type: none"> • Ss may access the virtual gallery to read their classmates' stories and select the ones they like the most. 	Individual
--	-------------	---	------------

Screenshots: digital presentation



Screenshots: web



"I tell stories to music and, thank God, in tune"

Pearl Bailey

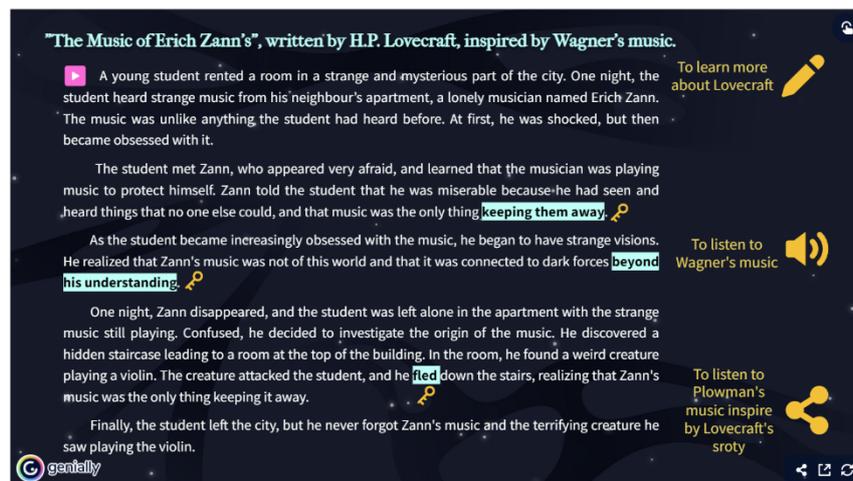
American actress, singer and author



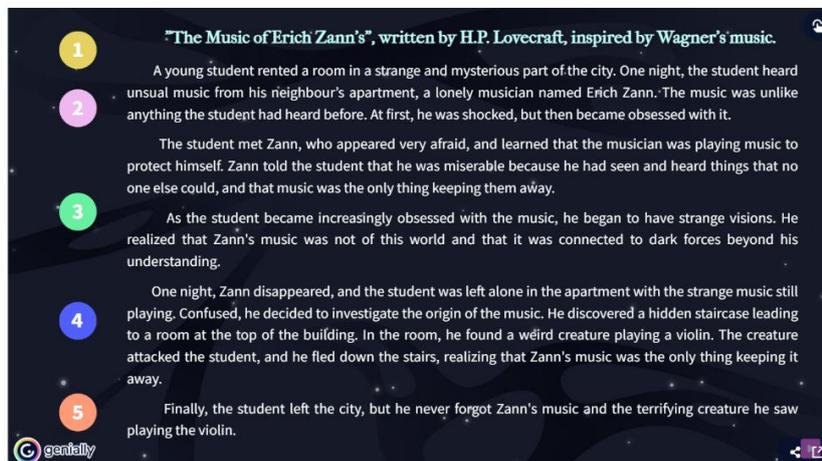
The Music of Erich Zann

This is a summary of a short horror story written by American writer Lovecraft. It is said to be inspired by the music of German composer Wagner. The golden keys will help you with some difficult vocabulary. If there is anything else you don't understand, you can consult in this online dictionary. If you wish to see the text in full screen, just press the pink button. You will find additional resources to help you with the context in the links on the right.

You can read the complete story here.



On the next slide, you can see some numbers next to the text. By clicking on each of them, you will get instructions to structure and write your story properly.



EXTRA: Examples of stories

In the videos below, you can watch more examples of short stories to help you write your own. Remember, you can activate the subtitles and slow down the speed to make it easier to understand.

In the last video, you can listen to [Kurt Vonnegut](#), an American writer, giving us some advice on how to write interesting stories.



Telling stories



Short stories (comic style)



Vonnegut on writing short stories.

Rubric

This is the rubric we will use to assess our stories.

Story written by:

WRITING A STORY INSPIRED BY MUSIC

Assessment by:

CATEGORY	3	2	1	Classmate	Teacher
				Points and comments	Points and comments
Focus on assigned topic	The story is based on a musical piece and there is enough information to find the reference.	The story is based on a musical piece, but there is not enough information to find the reference.	The story is not based on a musical piece.		
Organization	The story is very well organized. It follows the structure of a short story and uses time expressions to order the events.	The story is well organized. It follows the structure of a short story, although it may lack some part. It might not use time expressions correctly.	The story is not well organized. It does not follow the structure of a short story, and/or doesn't use any time expressions.		
Requirements	Uses past simple and past continuous. It includes at least three emotions. It is 220-270 words long.	Uses past simple and past continuous. It includes less than three emotions. It is shorter than 220 words or longer than 270.	It doesn't use past simple and past continuous, and/or doesn't include any emotion or feeling.		
Spelling and punctuation	There are no spelling or punctuation errors in the final draft.	There are 1-3 spelling or punctuation errors in the final draft.	The final draft has more than 3 spelling and punctuation errors.		
Neatness	The final draft of the story is readable, clean, neat and attractive.	The final draft of the story is readable, but it could be cleaner. It may have one or two erasures, but they are not distracting.	The final draft is not readable and/or neat.		

Visit our gallery

We will be able to view all your stories in our [digital art gallery](#).



Unit 3. Lesson 5

Unit	3	Lesson number	5	Year	3 rd ESO	Time	4 sessions of 55 m
Topic / Session Title	Music history			Class	English		
Focus							
Skills	Listening	Speaking	Reading	Writing			
Systems	Grammar	Phonology	Lexis	Function	Discourse		
Key competences	<ol style="list-style-type: none"> 1. Linguistic. 2. Plurilingual. 3. Mathematical competence, and science, technological, and engineering competence (STEM). 4. Digital. 5. Personal, social, and learning to learn. 						
Specific competences	<p>Decree 65/2022:</p> <p><i>1. Comprender e interpretar el sentido general y los detalles más relevantes de textos expresados de forma clara y en la lengua estándar, buscando fuentes fiables y haciendo uso de estrategias como la inferencia de significados, para responder a necesidades comunicativas concretas.</i></p> <p><i>2. Producir textos originales, de extensión media, sencillos y con una organización clara, usando estrategias tales como la planificación, la compensación o la autorreparación, para expresar de forma creativa, adecuada y coherente mensajes relevantes y responder a propósitos comunicativos concretos.</i></p>						
Contents	<p>Decree 65/2022: Contents</p> <p>A. <i>Plurilingüismo</i></p>						

	<ul style="list-style-type: none">• <i>Reflexión sobre las estrategias y técnicas para responder eficazmente y con niveles crecientes de fluidez, adecuación y corrección a una necesidad comunicativa concreta a pesar de las limitaciones derivadas del nivel de competencia en la lengua extranjera y en las demás lenguas del repertorio lingüístico propio.</i><ul style="list-style-type: none">– <i>Utilización de recursos lingüísticos y extralingüísticos que le permitan satisfacer necesidades comunicativas más complejas, eligiendo las estrategias más adecuadas de manera progresivamente autónoma según el contexto y la situación en cada caso.</i>• <i>Estrategias y herramientas de uso común para la autoevaluación, la coevaluación y la autorreparación, analógicas y digitales, individuales y cooperativas.</i><ul style="list-style-type: none">– <i>Participación en tareas de evaluación conjuntas para ganar una perspectiva general de la evolución del proceso de aprendizaje de sus iguales, más allá del suyo propio.</i>– <i>Revisión del mensaje reelaborándolo a partir del feedback recibido o la propia lectura crítica del mismo y formulación de hipótesis correctoras para subsiguientes producciones comunicativas.</i> <p><i>B. Interculturalidad.</i></p> <ul style="list-style-type: none">• <i>La lengua extranjera como medio de comunicación interpersonal e internacional, como fuente de información y como herramienta de participación social y de enriquecimiento personal.</i>• <i>Interés e iniciativa en la realización de intercambios comunicativos a través de diferentes medios con hablantes o estudiantes de la lengua extranjera: proyectos, inmersiones lingüísticas, intercambios, entre otros.</i>• <i>Estrategias de uso común para entender y apreciar la diversidad lingüística, cultural y artística, atendiendo a valores democráticos.</i>
--	--

	<ul style="list-style-type: none">– <i>Ampliación del conocimiento de los rasgos históricos, geopolíticos y culturales de los países donde se habla la lengua extranjera, obteniendo la información a través de diferentes fuentes en soportes tradicionales y digitales y realización de presentaciones breves explicativas sobre los datos obtenidos.</i> <p><i>C. Comunicación.</i></p> <ul style="list-style-type: none">• <i>Autoconfianza e iniciativa. El error como parte integrante del proceso de aprendizaje.</i><ul style="list-style-type: none">– <i>Análisis de los errores en los mensajes orales y escritos producidos y elaboración de hipótesis autocorrectoras sencillas a partir de las conclusiones extraídas de dicho análisis.</i>• <i>Uso progresivamente autónomo de estrategias de uso común para la planificación, ejecución, control y reparación de la comprensión, la producción y la coproducción de textos orales, escritos y multimodales.</i><ul style="list-style-type: none">– <i>Distinción de tipos de comprensión (sentido general, información esencial, puntos principales) y uso de estrategias de comprensión de los mensajes: anticipación del contenido a través contexto verbal y no verbal y de los conocimientos sobre la situación, identificación de palabras clave, anticipación de ideas, identificación de la intención del hablante.</i>• <i>Aplicación de los modelos contextuales y géneros discursivos de uso común en la comprensión, producción y coproducción de textos orales, escritos y multimodales, breves y sencillos, literarios y no literarios: características y reconocimiento del contexto (participantes y situación), expectativas generadas por el contexto; organización y estructuración según el género y la función textual.</i><ul style="list-style-type: none">– <i>Comprensión, de forma individual o colectiva, de textos orales, escritos y multimodales de géneros discursivos.</i> <p>Decree 65/2022: Specific contents for 3rd of ESO</p>
--	--

	<ul style="list-style-type: none"> • <i>Describir con mayor precisión personas, objetos, lugares, fenómenos y acontecimientos; situar con precisión creciente eventos en el tiempo; situar objetos, personas y lugares en el espacio.</i> • <i>Uso de estructuras y funciones asociadas a diferentes situaciones de comunicación.</i> • <i>Narrar hechos del pasado y biografías. Pasado simple y continuo. Could. Expresiones temporales: ago/ since/ for/ later/ when/ after/ before /then, etc. Marcadores del discurso: conectores y otros recursos de cohesión.</i> <p>Language systems:</p> <ul style="list-style-type: none"> • Use, structure and contrast of past simple and past continuous. <p>Sub-skills:</p> <ul style="list-style-type: none"> • Watching a video of a trailer for a documentary, and listening to an oral presentation about a pioneer in music to confirm assumptions, and for gist and specific detail. • Planning, linking ideas, and using appropriate layout to deliver an oral presentation related to the history of music or the biography of a musician.
<p>Learning outcomes</p>	<p>Students will be able to:</p> <ul style="list-style-type: none"> • understand a trailer for a documentary, and an oral presentation about a pioneer in music. • plan, structure and deliver a presentation on an event in music history, or a musician’s biography, using the appropriate grammar (past simple and past continuous) and lexis, and answer questions about the topic. • apply and use feedback to improve their assignment.
<p>Evaluation criteria</p>	<ul style="list-style-type: none"> • Students can extract and analyze the global sense and main ideas from a trailer and from a musician’s biography, and select relevant information from oral and multimodal texts (1.1.).

	<ul style="list-style-type: none"> • Students are able to express orally simple, structured, understandable, coherent texts about music history and musicians, appropriate to the communicative situation, in order to describe, narrate, and inform, using verbal and non-verbal resources, as well as planning, control, compensation and cooperation strategies (2.1.). • Students select, organize and apply knowledge and simple strategies to plan, produce, review and cooperate in the elaboration of coherent texts, cohesive and appropriate to communicative intention, which is to introduce an important personality in music history, contextual characteristics, sociocultural aspects and textual typology, using the most appropriate resources (2.3.). 		
Previous knowledge	<ul style="list-style-type: none"> • Students will use their general knowledge about biographies, and historical texts. • Students will use their knowledge on the grammar and lexis used in this type of presentations. 		
Materials	<ul style="list-style-type: none"> • Computer with Internet access, projector, and speakers. • Digital presentation with embedded audiovisual material. • Rubric for assessment (see Annex III). 	Spaces	Classroom
Procedures			
Session 1			
Timing	Stage	Activities	Grouping
10 m	Pre-listening	Lead-in discussion <ul style="list-style-type: none"> • T shows quote and asks Ss if they agree with it. • T asks Ss what they think is the oldest known melody, when and where they 	Whole class

		<p>think it was written, what inspiration it might have had, and how they imagine it sounds.</p> <ul style="list-style-type: none"> • T introduces Ss to the Hurrian Hymn no.6, and plays a version of the song. • T asks Ss' opinion on the song and prompts them to discuss if it sounded as they had imagined, and whether they can find similarities between the song and modern music, or other type of music they know. • T tell Ss they are going to watch a trailer of a documentary about the origins of electronic music. T prompts Ss to think about the early days of electronic music and guess dates of origin. • As the title of the documentary is Sisters with Transistors, T explains and shows video about transistors, and ask Ss to guess meaning of the title. 	
5 m	While-listening	<p>Listening for gist and specific detail</p> <ul style="list-style-type: none"> • Ss will watch the video twice. The first time they have to understand what the title means and confirm their assumptions. • The second time, they have to answer the following questions: <ul style="list-style-type: none"> – Were these women considered composers? – What were the benefits of using electronic devices to create music? – Why are these women important in music history. 	Individual

10 m	Post-listening	<p>Production: speaking</p> <ul style="list-style-type: none"> • After the trailer, T checks answers with students. • In groups of 4, Ss discuss: <ul style="list-style-type: none"> – Were they surprised by the content? – How do they imagine the lives of these women: nationality, studies, career, workplace, family, influence, etc.? – How do they compare the situation of the women from the film with the contemporary female musicians? • T monitors discussions, gives feedback, and elicits interesting answers, vocabulary and structures. 	<p>Whole class</p> <p>Groups of 4</p>
5 m	Pre-listening	<p>Lead-in discussion</p> <ul style="list-style-type: none"> • T tells Ss they are going to listen to an oral presentation given by T. The topic is the biography of Daphne Oram, one of the women discussed in the documentary. T says Oram was a pioneer in electronic music, and asks Ss if they know what <i>pioneer</i> means. T clarifies meaning. • T asks Ss to form groups of 4 and make a list of the pieces of information they expect to learn from this type of presentation, e. g.: name, date of birth, etc. 	<p>Whole class</p> <p>Groups of 4</p>
10 m	While-listening	<p>Listening for gist and specific detail</p> <ul style="list-style-type: none"> • Ss listened to the presentation for the first time and check if the elements of 	<p>Groups of 4</p>

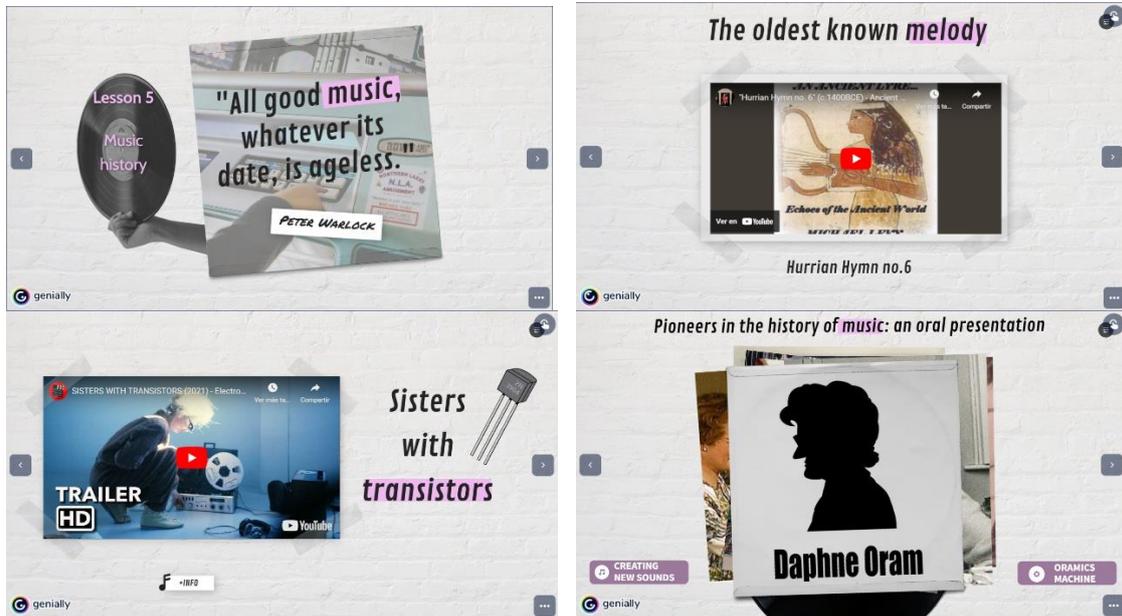
		<p>their lists are mentioned in the presentation.</p> <ul style="list-style-type: none">• After this first time, groups review and discuss results, without sharing them with the rest of the class yet.• For the second listening, Ss have to complete the items they have on their lists with Oram's information (e.g., if in the list there is "date of birth", they have to write "1925").• The presentation follows the following script: <p><i>Daphne Oram was a musician from England who used electronic instruments to make music. She was born in 1925 and passed away in 2003.</i></p> <p><i>She is considered a pioneer in electronic music because she was one of the first composers to create music using electronic technology.</i></p> <p><i>As a child, she learned to play the piano and studied musical composition</i></p> <p><i>As a young woman, she started working at the BBC, where she helped create new sounds for radio and TV shows.</i></p> <p><i>When she was working at the BBC, she started experimenting with tape recorders. She recorded sounds and, then, manipulated them. She could slow down or speed up the sounds, loop them, play them backwards or cut them into</i></p>	
--	--	---	--

		<p><i>smaller pieces. In this way, she created new sounds, never heard before.</i></p> <p><i>During her career, Daphne Oram composed many pieces of music, like "Still Point," and "Pulse Persephone." She also worked with other artists and filmmakers to make music for their projects.</i></p> <p><i>One of her most important contributions is the "Oramics", which is a special machine that she invented. With this machine, she could draw pictures on film and turn them into sounds.</i></p> <p><i>Her work is very influential and has helped shape modern music.</i></p> <ul style="list-style-type: none"> • After listening twice, each group share their lists and the information about Oram's life. T gives feedback and correct if needed. 	
10 m	Post-listening	<p>Production: speaking</p> <ul style="list-style-type: none"> • T asks Ss what information they had expected to learn and what they miss. T guides Ss to agree on a list of aspects they would want to know about a person when learning about their life, and writes it on the whiteboard. 	Whole class.
5 m	Giving instructions	<p>Oral presentation</p> <ul style="list-style-type: none"> • T explains that Ss are going to do an oral presentation to introduce a pioneer in music history. In some cases, Ss may cover a different topic, 	Whole class

