Trabajo Fin de Máster

OSCAR WILDE´S GRADED READERS AND THEIR EXPLOITATION IN OBLIGATORY AND POST-OBLIGATORY SECONDARY EDUCATION

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# Table of Contents

1. Abstracts and Key words .................................................................................................................. 3  
2. Introduction ......................................................................................................................................... 4  
3. Theoretical Framework ....................................................................................................................... 5  
   3.1. What is a Graded Reader? ................................................................................................................ 5  
   3.2. Types of Graded Readers .............................................................................................................. 6  
   3.3. Uses of Graded Readers ............................................................................................................... 8  
   3.4. Purposes of Graded Readers ........................................................................................................ 9  
   3.5. Classification of Graded Readers according to lexical complexity ..................................... 12  
   3.6. Classification according to grammatical complexity ............................................................... 17  
   3.7. Criteria for choosing a Graded Reader ...................................................................................... 19  
   3.8. Teacher’s Criteria and Protocol in the Choice of a Graded Reader .................................. 20  
4. Didactic Unit ....................................................................................................................................... 22  
   4.1. Justification for this didactic Unit ............................................................................................... 22  
   4.2. Introduction .................................................................................................................................... 22  
   4.3. Contextualization ......................................................................................................................... 23  
   4.4. Timing .............................................................................................................................................. 24  
   4.5. Methodology .................................................................................................................................... 24  
   4.6. Basic competences to be learned .............................................................................................. 25  
   4.7. Relevance of Stage and Objectives Area .................................................................................. 26  
   4.8. General Objectives of the Area of Foreign Languages ............................................................. 27  
   4.9. Aims for this Didactic Unit ...................................................................................................... 28  
   4.10. Block of Contents ....................................................................................................................... 28  
      4.10.1 Listening, Speaking and Interacting ...................................................................................... 28  
      4.10.2. Reading and Writing .......................................................................................................... 29  
      4.10.3. Knowledge about the Language ....................................................................................... 30  
      4.10.4. Socio Cultural Aspects and Interculturality .................................................................... 30  
   4.11. Resources ...................................................................................................................................... 31  
   4.12. Predicting Learners’ Difficulties .............................................................................................. 31  
      4.12.1 Reinforcement activities for students with specific needs: ............................................ 32  
   4.13. Cross-Curricular Issues ............................................................................................................ 33  
      4.13.1. Detailed Explanations of Activities .................................................................................. 33  
      4.13.2 Students’ version of the didactic unit ............................................................................... 36  
   4.15. Evaluation ...................................................................................................................................... 55  
      4.15.1. Evaluation Tools ................................................................................................................ 55  
      4.15.2 Evaluation Criteria ............................................................................................................. 55  
      4.15.3. Individual Students’ Evaluation Sheet ........................................................................... 57  
      4.15.4. Students’ Self-Evaluation Sheet ..................................................................................... 57  
   4.16. Recovery Strategies .................................................................................................................... 58  
   4.17. Special Attention to Students with Specific Needs ............................................................... 59  
   4.18. Conclusions ................................................................................................................................. 59  
5.0 Bibliography ...................................................................................................................................... 60  
   5.1. For the epistemological Framework ......................................................................................... 60  
   5.2. Primary Sources ......................................................................................................................... 61  
   5.3. For the Didactic Unit .................................................................................................................. 62
1. Abstracts and Key words

The main objective of this Master's Thesis is to survey and analyze Oscar Wilde's graded readers currently available in Spain at different levels of Obligatory and Post-Obligatory Secondary Education for students of English as a foreign language. Although Wilde's most acclaimed literary corpus is drama, this has had relatively limited incidence in graded readers. On the other hand, his prose has been adapted for graded readers more often, especially Wilde's only novel *The Picture of Dorian Gray* and his short stories "Lord Savile's Crime" and "The Ghost of Canterville". Some attention will nevertheless also be paid in my Didactic Unit to other less popular short stories (as far as their presence in the corpus of graded readers is concerned) such as "The Happy Prince", "The Nightingale and the Rose", "The Birthday of the Infanta", "The Selfish Giant", etc., all of them well known stories in the Anglophone world which, despite having been written originally as children's literature, have enjoyed only a reduced presence in the corpus of graded readers. However they can be of great use in our EFL classroom to encourage relevant issues such as coeducation, cross-curricular competences (respect and tolerance for different sexual preferences, the social equality of the sexes, genre differences, etc.).

**Key Words:** English literature, Oscar Wilde, Drama, Fiction, Short Stories, Children's literature, Graded Readers, Genre, Coeducation, EFLT.

El objetivo principal de la tesis de este máster es estudiar y analizar lecturas graduadas basadas en obras de Oscar Wilde actualmente disponibles en España en diferentes niveles de Educación Secundaria Obligatoria y Bachillerato para los estudiantes de inglés como lengua extranjera. Aunque Wilde en cuanto a estudios literarios se refiere, siempre ha sido más aclamado por su teatro, este ha tenido limitada su incidencia en lecturas graduadas para la enseñanza del inglés como lengua extranjera. Por el contrario, su prosa ha sido adaptada para este tipo de lecturas más a menudo, sobre todo su única novela, *The Picture of Dorian Gray* y sus cuentos "Lord Saville’s Crime" y “The Canterville Ghost". Algunos como "The Happy Prince", "The Nightingale and the Rose", "The Birthday of the Infanta", "The Selfish Giant", etc., son conocidos relatos en el mundo anglofóno que, aunque escritos originalmente como literatura infantil, han sido objeto de reducida presencia dentro del corpus de lecturas graduadas y sin embargo pueden ser de gran utilidad para fomentar la coeducación o diversas competencias transversales (respeto y tolerancia ante las diferentes preferencias sexuales, la igualdad social de los sexos, igualdad de género etc...).

**Palabras Clave:** Literatura inglesa, Oscar Wilde, teatro, ficción, historias cortas, literatura para niños, lecturas graduadas, género, coeducación, Enseñanza del Inglés como Lengua Extranjera.
2. Introduction

Reading has been always the pending task for students’ intellectual development. Unfortunately, the majority of them do not like reading books; instead, they prefer spending hours in front of the TV, their computers and nowadays in front of their smartphones chatting with their friends, playing games with their friends or on their own, simply because they find reading boring and tiresome.

But since the printing press was invented way back in the 15th century, reading has proved the most effective vehicle of acquiring knowledge. The development of humankind has much to owe to the skill of reading. It also stimulates the reader’s imagination, improves his/her creativity, it helps students with spelling and pronunciation problems, and if they speak in public, it helps them by enriching their vocabulary. Reading allows its practitioners to get to know different countries, their customs and mores, their culture, their historical and sociological background, their technological advances, etc. On a more individual level, reading provides us all with information about the writer and his/her world and cosmology.

Reading also brings about another important value, the capacity of empathy i.e., the capacity of putting ourselves in the shoes of another person or another member of a different community. It helps to understand why human beings act in a given particular way or even feel different from everybody else.

Everybody agrees on the benefits and values that reading can provide those who practise it, but how can we promote reading in our schools or, in the teaching of English as a foreign language?

Reading constitutes one of the four skills that our students of English must develop and master in order to become proficient users of the language. One of the most effective and convenient ways to teach the reading skill in EFLT is through graded readers.

Different issues are to be considered by English teachers (and indeed by any other language teacher): what kind of reading should we promote amongst our students? What about the language level? What authors and contents should we use in our classes? Which activities are important to promote this crucial skill? How should the teacher exploit graded readers (or indeed any other type of reading texts) in the classroom? These are mere examples of questions and dilemmas that any English teacher should contemplate when he/she wishes to improve his/her students’ reading level of English.

In order to attempt at answering the aforementioned questions the best way to my knowledge and skill, I should begin by endeavouring to answer some simple questions: What is a graded reader? What kind of graded readers are currently available for the teacher’s and the students’ use in our classrooms? What do we EFL teachers aim to achieve with the use and exploitation of graded readers? Is it only the development of the reading skill that we wish to promote amongst our students? Can we introduce
relevant social and ethical issues to reflect on aspects such as respect for other sensitivities related to genre, equality among the different sexes, etc.?

I will try to respond to these crucial questions for the educational and social development of 21st-century Spanish teenagers by concentrating on graded readers based on works written by Oscar Wilde, an Anglo-Irish poet, novelist and playwright whose literary work and life may provide our students with numerous examples of how social marginalization for reasons of gender can destroy the reputation and the health of a man who was born at the wrong time in the wrong place.

3. Theoretical Framework.

3.1. What is a Graded Reader?

Before dealing with a traditional definition of a graded reader, we should consider several aspects covered in a language curriculum in order to fully understand how graded readers constitute an integral part of any language learning process. When we are dealing with modern languages curricula, we must take into account that the learner of any foreign language will have to acquire the ability of speaking, reading, writing and listening in the chosen language. For the evaluation of each skill, the candidate should be exposed to an input (coming mainly from the instructor of the foreign language and the resources that he/she puts at the disposal of the student) and be able to utter a comprehensive output (i.e., the production uttered by the learner). The most widely accepted examples of teaching input belong to the realm of grammar (that is, grammatical rules), pronunciation rules and vocabulary. The controlled production of grammar, vocabulary and pronunciation is called output. Activities focused on the message rather than on the language itself such as free conversation, discussion, essays and email exchanges are examples of fluency-based language output. This is where graded readers show their potential as useful language resources. Graded readers are made part of the tools for input in a particular way.

Having said this, a conventional definition is now due. According to Waring (2001:1), graded readers are fictional or non-fictional (usually) works in which the language has been “manipulated” or “controlled” in order to improve the linguistic competence of the learner in EFL. Their main purpose is therefore educational. In this Master’s Thesis I am going to concentrate on graded readers based on literary works.

Waring (2) has made it clear what it means to use a graded reader in class. One of the functions of graded readers is to gradually make reading available to students of a foreign/second language. Eventually graded readers will include more complex linguistic material as the student increases his/her knowledge of the language and develops his/her reading skill. For obvious reasons, a beginner cannot be expected to be able to read a complex text (understanding by a more complex text that which has had little adaptation or simplification from the original text as it was written). If the understanding capacity of the student is still limited, the consequence of this
experience may be catastrophic. The learner’s frustration would lead him/her into boredom and therefore into rejection.

In order to avoid this unwanted situation to happen, it is necessary that the graded readers should be chosen so as to satisfy the needs of our students. In other words, the language and specific cultural references of the original literary works must have been transformed into an adapted and simplified use of language (avoiding complex grammatical structures), vocabulary (limited number of headwords and idiomatic expressions, often accompanied by a glossary with simple definitions of the more difficult terms employed), cultural references (avoiding those that can be considered too far from the social background of our students’ daily life, customs and historical background). The generous use of attractive and informative Illustrations and a fairly simple plot make learners feel comfortably in their reading process and help to create a favourable learning atmosphere.

When a child begins to learn a new language, graded readers with a limited number of new words (300 different headwords approximately) are to be used. Graded readers at this level should provide the student with an input consisting mainly of simple grammar constructions, frequently used vocabulary in daily life and so on.

With time, learners will hopefully become more and more confident, comfortable, and therefore more able to reach a more complicated level of understanding, where more complicated grammar issues, a wider range of vocabulary and fewer illustrations will not stop them from benefiting from the experience of reading and understanding.

3.2. Types of Graded Readers.

According to Drew (2014), graded readers are divided into the following categories:

a) Original texts: These are texts which have not been originally written as graded readers and have not therefore been adapted so that students of English as a foreign language may profit from them in their learning processes. For example Jane Austen’s *Pride and Prejudice* is an original text because it was created by its author with an English readership in mind, never thinking that it would be simplified for the consumption and benefit of learners of English as a foreign language. This type of text retains the language as it was originally written (as, after all, it was meant to be read by native speakers). The ideal aim of our work as teachers of EFL is to take our students to the linguistic and cultural level by which adaptation or simplification of the original text would not be necessary, but this, unfortunately only occurs with a limited number of learners, normally those who embark on specialized studies in English (such as English Studies, Translating and Interpreting, etc.), and, alas, these do not constitute the majority of our Secondary and Post-Obligatory education students.

b) Factual texts: These texts were specifically written as reading material consisting of simple texts dealing with particular topics, but not based on any specific original text.
In order words, their authors wrote them specifically for non-native speakers/readers of English (or any other foreign language). They do not have a published original text where these factual texts derive from. These texts are usually employed in our English classes to introduce our students into cultural, historical, geographical issues/topics of the country/ies where the foreign language is spoken as an official language. Clear examples of these texts are books such as Great Britain, This is London, This is New York, Shakespeare’s Life, Life in the USA, etc. These texts are written at different linguistic levels depending on the linguistic level of the students at which they are addressed. They are very often accompanied with illustrations, photographs, clarifying footnotes and endnotes with easy explanations and comparisons and/or user-friendly definitions of specific terms of the given culture described.

c) The Classics or Simplified Classics: These are texts that were originally written for a native English-speaking readership and have been simplified and/or adapted for students of English as a foreign language. All of the graded readers based on Oscar Wilde’s works belong to this type: The Picture of Dorian Gray, The Importance of Being Earnest and The Happy Prince and Other Tales. These works were written originally by Wilde, but adapted and simplified later on by ELT experts according to the learning needs of the different levels EFL students. The same titles can be found in different levels, from beginners to advanced learners.

The standardized classification of graded readers is based on the different linguistic levels (i.e., the different groups of learners at which they are addressed). However, in North America, there exists a special category, which includes the so called “basal readers”. Basal readers consist of reading materials adapted to students also, but not considered as graded readers. The main difference is that basal readers are prepared for children learning to read in their first language, whereas graded readers are written for students who are learning a foreign/second language (Waring, 2001:2).

The structure is similar in both types of texts, as they both aim at teaching a language on the basis of controlled principles of language and construction and on similar issues of naturalistic development, complexity of the plot, the use of word lists, etc. However, there is a key principle that differentiates both types of text. For the benefit of those learners who are acquiring an L1 for the first time, basal readers include the linking of a new word with something meaningful. For example: book (picture) with book (word) with its pronunciation. These elements are interconnected at the same time with lots of other words that the learners know because they are constantly learning. These students are expected to deduce more easily from the context than graded reader-users. On the contrary, second/foreign language learners do not have much vocabulary stored in their minds beforehand, so they have to learn the new words both in form and meaning at the same time.

In the words of Waring (2), the rate of introduction of new words and language in L1 materials is higher than EFL learners can cope. Reading often becomes a slow and laborious process for the L2 children who attempt to read L1 materials. EFL learners also frequently misunderstand basal readers because they usually lack the relevant cultural background that L1 learners have of the language they are learning as their
first language. While little research evidence exists, it seems that much of the language and grammatical patterns used in the EFL learners’ textbooks and class materials (i.e., graded readers) are not always similar to those found in L1 children’s materials. This may be due to the tendency of authors who write EFL learners’ textbooks and other class materials to do so based on the frequency of practice of certain grammatical patterns and other language forms (e.g. the ‘be’ verb, ‘opposites’, ‘the present tense’ and so forth). This focus on form is often extended to supplementary EFL reading materials and leads EFL learners’ materials to be less natural than L1 materials. It is therefore easy to conclude that many of the L1 children’s books already published many not be entirely suitable for EFL learners (2).

3.3. Uses of Graded Readers

According to Day and Bamford (1998:7-8) and Waring (2001:2), there are several ways to exploit graded readers. According to them, they can be classified into:

- Extensive reading
- Intensive reading
- Class reading

- Extensive Reading: This is the most common practice to provide our students with “fast fluency in reading”. By encouraging the practice of fluency in our students’ reading skills we are developing their capacity for word recognition and a focus on the message rather than on the language. So extensive readers, generally, but not all the time, choose their own texts to read according to their ability level. They tend to favour silent reading in their free time. Students are expected to read more for the gist of the story than for detailed information.

- Intensive Reading: Students are involved in doing the pre- and post-reading activities of a particular graded reader. These activities usually include comprehension questions, vocabulary activities etc. Students are expected to be able to identify more detailed information from the text.

- Class Reading: Sometimes the same text can be exploited intensively or extensively. However, the main principle of class reading is that the focus resides on the plot, characterization, and on seeing the work as a piece of literature. Its main aim is to make students read in the presence of the teacher so that he/she can provide his/her aid in the understanding of the text. Students will be expected to complete comprehension questions together, sometimes over several lessons, and more when finishing the book.

In addition to the three aforementioned approaches, the development of the reading skill may also be encouraged with other techniques such as scanning, skimming and learning how to deal with unknown words (with the use of the information provided
by the context) and so on. All graded readers allow the practice of all techniques and approaches to reading mentioned above.

3.4. Purposes of Graded Readers

Waring (2001:4) has established that the main purposes of graded readers could be classified as follows:

- Improve the student’s reading skill in EFL, a fundamental part of the first or second/foreign language acquisition process.
- Give the learner the chance to get to know relevant aspects of the foreign language: different literary genres, different cultural manifestations, new vocabulary...
- Immerse the learner into the literature or culture of the target language.
- Make the learner reflect on his/her own process of language learning.
- Provide extra activities to allow him/her to practice the four skills.
- Provide aesthetic and cultural pleasure and increase the learner’s curiosity for the outside world.

Teachers have the moral duty to find the best way of learning a language. Reading contributes largely to this aim by covering the majority of aspects that learning a foreign language requires. However, some misunderstandings may take place in the learning process.

These misunderstandings can be:

- a) Graded readers should not merely considered as a supplementary material: graded readers sometimes are considered an ‘extra’ or ‘supplemental’ way of getting extra input outside the classroom, or more exactly out of the textbooks. Sometimes it is considered so ‘secondary’ and ‘supplemental’ that teachers do not recommend their students to read much because everything they need to learn, they say, is in the textbook. In many educational institutions around the world there is a complete absence of graded reading materials despite the fact that no serious specialist in FLT would doubt its usefulness.

Furthermore, if reading can cover so many aspects from the language curriculum, why is it considered so supplemental? One of the most spread reasons is that learners have many things to cover, i.e., more subjects to study, apart from the foreign language, exams, or simply they only want to practise the skill of speaking without taking into account other ways to acquire a new language. But acquiring only a portion of the language does not make you master the entire language. It is as if you tried to play piano by only pressing on the keys, without previous musical notions.

Another misunderstanding which brings some polemics among FL teachers is whether to promote the use of authentic materials or graded materials. Using graded material can link students with authentic real language written for a particular audience, but cannot be adequate for their personal interests.
In favour of this opinion is Scanlon (1942), who uses a comparison with the learning of music to make his point clear:

No one that I have ever heard of has ever contended that such vandalism destroys these students' appreciation of the great works of the composers whose emasculated themes they have practiced on for untold hours. Rather would it be contended by all music teachers and musicians that this is the only sure and logical means of attaining the skill and appreciation requisite for a proper understanding at some ultimate date of those great works. (1942:421-23)

In the same line is Roberts (2014). This experienced teacher and creator of ELT material wrote:

There are plenty of points in favor of using authentic texts. Firstly, the enormous sense of satisfaction to be gained from being able to read something designed for a native speaker. It's no coincidence that the language learning application Duolingo, encourages me in my learning by announcing, ‘You can now read 96.7% of all real Portuguese articles’ (though I doubt that very much!). Finding that they are able to read an authentic text may also encourage the learner to read more extensively outside of the classroom, which has to be a good thing. (2014:4)

To make her point even clearer, she insists that reading authentic material provides the student with enough resources to familiarize him/herself with different types of a ‘real’ linguistic input:

It’s also important that students are exposed to different genres of texts, and, especially for the teacher creating materials for their own class, authentic texts provide a relatively easy way to bring something up to date and topical into the classroom. They can provide us with the opportunity to look at the same topic reported in different ways, or give students a starting point from which to follow the news topic as it unfolds, in their own time. (5)

Roberts insists on the convenience of being particularly concerned on the type of vocabulary that should be introduced in graded readers. Passive vocabulary (i.e., words that the student may recognize but not frequently use in their daily routine) should be given only a secondary level or simply be ignored, whereas terms likely to become active vocabulary, that is, of frequent use in the student’s everyday routine, should be given priority status in graded readers:

Personally, I think there’s still a value in a text pitched slightly higher than that, especially if we give the learners support, but without a doubt, if the level is pitched too high, class time will just be taken up with explaining tens of words which, in all probability, the learners will not learn and may never need to use again. (6)

Waring (2001) has also an opinion here. He is open to the adaptation of literature to make it accessible to all types of audiences. This would include abridgments (that is,
the selection of the most relevant passages of the original), adaptations (that is, the process of making an original easier to understand by certain audiences such as non-native speakers of a language for educational purposes) and versions (re-writings of the original):

We should not consider Literature as something that is to be kept pure and untouchable to be accessed only in the original, but as one whose lessons and insights can be faithfully re-presented and re-packaged for a different audience. As the saying goes ‘there are horses for courses’. The very popular Reader’s Digest has done this for years for English speakers and there is no reason that this same philosophy should not be extended to non-natives. Moreover, course books, exercise practice books and even teacher language are graded to different ability levels and it seems unfair to single out graded readers for criticism. (2001:5)

However, Waring establishes some remarks to take into consideration in the use of adaptations of original works or graded readers. Even though he is aware that a graded reader loses much of the genius of the original work, the singularity of the identity of its author or its original style (which makes the original text a masterpiece), graded readers are still useful to introduce the reader into the original text and author:

Another objection to graded readers (especially those adapted from previously published works), refers to the notion that the simplification of a text strips away authorial clues, the style of the original author as well as cultural and other clues in the original version clues. The argument suggests that the original work is watered down so that it only resembles the original work in plot and characterization, not in prose and authorial identity. These objections are valid, but graded reader adaptations are never written to faithfully represent authorial clues, but to give the reader the insight into the plot and some of the message from the story. These books can also be seen as a ‘way in’ to the Literature of another culture.” (2001:5)

The question is, is there a middle way, that is, an intermediate position that allows the use of both authentic and adapted texts? Roberts establishes a possibility:

I think there is, and that it is based around a proper respect for genre. I now unashamedly write a lot of texts for my coursebooks. Unashamedly, because I think that, as a writer, my writing skills are often just as good as someone writing for the Daily Telegraph etc, and, therefore, my texts are, in their own way, just as authentic. So before writing a text, I look for samples of the kind of genre I’d like to write (this often gives me ideas about the topic as well, but the genre is most important). Then I look to see how these texts are structured, how formal the language is, what kind of structures appear (making sure that these are the structures I’d like to pull out to work on in the grammar section of the lesson) and what kind of vocabulary is in there. (2014:6)

My personal opinion as author of this master’s thesis, based on discussions with colleagues, is that the choice of authentic texts or graded texts would naturally depend
on the genre that we want to work with; for example, with literary texts, we should choose them as close to their original forms as possible, provided that they are understandable to our students, and always depending on their linguistic and cultural level.

3.5. Classification of Graded Readers according to their lexical complexity

Unfortunately each publishing house establishes different divisions and nomenclature, although all of them follow the ERF Graded Scale (i.e., the English Foundation Graded Scale) in a more or less similar way, giving priority to institution norms:

The Extensive Reading Foundation Grading Scale

<table>
<thead>
<tr>
<th>Near Native</th>
<th>Alphabet</th>
<th>Early</th>
<th>Mid</th>
<th>High</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1</td>
<td>50</td>
<td>100</td>
<td>200</td>
</tr>
<tr>
<td></td>
<td>12001-18000 and above</td>
<td>600</td>
<td>800</td>
<td>12000</td>
</tr>
</tbody>
</table>

This scale is only for approximate leveling of Language Learner Literature by headword³ counts by series. Some individual titles may need to move up or down as necessary. A list of where each publisher’s Graded Reader series fits this scale is available at the website.