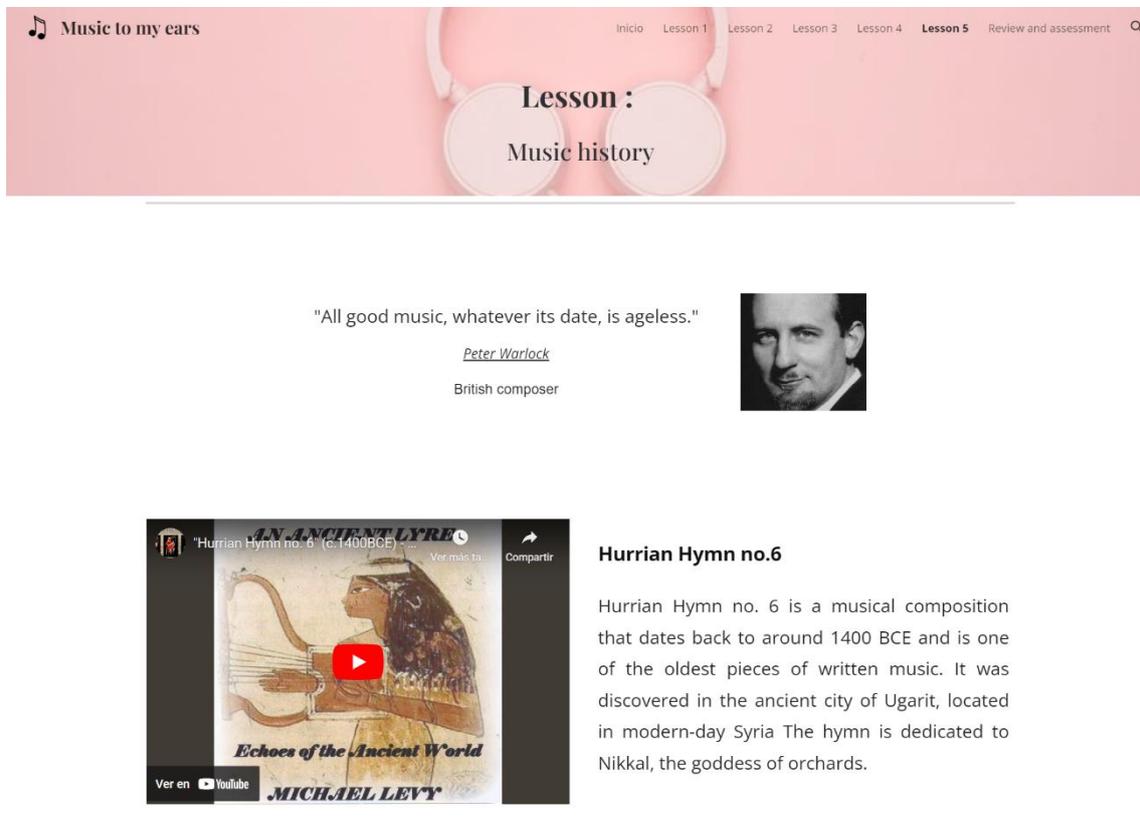
		<p>after consulting with T, such as history of a music genre or an instrument.</p> <ul style="list-style-type: none"> • It needs an introduction, a body, and a conclusion. It has to cover the information from the list agreed upon by the Ss. T will upload the list to the web so every S can access. • It should last around 10 m. • They can use any audiovisual aids they want. • T shows rubric to Ss, explains what is expected, and answers any question. 	
Session 2			
Timing	Stage	Activities	Grouping
55 m	Planning, structuring, and creating rough draft	<p>Rough draft</p> <ul style="list-style-type: none"> • The groups plan and structure the assignment, while T assists them, gives feedback, and helps them do research to get the information they need. • Ss create a rough draft. • Oral presentations will take place in two sessions, four groups in each session. T draws the order randomly, so that each group knows when to present. 	Groups of 4
Session 3			
Timing	Stage	Activities	Grouping
55 m	Presentations	Delivering oral presentation	

		<ul style="list-style-type: none"> • The first four groups present their work to the rest of the class, and answer any question their classmates might ask about the subject. • In turns, during each presentation there will be two Ss from the audience in charge of checking the list of information. After each presentation, they will contrast results, and give them to T. • T takes notes to assess the assignments using the rubric. 	Groups of 4
Session 4			
Timing	Stage	Activities	Grouping
55 m	Presentations	Delivering oral presentation <ul style="list-style-type: none"> • The other four groups present their work to the class, and answer any question. • In turns, two Ss from the audience will be in charge of checking the list of information. After each presentation, they will contrast results, and give them to T. • T takes notes to assess the assignments using the rubric. The following session, Ss will receive feedback. 	Groups of 4

Screenshots: digital presentation



Screenshots: web



EXTRA: *Sisters with Transistors*

Some of the first people to compose electronic music were women who experimented with the newest gadgets of their time. Their innovative use of technology and sound, transformed the music industry and inspired future generations of musicians.

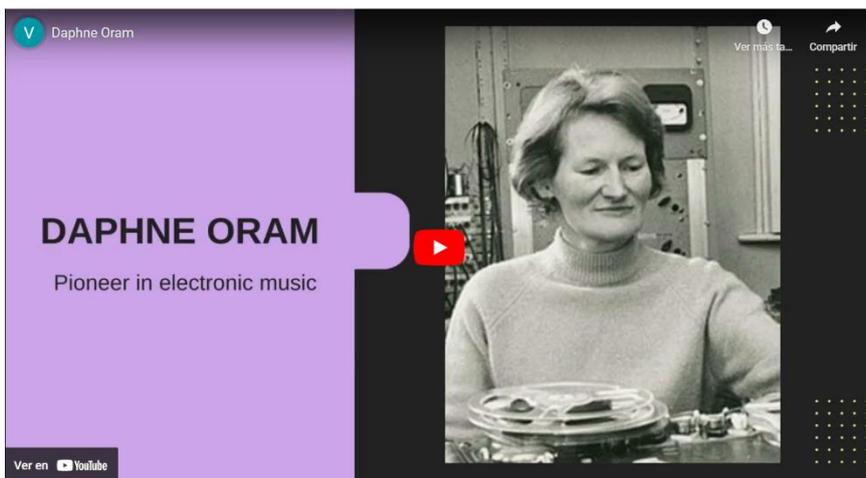
You can watch the trailer for the documentary about these pioneers, and a BBC clip that also talks about them. In the last video, you can listen to the Dr. Who theme. The iconic sound of the original score for the famous TV show was created by another sister with a transistor, Delia Derbyshire.

More info on these women, [here](#).



Daphne Oram: pioneer in electronic music

Here is a video with the content of the presentation you saw in class. You can watch it as many times as you need, and you can slow down the speed so it is easier to understand. Turn on the subtitles if you need to.



EXTRA: More on Daphne Oram and the Oramics

Below, you can listen to Oram explaining how she created new sounds, and how her machine, the Oramics, works. Remember, you can activate subtitles, and you can slow the reproduction speed.



Rubric

This is the rubric we will use to assess our oral presentations.

CATEGORY	4	3	2	1	Points and comments
Checklist	Covers all the information from the checklist.	Covers almost all the information from the checklist.	Covers more than half of the information from the checklist.	Covers less than half of the information from the checklist.	
Speaks clearly	Speaks clearly and distinctly all the time, and mispronounces no words.	Speaks clearly and distinctly all the time, but mispronounces some words.	There are grammar and vocabulary errors, but it is mostly easy to understand.	Often mumbles or cannot be understood.	
Vocabulary and grammar	It is grammatically correct and the vocabulary is appropriate.	There may be a few errors of grammar and vocabulary, but they don't prevent understanding.	It doesn't use past simple and past continuous, and/or doesn't include any emotion or feeling.	Continuous errors of grammar and vocabulary make it difficult to understand.	
Posture and eye contact	Stands up straight, looks relaxed and confident. Establishes eye contact.	Stands up straight and establishes eye contact with everyone in the room during the presentation.	Sometimes stands up straight and establishes eye contact.	Slouches and/or does not look at people during the presentation.	

©

Unit 3. Lesson 6

Unit	3	Lesson number	6	Year	3 rd ESO	Time	1 session of 55 m
Topic / Session Title	Review and assessment			Class	English		
Focus							
Skills	Listening	Speaking	Reading	Writing			
Systems	Grammar	Phonology	Lexis	Function	Discourse		
Key competences	1. Linguistic.						

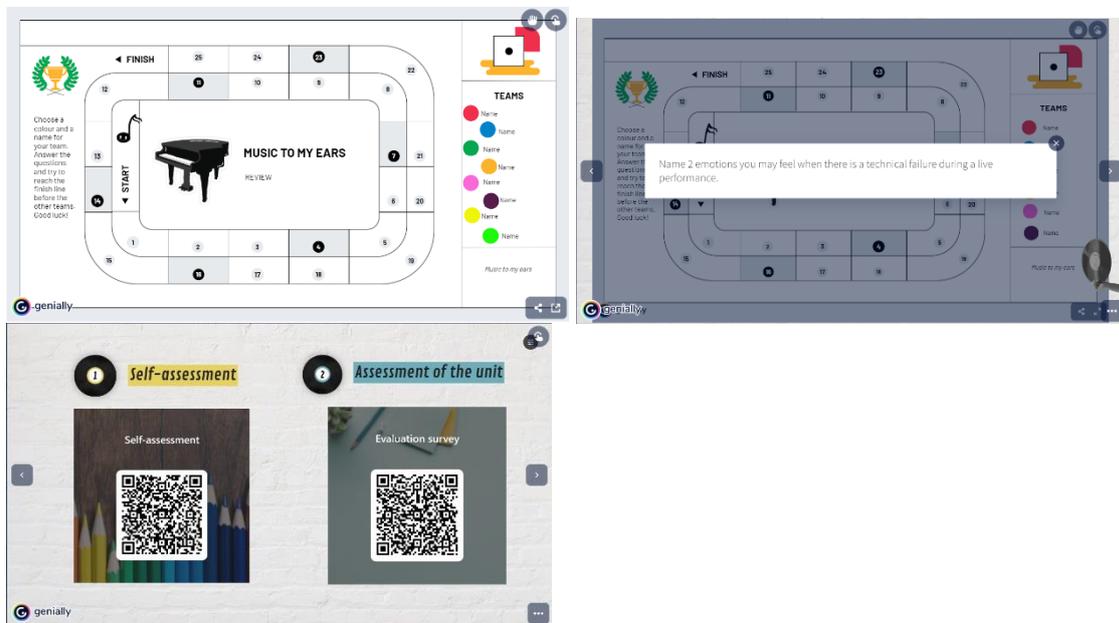
	<p>2. Plurilingual.</p> <p>4. Digital.</p> <p>5. Personal, social, and learning to learn.</p>
<p>Specific competences</p>	<p>Decree 65/2022:</p> <p><i>1. Comprender e interpretar el sentido general y los detalles más relevantes de textos expresados de forma clara y en la lengua estándar, buscando fuentes fiables y haciendo uso de estrategias como la inferencia de significados, para responder a necesidades comunicativas concretas.</i></p> <p><i>3. Interactuar con otras personas con creciente autonomía, usando estrategias de cooperación y empleando recursos analógicos y digitales, para responder a propósitos comunicativos concretos en intercambios respetuosos con las normas de cortesía.</i></p>
<p>Contents</p>	<p>Decree 65/2022: Contents</p> <p>A. Plurilingüismo</p> <ul style="list-style-type: none"> • <i>Estrategias y herramientas de uso común para la autoevaluación, la coevaluación y la autorreparación, analógicas y digitales, individuales y cooperativas.</i> <ul style="list-style-type: none"> – <i>Participación en tareas de evaluación conjuntas para ganar una perspectiva general de la evolución del proceso de aprendizaje de sus iguales, más allá del suyo propio.</i> – <i>Revisión del mensaje reelaborándolo a partir del feedback recibido o la propia lectura crítica del mismo y formulación de hipótesis correctoras para subsiguientes producciones comunicativas.</i> <p>C. Comunicación</p> <ul style="list-style-type: none"> • <i>Autoconfianza e iniciativa. El error como parte integrante del proceso de aprendizaje.</i>

	<ul style="list-style-type: none"> – <i>Análisis de los errores en los mensajes orales y escritos producidos y elaboración de hipótesis autocorrectoras sencillas a partir de las conclusiones extraídas de dicho análisis.</i> • <i>Utilización eficaz de las unidades lingüísticas de uso común y significados asociados a dichas unidades tales como expresión de la entidad y sus propiedades, cantidad y cualidad, el espacio y las relaciones espaciales, el tiempo y las relaciones temporales, la afirmación, la negación, la interrogación y la exclamación, relaciones lógicas habituales.</i> • <i>Conocimiento y utilización autónoma de recursos para el aprendizaje y estrategias de uso común de búsqueda y selección de información: diccionarios, libros de consulta, bibliotecas, recursos digitales e informáticos, etc.</i> <p>Decree 65/2022: Specific contents for 3rd of ESO</p> <ul style="list-style-type: none"> • <i>Funciones comunicativas de uso común adecuadas al ámbito y al contexto comunicativo.</i> • <i>Uso de estructuras y funciones asociadas a diferentes situaciones de comunicación.</i> • <i>Pasado simple y continuo.</i> <p>Language systems:</p> <ul style="list-style-type: none"> • Use, structure and contrast of past simple and past continuous. • Vocabulary specific to music genres. • Vocabulary specific to emotions and feeling.
<p>Learning outcomes</p>	<p>Students will be able to:</p> <ul style="list-style-type: none"> • name music genres and emotions to answer specific questions in a board game. • choose the correct tense, between past simple and past continuous, to answer specific questions in a board game.

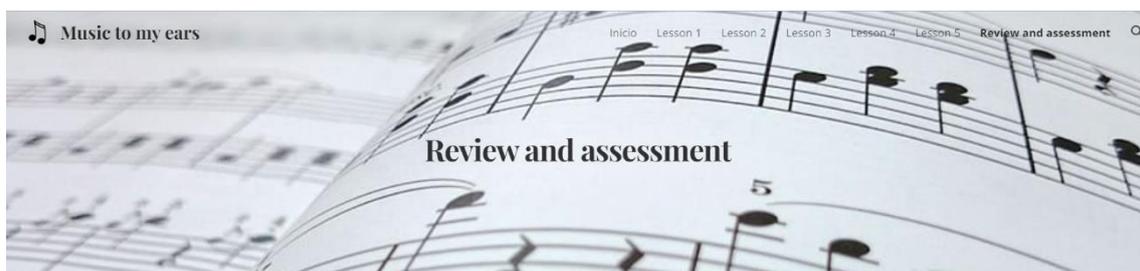
		<ul style="list-style-type: none"> • evaluate the teaching process and self-asses their learning process. 	
Previous knowledge		<ul style="list-style-type: none"> • Students will use their knowledge on the use of past simple and past continuous. • Students will use their knowledge on the lexis related to music genres, and emotions and feelings. 	
Materials		<ul style="list-style-type: none"> • Computer with Internet access, projector, and speakers. • Digital presentation with embedded audiovisual material. 	Spaces IT classroom
Procedures			
Timing	Stage	Activities	Grouping
5 m	Feedback	Understanding feedback <ul style="list-style-type: none"> • T gives rubric from previous lesson. Ss review and T solves doubts. 	Whole class
35 m	Review	Music to my ears, the board game <ul style="list-style-type: none"> • T shows board game created to review this unit's content. • Ss form teams of 4. Each team chooses a colour and a name. • Rules: <ul style="list-style-type: none"> – In turn, the teams roll the dice and answer the question corresponding to the box they have landed on. – If they cannot answer, they have to go back to the previous box. 	Whole class divided in teams of 4

		<ul style="list-style-type: none"> The first team to finish will be the winner, although every team has to reach the final box. 	
15 m	Unit evaluation and self-assessment	<p>Evaluation surveys</p> <ul style="list-style-type: none"> Each student completes an anonymous unit evaluation and a self-assessment that are accessible on the unit's web. 	Individual

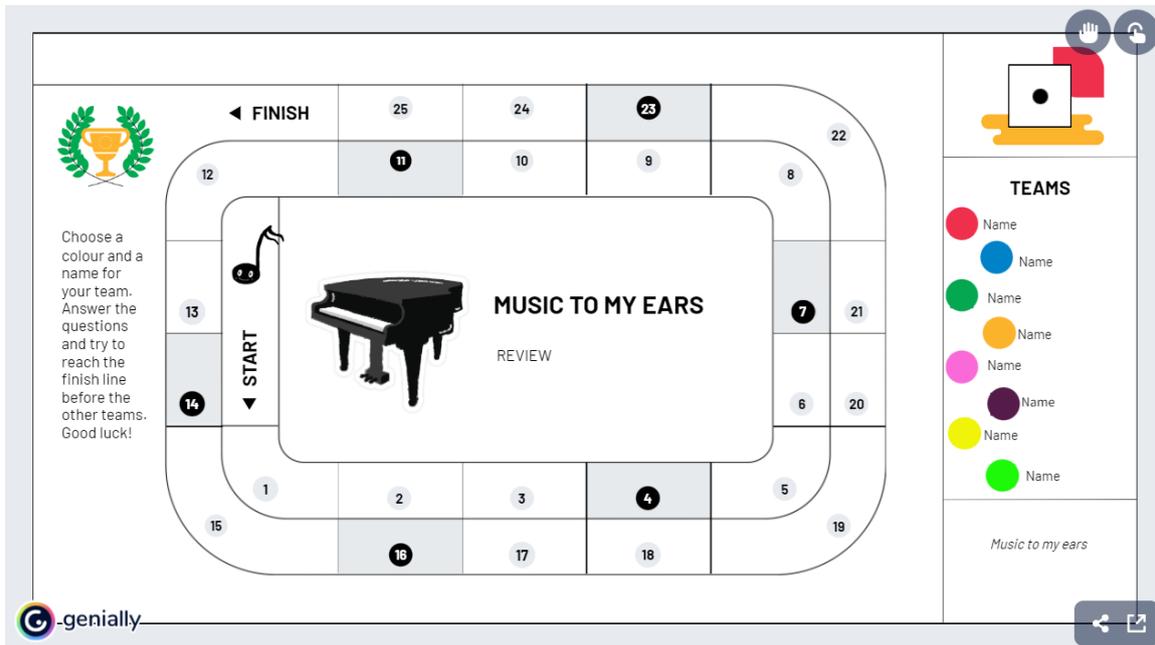
Screenshots: digital presentation



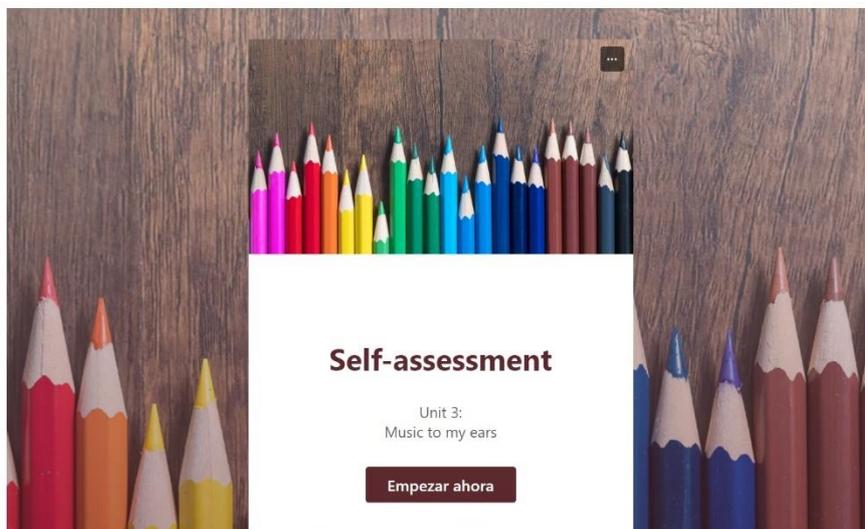
Screenshots: web



Music to my ears, the board game



Self-assessment questionnaire



Self-assessment

1. I can talk about music, and types of music I like and dislike.

1 2 3 4 5

Strongly disagree Strongly agree

2. I can name music genres, and some benefits of music.

1 2 3 4 5

Strongly disagree Strongly agree

3. I can identify and name in English my emotions and those of other people.

1 2 3 4 5

Strongly disagree Strongly agree

Evaluation survey

Evaluation survey

Unit 3:
Music to my ears

Empezar ahora

Evaluation survey

* Obligatorio

1. How satisfied are you with the knowledge you have acquired during this unit?

Very satisfied

Somewhat satisfied

Neither satisfied nor dissatisfied

Somewhat dissatisfied

Very dissatisfied

2. How would you rate the teacher's overall teaching performance?

1 2 3 4 5 6 7 8 9 10

12. 2. Didactic Unit 6

In this didactic unit, scheduled to be taught from 8th March to 29th March, marking the end of the second term, students will work on the topic of interpersonal relations. Throughout the unit, we will explore various components, including physical and psychological description lexis, asking and giving advice, understanding turn-taking in conversations, and the use of non-verbal communication. By mastering these skills, students will enhance their ability to effectively communicate and navigate social interactions.

To support our learning objectives, we will delve into necessary vocabulary, such as adjectives for describing people, grammatical structures like modals for giving advice, and the nuances of non-verbal communication. Understanding non-verbal cues becomes particularly valuable when interacting with individuals from different cultures, as it promotes understanding and facilitates smoother communication. Furthermore, we will practice turn-taking in conversations, developing the skills necessary for effective and engaging interactions.

Building upon the knowledge acquired in previous units, students will draw upon their understanding of various language elements. From Unit 4, they have covered topics such as the Present Perfect and Past Simple tenses, vocabulary related to languages and linguistics, differences between written and spoken language, linking words, and spelling. In Lesson 5, they have explored the tenses used to talk about the future, the use of conditionals, and engaged in detailed descriptions, discussing plans, intentions, probability, hypotheses, and promises.

In this unit, we will cover the four essential abilities: speaking, writing, reading, and listening. Students will be provided with numerous interactive exercises and assignments, allowing them to practice and enhance their competency in each of these areas. The primary focus will be on incorporating genuine and practical situations, encouraging meaningful utilization of the language.

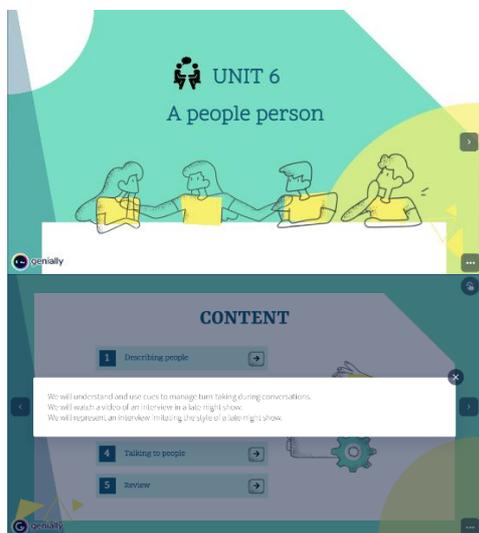
Unit 6. Overview

Unit number and title	6. A people person	Year	3° ESO
Number of sessions	10 (5 lessons)	Dates	8 March - 29 March
Key competences	<p>1. Linguistic.</p> <p>2. Plurilingual.</p> <p>4. Digital.</p> <p>5. Personal, social, and learning to learn.</p> <p>8. Cultural awareness and cultural expression.</p>		
Specific competences	<p>Decree 65/2022:</p> <p><i>1. Comprender e interpretar el sentido general y los detalles más relevantes de textos expresados de forma clara y en la lengua estándar, buscando fuentes fiables y haciendo uso de estrategias como la inferencia de significados, para responder a necesidades comunicativas concretas.</i></p> <p><i>2. Producir textos originales, de extensión media, sencillos y con una organización clara, usando estrategias tales como la planificación, la compensación o la autorreparación, para expresar de forma creativa, adecuada y coherente mensajes relevantes y responder a propósitos comunicativos concretos.</i></p> <p><i>3. Interactuar con otras personas con creciente autonomía, usando estrategias de cooperación y empleando recursos analógicos y digitales, para responder a propósitos comunicativos concretos en intercambios respetuosos con las normas de cortesía.</i></p> <p><i>4. Mediar en situaciones cotidianas entre distintas lenguas, usando estrategias y conocimientos sencillos orientados a</i></p>		

	<p><i>explicar conceptos o simplificar mensajes, para transmitir información de manera eficaz, clara y responsable.</i></p> <p><i>6. Valorar críticamente y adecuarse a la diversidad lingüística, cultural y artística a partir de la lengua extranjera, identificando y compartiendo las semejanzas y las diferencias entre lenguas y culturas, para actuar de forma empática y respetuosa en situaciones interculturales.</i></p>
<p>Contents</p>	<p>Decree 65/2022</p> <ul style="list-style-type: none"> • Physical and psychological description lexis (C). • Asking and giving advice (A, C). • Understanding and conducting interviews (B, C). • Understanding and use of non-verbal communication (A, B, C). • Understanding and using cues to manage turn-taking in conversations (A, C). • Learn to evaluate peer work and use feedback to improve one's own work (A, C).
<p>Unit objectives</p>	<ul style="list-style-type: none"> • To describe people's physical appearance, psychological characteristics, and emotional states. • To listen and read informative videos on nonverbal communication, interviews, and an advice column for gist and specific detail. • To give advice in written and oral form. • To plan, structure and perform an interview. • To gain awareness of nonverbal communication, learn how to interpret it and how to use it, taking into considerations the variations in different cultures.
<p>Evaluation criteria</p>	<p>Decree 65/2022</p> <ul style="list-style-type: none"> • Students can extract and analyze the overall sense and main ideas from written descriptions of celebrities and from a written advice column (1.1).

	<ul style="list-style-type: none"> • Students are able to interpret the content and discursive features of progressively more complex texts in the areas of interpersonal relations, social media and learning (1.2). • Students are able to select, organize and apply the most appropriate strategies and knowledge in each communicative situation to understand the general sense of an advice column, and infer meaning of lexical items (1.3). • Students are able to express orally coherent texts appropriate for an interview, using verbal and nonverbal resources, as well as planning, control, compensation and cooperation strategies to manage turn-taking (2.1.). • Students write short texts describing people’s appearance and personality with clarity, coherence, cohesion, correctness and adaptation to the proposed communicative situation (2.2). • Students are able to select, organize and apply knowledge and simple strategies to plan, produce, review and cooperate in the elaboration of coherent texts, cohesive and appropriate to an advice column and to an interview, using the most appropriate resources (2.3.). • Students are able to select, organize and use appropriate simple strategies to initiate, maintain and terminate communication, take and give the floor (3.2). • Students are able to infer and explain concepts in situations where diversity is addressed, showing respect and empathy for the interlocutors in describing physical characteristics, and using the appropriate pronouns (4.1). • Students are able to act empathetically and respectfully in intercultural situations, building links between different languages and cultures (6.1).
<p>Lessons included in this unit</p>	<ol style="list-style-type: none"> 1. Describing people (function, lexis and grammar). 2. Communicating without words (reading and speaking). 3. Take my advice (function, grammar, reading and writing). 4. Talking to people (listening, speaking and discourse). 5. Review and self-assessment.

Screenshots: digital presentation



Unit 6. Lesson 1

Unit	6	Lesson number	1	Year	3 rd ESO	Time	1 session of 55 m
Topic / Session Title	Describing people			Class	English		
Focus							
Skills	Listening	Speaking	Reading	Writing			
Systems	Grammar	Phonology	Lexis	Function	Discourse		
Key competences	1. Linguistic. 4. Digital. 5. Personal, social, and learning to learn competence.						
Specific competences	Decree 65/2022: 1. <i>Comprender e interpretar el sentido general y los detalles más relevantes de textos expresados de forma clara y en la</i>						

	<p><i>lengua estándar, buscando fuentes fiables y haciendo uso de estrategias como la inferencia de significados, para responder a necesidades comunicativas concretas.</i></p> <p><i>3. Interactuar con otras personas con creciente autonomía, usando estrategias de cooperación y empleando recursos analógicos y digitales, para responder a propósitos comunicativos concretos en intercambios respetuosos con las normas de cortesía.</i></p>
<p>Contents</p>	<p>Decree 65/2022: Contents</p> <p>B. Interculturalidad</p> <ul style="list-style-type: none"> • <i>Estrategias de uso común de detección y actuación ante usos discriminatorios del lenguaje verbal y no verbal: tratamientos de cortesía inadecuados, el uso del género femenino para descalificar y hacer alusiones peyorativas, etc.</i> – <i>Empleo de expresiones alternativas para nombrar por igual a todas las personas sin discriminación.</i> <p>C. Comunicación</p> <ul style="list-style-type: none"> • <i>Utilización eficaz de las unidades lingüísticas de uso común y significados asociados a dichas unidades tales como expresión de la entidad y sus propiedades, cantidad y cualidad, el espacio y las relaciones espaciales, el tiempo y las relaciones temporales, la afirmación, la negación, la interrogación y la exclamación, relaciones lógicas habituales.</i> • <i>Ampliación del léxico de uso común y de interés para el alumnado relativo a identificación personal, relaciones interpersonales.</i> • <i>Utilización adecuada y autónoma de las aulas virtuales, foros y distintas redes sociales como herramienta de obtención e intercambio de información y comunicación en el proceso de enseñanza-aprendizaje.</i>

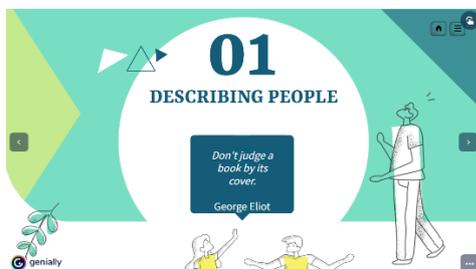
	<ul style="list-style-type: none"> • <i>Utilización eficaz de herramientas analógicas y digitales de uso común para la comprensión, producción y coproducción oral, escrita y multimodal; y plataformas virtuales de interacción, cooperación y colaboración educativa (aulas virtuales, videoconferencias, herramientas digitales colaborativas...) para el aprendizaje, la comunicación y el desarrollo de proyectos con hablantes o estudiantes de la lengua extranjera.</i> <p>Decree 65/2022: Specific contents for 3rd of ESO</p> <ul style="list-style-type: none"> • <i>Describir con mayor precisión personas.</i> • <i>Expresar hábitos, habilidades, descripciones físicas y de personalidad.</i> <p>Language systems:</p> <ul style="list-style-type: none"> • Vocabulary and grammar used to describe physical appearance and personality. <p>Sub-skills:</p> <ul style="list-style-type: none"> • Reading and listening to people’s descriptions for specific information. • Write a short text describing people’s physical appearance and personality.
<p>Learning outcomes</p>	<p>Students will be able to:</p> <ul style="list-style-type: none"> • Understand descriptions of people’s physical appearance and personality traits. • Describe people’s physical appearance and personality traits. • Address people’s descriptions being considerate when treating delicate characteristics and using the right pronouns.
<p>Evaluation criteria</p>	<p>Decree 65/2022</p> <ul style="list-style-type: none"> • Students can extract and analyze the overall sense and main ideas from written descriptions of celebrities (1.1)

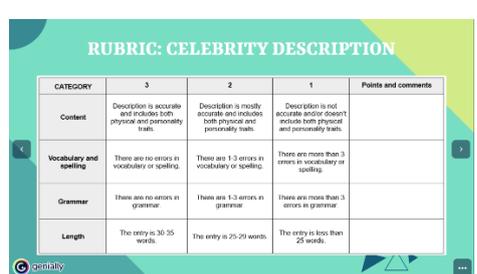
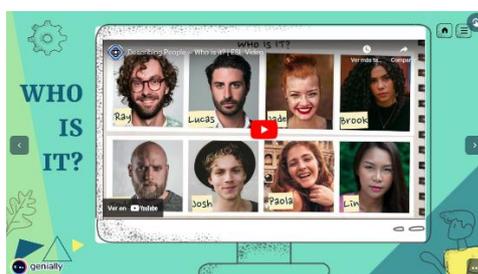
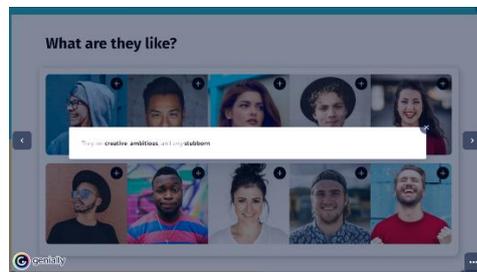
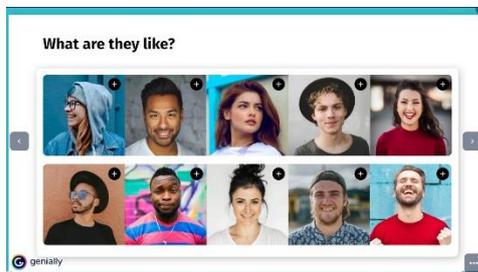
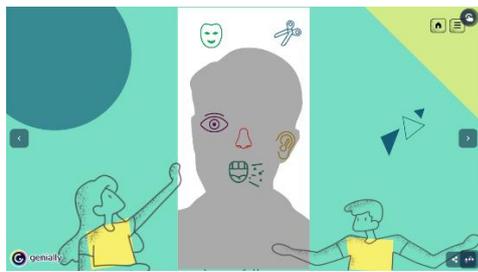
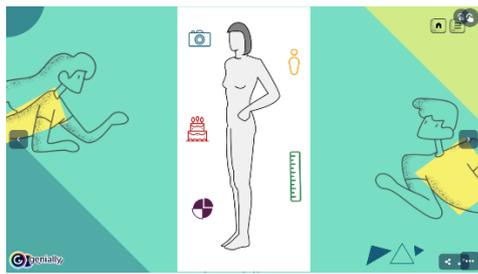
		<ul style="list-style-type: none"> • Students write short texts describing people's appearance and personality with clarity, coherence, cohesion, correctness and adaptation to the proposed communicative situation (2.2). • Students are able to infer and explain concepts in situations where diversity is addressed, showing respect and empathy for the interlocutors in describing physical characteristics, and using the appropriate pronouns (4.1). 	
Previous knowledge		<ul style="list-style-type: none"> • Students will use their general knowledge about physical appearance and personality traits. • Students will use the lexis and grammar they already know to describe people. 	
Materials		<ul style="list-style-type: none"> • Whiteboard. • Computer with Internet access and projector. • Digital presentation with embedded audiovisual material. 	Spaces Classroom
Procedures			
Timing	Stage	Activities	Grouping
5 m	Unit's overview	Introduction to the unit <ul style="list-style-type: none"> • T present unit's title, "A people person" and clarifies meaning of the expression. T takes the chance to clarify grammar and use of <i>person</i> and <i>people</i>. • T introduces topic, which is the interpersonal intelligence, and asks Ss what they expect to find in this unit. • T show slide with content and objectives of the lessons. 	Whole class

		<ul style="list-style-type: none"> - <i>Is any of you tall/optimistic/hard-working/etc.?</i> - <i>Who do you know that is chubby/confident/lazy/etc.?</i> • When talking about characteristics that might be delicate for some people, like weight and age, T will explain the nuances of the different words and recommend Ss to always be polite and empathic. 	
15 m	Practice	<p>Match the picture to the description:</p> <ul style="list-style-type: none"> • T gives half of the Ss a picture of a celebrity, while the other half receives a written description of one of the celebrities ((see Annex VIII). T emphasizes the importance of respecting ownership of any type of work and points out that the pictures display the name corresponding to the person who owns the rights to each picture. • Ss have to move around the class, discussing the descriptions with their classmates until they find the matching picture and description. • Once all the matches are done, each pair of Ss reads out loud the description, and the rest of the class tries to guess the celebrity. 	<p>Individual</p> <p>In pairs</p>
20 m	Production	<p>Language production: writing</p> <ul style="list-style-type: none"> • Ss have 10 minutes to write a description of a celebrity, while T monitors and provide assistance during the process. Before Ss start writing, T shows rubric (see Annex IX) and explains the instructions: - Ss need to describe a celebrity, including both physical and personality traits. They 	Individual

		<p>should leave some blank space on the paper after their description.</p> <ul style="list-style-type: none"> - Ss should use appropriate vocabulary and grammar in their descriptions. - They have to use appropriate vocabulary and grammar. - The description should be 30-35 words in length. • When the time is up, each student tapes their description to the wall. All Ss then walk around the class, reading the descriptions. They can write their guesses under each description. At the end of the class, Ss share the correct answers, and T collects the descriptions for review and feedback, using the provided rubric. 	
	<p>Homework</p>	<p>Listening for detail:</p> <ul style="list-style-type: none"> • Ss watch a video that provides a physical description of a person. They have to name the person being described from a series of photos. 	<p>Individual</p>

Screenshots





Unit 6. Lesson 2

Unit	6	Lesson number	2	Year	3 rd ESO	Time	3 sessions of 55 m
Topic / Session Title	Communicating without words			Class	English		
Focus							
Skills	Listening	Speaking	Reading	Writing			

Systems	Grammar	Phonology	Lexis	Function	Discourse
Key competences	1. Linguistic. 2. Plurilingual. 4. Digital. 5. Personal, social, and learning to learn competence. 8. Cultural awareness and cultural expression.				
Specific competences	<p>Decree 65/2022:</p> <p>1. <i>Comprender e interpretar el sentido general y los detalles más relevantes de textos expresados de forma clara y en la lengua estándar, buscando fuentes fiables y haciendo uso de estrategias como la inferencia de significados, para responder a necesidades comunicativas concretas.</i></p> <p>2. <i>Producir textos originales, de extensión media, sencillos y con una organización clara, usando estrategias tales como la planificación, la compensación o la autorreparación, para expresar de forma creativa, adecuada y coherente mensajes relevantes y responder a propósitos comunicativos concretos.</i></p> <p>3. <i>Interactuar con otras personas con creciente autonomía, usando estrategias de cooperación y empleando recursos analógicos y digitales, para responder a propósitos comunicativos concretos en intercambios respetuosos con las normas de cortesía.</i></p> <p>4. <i>Mediar en situaciones cotidianas entre distintas lenguas, usando estrategias y conocimientos sencillos orientados a explicar conceptos o simplificar mensajes, para transmitir información de manera eficaz, clara y responsable.</i></p> <p>5. <i>Ampliar y usar los repertorios lingüísticos personales entre distintas lenguas, reflexionando de forma crítica sobre su funcionamiento y tomando conciencia de las estrategias y conocimientos propios, para mejorar la respuesta a necesidades comunicativas concretas.</i></p>				

	<p>6. <i>Valorar críticamente y adecuarse a la diversidad lingüística, cultural y artística a partir de la lengua extranjera, identificando y compartiendo las semejanzas y las diferencias entre lenguas y culturas, para actuar de forma empática y respetuosa en situaciones interculturales.</i></p>
<p>Contents</p>	<p>Decree 65/2022: Contents</p> <p>A. Plurilingüismo</p> <ul style="list-style-type: none"> • <i>Reflexión sobre las estrategias y técnicas para responder eficazmente y con niveles crecientes de fluidez, adecuación y corrección a una necesidad comunicativa concreta a pesar de las limitaciones derivadas del nivel de competencia en la lengua extranjera y en las demás lenguas del repertorio lingüístico propio.</i> – <i>Utilización de recursos lingüísticos y extralingüísticos que le permitan satisfacer necesidades comunicativas más complejas, eligiendo las estrategias más adecuadas de manera progresivamente autónoma según el contexto y la situación en cada caso.</i> • <i>Comparación básica entre lenguas a partir de elementos gramaticales de la lengua extranjera y otras lenguas: origen y parentescos.</i> – <i>Concienciación de la interconexión entre lenguas del repertorio lingüístico personal del alumno, y realización de comparaciones tras el análisis de elementos sintácticos y semánticos adecuados a su nivel de competencia.</i> <p>B. Interculturalidad</p> <ul style="list-style-type: none"> • <i>Aspectos socioculturales y sociolingüísticos de uso común relativos a la vida cotidiana, las condiciones de vida y las relaciones interpersonales; convenciones sociales de uso común; lenguaje no verbal, cortesía lingüística y etiqueta digital; cultura, normas, actitudes, costumbres y valores propios de países donde se habla la lengua extranjera.</i>