Extensive Reading Foundation
www.erfoundation.org

[From http://erfoundation.org/wordpress/graded-readers/erf-graded-reader-scale/]

Due to the fact that my master’s dissertation is about Oscar Wilde and the adaptation of his works into graded readers, I have decided to take into consideration the classifications of the most prestigious publishing houses, for which I have consulted their catalogues. Each of the books analyzed, except if I indicate the contrary, has been provided with pre-, while- and post-reading activities, usually at the end of the volume, and more often than not are also accompanied with a CD/cassette to allow the practice of the listening skill.

In the following lines I am going to analyze each publishing house and the pros and cons found in each of their books in terms of variety, quality, proximity to the original text, etc. I will also pay attention to whether or not they follow the criteria of the Common European Framework of Languages (ECFL) or if they can be used as Trinity
College (ISE I, II) or Cambridge University (PET, KET, CAE) material for their respective exams’ preparation.

The different collections of graded readers provided by each of the most relevant publishing houses which will be analyzed and contrasted are the following:

- Penguin Readers
- McMillan Readers
- Hebling Languages
- Collins English Library
- Heinemann
- Oxford Bookworms Library
- Mm Publications
- Black Cat Publishing

- **Penguin Readers**

This publishing house establishes its classification from 1 to 6 levels:

<table>
<thead>
<tr>
<th>Level</th>
<th>Words</th>
</tr>
</thead>
<tbody>
<tr>
<td>6 Advanced</td>
<td>3000</td>
</tr>
<tr>
<td>5 Upper Intermediate</td>
<td>2300</td>
</tr>
<tr>
<td>4 Intermediate</td>
<td>1700</td>
</tr>
<tr>
<td>3 Pre-Intermediate</td>
<td>1200</td>
</tr>
<tr>
<td>2 Elementary</td>
<td>600</td>
</tr>
<tr>
<td>1 Beginner</td>
<td>300</td>
</tr>
<tr>
<td>Easystarts</td>
<td>200</td>
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</tbody>
</table>


Its graded readers fall into three sub-categories: Contemporary, Classics and Originals. They are written either in British or American English.

Wilde’s graded readers analyzed are two of his most famous plays, *An ideal Husband* and *The importance of Being Earnest*, grouped in levels 3 and 2 (Elementary to Pre-Intermediate). The most recurrent grammatical issues employed in both readers are the use of the present simple and the introduction to the past, they have a relatively small number of illustrations, and, due to the fact that the original works are plays, their adapted versions have respected the dialogue form. These books are part of the Classical and British English collection.

- **McMillan Readers**

This publishing house follows the criteria in accordance to the European Framework of Languages, using the A1 to C1 nomenclature, i.e., from Starter to Original/unadapted.
Wilde’s only representative work adapted to a graded reader form is his only novel, *The Picture of Dorian Gray*, adapted for an elementary level, 1100 headwords. Taking into account that this is the most complicated work of Oscar Wilde’s, the publishers advise paying attention to the vocabulary explained in the story and in the illustrations, which take an important role here. The novel is shown in prose (naturally) with the insertion of dialogues in the third person, modals, the present simple tense and the past simple tense being the most common structures shown.

**- Helbling Languages**

Here the classification comes from the Red Series, whose titles are dedicated mainly to children, and the Blue Series, dedicated to teenagers and adults. The levels go from A1 to B1. This publishing house does not publish books of levels C1 and C2. The table of level classifications is made by using the Common European Framework, Cambridge (KET) and Trinity (PET) exams as reference.

<table>
<thead>
<tr>
<th>Level</th>
<th>CEF</th>
<th>Cambridge</th>
<th>Trinity</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>A1 Breakthrough</td>
<td>KET</td>
<td>1,2</td>
</tr>
<tr>
<td>RED SERIES</td>
<td>A1/A2 Waystage</td>
<td>KET</td>
<td>2,3</td>
</tr>
<tr>
<td>2</td>
<td>A2 Waystage</td>
<td>KET</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>A2 Waystage</td>
<td>KET</td>
<td>3,4</td>
</tr>
<tr>
<td>BLUE SERIES</td>
<td>A2/B1 Threshold</td>
<td>PET</td>
<td>4,5</td>
</tr>
<tr>
<td>4</td>
<td>A2/B1 Threshold</td>
<td>PET</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>B1 Threshold</td>
<td>PET</td>
<td>5,6</td>
</tr>
</tbody>
</table>

The only work by Wilde that I have in this publisher is “The Canterville Ghost” for a 5 level (B1), in the Blue Series. The book reminds the teacher the structures that are going to be used in this reader:

- Modal verb should
- I’d love to (conditional expressing desire)
- Future Continuous
- Present Perfect Future
- Reported Speech/verbs/questions
- Past Perfect

- Present Perfect Continuous
- Used to/would
- Used to/ used to doing
- Second Conditional
- Expressing Wishes and Regards
- Defining and non-defining Relative Clauses

The story is told in prose and in a clear way and is accompanied by illustrations. A glossary is included at the bottom of each page in order to help the students with the new vocabulary. Pre-reading activities are introduced at the beginning.

- Collins English Library

This collection of graded readers includes *The Importance of Being Earnest*. The reader itself dates back to 1988, which implies that this publishing house is not operational any longer. Although the current nomenclature was not used at the time, after analyzing it I can conclude that it corresponds to a level 3 or B1.

About the main aspects regarding the adaptation of the play, the first one that strikes me is that the text is totally in narrative prose. Being originally a play, it should have been adapted into a dialogue form. Due to this, the magic of drama is lost in this version: the text is difficult to follow and boring to read. There are no vocabulary resources to help the student, not even a presentation of the grammatical structures introduced. However, the text has been adapted from the original by using the present tense and the past simple; besides, the illustrations do not help much in the understanding of the plot.

“*The Ghost of Canterville*” belongs to a level 2, which makes us infer that it could correspond to A1/A2 in nowadays’ nomenclature. It is remarkable that in this graded reader some activities have been included, but they have not been defined as pre-while- and post-reading activities.

- Heinemann

In this publishing house, the division is established the following way:

<table>
<thead>
<tr>
<th>STARTER</th>
<th>BEGINER</th>
<th>ELEMENTARY</th>
<th>INTERMEDIATE</th>
<th>UPPER</th>
</tr>
</thead>
</table>

The works I have found as belonging to this publisher are: *The Ghost of Canterville and Other Stories* and *The Picture of Dorian Gray*. Both have been adapted to a lower intermediate level (B1). The illustrations are helpful in both books and make the understanding and the following of the plots more accessible. However, there is not a glossary in any of them, not even at the end of the books. There are not any pre- and while-reading activities either, just comprehension questions at the end of each story, which are unclear, confusing and repetitive. These books date back to 1993.
- Oxford Bookworms Library

This prestigious publishing house divides its publications into stages from 1 to 6.

<table>
<thead>
<tr>
<th>Stage</th>
<th>Words</th>
</tr>
</thead>
<tbody>
<tr>
<td>Starter</td>
<td>200 words</td>
</tr>
<tr>
<td>Stage (1)</td>
<td>400 words</td>
</tr>
<tr>
<td>Stage (2)</td>
<td>700 words</td>
</tr>
<tr>
<td>Stage (3)</td>
<td>1000 words</td>
</tr>
<tr>
<td>Stage (4)</td>
<td>1400 words</td>
</tr>
<tr>
<td>Stage (5)</td>
<td>1800 words</td>
</tr>
<tr>
<td>Stage (6)</td>
<td>2500 words</td>
</tr>
</tbody>
</table>


Number 6 is the highest level, with structures that correspond to a level that ranges from B2 to C1. The grammatical structures employed include the conditionals, the passive, defining and non-defining relative clauses, etc.

As far as Wilde’s works are concerned, they stock *The Canterville’s Ghost* (stage 2, A2/B1). There is not a glossary to help students with difficult words, but it has some illustrations to help in the understanding of the story. Pre-, while- and post-reading activities are located at the end.

- Mm Publications

This publishing house classifies by levels as follows:

<table>
<thead>
<tr>
<th>Level</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Level 1:</td>
<td>A1/A2</td>
</tr>
<tr>
<td>Level 2:</td>
<td>A2/B1</td>
</tr>
<tr>
<td>Level 3:</td>
<td>A2/B1</td>
</tr>
<tr>
<td>Level 4:</td>
<td>B1</td>
</tr>
<tr>
<td>Level 5:</td>
<td>B2</td>
</tr>
</tbody>
</table>


Wilde’s books are only represented by *The Happy Prince*, classified in level 1 (A1/A2). The story is told in present and present continuous, the most basic tenses for this level. Activities are presented at the end of each chapter, labelled as “while-reading” activities, although the book suggests a lesson plan for teaching the book, introducing a warming-up related to background information on the work itself and the author. After reading each chapter, the learners are requested to do the activities that include creating posters cards and other didactic material. Pictures help student along the
story, a vocabulary glossary is presented at the end of the book, which I find is extremely basic for the level it is required.

- Black Cat Publishing

This famous publishing house classifies its graded readers according to the following steps:

<table>
<thead>
<tr>
<th>Step One</th>
<th>CEFR A2</th>
<th>Exam Level KET</th>
</tr>
</thead>
<tbody>
<tr>
<td>Step Two</td>
<td>CEFR B1.1</td>
<td>Exam Preparation PET</td>
</tr>
<tr>
<td>Step Three</td>
<td>CEFR B1.2</td>
<td>Exam Level PET</td>
</tr>
<tr>
<td>Step Four</td>
<td>CEFR B2.1</td>
<td>Exam Preparation FCE</td>
</tr>
<tr>
<td>Step Five</td>
<td>CEFR B1.2</td>
<td>Exam Level FCE</td>
</tr>
<tr>
<td>Step Six</td>
<td>CEFR C1</td>
<td>Exam Preparation CAE</td>
</tr>
</tbody>
</table>

[Oscar Wilde. The Canterville’s Ghost. Black Cat, 2008]

As we can see in the table, the levels are established with the preparation of Cambridge’s exams (KET, PET and CAE) in mind, ranging from A2 to C1.

Once again The Canterville’s Ghost takes the protagonism among Wilde’s works, here adapted to a B1.2 stage. In my opinion, this is the best publishing house and its adaption is the best too because all the stages and steps are clearly defined, the activities are presented at the beginning accompanying each chapter and students are told when it is necessary for them to revise the chapter. However, there are some activities which do not have much connection with the story, such as one revising the parts of the body. A vocabulary glossary is at the bottom of each page, the characters and the author are introduced at the beginning. Post-reading activities are situated at the end of the text, there is a proposal for the preparation of a production of the story on stage if the teacher deems it convenient. Illustrations are colourful and helpful for the student to follow the story easily.

3.6. Classification according to grammatical complexity

Graded readers can be classified according to the English grammatical issues that they include, dividing the contents in courses following the Spanish Educational System and the Common European Framework:

<table>
<thead>
<tr>
<th>LEVEL</th>
<th>CONTENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-ESO / A1</td>
<td>to be, to have (got), present simple, imperatives, present continuous, can, must, shall (in interrogatives),</td>
</tr>
<tr>
<td>Level</td>
<td>Description</td>
</tr>
<tr>
<td>-------</td>
<td>-------------</td>
</tr>
<tr>
<td>1-BACH /B2</td>
<td>Present Perfect Continuous, passive forms with a wider variety of verb tenses, reported speech with more precise reporting verbs (suggest, promise, apologies, etc.), 3rd conditional, may/might, relative clauses with whose, even though/in spite of/despite. Spite of/despite.</td>
</tr>
<tr>
<td>2-BACH. / B2-C1</td>
<td>Present perfect, present perfect continuous, past perfect, past perfect continuous, passive forms with all verb tenses and modal verbs, reported speech in all cases, I wish/if only, the three types of conditional sentences, complex sentences with more than one</td>
</tr>
<tr>
<td>3-ESO / B1</td>
<td>Present perfect (ever, never, yet, already), still/yet, past perfect, simple passive forms, verb+object+infinitive («I want you to ...»), simple reported statements with say and tell, time clauses introduced by when, while, until, before, after, as soon as, clauses of purpose (so that, in order to, to).</td>
</tr>
<tr>
<td>4-ESO / B1-B2</td>
<td>Revision of present perfect (since/for), simple reported questions and answers (ask, tell), 1st and 2nd conditionals (if/unless), non-defining relative clauses, clauses of result (so, so ... that, such ... that), clauses of concession (although, though), clauses of comparison (as ... as, enough, too).</td>
</tr>
<tr>
<td>2-ESO / A2</td>
<td>Present simple and continuous, past simple and continuous, future (will, going to, present continuous), present perfect (ever, never), imperatives and let’s, infinitives and gerunds after common verbs, coordination (and, but, or) and subordination (because, when, if, etc.), defining relative clauses (who, which, that, where), regular and irregular comparatives and superlatives.</td>
</tr>
</tbody>
</table>
3.7. Criteria for choosing a Graded Reader

Many questions come to our teacher’s minds when we have to choose the most appropriate graded reader for our classes. Choosing the most appropriate book series is no easy task. There is not a clear answer for choosing one book or another because it depends on the public who is going to read it. Some students prefer fiction, others non-fiction, they may have a special preference for a particular title. It all depends on their own tastes and interests.