	<ul style="list-style-type: none">• <i>Estrategias de uso común para entender y apreciar la diversidad lingüística, cultural y artística, atendiendo a valores democráticos.</i>– <i>Ampliación del conocimiento de los rasgos históricos, geopolíticos y culturales de los países donde se habla la lengua extranjera, obteniendo la información a través de diferentes fuentes en soportes tradicionales y digitales y realización de presentaciones breves explicativas sobre los datos obtenidos.</i> <p>C. Comunicación</p> <ul style="list-style-type: none">• <i>Uso progresivamente autónomo de estrategias de uso común para la planificación, ejecución, control y reparación de la comprensión, la producción y la coproducción de textos orales, escritos y multimodales.</i>– <i>Distinción de tipos de comprensión (sentido general, información esencial, puntos principales) y uso de estrategias de comprensión de los mensajes: anticipación del contenido a través contexto verbal y no verbal y de los conocimientos sobre la situación, identificación de palabras clave, anticipación de ideas, identificación de la intención del hablante.</i>• <i>Comprensión, de forma individual o colectiva, de textos orales, escritos y multimodales de géneros discursivos.</i>• <i>Conocimiento y utilización autónoma de recursos para el aprendizaje y estrategias de uso común de búsqueda y selección de información: diccionarios, libros de consulta, bibliotecas, recursos digitales e informáticos, etc.</i>• <i>Utilización adecuada y autónoma de las aulas virtuales, foros y distintas redes sociales como herramienta de obtención e intercambio de información y comunicación en el proceso de enseñanza-aprendizaje.</i> <p>Decree 65/2022: Specific contents for 3rd of ESO</p>
--	---

	<ul style="list-style-type: none"> • <i>Identificación de rasgos que diferencian el código oral y el escrito y uso de estructuras, y funciones asociadas a diferentes situaciones de comunicación.</i> <p>Language systems:</p> <ul style="list-style-type: none"> • Nonverbal communication. <p>Sub-skills:</p> <ul style="list-style-type: none"> • Reading an article on nonverbal communication to confirm predictions or guesses. • Watching videos related to nonverbal communication for gist and specific information. 		
Learning outcomes	<p>Students will be able to:</p> <ul style="list-style-type: none"> • read an article for gist and specific information. • make predictions about the meaning of gestures and nonverbal signs. • Use nonverbal communication to convey ideas and concepts. 		
Previous knowledge	<ul style="list-style-type: none"> • Students will use their knowledge about the use and meaning of nonverbal communication. 		
Materials	<ul style="list-style-type: none"> • Whiteboard. • Computer with Internet access, projector, and speakers. • Digital presentation with embedded audiovisual material. • Worksheet 1 (see Annex X). • Cards with concepts and cards with situations (see Annex XI). • Mini-white boards and markers. 	Spaces	Classroom IT classroom
Procedures			
Session 1			

Timing	Stage	Activities	Grouping
20 m	Pre-reading	<p>Lead-in discussion:</p> <ul style="list-style-type: none"> • T shows quote and asks Ss if when they talk to someone, they tend to rely more on the words they say or the body language they show. • T shows picture of people talking. Ss form groups of 4 and discuss 5-7 minutes: <ul style="list-style-type: none"> – Who are these people? – What is their relationship? – How are they? – What are they talking about? – What is saying/doing each of them? • Ss share answers with the class, and T asks them to try to explain what visual cues they have based their assumptions on: <ul style="list-style-type: none"> – Why do you think they are...? – What in their appearance / facial expression / posture /etc. makes you think that they are... – Seizing this suitable moment, T pre-teaches <i>cue</i> (n.) and <i>to convey</i> (v.). <p>Making guesses:</p> <ul style="list-style-type: none"> • T tells Ss they are going to read an article about nonverbal communication (NVC). • In groups, Ss discuss 5-7 minutes the following questions: <ul style="list-style-type: none"> – What is nonverbal communication? – Do you know any example? – What do you think we can communicate nonverbally? – Why it may be important? 	<p>Whole class</p> <p>Groups of 4</p> <p>Groups of 4</p>

15 m	While-reading	<p>Reading for gist:</p> <ul style="list-style-type: none"> • Ss receive a worksheet (see Annex X) with an extract of this article. They read a first time the text to confirm their guesses. Then, they write the answers to the questions they discussed before, according to the article. <p>Reading for detail:</p> <ul style="list-style-type: none"> • Ss read the text again and match the gestures in bold with their corresponding image. • T corrects and T points out type of words (verb, noun). • After correcting, T and Ss go over the text one more time together and T clarifies meaning if needed. 	Individual Individual
20 m	Post-reading	<p>Language production: speaking</p> <ul style="list-style-type: none"> • T asks Ss to try to match the types of nonverbal communication with their area of study. • Ss share their answers, and T gives feedback and clarifies when necessary. • In groups, Ss discuss the following for 15 minutes. T gives examples so Ss know what type of information they should discuss: <ul style="list-style-type: none"> – What gestures do they know that that can replace words (e. g., <i>sleep, phone</i>) or phrases (e. g., <i>it is late, come here</i>)? What emotions can we communicate with facial expression communicate (e. g., <i>sad, happy, angry</i>)? – What sounds can communicate concepts (e. g., <i>tic-tac</i>), emotions (e. g., <i>laugh</i>), etc? How 	Individual Groups of 4-5

		<p>does voice qualities (pitch, volume, etc) affect communication?</p> <ul style="list-style-type: none"> - What are some examples of communicating through appearance (e. g., hairstyles, jewellery, clothing style, brands)? - How we communicate with the use time (e. g., being early/late, answering quickly to a message)? - What do we express with touch (e. g. love, intimacy, violence). - How so we use the space (e. g. where to sit in a waiting room, how close to stand when talking with someone)? <ul style="list-style-type: none"> • T walks around the class checking understanding and giving feedback. • T prompt Ss to share examples and discuss meaning. 	Whole class
	Homework	<p>Examples of types of NVC</p> <ul style="list-style-type: none"> • Ss watch a video of NVC examples in Gru's movies and answer the questions embedded in the video. 	Individual
Session 2			
Timing	Stage	Activities	Grouping
10 min	Homework review	<ul style="list-style-type: none"> • T plays Gru's video and the whole class goes over answers. T corrects common mistakes and clarifies video if needed. 	Whole class
10 m	Pre-listening	<p>Pre-teaching lexis and making guesses</p> <ul style="list-style-type: none"> • T tells Ss they are going to watch a video about gestures used in British culture. 	Whole class

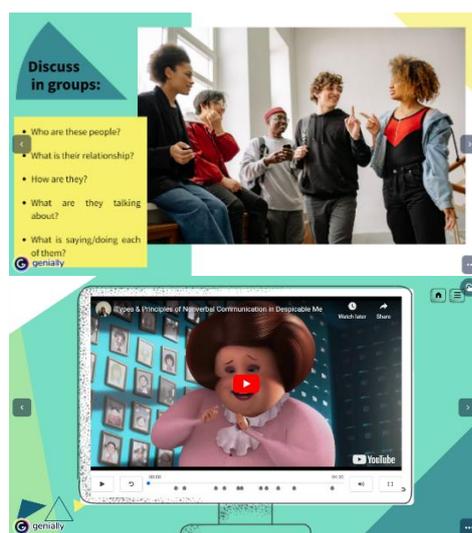
		<ul style="list-style-type: none"> • T projects the following list of gestures: <ul style="list-style-type: none"> – Touch your nose – Rub your fingers – Rub your chin – Point to your eyes – Show the index and the middle finger • T asks Ss if they can make the gestures, and clarifies meaning if needed. • Ss In pairs, Ss have to discuss the gestures. What do they mean to them? Do they think they will have the same meaning in British culture? 	In pairs
5 m	While-listening	<p>Listening for details</p> <ul style="list-style-type: none"> • Ss watch video from 0:48 to 2:49 and confirm their guesses. • Ss watch a second time and they have to write down the word or concept each gesture represents. 	Individual
5 m	Pre-listening	<p>Pre-teaching lexis</p> <ul style="list-style-type: none"> • In pairs, Ss have to look up the meaning of the following: <ul style="list-style-type: none"> – <i>Swear words</i> – <i>Banter</i> – <i>Archer</i> – <i>Bow and arrow</i> • Ss share a computer to look up the words and get a translation. T recommends online dictionaries, such as Word Reference, but also prompt students to search for images, articles, or any reference they find relevant. T monitors and ensures Ss's online safety. • T corrects and tells Ss they are going to listen a description of another gesture that has some 	In pairs

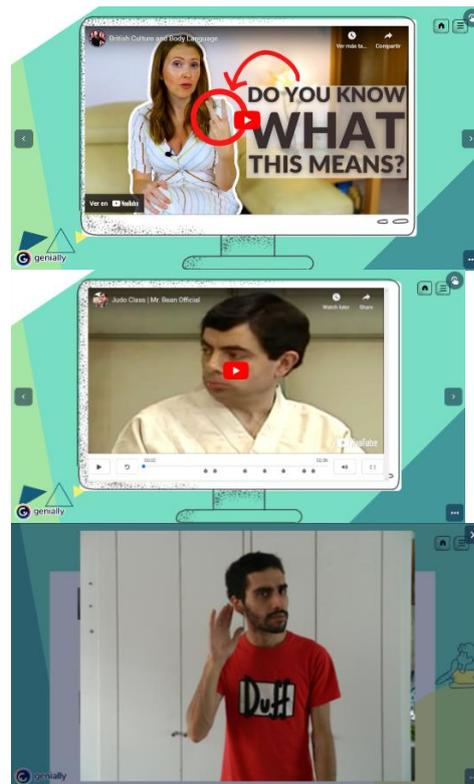
		relation to the previous wors. T ask Ss what gesture they think the video will mention.	Whole class
5 m	While-listening	<p>Listening for details</p> <ul style="list-style-type: none"> • Before playing the video, T warns that there is a swear word, in case any student might find it offensive and it is necessary to omit it. • Ss watch video from 2:49 to 4:10 and confirm their guesses. • Ss watch a second time and they have to answer the following questions: <ul style="list-style-type: none"> – What other gesture has the same meaning as the two-fingers gesture? – What does the legend say about the origin of this gesture? 	Individual
25 m	Post-listening	<p>Repository of gestures from around the world</p> <ul style="list-style-type: none"> • T explains that the two-fingers salute is particular to British culture and that it is important to know it so that we avoid uncomfortable situations. • From here, T underlines that many gestures are not universal and asks Ss if they know any other gestures that are particular to some cultures, and some others that have a different meaning. • In pairs, Ss search for gestures that are particular to a culture or that have a different meaning. They have to enter the examples they find in this Padlet, attaching links, pictures, etc. to illustrate them. T helps giving prompts to assist searching if needed. • T monitors and ensures Ss's online safety. 	Whole class In pairs
	Homework	Mr. Bean's body language	Individual

		<ul style="list-style-type: none"> Ss watch a scene from Mr. Bean and they answer questions, embedded in the video, that are related to NVC. 	
Session 3			
Timing	Stage	Activities	Grouping
5 m	Homework review	<p>Mr. Bean's body language</p> <ul style="list-style-type: none"> T gives feedback and elicits common errors from the task. Then, plays Mr. Bean's scene again and comment with Ss some other aspects (e. g., how we know who is teacher and who are the students, how we know the sport they practice, meaning of some other gestures and facial expressions, etc.). 	Whole class
10 m	Present	<p>Guess the gesture</p> <ul style="list-style-type: none"> Ss are divided into pairs and each pair receives a mini-whiteboard and a marker. Teacher show pictures of various gestures, embedded in the digital presentation, to the class. Ss discuss and guess the meaning of each gesture, and write down their guesses on their mini-whiteboards, in the form of a word or a phrase that they think represents the meaning of the gesture. 	In pairs
10 m	Practice	<p>Say it without words I</p> <ul style="list-style-type: none"> In groups, Ss get a set of cards with concepts they have to act out using only NVC (see Annex XI). Ss take turns acting the prompts out while their classmates try to guess the concept. 	Groups of 2-3

30	Produce	<p>Say it without words II</p> <ul style="list-style-type: none"> • Ss form groups of 2-3. T gives each group a prompt (see Annex XI). The number of students needed for each prompt can be adjusted, and students may have the opportunity to represent a different situation of their choice after consulting with the teacher. • They have to create a short dialogue based on the prompt they received using only NVC. The dialogue should last about 2 minutes and Ss have 10 minutes to create it and rehearse it. • Then, the groups perform their dialogues, while the rest of the Ss try to guess what the situation from the prompt is. After each performance, Ss can share their guesses and the groups confirm or correct answers. 	Groups of 2-3
----	---------	---	---------------

Screenshots





Unit 6. Lesson 3

Unit	6	Lesson number	3	Year	3 rd ESO	Time	3 sessions of 55 m
Topic / Session Title	Take my advice			Class	English		
Focus							
Skills	Listening	Speaking	Reading	Writing			
Systems	Grammar	Phonology	Lexis	Function	Discourse		
Key competences	1. Linguistic. 4. Digital. 5. Personal, social, and learning to learn competence.						
Specific competences	Decree 65/2022:						

	<p>1. <i>Comprender e interpretar el sentido general y los detalles más relevantes de textos expresados de forma clara y en la lengua estándar, buscando fuentes fiables y haciendo uso de estrategias como la inferencia de significados, para responder a necesidades comunicativas concretas.</i></p> <p>2. <i>Producir textos originales, de extensión media, sencillos y con una organización clara, usando estrategias tales como la planificación, la compensación o la autorreparación, para expresar de forma creativa, adecuada y coherente mensajes relevantes y responder a propósitos comunicativos concretos.</i></p> <p>3. <i>Interactuar con otras personas con creciente autonomía, usando estrategias de cooperación y empleando recursos analógicos y digitales, para responder a propósitos comunicativos concretos en intercambios respetuosos con las normas de cortesía.</i></p> <p>6. <i>Valorar críticamente y adecuarse a la diversidad lingüística, cultural y artística a partir de la lengua extranjera, identificando y compartiendo las semejanzas y las diferencias entre lenguas y culturas, para actuar de forma empática y respetuosa en situaciones interculturales.</i></p>
<p>Contents</p>	<p>Decree 65/2022: Contents</p> <p>A. <i>Plurilingüismo</i></p> <ul style="list-style-type: none"> • <i>Estrategias y herramientas de uso común para la autoevaluación, la coevaluación y la autorreparación, analógicas y digitales, individuales y cooperativas.</i> – <i>Participación en tareas de evaluación conjuntas para ganar una perspectiva general de la evolución del proceso de aprendizaje de sus iguales, más allá del suyo propio.</i> – <i>Revisión del mensaje reelaborándolo a partir del feedback recibido o la propia lectura crítica del mismo y formulación de hipótesis correctoras para subsiguientes producciones comunicativas.</i>

	<p>B. Interculturalidad</p> <ul style="list-style-type: none">• <i>La lengua extranjera como medio de comunicación interpersonal e internacional, como fuente de información y como herramienta de participación social y de enriquecimiento personal.</i>• <i>Aspectos socioculturales y sociolingüísticos de uso común relativos a la vida cotidiana, las condiciones de vida y las relaciones interpersonales; convenciones sociales de uso común; lenguaje no verbal, cortesía lingüística y etiqueta digital; cultura, normas, actitudes, costumbres y valores propios de países donde se habla la lengua extranjera.</i><ul style="list-style-type: none">– <i>Ampliación del uso apropiado de fórmulas lingüísticas de cortesía adecuadas en los intercambios sociales.</i> <p>C. Comunicación</p> <ul style="list-style-type: none">• <i>Autoconfianza e iniciativa. El error como parte integrante del proceso de aprendizaje.</i><ul style="list-style-type: none">– <i>Análisis de los errores en los mensajes orales y escritos producidos y elaboración de hipótesis autocorrectoras sencillas a partir de las conclusiones extraídas de dicho análisis.</i>• <i>Uso progresivamente autónomo de estrategias de uso común para la planificación, ejecución, control y reparación de la comprensión, la producción y la coproducción de textos orales, escritos y multimodales.</i>• <i>Comprensión, de forma individual o colectiva, de textos orales, escritos y multimodales de géneros discursivos.</i>• <i>Producción de textos breves de géneros discursivos sencillos, en papel o en formato digital, integrando diversos tipos de contenido.</i>• <i>Utilización adecuada y autónoma de las aulas virtuales, foros y distintas redes sociales como herramienta de obtención e intercambio de información y comunicación en el proceso de enseñanza-aprendizaje.</i>
--	--

	<p>Decree 65/2022: Specific contents for 3rd of ESO</p> <ul style="list-style-type: none"> • <i>Dar y pedir instrucciones, consejos y órdenes; ofrecer, aceptar y rechazar ayuda, proposiciones o sugerencias.</i> • <i>Dar consejo.</i> Should/shouldn't. <p>Language systems:</p> <ul style="list-style-type: none"> • Making suggestions and giving advice. • Modals and other structures used in suggestions. <p>Sub-skills:</p> <ul style="list-style-type: none"> • Reading an advice column to confirm predictions or guesses, and for specific information. • Writing advice following the format of an advice column.
<p>Learning outcomes</p>	<p>Students will be able to:</p> <ul style="list-style-type: none"> • read an advice column for gist and specific information. • make predictions about the advice given to a specific problem, then read to confirm them. • give their own advice orally and in written form.
<p>Evaluation criteria</p>	<p>Decree 65/2022</p> <ul style="list-style-type: none"> • Students can extract and analyze the overall sense and main ideas from written advice column (1.1). • Students are able to select, organize and apply the most appropriate strategies and knowledge in each communicative situation to understand the general sense of an advice column, and infer meaning of lexical items (1.3). • Students are able to select, organize and apply knowledge and simple strategies to plan, produce, and review coherent texts to give advice, cohesive and appropriate to communicative intentions, contextual characteristics, and textual typology, using the most appropriate resources (2.3.).
<p>Previous knowledge</p>	<ul style="list-style-type: none"> • Students will use their knowledge about problematic situations for teenagers, like bullying.

		<ul style="list-style-type: none"> Students will use their knowledge about lexis (<i>advice</i>, <i>suggestion</i>) and grammar (modal verbs) used in giving advice. 	
Materials	<ul style="list-style-type: none"> Computer with Internet access, projector, and speakers Digital presentation with embedded audiovisual material. Worksheet II (see Annex XIII). 	Spaces	Classroom
Procedures			
Session 1			
Timing	Stage	Activities	Grouping
5 m	Warm-up	<p>Lead-in discussion</p> <ul style="list-style-type: none"> T ask Ss how are they and if they have any problem at the moment. Guides the conversation so that Ss talk about giving and asking for advice. Whole group discuss the following questions: <ul style="list-style-type: none"> Are you good at giving advice? Who do you go to for advice? What kind of problems may require advice? T shows quote and asks Ss what they think the meaning of the quote is. 	Whole class
15 m	Present	<p>Suggestions and advice</p> <ul style="list-style-type: none"> T presents and explains structures used to make suggestions and give advice, as appeared in the digital presentation: <ul style="list-style-type: none"> Mild suggestions: <i>can / could</i> Polite suggestion: <i>I would recommend /suggest /advice</i> 	Whole class

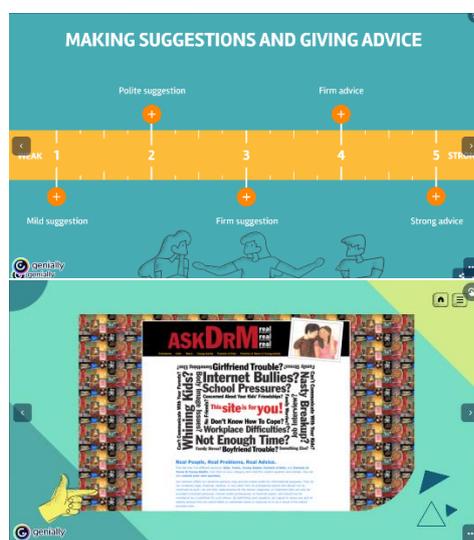
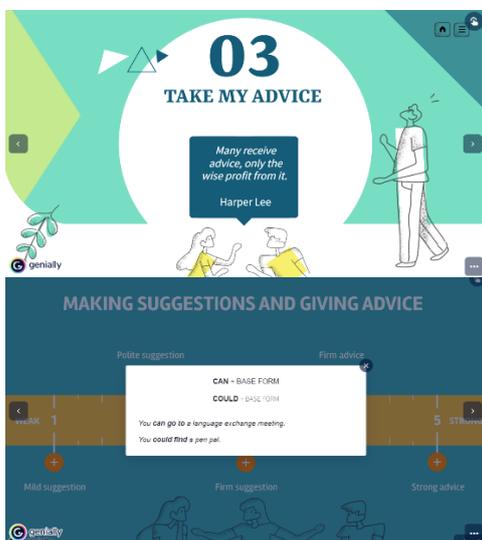
		<ul style="list-style-type: none"> - Firm suggestion: <i>I recommend /suggest /advice (that) you, I recommend/suggest/advice + -ing, why don't you...?</i> - Firm advice: <i>should(n't) /ought to /had better, If I were you...</i> - Strong advice: <i>have to/need to/must</i> 	
10 m	Practice	<p>Please, advise me</p> <ul style="list-style-type: none"> • In pairs, each student receives a set of situations that request advice (Annex XII). Student A reads the situation prompt silently and begin providing examples of advice related to that situation; student B has to guess the prompt. Then, Ss share their thoughts on the appropriateness and effectiveness of the advice provided. • Whole class shares a few suggestions for each prompt that they consider interesting. 	<p>In pairs</p> <p>Whole class</p>
20 m	Produce	<p>Recommendations for new students</p> <ul style="list-style-type: none"> • T tells Ss to imagine a new student joining their class and think about what advice they would give to make their adjustment easier. T gives some ideas for advice, like how to interact with others, where to get help, how to behave, and what to do in the neighbourhood. Ss should think about what they would like to know if they were the new student. • Ss get into groups of 4 and share their suggestions. They should discuss and choose the 3-4 pieces of advice they think would be most helpful to the new student. • Each group shares their chosen suggestions with the whole class, explaining why they are 	<p>Whole class</p> <p>Groups of 4</p>

25 m	While-reading	<p>Making guesses</p> <ul style="list-style-type: none"> • Ss read <i>T 15's</i> problem in Worksheet II (see Annex XIII) and answer: <ul style="list-style-type: none"> - What is <i>T 15's</i> problem? How do they feel? - What piece of advice do you think they will receive? - Discuss your answer with a classmate. <p>Reading for gist</p> <ul style="list-style-type: none"> • Ss read Anil's reply and check if their guess was correct. <p>Reading for specific information:</p> <ul style="list-style-type: none"> • Ss are given several statements, and they have to decide if they are true or false according to text. <p>Feedback and checking comprehension</p> <ul style="list-style-type: none"> • Correction of tasks. T will check understanding and clarify meaning if needed. 	<p>Individual</p> <p>In pairs</p> <p>Individual</p> <p>Individual</p> <p>Whole class</p>
15 m	Post-reading	<p>Language focus I</p> <ul style="list-style-type: none"> • Ss have to write again Anil's reply and underline the structures he uses to give advice: <i>I would suggest, you can, you should</i>, etc. • Ss share answer and T corrects and gives feedback. <p>Language focus II</p> <ul style="list-style-type: none"> • Ss match lexical item with meaning to clarify some items from the text that might be new for them, and useful in giving advice: <ul style="list-style-type: none"> - <i>To reach out to someone</i> - <i>To check in on someone</i> - <i>To stand up to someone</i> 	<p>Individual</p> <p>Whole class</p> <p>Individual</p>

		<ul style="list-style-type: none"> - <i>To stand your ground</i> • After correcting, T asks in which other situations they think these actions may be useful. <p>Language production: speaking</p> <ul style="list-style-type: none"> • T gives Ss another problem selected from the web, and they have to decide in groups what advice would they give. T monitors. • Ss share their pieces of advice. T gives feedback and elicits answers. Ss vote the best piece of advice. • T remember Ss URL so they can check the answer that post received. 	<p>Groups of 3</p> <p>Whole class</p>
	Homework (voluntary)	<p>Ask. Dr. M</p> <ul style="list-style-type: none"> • Students are encouraged to visit the web and read some entries and replies. 	Individual
Session 3			
Timing	Stage	Activities	Grouping
15 m	Warm-up	<p>Giving good advice</p> <ul style="list-style-type: none"> • T asks Ss what they consider to be good advice, what tips they can think of for giving good advice and what steps should be followed. Then, T shows slide with 8 tips for giving good advice. T asks Ss if they agree with the tips and what their opinion is about each tip. 	Whole class
40 m	Production: writing	<p>An advice column for our class</p> <ul style="list-style-type: none"> • T displays Padlet with four different texts that ask for advice. T goes over the entries and clarifies meaning if needed. Ss need to 	Whole class

		<p>choose one of the texts and write their advice. They can follow examples of advice column online to get some ideas before writing.</p> <ul style="list-style-type: none"> • T show rubric (see Annex XIV) which outlines the criteria for assessing the text. The instructions are: <ul style="list-style-type: none"> – Each written response should include a greeting, an acknowledgment of the problem, at least 4 pieces of advice, and a closing line. – It should be around 200 words. • T oversees the activity and provide feedback to the students. • At home, Ss enter their advice comment on the Padlet, including their name. • They can also use the Padlet to write anonymous entries, seeking advice or giving advice to others. This way, we create an advice column for our class, where we can help and support each other. T reminds Ss to always be respectful and empathetic in their responses. 	<p>Individual</p>
--	--	---	-------------------

Screenshots





RUBRIC: ADVICE COLUMN

CATEGORY	3	2	1	Points and comments
Solution and closing	Entry includes an appropriate greeting and a closing sentence.	Entry includes a greeting and a closing sentence, but they may not be appropriate or may contain some mistakes.	Entry does not include an appropriate greeting and/or a closing sentence.	
Content	The entry contains at least 4 pieces of advice related to the problem.	The entry contains at least 2 pieces of advice, but some of them may not be related to the problem.	The entry does not contain 4 pieces of advice.	
Grammar and spelling	There are no errors in grammar or spelling that distract the reader from the content.	There are 1-2 errors in grammar or spelling that distract the reader from the content.	There are more than 3 errors in grammar or spelling that distract the reader from the content.	
Length	The entry is 200-250 words.	The entry is 150-199 words.	The entry is less than 150 words.	

Unit 6. Lesson 4

Unit	6	Lesson number	4	Year	3 rd ESO	Time	2 sessions of 55 m
Topic / Session Title	Talking to people			Class	English		
Focus							
Skills	Listening	Speaking	Reading	Writing			
Systems	Grammar	Phonology	Lexis	Function	Discourse		
Key competences	<ol style="list-style-type: none"> 1. Linguistic. 2. Plurilingual. 4. Digital. 5. Personal, social, and learning to learn competence. 						
Specific competences	<p>Decree 65/2022:</p> <p><i>1. Comprender e interpretar el sentido general y los detalles más relevantes de textos expresados de forma clara y en la lengua estándar, buscando fuentes fiables y haciendo uso de estrategias como la inferencia de significados, para responder a necesidades comunicativas concretas.</i></p>						

	<p>2. <i>Producir textos originales, de extensión media, sencillos y con una organización clara, usando estrategias tales como la planificación, la compensación o la autorreparación, para expresar de forma creativa, adecuada y coherente mensajes relevantes y responder a propósitos comunicativos concretos.</i></p> <p>3. <i>Interactuar con otras personas con creciente autonomía, usando estrategias de cooperación y empleando recursos analógicos y digitales, para responder a propósitos comunicativos concretos en intercambios respetuosos con las normas de cortesía.</i></p>
<p>Contents</p>	<p>Decree 65/2022: Contents</p> <p>A. <i>Plurilingüismo</i></p> <ul style="list-style-type: none"> • <i>Utilización de recursos lingüísticos y extralingüísticos que le permitan satisfacer necesidades comunicativas más complejas, eligiendo las estrategias más adecuadas de manera progresivamente autónoma según el contexto y la situación en cada caso.</i> – <i>Participación en tareas de evaluación conjuntas para ganar una perspectiva general de la evolución del proceso de aprendizaje de sus iguales, más allá del suyo propio.</i> – <i>Revisión del mensaje reelaborándolo a partir del feedback recibido o la propia lectura crítica del mismo y formulación de hipótesis correctoras para subsiguientes producciones comunicativas.</i> <p>C. <i>Comunicación:</i></p> <ul style="list-style-type: none"> • <i>Autoconfianza e iniciativa. El error como parte integrante del proceso de aprendizaje.</i> – <i>Análisis de los errores en los mensajes orales y escritos producidos y elaboración de hipótesis autocorrectoras sencillas a partir de las conclusiones extraídas de dicho análisis.</i> • <i>Uso progresivamente autónomo de estrategias de uso común para la planificación, ejecución, control y reparación</i>

	<p><i>de la comprensión, la producción y la coproducción de textos orales, escritos y multimodales.</i></p> <ul style="list-style-type: none"> • <i>Comprensión, de forma individual o colectiva, de textos orales, escritos y multimodales de géneros discursivos.</i> • <i>Conocimientos, destrezas y actitudes que permitan llevar a cabo actividades de mediación en situaciones cotidianas.</i> – <i>Uso de expresiones básicas para reformular, resumir y aclarar ideas al interlocutor.</i> • <i>Aplicación de convenciones y estrategias conversacionales de uso común, en formato síncrono o asíncrono, para iniciar, mantener y terminar la comunicación, tomar y ceder la palabra, pedir y dar aclaraciones y explicaciones en textos orales breves y coherentes, de forma progresivamente autónoma, con pronunciación y entonación adecuadas.</i> <p>Decree 65/2022: Specific contents for 3rd of ESO</p> <ul style="list-style-type: none"> • <i>Patrones sonoros, acentuales, rítmicos y de entonación de uso común, y significados e intenciones comunicativas generales asociadas a dichos patrones.</i> <p>Language systems:</p> <ul style="list-style-type: none"> • Cues to manage turn-taking during conversations. <p>Sub-skills:</p> <ul style="list-style-type: none"> • Understanding and using cues to manage turn-taking during conversations. • Watching a video for specific information.
<p>Learning outcomes</p>	<p>Students will be able to:</p> <ul style="list-style-type: none"> • watch a video of an interview for specific information. • understand and use cues to manage turn-taking during conversations. • understand and use nonverbal communication during conversations.

	<ul style="list-style-type: none"> represent an interview imitating the style of a late-night show with questions and answers, and advice. 		
<p>Evaluation criteria</p>	<p>Decree 65/2022</p> <ul style="list-style-type: none"> Students are able to interpret the content and discursive features of progressively more complex texts in the areas of interpersonal relations, social media and learning (1.2). Students are able to express orally coherent texts appropriate for an interview, using verbal and nonverbal resources, as well as planning, control, compensation and cooperation strategies to manage turn-taking (2.1.). Students are able to select, organize and apply knowledge and simple strategies to plan, produce, review and cooperate in the elaboration of coherent texts, cohesive and appropriate to an interview, using the most appropriate resources (2.3.). Students are able to select, organize and use appropriate simple strategies to initiate, maintain and terminate communication, take and give the floor (3.2). 		
<p>Previous knowledge</p>	<ul style="list-style-type: none"> Students will use their knowledge turn-taking in conversations. Students will use their knowledge about celebrity interviews and late-night shows. 		
<p>Materials</p>	<ul style="list-style-type: none"> Whiteboard. Computer with Internet access, projector, and speakers. Digital presentation with embedded audiovisual material. Worksheet 1 (see Annex X). 	<p>Spaces</p>	<p>Classroom IT classroom</p>
<p>Procedures</p>			
<p>Session 1</p>			

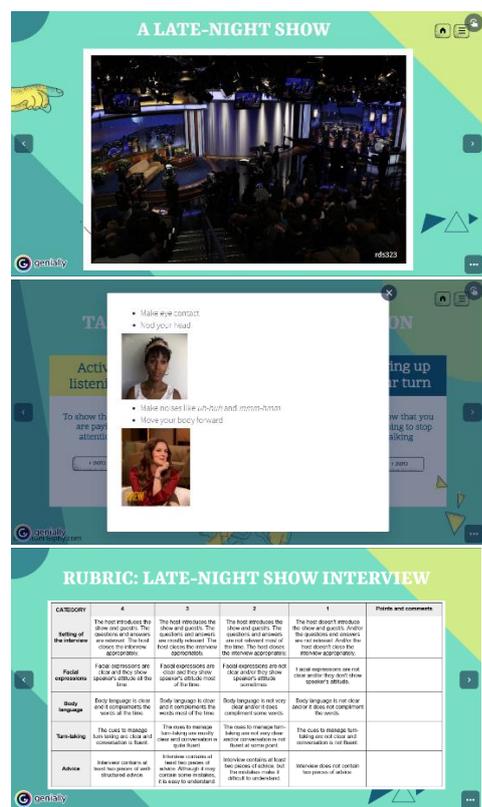
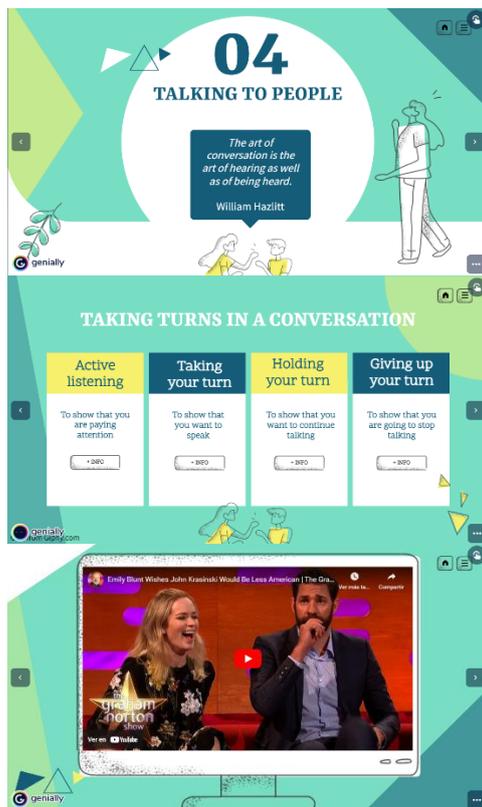
Timing	Stage	Activities	Grouping
15 m	Presentation	<p>Lead-in discussion</p> <ul style="list-style-type: none"> • T shows quote and asks Ss if they agree and how they know if someone is paying attention during a conversation. • T ask Ss if they know what a late-night show is, and which ones they know. T ask Ss to describe what personality traits a good host should have. • Ss share a computer and they have to search title and hosts of as many late-night shows as they can. <p>Presenting content</p> <ul style="list-style-type: none"> • After sharing the information Ss have found, T introduces the importance of turn-taking while having a conversation or doing an interview. T ask Ss what signs we give to show <ul style="list-style-type: none"> – we are listening – we want to speak – we want to continue speaking – we are going to stop speaking • T shows slide with content on turn-taking and clarifies. 	<p>Whole class</p> <p>In pairs</p> <p>Whole class</p>
20 m	Practice	<p>Analysing a conversation</p> <ul style="list-style-type: none"> • Ss share a computer in pairs to watch this clip from a conversation in a TV show. T explains that they don't need to understand the words, they need to focus on the NVC. • Ss have to pay attention to all the nonverbal cues people in the clip use to regulate turns in their conversation. They can watch it as many 	<p>In pairs</p>

<p>20 m</p>		<p>times as they need, and they should answer the following questions:</p> <ul style="list-style-type: none"> – What non-verbal cues do the participants use to signal turn-taking? Pay attention to body language, eye contact, gestures, or other physical indicators. – Are there specific words or phrases that signal the end of one speaker's turn and the beginning of the other's? – How do the participants manage interruptions or overlapping speech? Are there any strategies employed to regain control of the conversation when interruptions occur? <ul style="list-style-type: none"> • After 10 minutes, Ss share their notes with the class. T elicits answers and gives feedback. <p>Practicing turn-taking</p> <ul style="list-style-type: none"> • T gives Ss a short dialogue set in a late-night show (see Annex XV). In groups, they have to discuss how the characters will act, according to these situations: <ul style="list-style-type: none"> – Everyone respects turn-taking and gives appropriate cues. – Host interrupts guests constantly. – Guest B tries to participate in the conversation but Guest A doesn't let them speak. • Then, T asks for volunteers to represent the different cases in front of the class. Whole class discuss. 	<p>Whole class</p> <p>Groups of 3</p> <p>Whole class</p>
	<p>Homework (voluntary)</p>	<p>Late-night shows</p> <ul style="list-style-type: none"> • T prompts Ss search videos of any of the different late-night shows and watch some 	<p>Individual</p>

		<p>interviews of their choice to get acquainted with the format, and to analyze the structure of the interviews, nonverbal communication and turn-taking dynamics.</p> <ul style="list-style-type: none"> • T explains that this is a voluntary activity, but that it will be useful as they will have to represent a late-night show interview for the final assignment of this unit. 	
Session 2			
Timing	Stage	Activities	Grouping
55 m	Preparing production	<p>Your own late-night show</p> <ul style="list-style-type: none"> • In groups of 2-3, Ss choose one or two characters, celebrities, or historical personalities to be interviewed. They can create a character of their own too. Groups write 5-7 interview questions they would like to ask their chosen character(s), at least one of them should imply asking for advice. • Ss research to find information online and answers related to the interview questions they have written. They search for relevant details about the characters. they can also use online dictionaries. • To go with their text, Ss have to consider the non-verbal cues that their characters would exhibit during the interview, so that it conveys their personality and attitude. Students also have to represent turn-taking in the conversation, so that they signal the beginning and end of their turns, manage interruptions, and maintain a balanced conversation flow. 	Groups of 2-3

		<ul style="list-style-type: none"> • T provides rubric (see Annex XVI) outlining the criteria for feedback and evaluation to guide Ss's writing process. • The teacher will monitor the progress of the students during the activity and provide feedback on their writing. • Ss will record their interviews: one student will be the host and the other/s the host/s. If needed, the school will provide devices to assist with the recording process. • T will receive the recordings and use the rubric to assess task. 	
--	--	---	--

Screenshots



Unit 6 Lesson 5

Unit	5	Lesson number	5	Year	3 rd ESO	Time	1 session of 55 m
Topic / Session Title	Review and assessment			Class	English		
Focus							
Skills	Listening	Speaking	Reading	Writing			
Systems	Grammar	Phonology	Lexis	Function	Discourse		
Key competences	<ul style="list-style-type: none"> 1. Linguistic. 2. Plurilingual. 4. Digital. 5. Personal, social, and learning to learn. 						
Specific competences	<p>Decree 65/2022:</p> <ul style="list-style-type: none"> 1. <i>Comprender e interpretar el sentido general y los detalles más relevantes de textos expresados de forma clara y en la lengua estándar, buscando fuentes fiables y haciendo uso de estrategias como la inferencia de significados, para responder a necesidades comunicativas concretas.</i> 3. <i>Interactuar con otras personas con creciente autonomía, usando estrategias de cooperación y empleando recursos analógicos y digitales, para responder a propósitos comunicativos concretos en intercambios respetuosos con las normas de cortesía.</i> 4. <i>Mediar en situaciones cotidianas entre distintas lenguas, usando estrategias y conocimientos sencillos orientados a explicar conceptos o simplificar mensajes, para transmitir información de manera eficaz, clara y responsable.</i> 						
Contents	<p>Decree 65/2022: Contents</p> <p>A. <i>Plurilingüismo</i></p>						