Our first task is to make sure that the book our students want to read is enjoyable and accessible to understand. With this in mind learners will be able to connect with the book more easily, otherwise we may receive a negative feedback, accompanied with their frustration. A book that they may find boring decreases the learner’s positive attitude to reading.

In order to find out the real reading level of our students we should first test them with any reading page of the level we think they may have, beginning for example with a stage 3 (A2/B1) graded reader and then ask the students if they can read it and understand it without a dictionary. Some more exploratory questions may be asked to find out whether the proposed book is enjoyable for them, easy to follow..., etc.

If they confirm their liking to the book, we may have got the right book for them. The possibility of leaving the students the choice of the book to read has an advantage: they will always opt for the book that complies with their personal or collective interests and therefore they will feel more motivated and the risk of killing the reading experience is minimized. An interesting policy is to put out some books of different levels for the learners to look at. Teachers should make sure they know which books are which levels. A colour-coding system is effective. Then they take it back to their seats and read it quietly. After a while the teacher may stop them and ask them what they think of their choice. If the book is the right level, then they can continue reading it... The greatest disadvantage of this policy is that most of them may opt for the easiest book as far as vocabulary and grammar are concerned, i.e., a book that will require them to do the minimum effort possible. It is a well acknowledged fact that students should be provided with graded books a step higher in level to the one they already have in order to improve their reading skill, increase their active and passive vocabulary and familiarize them with new grammatical issues. In this respect, Roberts (2014:7) has a lot to say:

“Personally, I think there’s still a value in a text pitched slightly higher than that, especially if we give the learners support, but without a doubt, if the level is pitched too high, class time will just be taken up with explaining tens of words which, in all probability, the learners will not learn and may never need to use again.”
Teachers should always monitor their students' choices by having a silent reading time in class and asking the student if the book is at the right level. If it after all the chosen level is too hard for them, they should stop and they should be allowed to get something easier. After all, the aim is to build reading fluency and provide enjoyment as well as to create life-long reading habits.”

Once again, Waring (2001:10) establishes the aspects that, according to him, should be taken into consideration in the teacher’s/students’ choice of the graded reader:

- The text should be the central topic.
- Students need to interact with things, not being passive readers all the time. So the book should have pre-, while- and post- reading activities in order to make the experience more dynamic for them and therefore be able to practise the four skills.
- If the students can connect with their reading with their expressing their personal opinions and values, so much better.
- If the students can read without a dictionary, using the context, the glossary and the illustrations as convenient aids, so much better. If this is not the case, there will be many words for them to look up in a dictionary and the fun of reading will soon disappear.
- If the students can read in a speedy (or fluent) way, avoiding unnecessary pauses, the choice of the book may have been the most appropriate.
- If the students read for pleasure, they will increase their reading habits.
- Understanding by themselves in order to catch the main ideas (the gist) and what is going on is a sure symptom that they are benefiting from the reading experience.

Waring (11) summarizes the aforementioned advice and pieces of wisdom as follows:

Learners should choose readers that they enjoy, can read smoothly and quickly, and with very high levels of comprehension. Teachers should not worry that little new language will be met or learnt. The aim is to build and consolidate learners’ understanding of language through fluency and enjoyment. “Reading is personal. As with all areas of study, there are varying abilities and interests within the same class. Teachers must be flexible about allowing learners to read at their own ability level, where they feel more comfortable. Only the learners themselves know what is ‘comfortable’. The teacher’s role is to provide guidance when learners select extensive reading material.

[http://www.robwaring.org/er/Graded_readers/Using_GRS.htm]

3.8. Teacher’s Criteria and Protocol in the Choice of a Graded Reader

Teachers should make sure that they identify the right language level of their students. In order to do so, they should make a thorough analysis of the grammatical structures of the book, the vocabulary, and next the number of words. The correct examination of the book is an important factor, as schools nowadays tend to choose it thinking
that their children/youngsters are preparing themselves for internationally recognized tests such as Starters, Movers and Flyers, among others.

As for the validity of the story, the teacher should ensure its attractiveness to the child or youngster’s world. It should trap the reader and awake his/her curiosity. It should not be overlooked or considered a mere secondary factor. Indeed, the plot, the characters and the theme should be relevant and engaging for the age group and their level of maturity.

Another relevant factor is that of the age of the learners. Young learners should be provided short passages and as much repetitive language as possible. Older learners are better suited to larger texts, not necessarily made up of complex language.

Last but not least, the role of illustrations is of paramount importance in graded readers: illustrations of excellent quality, authentic picture books, coloured pictures and photographs in colour preferably.

The learning of the new vocabulary should be encouraged by the use of illustrations, glossaries, definitions, comprehensive contexts, vocabulary activities, etc.

And now that we have arrived to this final stage, what should be the correct protocol that a teacher should follow when exploiting a graded reader?

The role of the teacher is to be a monitor in his/her students’ learning process, but he or she should provide a context, introduce the story, the characters.... Also he/she should put at their disposal of the students any interesting supportive material such as posters, films, cartoons, etc. The main ideas of the story should be clarified and explained if necessary, if we wish to avoid our students’ lassitude in their reading skills.

The attitude of the students should be taken into consideration. In other words, does the book we have chosen give an answer according to their maturity or their age? This linked with the feeling of an ‘awakening curiosity’ contributes to an enjoyable reading experience.

On the other hand, we should pay attention at the values that we wish to convey in our classes. The moral values introduced in the book we have chosen is therefore of paramount importance. In Wilde’s works, concretely “The Happy Prince” and “The Nightingale and The Rose”, if we read between lines, we can perceive that their main characters are male, promoting in this case a sense of respect towards the different sexual preferences. This second reading can be made because Wilde was homosexual and suffered imprisonment, was sentenced to two years of hard labour and died soon after in complete loneliness and social rejection in his exile in France as a result of his poor health after his personal ordeal.

A final aspect to be taken in consideration when analyzing the linguistic level of the book, as explained in previous sections, is that it is advisable to make sure that the vocabulary and syntax are balanced in the sense that unknown words should be less
frequent and known words should appear at a rate of one or two every hundred. Besides, idioms should be reduced to the minimum.

4. Didactic Unit

**DIDACTIC UNIT: Wilde 21st Century Society**
**LEVEL: 1st Bachillerato**

4.1. Justification for this didactic Unit

This didactic unit is part of my final project for my Master’s degree in “The Teaching of Secondary Education, Post-obligatory Education, Professional-Technical Education and Modern Languages” (University of Jaén, Spain) titled “Oscar Wilde’s Graded Readers and Their Exploitation in Obligatory and Post-Obligatory Secondary Education”.

4.2. Introduction

Since 1969 every 28th of June has been particularly special for Lesbians, Gays, Bisexual and Transsexual people (LGBT) around the world. After so many years of punishment, repression and suffering they have finally achieved their rights as any human being to live as they wish to with the person that they wish, whether a man or a woman.

As a homage to this ample minority, the high school has decided to prepare some activities and lectures with the collaboration of citizens belonging to this collectivity in order to make our students conscious and aware of the plurality and diversity of the society that we live in nowadays. These activities aim at promoting due respect to people of different sex, colour cast and genre with the objective of promoting equality and freedom among the different sensibilities in humankind.

All the didactic departments of the linguistic areas (English, French, Latin, Greek and Spanish Language) and two departments of non-linguistic areas such as Social Sciences and Orientation will participate also in this venture.

As far as the subject of English is concerned, I wish to introduce one of the most representative icons of homosexuality existing in English Literature: Oscar Wilde. He was a clear example of a man ahead of his time who, despite his suffering as a result of
his different sensibility in an unsensible society such as that of Victorian Britain, he tried and to some extent managed to live as he wished. However, he was made to pay a high price for his search of identity: he was imprisoned for two years, was punished to hard labour, was forced to divorce his wife, was not allowed to have any kind of contact with his children (who changed their names out of shame), was put into public shame, secluded from any type of intellectual association with his peers and died as a disgraced and solitary man in his self-imposed exile in Paris in 1900.

In the following sessions students of the 1st year of post-obligatory education, will be working on a set of the grammatical aspects about English language, but at the same time will be able to learn about the life, deeds and works of this Anglo-Irish poet, essayist, novelist and playwright, his personality and the ideas that he tried to convey and promote in some of his plays, novels, short stories, essays and poems. Apart of this, students will also be encouraged to learn how to speak in public and put themselves in the shoes of another person (and therefore in the with a theatre place performance. Finally, students also will appreciate that LGTB movements are very present in their lives, creating a new culture, even in TV series they follow.

4.3. Contextualization

This didactic unit is faithful to the spirit and the contents for the English syllabus of the official curricula in a Spanish Secondary School ubicat in Andalusia.

- Order of December 15th 2008 for the assessment of Bachillerato in Andalusia.
- Andalusian government’s Orden de 10 de agosto de 2007, in which the curriculum corresponding to Secondary Compulsory Education in Andalusia developed.
- Orden de 5 de agosto de 2008, in which the curriculum corresponding to Bachillerato is developed.
- Orden de 15 de diciembre de 2008, for the assessment of Bachillerato in Andalusia.
- Ministry of Education’s *Real Decreto 1631/2006 de 29 de diciembre*, in which the curriculum corresponding to Compulsory Secondary Education is developed.

- Ministry of Education’s *Real Decreto 1467/2007 de 2 de noviembre*, in which the curriculum corresponding to *Bachillerato* in Spain is developed as well as its minimum levels of requirements established.


Moreover, this project is in agreement with the *Common European Framework of Reference for Languages* (CEFRL) defends the idea that national and regional literatures contribute to the European cultural heritage, which the Council of Europe regards as ”a valuable common resource to be protected and developed” (2009:2).

The class has 32 students.

### 4.4. Timing

- This Didactic Unit is designed for the 1st course of post-obligatory secondary education (Bachillerato).

- Students are expected to feel comfortable working with activities requiring a B1 level according to the CEFRL.

- There are 10 sessions of 55 minutes each. There are 3 sessions per week. The didactic unit is to be implemented in 3 weeks approximately.

### 4.5. Methodology

- Language is a tool to use when talking and writing to and about others (communicative approach).

- Students should learn the language autonomously from their teacher and from the teacher’s resources at their disposal.
- A foreign language is best learnt if used in class and in the largest variety of circumstances, situations and contexts possible.
- All four skills require the same attention and should be granted the same importance.
- New technologies, if available, should form part of our curriculum.
- Task-based approach.
- Cooperative learning.
- Content and language integrated learning.
- The learning of grammar should be carried out inductively.