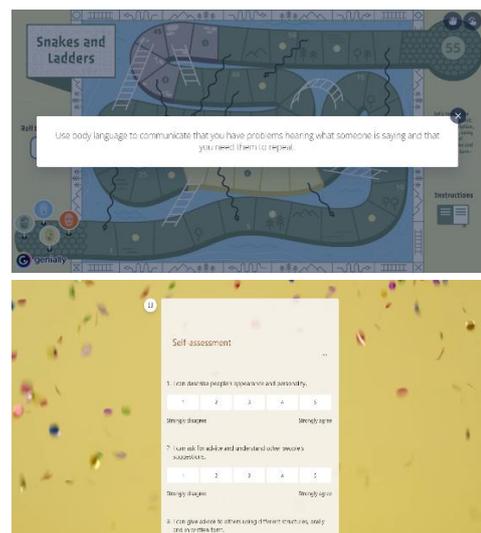
	<ul style="list-style-type: none">• <i>Estrategias y herramientas de uso común para la autoevaluación, la coevaluación y la autorreparación, analógicas y digitales, individuales y cooperativas.</i><ul style="list-style-type: none">– <i>Participación en tareas de evaluación conjuntas para ganar una perspectiva general de la evolución del proceso de aprendizaje de sus iguales, más allá del suyo propio.</i>– <i>Revisión del mensaje reelaborándolo a partir del feedback recibido o la propia lectura crítica del mismo y formulación de hipótesis correctoras para subsiguientes producciones comunicativas.</i> <p><i>B. Interculturalidad</i></p> <ul style="list-style-type: none">• <i>Estrategias de uso común de detección y actuación ante usos discriminatorios del lenguaje verbal y no verbal: tratamientos de cortesía inadecuados, el uso del género femenino para descalificar y hacer alusiones peyorativas, etc.</i><ul style="list-style-type: none">– <i>Empleo de expresiones alternativas para nombrar por igual a todas las personas sin discriminación.</i> <p><i>C. Comunicación</i></p> <ul style="list-style-type: none">• <i>Autoconfianza e iniciativa. El error como parte integrante del proceso de aprendizaje.</i><ul style="list-style-type: none">– <i>Análisis de los errores en los mensajes orales y escritos producidos y elaboración de hipótesis autocorrectoras sencillas a partir de las conclusiones extraídas de dicho análisis.</i>• <i>Uso progresivamente autónomo de estrategias de uso común para la planificación, ejecución, control y reparación de la comprensión, la producción y la coproducción de textos orales, escritos y multimodales.</i>• <i>Conocimientos, destrezas y actitudes que permitan llevar a cabo actividades de mediación en situaciones cotidianas.</i>• <i>Aplicación de convenciones y estrategias conversacionales de uso común, en formato síncrono o asíncrono, para iniciar, mantener y terminar la comunicación, tomar y ceder la palabra, pedir y dar aclaraciones y explicaciones en textos orales breves</i>
--	---

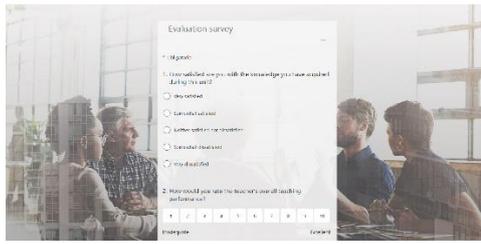
	<p><i>y coherentes, de forma progresivamente autónoma, con pronunciación y entonación adecuadas.</i></p> <ul style="list-style-type: none"> • <i>Conocimiento y utilización autónoma de recursos para el aprendizaje y estrategias de uso común de búsqueda y selección de información: diccionarios, libros de consulta, bibliotecas, recursos digitales e informáticos, etc.</i> <p>Decree 65/2022: Specific contents for 3rd of ESO</p> <ul style="list-style-type: none"> • <i>Identificación de rasgos que diferencian el código oral y el escrito y uso de estructuras, y funciones asociadas a diferentes situaciones de comunicación.</i> • <i>Describir con mayor precisión personas.</i> • <i>Expresar hábitos, habilidades, descripciones físicas y de personalidad</i> • <i>Dar y pedir instrucciones, consejos y órdenes; ofrecer, aceptar y rechazar ayuda, proposiciones o sugerencias.</i> • <i>Hacer sugerencias y responder a las mismas. Let's... How / What about + -ing? Why don't we...? Shall we...? Respuestas de aceptación, rechazo o sugerencias alternativas. Dar consejo. Should/shouldn't</i> • <i>Patrones sonoros, acentuales, rítmicos y de entonación de uso común, y significados e intenciones comunicativas generales asociadas a dichos patrones.</i> <p>Language systems:</p> <ul style="list-style-type: none"> • Vocabulary and grammar used to describe physical appearance and personality. • Nonverbal communication. • Making suggestions and giving advice. • Cues to manage turn-taking during conversations.
<p>Learning outcomes</p>	<p>Students will be able to:</p> <ul style="list-style-type: none"> • describe people from photos. • give advice in specific situations.

		<ul style="list-style-type: none"> • convey information and feeling, using nonverbal communication. • use verbal and nonverbal cues to inform interlocutor of intention during conversational turn-taking. 		
	Previous knowledge	<ul style="list-style-type: none"> • Students will use the lexis and grammar they know to describe people. • Students will use their knowledge about the use and meaning of nonverbal communication. • Students will use their knowledge about lexis and grammar used in giving advice. • Students will use their knowledge turn-taking in conversations. 		
	Materials	<ul style="list-style-type: none"> • Computer with Internet access, projector, and speakers. • Digital presentation with embedded audiovisual material. 	Spaces	IT classroom
Procedures				
Timing	Stage	Activities	Grouping	
5 m	Feedback	Understanding feedback <ul style="list-style-type: none"> • T gives rubric with feedback for the interview task. Ss review and T solves doubts. 	Whole class	
35 m	Review	Snakes and Ladders <ul style="list-style-type: none"> • T shows board game created to review the content of this unit. • Ss form groups of 4 and share a computer. • T goes over the instructions to provide clarification. The instructions are included 	Groups of 4	

		<p>on the board, so students can consult them if needed.</p> <ul style="list-style-type: none"> • Ss in each group act as judges to determine if their classmates' answers are valid. They can consult T in case of doubt or disagreement. • T monitors the groups playing and provides feedback when needed. • First student to reach the final box wins. • If a group finishes early, they can play again. To avoid repeating answers, they can change the questions on the fly. 	
15 m	Unit evaluation and self-assessment	<p>Evaluation surveys</p> <ul style="list-style-type: none"> • Each student completes an anonymous unit evaluation and a self-assessment. 	Individual

Screenshots





Bibliography

- Abay Analistas Económicos (2019). *Diagnóstico estratégico del Distrito de Usera*. Abay. <https://www.madrid.es/UnidadWeb/UGBBDD/Actividades/Distritos/Usera/DiagnosticoUsera/DiagnosticoUsera.pdf>
- Aguilera-Ruiz, C. et al. (2017). El modelo flipped classroom. *International Journal of Developmental and Educational Psychology* 4(1), 261-266. <https://www.redalyc.org/articulo.oa?id=349853537027>
- Ayuntamiento de Madrid (2020). *Centros culturales – Distrito de Usera*. Ayuntamiento de Madrid. <https://www.madrid.es/portales/munimadrid/es/Inicio/Cultura-ocio-y-deporte/Centros-culturales-Distrito-Usera/?vgnnextfmt=default&vgnextoid=94c363023c268210VgnVCM1000000b205a0aRCD&vgnnextchannel=7911f073808fe410VgnVCM2000000c205a0aRCRD>
- Brown, H. D. (2007). *Teaching by Principles, an Interactive Approach to Language Pedagogy*. Pearson Education.
- Colegio Rafaela Ybarra (1997). *Proyecto Educativo de Centro*. Colegio Rafaela Ybarra. <https://colegiorafaelaybarra.com/wp/wp-content/uploads/2020/05/Proyecto-Educativo-2020.pdf>
- Decreto 65/2022, de 20 de julio, del Consejo de Gobierno, por el que se establecen para la Comunidad de Madrid la ordenación y el currículo de la Educación Secundaria Obligatoria. *Boletín Oficial de la Comunidad de Madrid*, 176, de 26 de julio de 2022. https://www.bocm.es/boletin/CM_Orden_BOCM/2022/07/26/BOCM-20220726-2.PDF
- Forehand, M. (2005). Bloom's Taxonomy: Original and Revised. In M. Orey (Ed.), *Emerging Perspectives on Learning, Teaching and Technology*. https://textbookequity.org/Textbooks/Orey_Emergin_Perspectives_Learning.pdf
- Gardner, H. (1993). *Frames of Mind. The Theory of Multiple Intelligences*. Basic Books.

Ley Orgánica 3/2020, de 29 de diciembre, por la que se modifica la Ley Orgánica 2/2006, de 3 de mayo, de Educación. *Boletín Oficial del Estado*, 340, de 30 de diciembre de 2020. <https://www.boe.es/eli/es/lo/2020/12/29/3/con>

Massanet, A. (2017). *Motivation in an EFL Classroom through Gardner's Multiple Intelligences* (Master's Thesis). Universitat de Les Illes Balears. <http://hdl.handle.net/11201/147108>

Mwanza, D. S. (2017). The Eclectic Approach to Language Teaching: Its Conceptualisation and Misconceptions. *International Journal of Humanities Social Sciences and Education* 4(2), 53-67. <http://dspace.unza.zm/handle/123456789/7147>

Orden 1210/2022, de 12 de mayo del Consejero de Educación, Universidades, Ciencia y Portavoz del Gobierno, por la que se establece el calendario escolar para el curso 2022-2023 en los Centros Educativos No Universitarios Sostenidos con Fondos Públicos de la Comunidad de Madrid. *Boletín Oficial de la Comunidad de Madrid*, 121, de 23 de mayo de 2022. https://www.bocm.es/boletin/CM_Orden_BOCM/2022/05/23/BOCM-20220523-26.PDF

Real Decreto 217/2022, de 29 de marzo, por el que se establece la ordenación y las enseñanzas mínimas de la Educación Secundaria Obligatoria. *Boletín Oficial del Estado*, 76, de 30 de marzo de 2022. <https://www.boe.es/eli/es/rd/2022/03/29/217/con>

Richards, J. C. & Rodgers Theodore, S. (1986). *Approaches and Methods in Language Teaching*. Cambridge University Press.

Sari-Dewi, S. et al. (2018). The Effectiveness of Universal Design for Learning. *Journal of Social Science Studies* 6(1), 112-123. <https://doi.org/10.5296/jsss.v6i1.14042>

Shabani, K. et al. (2010). Vygotsky's Zone of Proximal Development: Instructional Implications and Teachers' Professional Development. *Canadian Center of Science and Education* 3(4), 237-248. <https://eric.ed.gov/?id=EJ1081990>

Spirovska, E. (2013). Integrating Multiple Intelligences in Teaching English as a Foreign Language-
SEEU Experiences and Practices. *SEEU Review: Versita*, 9 (1), 1-12.
<https://doi.org/10.2478/seeur-2013-0002>

ANNEX I

General objectives:

As they appear in *Real Decreto 217/2022, de 29 de marzo, por el que se establece la ordenación y las enseñanzas mínimas de la Educación Secundaria Obligatoria*:

La Educación Secundaria Obligatoria contribuirá a desarrollar en los alumnos y las alumnas las capacidades que les permitan:

- a) Asumir responsablemente sus deberes, conocer y ejercer sus derechos en el respeto a las demás personas, practicar la tolerancia, la cooperación y la solidaridad entre las personas y grupos, ejercitarse en el diálogo afianzando los derechos humanos como valores comunes de una sociedad plural y prepararse para el ejercicio de la ciudadanía democrática.
- b) Desarrollar y consolidar hábitos de disciplina, estudio y trabajo individual y en equipo como condición necesaria para una realización eficaz de las tareas del aprendizaje y como medio de desarrollo personal.
- c) Valorar y respetar la diferencia de sexos y la igualdad de derechos y oportunidades entre ellos. Rechazar los estereotipos que supongan discriminación entre hombres y mujeres.
- d) Fortalecer sus capacidades afectivas en todos los ámbitos de la personalidad y en sus relaciones con las demás personas, así como rechazar la violencia, los prejuicios de cualquier tipo, los comportamientos sexistas y resolver pacíficamente los conflictos.
- e) Desarrollar destrezas básicas en la utilización de las fuentes de información para, con sentido crítico, adquirir nuevos conocimientos. Desarrollar las competencias tecnológicas básicas y avanzar en una reflexión ética sobre su funcionamiento y utilización.
- f) Concebir el conocimiento científico como un saber integrado, que se estructura en distintas disciplinas, así como conocer y aplicar los métodos para identificar los problemas en los diversos campos del conocimiento y de la experiencia.
- g) Desarrollar el espíritu emprendedor y la confianza en sí mismo, la participación, el sentido crítico, la iniciativa personal y la capacidad para aprender a aprender, planificar, tomar decisiones y asumir responsabilidades.
- h) Comprender y expresar con corrección, oralmente y por escrito, en la lengua castellana y, si la hubiere, en la lengua cooficial de la comunidad autónoma,

textos y mensajes complejos, e iniciarse en el conocimiento, la lectura y el estudio de la literatura.

- i) Comprender y expresarse en una o más lenguas extranjeras de manera apropiada.
- j) Conocer, valorar y respetar los aspectos básicos de la cultura y la historia propias y de las demás personas, así como el patrimonio artístico y cultural.
- k) Conocer y aceptar el funcionamiento del propio cuerpo y el de los otros, respetar las diferencias, afianzar los hábitos de cuidado y salud corporales e incorporar la educación física y la práctica del deporte para favorecer el desarrollo personal y social. Conocer y valorar la dimensión humana de la sexualidad en toda su diversidad. Valorar críticamente los hábitos sociales relacionados con la salud, el consumo, el cuidado, la empatía y el respeto hacia los seres vivos, especialmente los animales, y el medio ambiente, contribuyendo a su conservación y mejora.
- l) Apreciar la creación artística y comprender el lenguaje de las distintas manifestaciones artísticas, utilizando diversos medios de expresión y representación.

ANNEX II

Specific competences for foreign language studies:

As they appear in *Decreto 65/2022, de 20 de julio, del Consejo de Gobierno, por el que se establecen para la Comunidad de Madrid la ordenación y el currículo de la Educación Secundaria Obligatoria*.

1. Comprender e interpretar el sentido general y los detalles más relevantes de textos expresados de forma clara y en la lengua estándar, buscando fuentes fiables y haciendo uso de estrategias como la inferencia de significados, para responder a necesidades comunicativas concretas.
2. Producir textos originales, de extensión media, sencillos y con una organización clara, usando estrategias tales como la planificación, la compensación o la autorreparación, para expresar de forma creativa, adecuada y coherente mensajes relevantes y responder a propósitos comunicativos concretos.
3. Interactuar con otras personas con creciente autonomía, usando estrategias de cooperación y empleando recursos analógicos y digitales, para responder a propósitos comunicativos concretos en intercambios respetuosos con las normas de cortesía.
4. Mediar en situaciones cotidianas entre distintas lenguas, usando estrategias y conocimientos sencillos orientados a explicar conceptos o simplificar mensajes, para transmitir información de manera eficaz, clara y responsable.
5. Ampliar y usar los repertorios lingüísticos personales entre distintas lenguas, reflexionando de forma crítica sobre su funcionamiento y tomando conciencia de las estrategias y conocimientos propios, para mejorar la respuesta a necesidades comunicativas concretas.
6. Valorar críticamente y adecuarse a la diversidad lingüística, cultural y artística a partir de la lengua extranjera, identificando y compartiendo las semejanzas y las diferencias entre lenguas y culturas, para actuar de forma empática y respetuosa en situaciones interculturales.

ANNEX III

Contents for foreign language studies in 3rd of ESO

As they appear in *Decreto 65/2022, de 20 de julio, del Consejo de Gobierno, por el que se establecen para la Comunidad de Madrid la ordenación y el currículo de la Educación Secundaria Obligatoria*.

A. Plurilingüismo.

- Reflexión sobre las estrategias y técnicas para responder eficazmente y con niveles crecientes de fluidez, adecuación y corrección a una necesidad comunicativa concreta a pesar de las limitaciones derivadas del nivel de competencia en la lengua extranjera y en las demás lenguas del repertorio lingüístico propio.
 - Utilización de recursos lingüísticos y extralingüísticos que le permitan satisfacer necesidades comunicativas más complejas, eligiendo las estrategias más adecuadas de manera progresivamente autónoma según el contexto y la situación en cada caso.
- Aproximación a las estrategias de uso común para identificar, organizar, retener, recuperar y utilizar creativamente unidades lingüísticas (léxico, morfosintaxis, patrones sonoros, etc.) a partir de la comparación de las lenguas y variedades que conforman el repertorio lingüístico personal.
 - Clasificación de las unidades lingüísticas utilizando el conocimiento previo de la lengua materna y otras lenguas, en su caso, con el fin de facilitar la comunicación en la lengua extranjera.
- Estrategias y herramientas de uso común para la autoevaluación, la coevaluación y la autorreparación, analógicas y digitales, individuales y cooperativas.
 - Participación en tareas de evaluación conjuntas para ganar una perspectiva general de la evolución del proceso de aprendizaje de sus iguales, más allá del suyo propio.
 - Revisión del mensaje reelaborándolo a partir del feedback recibido o la propia lectura crítica del mismo y formulación de hipótesis correctoras para subsiguientes producciones comunicativas.
- Expresiones y léxico específico de uso común para intercambiar ideas sobre la comunicación, la lengua, el aprendizaje y las herramientas de comunicación y aprendizaje (metalenguaje).

- Comparación básica entre lenguas a partir de elementos gramaticales de la lengua extranjera y otras lenguas: origen y parentescos.
 - Concienciación de la interconexión entre lenguas del repertorio lingüístico personal del alumno, y realización de comparaciones tras el análisis de elementos sintácticos y semánticos adecuados a su nivel de competencia.

B. Interculturalidad.

- La lengua extranjera como medio de comunicación interpersonal e internacional, como fuente de información y como herramienta de participación social y de enriquecimiento personal.
 - Reconocimiento de la importancia y por tanto la necesidad de dominar la lengua extranjera en el mundo global actual, como herramienta básica de información, formación y comunicación y establecimiento de relaciones escolares, personales y profesionales más allá de su entorno próximo y de las fronteras de su propio país.
- Interés e iniciativa en la realización de intercambios comunicativos a través de diferentes medios con hablantes o estudiantes de la lengua extranjera: proyectos, inmersiones lingüísticas, intercambios, entre otros.
- Aspectos socioculturales y sociolingüísticos de uso común relativos a la vida cotidiana, las condiciones de vida y las relaciones interpersonales; convenciones sociales de uso común; lenguaje no verbal, cortesía lingüística y etiqueta digital; cultura, normas, actitudes, costumbres y valores propios de países donde se habla la lengua extranjera.
 - Ampliación del uso apropiado de fórmulas lingüísticas de cortesía adecuadas en los intercambios sociales.
 - Ampliación del conocimiento de las costumbres, convenciones sociales, rasgos de la vida cotidiana, festividades y celebraciones señaladas propias de los países y culturas donde se habla la lengua extranjera.
- Estrategias de uso común para entender y apreciar la diversidad lingüística, cultural y artística, atendiendo a valores democráticos.
 - Ampliación del conocimiento de los rasgos históricos, geopolíticos y culturales de los países donde se habla la lengua extranjera, obteniendo la información a través de diferentes fuentes en soportes tradicionales y digitales y realización de presentaciones breves explicativas sobre los datos obtenidos.