4.6. Basic competences to be learned

<table>
<thead>
<tr>
<th>BASIC COMPETENCES</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>✓ Linguistic competence (1)</td>
<td>As far as the four skills in English language are concerned, students are expected to read different graded readers from plays written by Oscar Wilde. Their activities are mainly focused on the correct comprehension and interpretation. On the other hand, students are required to listen to and perform literary texts, watch a film, a song, and of course, take into consideration the teacher´s and the students´ explanations. With regard to the productive skills, almost every activity in this unit involves speaking, and some of them are dedicated to the development of the production of written texts (drama, narrations...).</td>
</tr>
<tr>
<td>✓ Mathematical competence (2)</td>
<td>Some dates are crucial in order to understand especially the historical period in which students will be moving. This competence is only marginally encouraged in this didactic unit.</td>
</tr>
<tr>
<td>✓ Knowledge and interaction with the physical world (3)</td>
<td>This didactic unit aims at making our students aware of the plurality and the different sensibilities in the society in which we live today, in order to promote respect, comprehension and tolerance with others who think and feel in a different and special way.</td>
</tr>
<tr>
<td>✓ Treatment of information and digital competence (4)</td>
<td>The didactic unit requires some research, for which the use of computers and an internet connection will be useful. The oral presentation that students have to carry out about the different aspects of the Victorian society will increase their research and digital competences.</td>
</tr>
<tr>
<td>✓ Social competence and citizenship (5)</td>
<td>Students are required to reflect on the concept of the outcasts, the reasons for social exclusion and lack of adaptability and its</td>
</tr>
</tbody>
</table>


consequences: isolation, hatred and revenge, sorrow, depression, rebelliousness, unsocial behaviour, etc. It also deals with the nature of human relationships – love, friendship and family - and our conscious and unconscious abilities to do harm or to help people. It also requires students to put themselves in someone else’s shoes by making them reflect about the views of different literary characters according to their situations. This didactic unit bestows students with a great sense of responsibility and spirit of collaboration, since their individual work has an effect on the mark of the group in many activities.

- Cultural and artistic competence (6):

This didactic unit offers information about the 19th century English society. Students will have to learn the main features of English drama and prose in this period. Besides that, the unit requires the student’s search for further information about Oscar Wilde and his plays, Victorian society’s moral norms and social ways: the struggle between what is considered correct and incorrect, double lives, irony, hypocrisy, etc...

- Learning to learn (7):

Students are encouraged to search for information in books and in the internet in order to elaborate a final project related to the topics studied in the classroom. Some additional information on the subject is also required from them. Some of the unit’s activities aim at the development of basic research skills.

- Autonomy and personal initiative (8):

The encouragement of the student’s learning autonomy and personal initiative is a basic issue of my didactic proposal. Students are offered several themes to choose. For instance, they are asked to organize and distribute their work when the assigned activities require work grouping and group collaboration; they are provided with a wide range of topics to choose from in order to prepare and design their oral presentations. Besides that, personal initiative is introduced by means of the presentation of highly creative tasks where they are allowed to introduce performances or visual representations in the presentation of their work on a voluntary basis.

4.7. Relevance of Stage and Objectives Area

General Objectives of Stage of Bachillerato (R.D. 2007) (summarised and adapted):

- Students should learn to put the values of a democratic society within the rules prescribed by the Spanish Constitution and human rights into practice.
- Students should develop in a mature way towards a responsible and autonomous behaviour and the building of a critical spirit in order to solve personal, family and social conflicts peacefully.
c) Students should aim at the effective equality of rights and opportunities for men and women and reject any discrimination towards the disabled, the elderly and the underdeveloped.

d) Students should try to reinforce reading, study and discipline habits in order to improve their personal advancement.

e) Students should aim at mastering the oral and written expression of Spanish or any other official language of their Autonomous Community.

f) Students should aim at being able to communicate fluently and correctly in one or more foreign languages.

g) Students should learn how to use the new technologies of information and communication responsibly.

h) Students should learn to be critical towards the realities of the contemporary world, its historical antecedents and the main traits of development.

i) Students should learn the basic scientific and technological concepts of Science.

j) Students should understand the main research procedures in science and learn to respect the environment.

k) Students should be encouraged to practise and improve their sense of creativity, flexibility, initiative, team work, criticism and self-esteem.

l) Students should develop an artistic, aesthetical and literary sensibility.

m) Students should be aware of the importance of physical education and sports for their personal and social development.

n) Students should learn to be respectful to the rules of traffic and social conventions.

4.8. General Objectives of the Area of Foreign Languages:

Students of English as a foreign language at the Bachillerato stage should be able to develop the following capacities:

1. Value the importance of a foreign language as a means to learn about other cultures and as a means of communication and understanding in a multicultural world.
2. Develop strategies to improve the understanding of both oral and written texts.
3. Learn the socio-cultural features of the speakers of a foreign language so as to be able to improve the communication with them.
4. Understand both the general and the specific information of all types of texts.
5. Improve the knowledge of a foreign language in order to improve their quality of understanding and production.
6. Learn to improve the capacities for both oral and written communication gradually.
7. Learn to use the dictionary and other sources of information and strategies in order to improve a satisfactory learning process of a language.
8. Become familiar in a critical way with the main traits of the collective behaviour and customs of the speakers of a foreign language.
9. Be able to read and understand general texts in a foreign language.
<table>
<thead>
<tr>
<th>Block of contents</th>
<th>Basic competences</th>
<th>Objectives of stage</th>
<th>Objectives of area</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Listening, speaking and interacting</td>
<td>1, 4, 5, 6, 7, 8</td>
<td>a, b, c, d, e, f, g, i, j</td>
<td>1, 2, 3, 5, 6, 7, 8, 9</td>
</tr>
<tr>
<td>2. Reading and writing</td>
<td>1, 4, 5, 6, 7, 8</td>
<td>a, b, e, f, g, i, j, l</td>
<td>1, 2, 3, 4, 6, 7, 8, 9</td>
</tr>
<tr>
<td>3. Knowledge of the language (linguistic contents and language awareness)</td>
<td>1, 4, 5, 6, 7, 8</td>
<td>a, b, c, d, e, f, g, i, l, j</td>
<td>1, 2, 3, 4, 5, 6, 7, 8, 9</td>
</tr>
<tr>
<td>4. Socio-cultural aspects</td>
<td>1, 4, 5, 6, 7, 8</td>
<td>a, b, c, d, e, g, i, j, l</td>
<td>1, 3, 4, 6, 7, 8, 9</td>
</tr>
</tbody>
</table>

4.9. Aims for this Didactic Unit

In this didactic unit, students are expected to:
- Improve the skill of reading as part of a useful habit-taking activity for the development of their capacities of life-long-learning.
- Be critical and able to reflect on what they read, watch and listen to.
- Practise productive and receptive skills as much as possible.
- Learn to cooperate for the improvement of the quality of their work.
- Learn new vocabulary.
- Learn new grammatical contents and revise other grammatical contents already studied in previous phases of their learning processes.
- Improve their research skills and autonomous learning capacities.
- Learn to be respectful towards different people and opinions.
- Develop a sense of solidarity and understanding towards the unfortunate members of society for reasons of unsocial inadaptability as a result of their lack of opportunities to fully develop their skills and capacities.
- Learn the history and culture of the English speaking countries, in this case the United Kingdom.
- Learn about 19th century Victorian Literature, paying especial attention to Oscar Wilde.

4.10. Block of Contents

4.10.1 Listening, Speaking and Interacting

<table>
<thead>
<tr>
<th>Concepts</th>
<th>Procedures</th>
<th>Attitudes</th>
</tr>
</thead>
</table>
4.10.2. Reading and Writing

<table>
<thead>
<tr>
<th>Concepts</th>
<th>Procedures</th>
<th>Attitudes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Summary writing</td>
<td>• Writing the end of a story</td>
<td>• Learn to enjoy reading as a source of interesting and useful information</td>
</tr>
<tr>
<td>Summary reading</td>
<td>• Writing a summary of what has been read</td>
<td>• Learn to enjoy reading as a source of pleasure</td>
</tr>
<tr>
<td>Writing of narrative texts</td>
<td>• Writing about a hypothetical situation</td>
<td></td>
</tr>
<tr>
<td>Writing a personal opinión</td>
<td>• Reading of a chapter</td>
<td></td>
</tr>
<tr>
<td>Epigrams</td>
<td>• Reading of a graded</td>
<td></td>
</tr>
</tbody>
</table>

- Victorian Society
- Wilde’s Life and personality
- Vocabulary dealing with literary genres
- Vocabulary about physical description
- The passive voice
- Reported speech
- Expressions of agreement and disagreement
- Expressing one’s personal and reasoned opinion.
- Literary and interpersonal vocabulary.
- Web quest and power point presentation
- Watch a film
- Summary of a tale/narration
- Listen classmates narration from the summary of a chapter
- Listen to the plot of a play or a narration and match with the correct option
- Check answers and correct mistakes
- Listen to oral excerpts
- Listen to songs
- Practise debates
- Practise dialogues
- Listen to other classmates and the teacher’s opinions respectfully
- Take turns speaking
- Watch a film in silence
- Develop cooperative attitudes when interacting with other members of the class and the teacher
4.10.3. Knowledge about the Language

<table>
<thead>
<tr>
<th>Concepts</th>
<th>Procedures</th>
<th>Attitudes</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Vocabulary related to literary genres</td>
<td>- Matching images to texts</td>
<td>- Pay special attention to learning new vocabulary</td>
</tr>
<tr>
<td>- Vocabulary about one’s personality and physical description</td>
<td>- Filling a table</td>
<td>- Making an effort to use the new structures proposed in the activities</td>
</tr>
<tr>
<td>- The passive voice</td>
<td>- Identifying passive sentences</td>
<td>- Finding words in the text with the same meaning as some given expressions</td>
</tr>
<tr>
<td>- Literary and metaphysical vocabulary</td>
<td>- Turn active sentences into passive and vice versa</td>
<td>- Filling the gaps with appropriate words</td>
</tr>
<tr>
<td>- Expressions for asking and giving advice</td>
<td>- Reporting speech</td>
<td>- Preparing dialogues</td>
</tr>
<tr>
<td>- Expressions for expressing opinions</td>
<td></td>
<td>- Rewriting sentences</td>
</tr>
<tr>
<td>- Reported speech</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

4.10.4. Socio Cultural Aspects and Interculturality

<table>
<thead>
<tr>
<th>Concepts</th>
<th>Procedures</th>
<th>Attitudes</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Main English 19th Century Victorian works and authors</td>
<td>- Reading summaries and telling them to</td>
<td>- Show respect to all foreign cultures</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- Make the effort</td>
</tr>
</tbody>
</table>
4.11. Resources

- Projector
- Blackboard
- Language assistant
- Computer room with internet connection
- Graded readers:
- Assembly Hall and stage
- Costumes, make-up and other props
- Video camera

4.12. Predicting Learners’ Difficulties

Although I have previously stated that this Didactic Unit was aimed at B1 Spanish speakers of English as a foreign language, I could not help finding in the classrooms...
students with lower levels of English or with difficulties to acquire foreign languages. For this reason, many activities are accompanied with some language tips to guide these students in their linguistic performance. In addition, I have contemplated the possibility of including a variety of compulsory graded readers from which slower students would have to choose one to read with the purpose of making sure that the different level of each student is provided for.

As far as attention to diversity is concerned, I have included some easier activities for increasing the correct comprehension of the novel, most of which are aimed to reflecting on the problems of self-esteem caused by mistreatment, bullying and marginalization due to physical deformities, ugliness or any other feature that may make some people different from others.

4.12.1 Reinforcement activities for students with specific needs:

1. Imagine you could travel the time and meet your ancestors in the Victorian Age. Describe his or her physical and psychological characteristics. What would you do with him or her? Use the second conditional.
2. What would the life of the selfish giant have been like if he had been good and honest?
3. What do you think would be the opinion from the characters of “The Selfish Giant” if they could talk? Justify your answers. Try to find out the different opinions and explain why. Do it in pairs.

<table>
<thead>
<tr>
<th>Topic</th>
<th>Selfish Giant</th>
<th>Children</th>
<th>Little boy</th>
<th>My opinion</th>
</tr>
</thead>
<tbody>
<tr>
<td>The property of the garden</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The advertisement: TRESPASSERS WILL BE PROSECUTED</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Playing in the road</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Spring</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The ice and the winter</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The three</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

4. Imagine you could write a letter to the judges who are going to put Oscar Wilde in prison. What would you advise them to do? Choose from the following topics:
- Wilde and Boicy should not be free because their love is going to be rejected by society.

- Wilde was a good writer, had a family, and his children should not be separated from their parents.

**Extension activities for fast-finishers and gifted students**

1. Write an essay about the main features of the Victorian novel, as depicted in the novel *Oliver Twist* by Charles Dickens.

2. *The Picture of Dorian Gray* and *The Importance of Being Earnest* talk about **Aestheticism** and **having a double life**. Choose one of these works, look for information about these two features and answer the following questions:

   - Why did Dorian or Earnest decide to have a double life?

   - Can you find similarities between Oscar Wilde and his characters?

   - How is aestheticism presented in both works?

   - What does “moral and self-indulgence” mean in both works?

---

**4.13. Cross-Curricular Issues**

This didactic unit includes activities where the following cross-curricular issues are encouraged:

<table>
<thead>
<tr>
<th>Cross-Curricular Issues</th>
<th>Activities</th>
</tr>
</thead>
<tbody>
<tr>
<td>Moral and Civil education</td>
<td>1,2,3,4,5,6,7,8,14,15</td>
</tr>
<tr>
<td>Education for Peace</td>
<td>1,2,3,4,5,6,7,8,15</td>
</tr>
<tr>
<td>Education for the equality of opportunities of women and men</td>
<td>1,2,3,7,8,12,14,15,17,18</td>
</tr>
<tr>
<td>Education for Europe</td>
<td>1,2,3,4,5,6,7,8,14,17,18</td>
</tr>
<tr>
<td>Promotion of the habit of reading (“Plan de lectura”)</td>
<td>9, 10</td>
</tr>
</tbody>
</table>

**4.13.1. Detailed Explanations of Activities**
## SESSION 1 (55 MINUTES)

<table>
<thead>
<tr>
<th>ACTIVITIES</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Activity 1.</strong> Warming up:</td>
<td>10 m.</td>
</tr>
<tr>
<td>The teacher introduces the students to the Victorian society, values, literature... with the help of a power point presentation. The teacher can ask students if they know the people, the scenarios, features...</td>
<td></td>
</tr>
<tr>
<td><strong>Activity 2.</strong> Students will be provided with a series of activities (matching pictures, fragments of different writers’ literary production, crosswords...). The exercises and doubts will be solved with the help of the teacher.</td>
<td>25 m.</td>
</tr>
<tr>
<td><strong>Activity 3.</strong> Students will be divided into groups of four, should choose and decide any topic related to the Victorian society and make an oral presentation where all the members of the group speak about the chosen topic. For the presentation, students will use electronic resources where they can look for information. Students have one week to prepare this activity.</td>
<td>15 m.</td>
</tr>
</tbody>
</table>

## SESSION 2 (55 MINUTES)

<table>
<thead>
<tr>
<th>ACTIVITIES</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Activity 4.</strong> Students watch the film “Wilde” (1997), with subtitles. Scenes of nakedness and violence will not be shown. The duration of the film is around 120m (two hours), for this reason the activity will continue in the next class. During the projection, students will be answering a set of questions.</td>
<td>45 m.</td>
</tr>
<tr>
<td><strong>Activity 5.</strong> Time permitting, the teacher and the students will make a summary about what they have watched and debate about that.</td>
<td>10 m.</td>
</tr>
</tbody>
</table>

## SESSION 3 (55 MINUTES)

<table>
<thead>
<tr>
<th>ACTIVITIES</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Activity 6.</strong> The second half of the movie will be projected like the previous day</td>
<td>45 m.</td>
</tr>
<tr>
<td><strong>Activity 7.</strong> Time permitting, the teacher and the students will make a summary about what they have watched and correct some of the activities</td>
<td>10 m.</td>
</tr>
</tbody>
</table>

## SESSION 4 (55 MINUTES)
<table>
<thead>
<tr>
<th>ACTIVITIES</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Activity 8.</strong> Correction of the activities of the previous day.</td>
<td>15m.</td>
</tr>
<tr>
<td><strong>Activity 9.</strong> Students will read in class the graded reader “The Canterville Ghost” with the teacher’s help, paying to the listening and to the suggested pre-, while- and post- activities.</td>
<td>40m.</td>
</tr>
</tbody>
</table>

SESSION 5 (55 minutes)

<table>
<thead>
<tr>
<th>ACTIVITIES</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Activity 11.</strong> Correction of the activities of the previous day.</td>
<td>15m.</td>
</tr>
<tr>
<td><strong>Activity 12.</strong> Beginning of the oral presentations to be evaluated by the teacher and the students with the aid of their respective evaluation sheet.</td>
<td>40m</td>
</tr>
</tbody>
</table>

SESSION 6 (55 MINUTES)

<table>
<thead>
<tr>
<th>ACTIVITIES</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Activity 13.</strong> We continue with last oral presentations.</td>
<td>30m.</td>
</tr>
<tr>
<td><strong>Activity 14</strong> With the help of the teacher and a Web quest previously created, students will choose a dialogue from “The Picture of Dorian Gray” which they will have to perform on stage after next two sessions accompanied with costumes, make up etc... The teacher will record their dialogues for personal development of students and department use. Students will have to memorize their dialogues at home and should create a reliable performance. The teacher will give some advice for the performance.</td>
<td>25m</td>
</tr>
</tbody>
</table>

SESSION 7 (55 MINUTES)

<table>
<thead>
<tr>
<th>ACTIVITIES</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Activity 14.</strong> Revision of passives, conditionals, and other tenses accompanied with exercises and texts.</td>
<td>35m.</td>
</tr>
<tr>
<td>Activity 15.</td>
<td>*These grammatical aspects have been covered during the whole academic year.</td>
</tr>
<tr>
<td>--------------</td>
<td>---------------------------------------------------------------------------------</td>
</tr>
<tr>
<td></td>
<td>Listening to a song from a famous American TV series “Glee” to allow the students see the cultural and personal cross-frontiers values of the 21st century they are learning.</td>
</tr>
</tbody>
</table>

**SESSION 8 (55 MINUTES)**

<table>
<thead>
<tr>
<th>ACTIVITIES</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>16.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Exam of the all the grammatical aspects this lesson plan has covered based in the famous murderer of 19th century England “Jack the Ripper”. This text has been prepared for Selectividad with the purpose of introducing this type of exam for the next year.</td>
</tr>
</tbody>
</table>

**SESSION 9 and 10 (55 MINUTES)**

<table>
<thead>
<tr>
<th>ACTIVITIES</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Activity 17 and 18.</td>
<td>The Picture of Dorian Gray’s Performances</td>
</tr>
<tr>
<td></td>
<td>Filling a survey about this lesson plan about what they liked and they did not like, what they missed and what to improve.</td>
</tr>
</tbody>
</table>

**4.13.2 Students´ version of the didactic unit**

Lesson 1
History

- Industrial Revolution and urbanization
- Darwin and Freud
- Peace and prosperity
- British imperialism

Society

- Rise of secularism and religious skepticism: - the divinity of Jesus Christ: the literal truth of the Bible; man's creation; the existence of God.
- Marriage Law—husband and wife considered "one person": the husband
  - Husband's Rights:
    - Full control of his wife's personal property/income
    - Absolute authority over home and children
    - Could use force to discipline family
    - If deserted by wife, she could not sue for divorce and had no rights to custody of children

Gender and Sexuality

- Victorian gentleman: tender, merciful, prudent, patient, and disciplined
- The Fallen Woman: any form of female sexual experience deemed improper or immoral; prostitutes, rape victims, unmarried mothers, adulteresses, homeless women, the insane, rebellious women.
- Ostracized from society; suffer poverty and death

Women's in 1890

- The New Woman of the 1880s and 1890s
  - Smoking, swearing, riding a bike, debating in public, wearing men's clothing, refusing marriage
  - A figure of greater sexual, social, and economic independence
- 1890s: women experience greater access to education, employment, political and legal rights, and civic visibility.

Homosexuality

- 1880s the term "homosexual" enters the English language
- Until this time, no real conception of homosexuality as an identity
- Homosexual acts between men were illegal and punishable by death until 1881; Labouchere Amendment of 1885 mandates imprisonment for any man found guilty of a sexual act with another man

Literary Movements

- Romanticism
- Realism
- Naturalism
- Pre-Raphaelites

Victorian Literature

- Poetry
- Drama
- Fiction
- Nonfiction
Victorian Fiction
- Charles Dickens
- Charlotte Brontë
- Emily Brontë
- William Makepeace Thackeray
- George Eliot (Mary Anne Evans)
- Thomas Hardy
- Rudyard Kipling
- Arthur Conan Doyle

Victorian Drama
- Oscar Wilde
- George Bernard Shaw

Victorian Poetry
- Alfred, Lord Tennyson
- Robert Browning
- Elizabeth Barrett Browning
- Matthew Arnold
- A. E. Housman

Victorian Nonfiction
- Matthew Arnold
- John Ruskin
- John Stuart Mill
- Thomas Carlyle

(Students´ and teacher´s Power Point)
Warming up: Introduction to Victorian History and Literature

Name _____________________________

1. Match the following pictures with their correct answers

<table>
<thead>
<tr>
<th>Imperialism</th>
<th>Jack the Ripper</th>
<th>Oscar Wilde</th>
<th>Chimney Sweeper (Industrial Revolution)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Queen Victoria</td>
<td>Charles Dickens</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

![Imperialism](image1.png)  
![Jack the Ripper](image2.png)  
![Oscar Wilde](image3.png)  
![Chimney Sweeper](image4.png)
2. Complete the following crossword related to the values of Victorian society

| WSIEZM CXBQPYMPT | DISCIPLINE |
| LYTICITSEMODEAH | DOMESTICITY |
| AEACRWONUVNTA | HOMOSEXUAL |
| LQSMARIAGEQUIU | HYPOCRISY |
| TAZBKHIELONLCE | IRONY |
| VCEURBRTYPNH | LESBIAN |
| LBMXOAHYOBKITJ | MARRIAGE |
| MAPNEQNSTHYJCJH | PATIENT |

3. The following paragraphs belong to different writers of the Victorian age. Match them with their correct author and work. If you do not know any words, feel free to look them up in the dictionary.

**Authors:** Lewis Carroll- Charles Dickens- Oscar Wilde- Mary Shelley- Emily Brontë

**Works:** Mary Shelley’s Frankenstein- A Christmas Carol- Wuthering Heights- The Picture of Dorian Gray- Alice in Wonderland
a) Marley was dead, to begin with. There is no doubt whatever about that. The register of his burial was signed by the clergyman, the clerk, the undertaker, and the chief mourner. Scrooge signed it. And Scrooge's name was good upon 'Change for anything he chose to put his hand to. Old Marley was as dead as a doornail.

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

c) I am by birth a Genevese, and my family is one of the most distinguished of that republic. My ancestors had been for many years counsellors and syndics, and my father had filled several public situations with honour and reputation. He was respected by all who knew him for his integrity and indefatigable attention to public business. He passed his younger days perpetually occupied by the affairs of his country; a variety of circumstances had prevented his marrying early, nor was it until the decline of life that he became a husband and the father of a family.

d) Those who find ugly meanings in beautiful things are corrupt without being charming. This is a fault. Those who find beautiful meanings in beautiful things are the cultivated. For these there is hope. They are the elect to whom beautiful things mean only Beauty. There is no such thing as a moral or an immoral book. Books are well written, or badly written. That is all.

e) I gave him my heart, and he took and pinched it to death; and flung it back to me. People feel with their hearts, Ellen, and since he has destroyed mine, I have not power to feel for him.”

This is the web quest where students can find the instructions and materials for their power points presentations:
This web quest will be previously shown in class.