- Estrategias de uso común de detección y actuación ante usos discriminatorios del lenguaje verbal y no verbal: tratamientos de cortesía inadecuados, el uso del género femenino para descalificar y hacer alusiones peyorativas, etc.
 - Empleo de expresiones alternativas para nombrar por igual a todas las personas sin discriminación.

C. Comunicación.

- Autoconfianza e iniciativa. El error como parte integrante del proceso de aprendizaje.
 - Análisis de los errores en los mensajes orales y escritos producidos y elaboración de hipótesis autocorrectoras sencillas a partir de las conclusiones extraídas de dicho análisis.
- Uso progresivamente autónomo de estrategias de uso común para la planificación, ejecución, control y reparación de la comprensión, la producción y la coproducción de textos orales, escritos y multimodales.
 - Distinción de tipos de comprensión (sentido general, información esencial, puntos principales) y uso de estrategias de comprensión de los mensajes: anticipación del contenido a través contexto verbal y no verbal y de los conocimientos sobre la situación, identificación de palabras clave, anticipación de ideas, identificación de la intención del hablante.
- Conocimientos, destrezas y actitudes que permitan llevar a cabo actividades de mediación en situaciones cotidianas.
 - Uso de expresiones básicas para reformular, resumir y aclarar ideas al interlocutor.
- Aplicación de los modelos contextuales y géneros discursivos de uso común en la comprensión, producción y coproducción de textos orales, escritos y multimodales, breves y sencillos, literarios y no literarios: características y reconocimiento del contexto (participantes y situación), expectativas generadas por el contexto; organización y estructuración según el género y la función textual.
 - Comprensión, de forma individual o colectiva, de textos orales, escritos y multimodales de géneros discursivos.
 - Lectura comentada y recitado de poemas, reconociendo el valor simbólico del lenguaje poético y el sentido de los recursos retóricos más importantes.

- Producción de textos breves de géneros discursivos sencillos, en papel o en formato digital, integrando diversos tipos de contenido.
- Utilización eficaz de las unidades lingüísticas de uso común y significados asociados a dichas unidades tales como expresión de la entidad y sus propiedades, cantidad y cualidad, el espacio y las relaciones espaciales, el tiempo y las relaciones temporales, la afirmación, la negación, la interrogación y la exclamación, relaciones lógicas habituales.
- Ampliación del léxico de uso común y de interés para el alumnado relativo a identificación personal, relaciones interpersonales, lugares y entornos, ocio y tiempo libre, salud y actividad física, vida cotidiana, vivienda y hogar, clima y entorno natural, tecnologías de la información y la comunicación, sistema escolar y formación.
 - Identificación de sinónimos, antónimos, «falsos amigos» y de palabras con prefijos y sufijos habituales.
 - Fórmulas y expresiones.
- Convenciones ortográficas de uso común y significados e intenciones comunicativas asociados a los formatos, patrones y elementos gráficos.
 - Uso de reglas más complejas de ortografía y puntuación y reconocimiento de su importancia en la comunicación escrita como elemento característico del mensaje escrito en cada lengua.
 - Diferenciación y uso de patrones ortográficos según los distintos formatos analógicos o digitales.
- Aplicación de convenciones y estrategias conversacionales de uso común, en formato síncrono o asíncrono, para iniciar, mantener y terminar la comunicación, tomar y ceder la palabra, pedir y dar aclaraciones y explicaciones en textos orales breves y coherentes, de forma progresivamente autónoma, con pronunciación y entonación adecuadas.
- Conocimiento y utilización autónoma de recursos para el aprendizaje y estrategias de uso común de búsqueda y selección de información: diccionarios, libros de consulta, bibliotecas, recursos digitales e informáticos, etc.
- Respeto de la propiedad intelectual y derechos de autor sobre las fuentes consultadas y contenidos utilizados.
- Utilización eficaz de herramientas analógicas y digitales de uso común para la comprensión, producción y coproducción oral, escrita y multimodal; y plataformas virtuales de interacción, cooperación y colaboración educativa

(aulas virtuales, videoconferencias, herramientas digitales colaborativas...) para el aprendizaje, la comunicación y el desarrollo de proyectos con hablantes o estudiantes de la lengua extranjera.

- Utilización adecuada y autónoma de las aulas virtuales, foros y distintas redes sociales como herramienta de obtención e intercambio de información y comunicación en el proceso de enseñanza-aprendizaje.

Specific contents for EFL in 3rd of ESO

As they appear in *Decreto 65/2022, de 20 de julio, del Consejo de Gobierno, por el que se establecen para la Comunidad de Madrid la ordenación y el currículo de la Educación Secundaria Obligatoria.*

- Funciones comunicativas de uso común adecuadas al ámbito y al contexto comunicativo: ampliar el repertorio de formas para saludar y despedirse, presentar y presentarse; describir con mayor precisión personas, objetos, lugares, fenómenos y acontecimientos; situar con precisión creciente eventos en el tiempo; situar objetos, personas y lugares en el espacio; pedir e intercambiar información sobre cuestiones cotidianas y otras menos habituales; dar y pedir instrucciones, consejos y órdenes; ofrecer, aceptar y rechazar ayuda, proposiciones o sugerencias; expresar parcialmente el gusto o el interés y las emociones; narrar acontecimientos pasados, describir situaciones presentes, y enunciar sucesos futuros de forma más precisa; expresar la opinión, la posibilidad, la capacidad, la obligación y la prohibición; expresar argumentaciones sencillas; realizar hipótesis y suposiciones; expresar la incertidumbre y la duda; reformular y resumir.
- Uso de estructuras y funciones asociadas a diferentes situaciones de comunicación.
- Identificación de rasgos que diferencian el código oral y el escrito y uso de estructuras, y funciones asociadas a diferentes situaciones de comunicación.
- Saludar, presentarse a sí mismo y a otros. Expresar hábitos, habilidades, descripciones físicas y de personalidad, lo que gusta y lo que no gusta.

- Contrastar acciones en curso con las habituales. Fórmulas. Presente simple. Presente continuo. Adjetivos: posiciones atributiva y predicativa. Grados de comparación.
- Expresar gustos y expresar y pedir opiniones de forma más sofisticada. *Like / love / dislike / don't like / hate, feel like / don't feel like. I think / I don't think, I believe, I consider, In my opinion, in my view, ...,* hacer argumentaciones: *According to, as X suggests, for instance, for example...*
- Narrar hechos del pasado y biografías. Pasado simple y continuo. *Could*. Expresiones temporales: *ago / since / for / later / when / after / before / then*, etc. Marcadores del discurso: conectores y otros recursos de cohesión. Ortografía y puntuación.
- Preguntar y responder sobre hechos que han acabado o no han terminado todavía, sobre hechos recientes y experiencias. Presente perfecto + *ever / never / just*. Pasado simple. *When*.
- Hacer sugerencias y responder a las mismas. *Let's... How / What about + -ing? Why don't we...? Shall we...?* Respuestas de aceptación, rechazo o sugerencias alternativas. Dar consejo. *Should / shouldn't*
- Expresar planes, la idea de futuro de intención, predicciones, hipótesis, probabilidad, posibilidad y promesas. Presente continuo. *Will / will not. Be going to*. Oraciones condicionales de tipos I y II.
- Expresar incertidumbre, suposiciones o duda: *I'm / it's not sure, it is uncertain, I guess..., I'd say, I suppose, it is doubtful,...*
- Reformular ideas y resumirlas: *In other words, that's to say, in short, summing up, to put in a nutshell...*
- Patrones sonoros, acentuales, rítmicos y de entonación de uso común, y significados e intenciones comunicativas generales asociadas a dichos patrones.
- Reconocimiento progresivo de los símbolos fonéticos y pronunciación de fonemas de especial dificultad.
- Pronunciación de formas contractas.
- Pronunciación de la terminación en formas de tiempos verbales.
- Formas débiles de pronunciación de ciertos sonidos.
- Reconocimiento y producción de patrones básicos de ritmo, entonación y acentuación de palabras y frases adecuados a la finalidad e intención del mensaje y utilizarlos para ayudar a la comprensión.

ANNEX IV

Evaluation criteria for 3rd of ESO

As they appear in Decreto 65/2022, de 20 de julio, del Consejo de Gobierno, por el que se establecen para la Comunidad de Madrid la ordenación y el currículo de la Educación Secundaria Obligatoria.

Competencia específica 1.

1.1. Extraer y analizar el sentido global y las ideas principales, y seleccionar información pertinente de textos orales, escritos y multimodales sobre temas cotidianos, de relevancia personal o de interés público próximos a la experiencia del alumnado, expresados de forma clara y en la lengua estándar a través de diversos soportes.

1.2. Interpretar y valorar el contenido y los rasgos discursivos de textos progresivamente más complejos propios de los ámbitos de las relaciones interpersonales, de los medios de comunicación social y del aprendizaje, así como de textos literarios adecuados al nivel de madurez del alumnado.

1.3. Seleccionar, organizar y aplicar las estrategias y conocimientos más adecuados en cada situación comunicativa para comprender el sentido general, la información esencial y los detalles más relevantes de los textos; inferir significados e interpretar elementos no verbales; y buscar, seleccionar y gestionar información veraz.

Competencia específica 2.

2.1. Expresar oralmente textos sencillos, estructurados, comprensibles, coherentes y adecuados a la situación comunicativa sobre asuntos cotidianos, de relevancia personal o de interés público próximo a la experiencia del alumnado, con el fin de describir, narrar, argumentar e informar, en diferentes soportes, utilizando recursos verbales y no verbales, así como estrategias de planificación, control, compensación y cooperación.

2.2. Redactar y difundir textos de extensión media con aceptable claridad, coherencia, cohesión, corrección y adecuación a la situación comunicativa propuesta, a la tipología textual y a las herramientas analógicas y digitales utilizadas sobre asuntos cotidianos, de relevancia personal o de interés público próximos a la experiencia del alumnado, respetando la propiedad intelectual y evitando el plagio.

2.3. Seleccionar, organizar y aplicar conocimientos y estrategias sencillas para planificar, producir, revisar y cooperar en la elaboración de textos coherentes, cohesionados y adecuados a las intenciones comunicativas, las características

contextuales, los aspectos socioculturales y la tipología textual, usando los recursos físicos o digitales más adecuados en función de la tarea y de las necesidades del interlocutor potencial a quien se dirige el texto.

Competencia específica 3.

3.1. Planificar, participar y colaborar activamente, a través de diversos soportes, en situaciones interactivas sobre temas cotidianos, de relevancia personal o de interés público cercanos a la experiencia del alumnado, mostrando iniciativa, empatía y respeto por la cortesía lingüística y la etiqueta digital, así como por las diferentes necesidades, ideas, inquietudes, iniciativas y motivaciones de los interlocutores.

3.2. Seleccionar, organizar y utilizar estrategias adecuadas sencillas para iniciar, mantener y terminar la comunicación, tomar y ceder la palabra, solicitar y formular aclaraciones y explicaciones, reformular, comparar y contrastar, resumir, colaborar, debatir, resolver problemas y gestionar situaciones comprometidas.

Competencia específica 4.

4.1. Inferir y explicar textos, conceptos y comunicaciones breves y sencillas en situaciones en las que atender a la diversidad, mostrando respeto y empatía por los interlocutores y por las lenguas empleadas y participando en la solución de problemas de intercomprensión y de entendimiento en el entorno, apoyándose en diversos recursos y soportes.

4.2. Aplicar estrategias simples que ayuden a crear puentes, faciliten la comunicación y sirvan para explicar y simplificar textos, conceptos y mensajes, y que sean adecuadas a las intenciones comunicativas, las características contextuales y la tipología textual, usando recursos y apoyos físicos o digitales en función de las necesidades de cada momento.

Competencia específica 5.

5.1. Comparar y argumentar las semejanzas y diferencias entre distintas lenguas reflexionando de manera guiada sobre su funcionamiento.

5.2. Utilizar de forma creativa y guiada estrategias y conocimientos de mejora de la capacidad de comunicar y de aprender la lengua extranjera con apoyo de otros participantes y de soportes analógicos y digitales.

5.3. Registrar y reflexionar sobre los progresos y dificultades de aprendizaje de la lengua extranjera seleccionando las estrategias más eficaces para superar esas dificultades y consolidar el aprendizaje, realizando actividades de planificación del propio aprendizaje,

autoevaluación y coevaluación, como las propuestas en el Portfolio Europeo de las Lenguas (PEL) o en un diario de aprendizaje, haciendo esos progresos y dificultades explícitos y compartiéndolos.

Competencia específica 6.

6.1. Actuar de forma adecuada, empática y respetuosa en situaciones interculturales, construyendo vínculos entre las diferentes lenguas y culturas, rechazando cualquier tipo de discriminación, prejuicio y estereotipo en contextos comunicativos cotidianos y proponiendo vías de solución sencillas a aquellos factores socioculturales que dificulten la comunicación.

6.2. Valorar críticamente en relación con los derechos humanos y adecuarse a la diversidad lingüística, cultural y artística propia de países donde se habla la lengua extranjera, favoreciendo, dentro de sus posibilidades, el desarrollo de una cultura compartida y una ciudadanía comprometida con la sostenibilidad y los valores democráticos.

6.3. Aplicar de forma guiada estrategias para defender y apreciar la diversidad lingüística, cultural y artística atendiendo a valores democráticos y respetando los principios de justicia, equidad e igualdad.

ANNEX V

Buster Keaton's "Sherlock Jr.", motorcycle scene

Sherlock Jr. was a detective who was chasing some thieves.

While running after the thieves, a policeman on a motorcycle stopped him.

Sherlock Jr. showed his badge and then jumped onto the motorcycle with the policeman.

While they were riding, Sherlock Jr. was talking to the police officer.

Suddenly, the motorcycle hit a bump and the policeman fell off, but Sherlock Jr. didn't notice and kept talking alone.

The motorcycle was going very fast and almost hit some cars and a woman, who fell into a water puddle.

Some people were digging on the side of the road, when the motorcycle passed by.

Other people were celebrating a party and playing games, but the motorcycle crashed into them and threw tables on the ground.

The motorcycle crossed a river, while dragging two men from the party. The two men started to fight.

There was a broken bridge, but two trucks were driving by, so the motorcycle ran over them and crossed over the gap. The bridge fell down when the motorcycle was reaching the end.

Two men were working on a closed road and tried to stop Sherlock Jr., but they couldn't.

Then, the motorcycle ran under a high vehicle and, after that, almost got hit by a train.

Sherlock Jr. turned around and realized that there was no one driving the motorcycle.

A man was threatening a woman, when the motorcycle crashed into the house, and Sherlock Jr. kicked the man.

ANNEX VI

Rubric for short story inspired by music

CATEGORY	3	2	1	Classmate	Teacher
				Points and comments	Points and comments
Focus on assigned topic	The story is based on a musical piece and there is enough information to find the reference.	The story is based on a musical piece, but there is not enough information to find the reference.	The story is not based on a musical piece.		
Organization	The story is very well organized. It follows the structure of a short story and uses time expressions to order the events.	The story is well organized. It follows the structure of a short story, although it may lack some part. It might not use time expressions correctly.	The story is not well organized. It does not follow the structure of a short story, and/or doesn't use any time expressions.		
Requirements	Uses past simple and past continuous. It includes at least three emotions. It is 220-270 words long.	Uses past simple and past continuous. It includes less than three emotions. It is shorter than 220 words or longer than 270.	It doesn't use past simple and past continuous, and/or doesn't include any emotion or feeling.		
Spelling and punctuation	There are no spelling or punctuation errors in the final draft.	There are 1-3 spelling or punctuation errors in the final draft.	The final draft has more than 3 spelling and punctuation errors.		
Neatness	The final draft of the story is readable, clean, neat and attractive.	The final draft of the story is readable, but it could be cleaner. It may have one or two erasures, but they are not distracting.	The final draft is not readable and/or neat.		

ANNEX VII

Rubric for oral presentation on pioneers in music

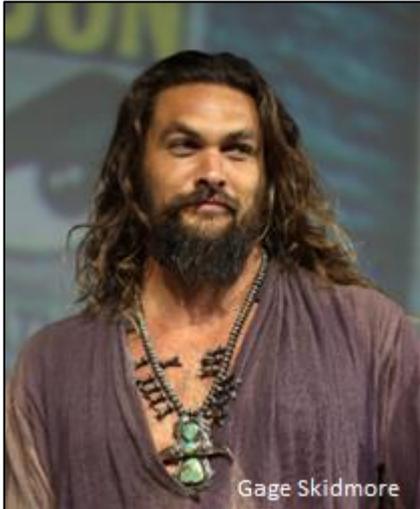
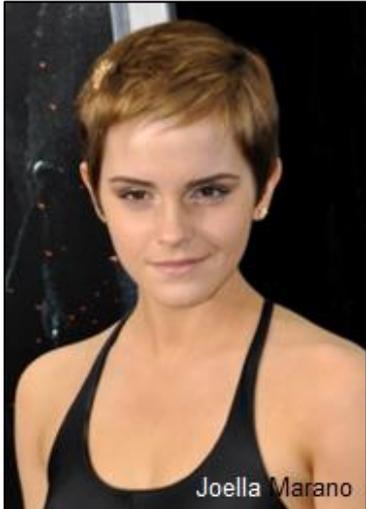
CATEGORY	4	3	2	1	Points and comments
Checklist	Covers all the information from the checklist.	Covers almost all the information from the checklist.	Covers more than half of the information from the checklist.	Covers less than half of the information from the checklist.	
Speaks clearly	Speaks clearly and distinctly all the time, and mispronounces no words.	Speaks clearly and distinctly all the time, but mispronounces some words.	There are grammar and vocabulary errors, but it is mostly easy to understand.	Often mumbles or cannot be understood.	
Vocabulary and grammar	It is grammatically correct and the vocabulary is appropriate.	There may be a few errors of grammar and vocabulary, but they don't prevent understanding.	It doesn't use past simple and past continuous, and/or doesn't include any emotion or feeling.	Continuous errors of grammar and vocabulary make it difficult to understand.	
Posture and eye contact	Stands up straight, looks relaxed and confident. Establishes eye contact.	Stands up straight and establishes eye contact with everyone in the room during the presentation.	Sometimes stands up straight and establishes eye contact.	Slouches and/or does not look at people during the presentation.	