Lessons 2 and 3

Plot
The story of Oscar Wilde, genius, poet, playwright and the First Modern Man. The self-realization of his homosexuality caused Wilde enormous torment as he juggled marriage, fatherhood and responsibility with his obsessive love for Lord Alfred Douglas, nicknamed Bosie. After legal action instigated by Bosie's father, the enraged Marquise of Queensberry, Wilde refused to flee the country and was sentenced to two years at hard labor by the courts of an intolerant Victorian society.

Wilde (1997) Students’ Film Worksheet

Name_________________________________________________

1. Explain the main characters that appear in the film.
2. Explain in few sentences the main type of culture and the values from Wilde’s society
3. In the film some of Wilde’s plays are mentioned, Can you remember any of them? Have you read or watched any? What are they about?

4. About what was Oscar Wilde accused of? Why was it forbidden in the England of his time?

5. What is “platonic love”? Why does Wilde love youth?

6. In the film Oscar Wilde mentions his tale “The Selfish Giant”. Look up this story at home. If you have the book “The Happy Prince and other Tales” (no problem if it is in Spanish), read it; if you cannot find it on the internet, google “Oscar Wilde Selfish Giant”.

When you finish reading it, match the following symbols of the story with the reality as presented in the film:

<table>
<thead>
<tr>
<th>The Selfish Giant</th>
<th>The Victorian social norms</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Garden</td>
<td>The Victorian society/ Oscar Wilde</td>
</tr>
<tr>
<td>The warming advice in the garden</td>
<td>Youth, innocence and purity</td>
</tr>
<tr>
<td>The children who played in the garden</td>
<td>Jail, disappearance, loss of everything</td>
</tr>
<tr>
<td>Death (represented by a child)</td>
<td>Freedom, immortality, and eternity</td>
</tr>
<tr>
<td>The Paradise</td>
<td>Oscar Wilde and Boise Douglass</td>
</tr>
</tbody>
</table>

*Many of the symbols have been explained in the film and are explained in your power point presentations.

7. Give your opinion about the film paying special attention to the following questions

- Do you think Wilde was ahead of his time? Take into account that he believed in love no matter the sex of the loved one
- What do you think about the different sexual preferences and tolerance, now that gay marriage is allowed in the majority of the countries, including Spain? Do you agree or disagree with the fact that people of the same sex may be married?

Lesson 4

Graded Reader: The Canterville Ghost
Pre-Reading Activities

Before Reading

Ghosts and the supernatural

1. What is a ghost? Write your own definition, then get into groups and share your ideas to write a group definition.

2. Do you believe in ghosts? Why/why not?

3. What sort of things are ghosts supposed to do? Look at the verbs in the box below and write sentences using these verbs to give examples of ghosts’ behaviour. Use a dictionary to help you, if necessary.

appear cry grow shrink clink frighten haunt scare catch


5. What stories have you read and what films have you seen with ghosts as the main characters? Choose the one you liked most or can remember best, and write a summary of the plot.

The Americans and the British

1. What differences do you think there are between the American and the British people? Make a list. Write words you associate with each nation.

2. How different is the English spoken in Britain to that spoken in America? Tick US or UK for the words below.

a) candy
b) cheese
c) gas
d) handshake
e) fall
f) pants
g) apartment
h) petrol

3. How are some words spelt differently in British and American English? Rewrite the following words with a British English spelling. What are the rules for spelling?

a) order
b) course
c) program
d) travelling

The Canterville Ghost

1. When the Viscount & Countess, the American Minister, bought the Canterville Ghost, everyone thought he was doing a very foolish thing, as there was no doubt of the house being haunted. Indeed, Lord Canterville himself, who was a man of absolute common sense, felt it his duty to investigate the facts before Mr. Otis, when they came to discuss terms.

"We have no reason to live in fear of anything," said Lord Canterville, "nor was my great-aunt, the Duchess of Berri, ever frightened into a fit by anything, not even the ghostly hand being placed on her shoulders as she was dressing for dinner, and I feel bound to tell you, sir, that the ghost has been known to several people in the family, and particularly in the last two generations. It is a ghost with a black veil that haunts these old houses in the New Jersey Tampers. After the events recorded in this story, none of the younger servants would stay with us, and Lady Canterville often got very ill..."
While Reading Activities

**After Reading**

Characters

1. List the English characters who appear in the book, and say who they are.

2. Complete the table describing the Ottis family.

<table>
<thead>
<tr>
<th>The Ottis Family</th>
<th>Appearance and character</th>
</tr>
</thead>
<tbody>
<tr>
<td>Name</td>
<td></td>
</tr>
<tr>
<td>Description</td>
<td></td>
</tr>
</tbody>
</table>

3. How does Wilde use the following things to show his view of Americans?

a) Picknairs Chop Suey
b) White Detergent
c) Tobacco and Freedom

4. Who says these things, or do they refer to? And what do they show about the relationship between the British and the Americans?

a) "I come from a modern country, where we have everything money can buy, and with our young men fighting Europe wide, and carrying on if "goodby" is not the same as "dinner," I notice, that there were such a thing as a ghost in Europe, we'd have it at home in very short time in one of our public museums, or on the road in a show."

b) "I fear that the ghost exists," said Lord Canterville, "though it may have rubbed your eingineering, imprromptus. It has been well known for three centuries (since 1896, in fact, and always makes its appearance beneath the death of any member of our family."

"Well, so do the family doctor for that matter, Lord Canterville. But there is no such thing, sir, as a ghost!"

"If you don't mind a ghost in the house, it is all right," answered Lord Canterville. "Only you must remember I wanted you."

5. What do the words in italics tell you about the Canterville Ghost and how is he different from traditional ghosts in other stories?

a) He exists in the same place, and is an excellent example of the fact that we really have everything in common with America nowadays, except, of course, language.

b) "I never was anything but a ghost..."

c) "I was, naturally, terribly frightened..."

6. Sir Stogan has a serious sense of his duties as a ghost. Find quotations which show this attitude, and explain why he feels annoyed with the Ottis family.

7. Which characters in the story do you like most, and least, and why? Tell a partner.

8. Imagine you are Miss Unny. Describe what happens in the house after the Ottis family arrives.

9. What questions would the ghost ask? Ask and answer in pairs.
Lessons 5 and 6 (first part)

STUDENT’S/ TEACHER’S EVALUATION FORM FOR ORAL PRESENTATIONS

Speaker’s name: ____________________________ Evaluated by: ______________ Date: __________

Topic ____________________________________________________________________________

Indicate the appropriate score from 1 = poor, no, or negative to 10= excellent, yes or positive

**Presentation**

1. Voice (volume, modulation and enunciation) 1 2 3 4 5 6 7 8 9 10
2. Enthusiasm and energy 1 2 3 4 5 6 7 8 9 10
3. Eye contact with audience 1 2 3 4 5 6 7 8 9 10
4. Preparation / rehearsal (notes, cues) 1 2 3 4 5 6 7 8 9 10
5. Pace of presentation 1 2 3 4 5 6 7 8 9 10
6. Body positioning 1 2 3 4 5 6 7 8 9 10
7. Avoidance of distracting behaviour 1 2 3 4 5 6 7 8 9 10
8. Use of visual aids 1 2 3 4 5 6 7 8 9 10

**Content**

1. Introduction of subject 1 2 3 4 5 6 7 8 9 10
2. Clarity, correctness and conciseness 1 2 3 4 5 6 7 8 9 10
3. Summary and conclusions 1 2 3 4 5 6 7 8 9 10
4. Overall organization of presentation 1 2 3 4 5 6 7 8 9 10
5. Transition between sections 1 2 3 4 5 6 7 8 9 10
6. Appropriateness for specific audience (as defined) 1 2 3 4 5 6 7 8 9 10
7. Length of talk (timing) 1 2 3 4 5 6 7 8 9 10
8. Handling of questions 1 2 3 4 5 6 7 8 9 10

**Comments**

What worked well:

__________________________________________________________________________________

__________________________________________________________________________________

__________________________________________________________________________________

What improvements could be made:

__________________________________________________________________________________

__________________________________________________________________________________

__________________________________________________________________________________
Lesson 6 (second part)

After the oral presentations, teacher will introduce to students to *The Picture of Dorian Gray*, explaining how they are going to stage it in the assembly hall and gives advice for a good performance, etc...

Use the following web quest at home in order to know more about *The Picture of Dorian Gray* as a source of information. This will be useful in order to know more about the characters and the novel in general.

[http://www.iticlab.es/majwq/wq/vermini/236](http://www.iticlab.es/majwq/wq/vermini/236)

Lesson 7
First Part (Revision exercises)

Conditionals:
Conditionals

Fill in each blank by putting the verb (in brackets) into the correct tense.

1. I think you were very rude to her. If I ______________________ (be) you I ______________________ (apologise).

2. Sorry, she's not here at the moment. If I ______________________ (see) her I ______________________ (kill) her you're looking for her.

3. If you ______________________ (do) that again I ______________________ (kill) you.

4. She would never have come to Spain if her brother ______________________ (not be) here.

5. If you ______________________ (be) in my situation, what ______________________ (you/do)?

6. If you ______________________ (not smoke) so many cigarettes, you ______________________ (not cough) so much.

7. You would find it much easier to get up in the morning if you ______________________ (go) to bed earlier.

8. If she ______________________ (not find) a job in that office, she ______________________ (not meet) the man she finally married.

9. Today’s offer: if you ______________________ (buy) two cheeseburgers, you ______________________ (get) one free.

10. If I ______________________ (not get up) late I ______________________ (not miss) the train, and if I ______________________ (not miss) the train I ______________________ (not be) late for work.

11. If it ______________________ (start) raining I ______________________ (not go) to the beach this afternoon.

12. We ______________________ (not be) in this position now if you ______________________ (save) your money instead of spending it.

Reported speech:
2. Complete the sentences in reported speech. Note whether the sentence is a request, a statement or a question.

1. He said, "I like this song."
   → He said

2. "Where is your sister?" she asked me.
   → She asked me

3. "I don't speak Italian," she said.
   → She said

   → They asked me

5. "The film began at seven o'clock," he said.
   → He said

6. "Don't play on the grass, boys," she said.
   → She told the boys

7. "Where have you spent your money?" she asked him.
   → She asked him

8. "I never make mistakes," he said.
   → He said

9. "Does she know Robert?" he wanted to know.
   → He wanted to know

10. "Don't try this at home," the stuntman told the audience.
    → The stuntman advised the audience

Passive voice:
http://learningapps.org/129739

3. Turn into passive voice the following sentences

1. The Statue of Liberty (give)
   → The Statue of Liberty was given

to the United States by France.

2. It (be)
a present on the 100th anniversary of the United States.

3. The Statue of Liberty (design)

by Frederic Auguste Bartholdi.

4. It (complete)

in France in July 1884.

5. In 350 pieces, the statue then (ship)

to New York, where it (arrive)

on 17 June 1885.

6. The pieces (put)

together and the opening ceremony (take)

place on 28 October 1886.

7. The Statue of Liberty (be)

46 m high (93 m including the base).

8. The statue (represent)

the goddess of liberty.

9. She (hold)

a torch in her right hand and a tablet in her left hand.

10. On the tablet you (see / can)

the date of the Declaration of Independence (July 4, 1776).

11. Every year, the Statue of Liberty (visit)
Glee “Loser like me”

As you should know *Glee* is a famous TV series in the USA which deals with problems existing among different social classes, sexual preferences and the very own personal problems of people who are normally rejected by society. These people find in music a way of being better persons and enjoy life. Many people could make them fail, but they always get up and go on doing what they like best: SING

1. Have you ever watched this TV series?
2. Do you know the main characters?
3. Which characters do you identify yourself with?
4. Are you prepared to fight for your dreams?
5. Did you know that one of their protagonists died as a result of an “addiction”? 
6. What do you think is “Loser like me” about?

The song “Loser like Me” talks about all these things. Listen to it, fill the gaps and sing if you wish.

[https://www.youtube.com/watch?v=FLJe--wJqZg](https://www.youtube.com/watch?v=FLJe--wJqZg) (Lyrics Video)
[https://www.youtube.com/watch?v=glIvleB5fF8](https://www.youtube.com/watch?v=glIvleB5fF8) (Without Lyrics)
Lyrics

Yeah, you may think that I'm a ____
But, hey, everyone you ____ be
Probably started off like me

You may say that I'm a _____ show
(I don't care)
But, hey, give me just a little time
I bet you're gonna change your mind

All of the dirt you've been _____ my way
It ain't so hard to take, that's right
'Cause I know one day you'll be screamin' my name
And I'll just look away, that's right

Just go ahead and hate on me and run your mouth
So everyone can hear
Hit me with the worst you got and knock me down
Baby, I don't care

_____ up, and soon enough you'll figure out
You wanna be, you wanna be
A loser like me
A loser like me

_____ up against the locker
And, hey, all I do is shake it off
I'll get you back when I'm your boss

I'm not thinkin' 'bout you haters
'Cause, hey, I could be a superstar
I'll see you when you wash my car

All of the dirt you've been throwin' my way
It ain't so hard to take, that's right
'Cause I know one day you'll be ______ ' my name
And I'll just look away, that's right

Just go ahead and hate on me and run your mouth
So everyone can hear
Hit me with the worst you got and knock me down
Baby, I don't care

Keep it up, and soon enough you'll figure out
You wanna be, you wanna be
___________________
A loser like me
A loser like me

Hey, you over there
Keep the L up, up in the air
Hey, you over there
Keep the L up, 'cause I don't care

You can throw your sticks and you can throw ________

Like a rocket, just watch me go
Yeah, L-O-S-E-R
I can only be who I are

Just go ahead and hate on me and run __________
So everyone can hear
Hit me with the worst you got and _____ me down
Baby, I don't care

Keep it up, and soon enough you'll figure out
You wanna be, you wanna be
A loser like

Go _____ and hate on me and run your mouth
So everyone can hear
Hit me with the worst you got and knock me down
Baby, I don't care

Keep it up, and soon enough you'll figure out
You wanna be, you wanna be
A loser like me
A loser like me
A loser like me
A loser like me

A loser like me
A loser like me!
OPTION B: “The Jack the Ripper Case Finally Solved”

For just over 123 years, the mystery of the Jack the Ripper serial murders has been inspiration for books, movies and periodic re-openings of the unsolved cases. But after years of investigation, a retired detective is confident he has finally found the criminal behind some, if not all, of the killings attributed to the notorious “Jack.”

Retired homicide detective Trevor Marriott says that after 11 years of investigation, he believes German merchant sailor Carl Feigenbaum committed an unknown number of the murders. What does appear to be true is that between Aug. 31, 1888, and Nov. 9, 1888, five women were stabbed to death within one-fourth of a mile from each other in the Whitechapel neighborhood of London. Most assumed the victims were prostitutes and all killed by the same man.

 Marriott had begun to think about Feigenbaum when he found out that his ships often docked near the neighborhood where many of the unsolved murders occurred. Sailors were known to seek out prostitutes in the Whitechapel district.

Perhaps most convincing was the fact that Feigenbaum’s own lawyer, William Lawton, had once told reporters he believed his client had confessed to the crimes by claiming that a disease made him kill and mutilate women. Indeed, Feigenbaum was eventually convicted and executed for an unrelated murder in New York City in 1994.

“Jack is supposed to be responsible for the murders, but there were other similar killings before and after the ones attributed to him, both in this country and abroad in America and Germany,” Marriott says, adding that the widely appropriated image of Jack as a well-dressed gentleman is probably nothing but an “urban myth.”

I. COMPREHENSION (4 points: questions 1-3, 1 point each; 4-5, 0.5 points each)

1. Why was “Jack” notorious?
2. What made Marriott consider Feigenbaum as the main suspect in the first place?
4. Are these statements true or false? Justify your answers with the precise words or phrases from the text, or use your own words.

II. USE OF ENGLISH (3 points: questions 6-9, 0.25 points each; 10-13, 0.3 points each)

6. Find in the text a synonym for “research” (noun).
7. Fill in the gap with a correct preposition: “Marriott did not find any of the information he needed _________ that website.”
8. Give a noun with the same root as “appear” (verb) (line 2).
9. Find in the text the word which has the following definition: “a person who is responsible for a crime or any other misdeeds or illegal actions.”
10. Give a question for the underlined words: “Jack is supposed to be responsible for different kinds of murders.”
11. Rewrite the following sentence without changing its meaning. Begin as indicated. “She moved into the new apartment three years ago and she still lives there.”
12. Fill in the gap with the correct form of the verb in brackets. “Customers are allowed ______ (smoke) in the patio.”
13. Use the words in the boxes to make a meaningful sentence. Use all and only the words in the boxes without changing their form.

III. PRODUCTION (3 points)

14. Write a composition of approximately 120 words about the proposed topic and focus strictly on it. Do you like mystery stories? Discuss (explain why, or summarize one of these stories).
Lessons 9 and 10

*The Picture of Dorian Gray* Performances. The teacher will record the performances for department use exclusively. Some days later, he or she will show it to the students in the computer of the classroom.

In last minutes of the lesson students should fill in a short survey for the teacher. It will allow him or her to see if the Didactic Unit has been successful and all its relevant aspects have been covered.

* This questionnaire is the Students’ Evaluation Sheet

4.15. Evaluation

4.15.1. Evaluation Tools

<table>
<thead>
<tr>
<th>CLASSROOM WORK AND PARTICIPATION (60%)</th>
<th>30 %</th>
<th>15 %</th>
<th>15 %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Attitude and respect towards teacher, classmates and other members of the educational community (15%)</td>
<td>Power Point Presentation Drama performances</td>
<td>Selectividad Exam</td>
<td></td>
</tr>
<tr>
<td>Active participation in class (15%)</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>DAILY OBSERVATION OF STUDENT’S WORK (40%)</th>
<th>20 %</th>
<th>15 %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Handed-in work and homework</td>
<td>Questionnaires (10%)</td>
<td>Self-evaluation (5%)</td>
</tr>
</tbody>
</table>

4.15.2 Evaluation Criteria

LISTENING, SPEAKING AND INTERACTING

<table>
<thead>
<tr>
<th>Concepts</th>
<th>Procedures</th>
<th>Attitudes</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Understand basic information from a film</td>
<td>• Listen to and watch films</td>
<td>• Active participation in pair work and group work (preferably in English)</td>
</tr>
<tr>
<td>• Speak free but reasoned opinions</td>
<td>• Obtain interesting information from oral sources</td>
<td>• Respect for turn-</td>
</tr>
<tr>
<td></td>
<td>• Listen to oral excerpts from</td>
<td></td>
</tr>
</tbody>
</table>
**READING AND WRITING**

<table>
<thead>
<tr>
<th>Concepts</th>
<th>Procedures</th>
<th>Attitudes</th>
</tr>
</thead>
</table>
| • Make a summary with main ideas  
  • Understand the gist of a text and some details of it  
  • Understand the main ideas from a summary or a chapter | • Writing about hypothetical situations  
  • Writing an essay expressing a well-reasoned opinion | • Be aware of the importance of a written text as a source of information  
  • Be aware of the need to read for pleasure and as a source of information  
  • Be aware of the need to read for pleasure and cultural enrichment |

**KNOWLEDGE ABOUT THE LANGUAGE**

<table>
<thead>
<tr>
<th>Concepts</th>
<th>Procedures</th>
<th>Attitudes</th>
</tr>
</thead>
</table>
| • Passive voice  
  • Reported speech  
  • Conditional sentences (2\textsuperscript{nd} conditional)  
  • New vocabulary  
  • Use of connector  
  • Expressions for asking and giving | • Look up new vocabulary in reference books (dictionaries, encyclopaedias, etc)  
  • Use of new structures in productive activities | • Value the importance of constant revision in the advancement of a foreign language  
  • Value the need of increasing the amount of active and passive vocabulary |
4.15.3. Individual Students’ Evaluation Sheet  
(For the teacher’s use)

<table>
<thead>
<tr>
<th>DIDACTIC UNIT</th>
<th>STUDENT’S NAME</th>
</tr>
</thead>
<tbody>
<tr>
<td>VALUATION CRITERIA</td>
<td>SESSIONS: 7th / 11th Sept, 2009</td>
</tr>
<tr>
<td>Criteria are marked from 1 (the lowest) to 10 (the highest)</td>
<td>1</td>
</tr>
<tr>
<td>Reading</td>
<td></td>
</tr>
<tr>
<td>Writing</td>
<td></td>
</tr>
<tr>
<td>Speaking and pronunciation</td>
<td></td>
</tr>
<tr>
<td>Listening</td>
<td></td>
</tr>
<tr>
<td>Participates? / Makes an effort?</td>
<td></td>
</tr>
<tr>
<td>Unjustified class absences</td>
<td></td>
</tr>
<tr>
<td>Cooperates with classmates?</td>
<td></td>
</tr>
<tr>
<td>Experiments with language?</td>
<td></td>
</tr>
<tr>
<td>Shows respect to other students?</td>
<td></td>
</tr>
<tr>
<td>Shows respect to other cultures?</td>
<td></td>
</tr>
</tbody>
</table>

4.15.4. Students’ Self- Evaluation Sheet  
(For student’s use)
<table>
<thead>
<tr>
<th>Have I reached objectives?</th>
<th>YES</th>
<th>NO</th>
<th>NOT YET</th>
</tr>
</thead>
<tbody>
<tr>
<td>Do I know the most outstanding works, figures and characteristics of Oscar Wilde’s literary production and of Victorian society?</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Do I reflect on what I read?</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Do I cooperate with my classmates?</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Can I use the passive voice?</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Can I use reported speech? Can I use 2nd conditional sentences?</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Am I respectful towards different people and opinions?</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

4.16. Recovery Strategies

Students that do not reach the minimum requirements stated in this didactic unit will be monitored through daily observation and other means such as the following:
- Individual extra worksheets or remedial work.
- A batch of revision exercises.
- Proven interest in the subject and evident effort to improve him/herself.
- Level of participation in the class dynamics.
- Respect for other classmates’ work.
- Computer-selected activities provided by the teacher according to individual flaws and deficiencies.
- Communication with parents or legal tutors will play an important role in the process of individual assessment.
- Written examination(s) in June and/or September.
4.17. Special Attention to Students with Specific Needs

See section 4.12.

Activities are grouped in two categories:

- Reinforcement Activities for Students with Specific Needs
- Extension activities for fast Finishers and gifted students

4.18. Conclusions

Oscar Wilde has always been analysed from the perspective of drama and the movement that he wanted to promote: “Art for Art’s sake”. With his plays Wilde criticises the society of his time, a society full of moral values, without taking in consideration that other people could not fit in the ideal of a British citizen of the British Empire. But the life of Oscar Wilde has never been analysed from other less conventional perspectives. This applies to his novel and short stories.

The main purpose of this didactic unit is to provide students a new vision of the author. Apart from his plays and The Picture of Dorian Gray, he also wanted to connect with the reader in a more familiar and sensible way; this is the case of the short stories “The Happy Prince” and “The Selfish Giant”. He portrayed a different way of looking at things and life but was at the same time very respectful towards any other human being irrespective of his/her unconventional nature.

We should make our students aware that there are lots of 21st-century Oscar Wilde’s too and that these could be their best friends or a close relative: they need support and understanding, and students should not be passive actors in these kinds of situations.

Another important aspect of this didactic was to make our students get to know that the language they are studying is real, that it belongs to a country, a nation and a collectivity of many people around the world. A foreign language cannot be studied if you do not know how the country where the language is used thinks.

To conclude, it is of paramount importance to take into account that in this lesson the teaching of grammar and vocabulary has not been forgotten: in fact, it has been
combined with new resources which allow a more visual, enriching and clear explanations of the contents, because students are connected with real things which happen in real life; they are not just sitting learning and memorizing facts and data. We can teach our students in many different ways but it is up to the teacher to make the most of it.

5.0 Bibliography

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https://www.youtube.com/watch?v=FJJe--wJqZg
https://www.youtube.com/watch?v=glvleB5fF78
* Note: The rest of the activities have been created by the author of this master’s thesis.