ANNEX VIII

Celebrity descriptions and pictures

<p>She has long, wavy hair. She has beautiful light brown eyes. Her ears are a bit pointed.</p> <p>She's confident and brave. She's also quite funny.</p> <p>She's was born in Barbados and she's a famous singer and entrepreneur.</p>	<p>She has long, curly, blond hair. She has big, brown eyes. She's quite tall.</p> <p>She is creative and hard-working, but a bit serious.</p> <p>She's a famous singer and entrepreneur from United States.</p>
<p>He has short, dark blonde hair and a slim build. He has big blue eyes. He is of average height.</p> <p>He's creative, spontaneous and very honest.</p> <p>He's from United States and he's a popular rapper.</p>	<p>She has long, wavy hair and a pretty smile. She has big brown eyes. She's quite short.</p> <p>She is confident, creative and ambitious.</p> <p>She is a famous singer from Colombia.</p>
<p>He is quite tall, and he is well-built. He has long, wavy, light brown hair. He has small green eyes.</p> <p>He' s spontaneous, funny and optimistic.</p> <p>He is an actor, and he was born in Hawaii, United States.</p>	<p>She has short, light brown hair and brown eyes. She is thin and quite short.</p> <p>She is very clever, generous and polite.</p> <p>She is a famous British actress and activist.</p>
<p>She has dark curly hair, and brown eyes. She is tall with a muscular athletic build.</p> <p>She is responsible, hard-working and a little stubborn.</p> <p>She's an American tennis player.</p>	<p>He is very tall and muscular. He is bald and has brown eyes. He has many tattoos.</p> <p>He's optimistic, easy-going, and friendly.</p> <p>He is a popular actor from United States.</p>

<p>He is young. He has curly brown hair, and green eyes. He has pale skin.</p> <p>He is kind and shy. He is also quite funny.</p> <p>He was born in United States. He's an actor.</p>	<p>They have short blond hair, and light blue eyes. They are quite tall.</p> <p>They are shy, kind and sensitive.</p> <p>He was born in London, United Kingdom, and he's a singer.</p>
<p>He has grey hair and brown eyes. He has a long straight nose, and big ears. He is very tall and thin.</p> <p>He is clever and very funny.</p> <p>He is a famous actor and comedian from United Kingdom.</p>	<p>She has blue eyes, and long red hair. She has many freckles.</p> <p>She is shy, polite and responsible.</p> <p>She is an actress. She was born in the United States.</p>
<p>She's young and tall. Her eyes are brown, but sometimes she wears different coloured contact lenses.</p> <p>She's spontaneous and kind.</p> <p>She is a rapper, singer and dancer. She was born in Thailand.</p>	<p>He is quite tall and well-built. He has medium-length, straight, dark hair. His eyes are brown.</p> <p>He is charming, kind, and very shy.</p> <p>He was born in Canada. He is a famous actor.</p>
<p>He is well-built and not very tall. He has light brown hair, and brown eyes.</p> <p>He is friendly, funny, and energetic.</p> <p>He was born in London, United Kingdom. He is a popular actor. He also dances.</p>	<p>She has short, light blond hair, and green eyes. She is tall and slim.</p> <p>She is very clever, funny, and generous.</p> <p>She was born in London, United Kingdom. She is a famous actress.</p>

 <p>SIGMA</p>	 <p>Domantasv7</p>
 <p>QuotelInspector</p>	 <p>Jakob Polacsek</p>
 <p>Gage Skidmore</p>	 <p>Joella Marano</p>





ANNEX IX

Rubric for description

CATEGORY	3	2	1	Points and comments
Content	Description is accurate and includes both physical and personality traits.	Description is mostly accurate and includes both physical and personality traits.	Description is not accurate and/or doesn't include both physical and personality traits.	
Vocabulary and spelling	There are no errors in vocabulary or spelling.	There are 1-3 errors in vocabulary or spelling.	There are more than 3 errors in vocabulary or spelling.	
Grammar	There are no errors in grammar.	There are 1-3 errors in grammar.	There are more than 3 errors in grammar.	
Length	The entry is 30-35 words.	The entry is 25-29 words.	The entry is less than 25 words.	

ANNEX X

Worksheet 1

Nonverbal Communication

Nonverbal communication is defined as how people communicate with each other without talking or writing. "For example, when we **wink** at someone, offer a strong **handshake** or **back away**, we are conveying a message without speaking a word," says Marcie Coulter-Kern, Ph.D., a professor of psychology at Manchester University in North Manchester, Indiana. "Our facial expressions, body language and even physical distance send a message."

We communicate nonverbally to convey information about emotions, intentions, attitudes, needs and more.

"We are constantly communicating nonverbally," says Patti Wood, an international nonverbal communication and human behavior expert. In fact, we can exchange up to 10,000 cues in less than a minute, she says.

Nonverbal communication goes well beyond **arm crossing** and head **nodding**. It encompasses everything from how loudly and quickly we speak to the way we dress and present ourselves.

McDermott, N. (2023). 6 Types Of Nonverbal Communication, What They Mean And How to Spot Them. *Forbes* (<https://www.forbes.com/health/mind/nonverbal-communication-types/>).

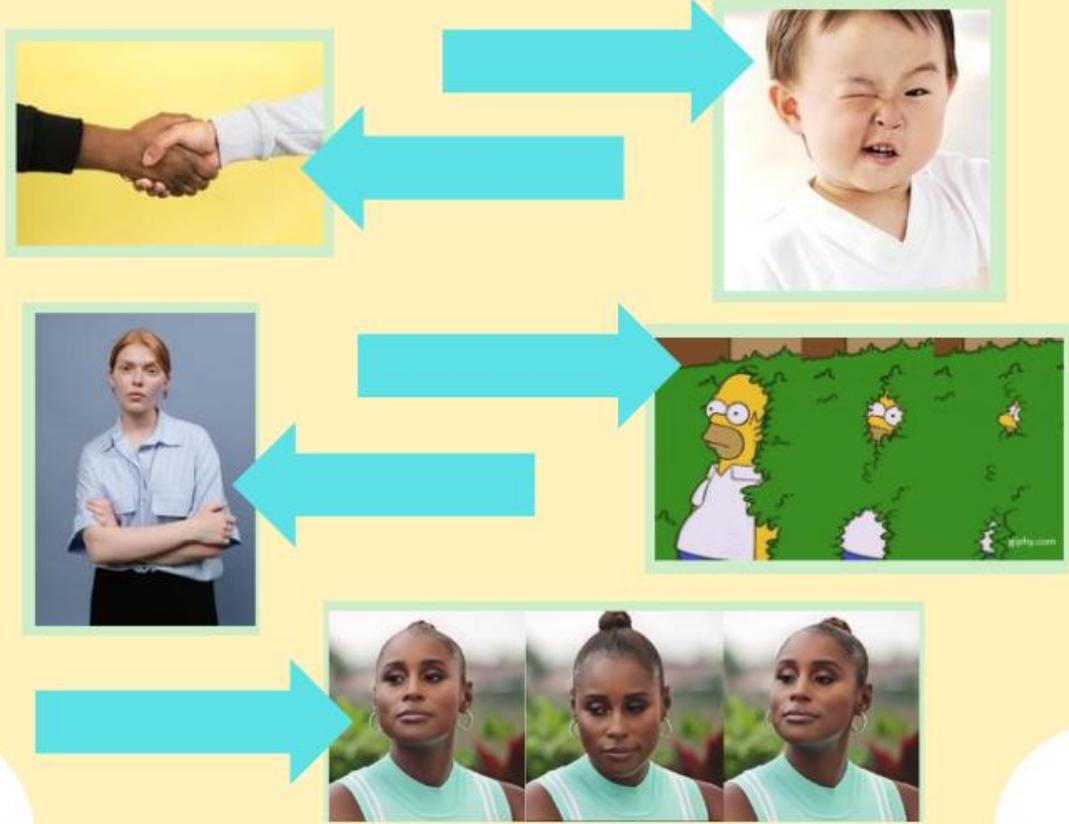
Read the text and answer

What is nonverbal communication?

What can we communicate nonverbally?

Why is it important?

Each of these images corresponds to one of the words in **bold** from the text. Write in the arrows the corresponding words.



There are **6 types** of nonverbal communication. What do you think they refer to?

- | | |
|--------------|---|
| Kinesics | • Gestures, body movements, and facial expressions. |
| Appearance | • How the time influences communication. |
| Haptics | • Physical appearance, clothing, and accessories. |
| Chronemics | • How we use touch to communicate. |
| Proxemics | • Sounds and qualities of the voice. |
| Paralanguage | • What distances and physical space communicate. |

ANNEX XI

Say it without words I

Yes	No	I don't know	Hello
I love you	Be quiet	Come here	Go away
Wait	Stop	Slow down	Go faster
To sleep	To study	To eat	To drink
To walk	To drive	To look	Before
Later	It's late	I can't hear you	Speak louder
One more time	I'm bored	I'm happy	I'm sad
I'm sleepy	I'm sorry	I'm hungry	I'm thirsty
I don't understand	I'm angry	Expensive	Short
Tall	Clever	Funny	Old
Long hair	Strong	Sing	Play tennis

Say it without words I

STUDENTS A and B go to the cinema. STUDENT A is constantly talking during the movie, while STUDENT B becomes increasingly annoyed and tries to get their friend to be quiet.

STUDENTS A, B and C are waiting for a late bus. STUDENT A wants to walk, STUDENT B wants to take a taxi, and STUDENT C prefers to wait for the bus.

STUDENTS A and B are shopping together. STUDENT A doesn't like anything STUDENT B is trying on.

STUDENTS A, B and C are at a party. STUDENT A wants to leave early and STUDENTS B and C try to convince them to stay.

STUDENTS A and B are neighbours in an apartment building. STUDENT A likes to play loud music late at night, disturbing STUDENTS B who needs to sleep. STUDENT B confronts STUDENT A.

STUDENTS A and B are visiting STUDENT C, and they are having a great time. STUDENT C, the owner of the house, is tired and wants to go to bed, but he doesn't want to be rude.

STUDENT A is a tourist who doesn't speak the language stops STUDENT B in the street to ask for suggestions to find a place to eat.

STUDENT A is waiting in a line and they are getting impatient, when STUDENT B tries to cut the line. They start arguing.

STUDENTS A and B are watching a scary movie. STUDENT A is scared and STUDENT B makes fun of them.

STUDENT A is an old person who is carrying some heavy bags. STUDENT B offers to help STUDENT A.

STUDENTS A and B are in a restaurant. STUDENT A is really hungry and is enjoying the food. STUDENT B finds a hair in the food, and they feel disgusted. STUDENT B complains to STUDENT C who is waiting their table. STUDENT C apologizes and offers them a free meal.

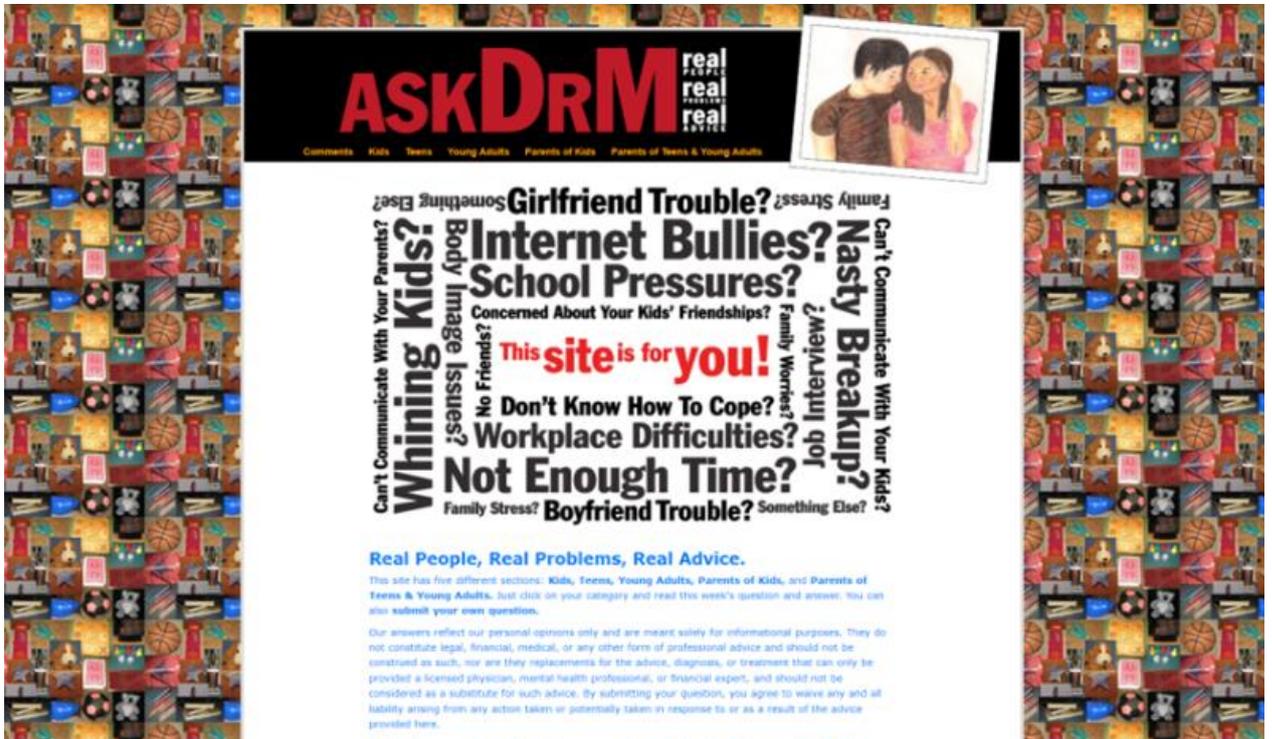
ANNEX XII

Please, advise me

<p>I've been having some health issues lately. Can you give me advice on how to be healthier?</p>	<p>I'm visiting Madrid for the first time. Could you suggest places, activities, food that might be interesting?</p>
<p>I want to start saving money for the future. Can you give me some advice on how to get started?</p>	<p>I find it hard to concentrate while studying. Can you give me some advice on how to stay focused?</p>
<p>I've been feeling stressed out with schoolwork and extracurricular activities. Can you give me some advice on managing my time effectively and reducing stress?</p>	<p>I've noticed a friend being bullied. How can I support them and help them with the situation?</p>
<p>I find it difficult to express my thoughts and emotions to my parents. What would you do in my case?</p>	<p>I want to feel more comfortable and confident in social situations. What can I do to improve my social skills and meet new people?</p>

ANNEX XIII

Worksheet 2



1. Read T 15's post and answer: What is their problem? How do they feel?

— October 24, 2021 —

Hello, today in one of my classes I witnessed one of my closest friends being bullied. Nobody, including myself, did anything, and now I feel super guilty. After talking to him about it he said it really hurt him and it made him super sad. How do I help him/comfort him? What should he/we do to stop it? Please help, and thank you so much! It means a lot.

— T, 15

2. Before turning the page, discuss with a partner what piece of advice do you think T 15 will receive.

3. Now read the answer to T 15's post and check if your guess is amongst the pieces of advice Anil gave them.

Dear T,

First, you're making a really good start by **reaching out to others** for advice. It shows you care about your friend, and I'd even suggest showing him that you reached out to us.

In terms of comforting, I would suggest that you keep being there for your friend. **Check in on him**, and make sure he knows you're a person to talk to. Most bullies don't expect their targets (or their targets' friends) **to stand up to them**; after all, those are the easiest people to bully. Simply, in a calm but firm voice, saying, "stop it" or something like that and **standing your ground** can be really effective. This is called "grey rocking," and works by not giving the bully what they want: attention. Alternatively, you can change the subject, which removes the attention that bullies want.

You should definitely report this—to your teacher, their supervisors (principals, etc.) and guidance counselors. Does your friend have a trusted adult that the two of you can go to? It can even be a parent. If you have evidence (recordings/pictures), that would be helpful too.

And lastly, make sure to remind your friend that **you have his back** and that he's not alone.

Best regards,
Anil

4. Read Anil's reply again and decide if the statements below are true or false.

	True	False
Asking for help means that T 15 cares about their friend.		
T 15's friend should physically fight the bullies.		
T 15 shouldn't say anything next time they witness someone being bullied.		
Bullies seek attention.		
"Grey rocking" means shouting at someone who is behaving badly.		
T 15 and their friend should inform an adult.		
Proof of bullying won't be useful.		

5. Go back to Anil's text and underline the structures he uses to give advice.

6. Anil uses some verbs that might be useful when giving advice. Match the verbs with their meaning.

A. To reach out to someone	1. To see if someone is feeling alright
B. To check in on someone	2. To defend someone's position.
C. To stand up to someone	3. To be ready to help someone.
D. To stand someone's ground.	4. To contact someone.
E. To have someone's back.	5. To confront someone.

6. In groups of 3-4 read Athlete 17's problem and decide what would you advise them.

– February 27, 2022 –

I'm a 17-year-old girl who is very athletic and plays lots of sports, but I hate the way my body looks. I feel like my legs are too big, my arms are shaped funny, my shoulders are too wide for a girl and my stomach is pudgy and chunky. I've tried working out and losing some fat, but it doesn't help. All the friends and family that I have talked to about this have always just said: "You're perfect," or "Why are you worried about something like this?" I'm not sure how or where I can find self-confidence.

– Athlete, 17

ANNEX XIV

Rubric for written advice column

CATEGORY	3	2	1	Points and comments
Salutation and closing	Entry includes an appropriate greeting and a closing sentence.	Entry includes a greeting and a closing sentence, but they may not be appropriate or may contain some mistakes	Entry does not include an appropriate greeting and/or a closing sentence.	
Content	The entry contains at least 4 pieces of advice related to the problem.	The entry contains at least 4 pieces of advice, but some of them may not be related to the problem.	The entry does not contain 4 pieces of advice.	
Grammar and spelling	There are no errors in grammar or spelling that distract the reader from the content.	There are 1-3 errors in grammar or spelling that distract the reader from the content.	There are more than 3 errors in grammar or spelling that distract the reader from the content.	
Length	The entry is 200-250 words.	The entry is 150-199 words.	The entry is less than 150 words.	

ANNEX XV

Late-night show interview

HOST: Good evening, ladies and gentlemen! Welcome to "Late Night Live"! Tonight, we have two incredible celebrities joining us. Please give a warm welcome to the talented actors, (GUEST A) and (GUEST B)!

GUEST A: Thank you, thank you! It's great to be here.

HOST: You two have recently starred in a blockbuster movie. How does it feel to be part of such a successful film?

GUEST A: Oh, it's truly an amazing experience. I feel incredibly grateful for the opportunity to work with such creative and hard-working people.

GUEST B: I completely agree! And the movie is really funny. I think viewers are going to love it.

HOST: I can't wait to watch it! Now, as successful actors, many aspiring performers look up to you. What advice would you give to those who want to pursue a career in acting?

GUEST A: I would advise to stay passionate. Acting is a tough industry, but if you love what you do and are willing to put in the hard work, it's possible to achieve your dreams.

GUEST B: Absolutely. I would add that it's important to be open to learning and growing as an actor. You should take acting classes, study different techniques, and always be willing to push yourself out of your comfort zone.

HOST: Wise words! Apart from your work, both of you are known for your charity work. How did you get involved in giving back to the community?

GUEST B: Well, I think it's important to use our fame to make a positive impact. I support various causes close to my heart, such as education and environmental conservation.

GUEST A: In my case, I'm particularly focused on helping animals in need.

HOST: You are truly generous and kind. We need more people like you in the world. Unfortunately, we're running out of time. Any final words for our audience tonight?

GUEST A: Just remember, everyone has the power to make a positive impact. Let's make this world a better place.

HOST: Beautifully said, GUEST A! Thank you both for being here tonight. And thank you, our amazing audience, for joining us.

ANNEX XVI

Rubric for late-night show interview

CATEGORY	4	3	2	1	Points and comments
Setting of the interview	The host introduces the show and guest/s. The questions and answers are relevant. The host closes the interview appropriately.	The host introduces the show and guest/s. The questions and answers are mostly relevant. The host closes the interview appropriately.	The host introduces the show and guest/s. The questions and answers are not relevant most of the time. The host closes the interview appropriately.	The host doesn't introduce the show and guest/s. And/or the questions and answers are not relevant. And/or the host doesn't close the interview appropriately.	
Facial expressions	Facial expressions are clear and they show speaker's attitude all the time.	Facial expressions are clear and they show speaker's attitude most of the time.	Facial expressions are not clear and/or they show speaker's attitude sometimes.	Facial expressions are not clear and/or they don't show speaker's attitude.	
Body language	Body language is clear and it complements the words all the time.	Body language is clear and it complements the words most of the time.	Body language is not very clear and/or it does compliment some words.	Body language is not clear and/or it does not compliment the words.	
Turn-taking	The cues to manage turn-taking are clear and conversation is fluent.	The cues to manage turn-taking are mostly clear and conversation is quite fluent.	The cues to manage turn-taking are not very clear and/or conversation is not fluent at some point.	The cues to manage turn-taking are not clear and conversation is not fluent.	
Advice	Interview contains at least two pieces of well-structured advice.	Interview contains at least two pieces of advice. Although it may contain some mistakes, it is easy to understand.	Interview contains at least two pieces of advice, but the mistakes make it difficult to understand.	Interview does not contain two pieces of advice.	

