TEACHING ENGLISH TO SPANISH TEENAGERS THROUGH LYDIA DAVIS’S SHORT STORIES

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1. ABSTRACT

This paper deals with several topics that may seem unrelated at first sight, literature, psychology and methodology. It attempts to show the relationship each one has with the foreign language subject and with teenagers themselves. Adolescents will be both the recipients and the protagonists of this didactic unit and for that short fiction by the American author Lydia Davis will be employed. My objective for this paper is to show that it is possible to teach the most boring aspects of a foreign language in a creative and entertaining way in order to get the best out of students. It is my opinion that it is essential to know whom we are working for and with, and what our goals are to perform our job in the most favourable way. The knowledge of students themselves lies at the same level of importance too and that is the main reason why the psychological aspects of this specific moment of their lives are also highlighted in this essay.

*Key words: short fiction, psychology, methodology, foreign language.*

RESUMEN

Este trabajo trata sobre distintos temas que pueden parecer que no estén relacionados entre sí a primera vista: literatura, psicología y metodología. Trata de mostrar la relación que cada uno de ellos tiene con la asignatura de Lengua Extranjera y con los propios adolescentes. Ellos serán al mismo tiempo los destinatarios y protagonistas de esta unidad didáctica y, para ello, se utilizarán los relatos cortos de la autora norteamericana Lydia Davis. Mi objetivo en este trabajo es evidenciar que es posible enseñar los aspectos más aburridos de una lengua extranjera de un modo creativo y entretenido para conseguir lo mejor de los estudiantes. En mi opinión, es esencial conocer con y para quién estamos trabajando y cuáles son nuestros objetivos para desempeñar nuestro trabajo de la manera más adecuada. El auto-conocimiento de los estudiantes está en el mismo nivel de importancia y esta es la razón principal por la que se destacan también los aspectos psicológicos de este momento en concreto de sus vidas.

*Palabras clave: relatos cortos, psicología, lengua extranjera.*
2. INTRODUCTION

This whole project consists of two main and interrelated parts. The first part of this project deals with three theoretical aspects considering literature, psychology and the methodology for the teaching of English as a Foreign Language. In the section devoted to literature (3.1), I will introduce the use of literature in the foreign language classroom together with the short stories of the American writer Lydia Davis. Section 3.2 will describe the process of adolescence from a psychological point of view and finally, to end this first theoretical part, section 3.3 explains the teaching methodologies used in the following section: the didactic unit.

Davis’s stories are the perfect tool for students to learn about the process they are living at this moment, adolescence, which is strongly related to the development of teenagers as regards critical and creative thinking, debating skills and cooperative work. These abilities need to be learned and practiced as nowadays they are required more than ever in order to obtain any type of job: resourceful and creative people who know how to solve problems and to work in teams are in high demand.

The second part of this project focuses on the didactic unit designed for the subject Foreign Language: English for students of the 1st year of Non Compulsory Secondary Education. This didactic unit titled “Meet Our Teenage Tribe” comprises the three theoretical aspects mentioned above. The formal aspects regarding the didactic unit according to the Spanish Laws from the Ministry of Education will be included here.
3. THEORETICAL ASPECTS

3.1. Literature

We want students to read texts, poems, novels, short fiction, drama, any type of literature that challenges them by enriching their experiences and their perception of both others and of themselves. Accordingly, it is necessary for them to have the capacity to feel that they are inside a story. But, first of all, and what it is more important is to make literature accessible to teenagers. They can generally feel that literature is unrelated to them, mostly because their classroom reading texts in this subject are focused merely on translation or they are told to read some piece of literature which they feel is of no interest to them.

In consequence, it is my election to work with short stories due to several reasons. Firstly, there is a specific amount of time in the classroom and it is sometimes preferable for students to read something shorter in class rather than a novel or graded readers in which they have to invest a lot of time.

Nonetheless, society tends to communicate with fewer words than in the past. The new technology era is showing us that less is more. And this is a characteristic of Lydia Davis’s literature; her texts are full of multiple meanings and interpretations within their short nature. Hence, students can see a relationship between the world they are living in and the text they will have to work with.

As a result, Lydia Davis’s short stories will be used to stimulate students because they are all fairly simple in language, but, at the same time the feelings and ideas they express can be considered intense and profound. It is also important that the texts convey more meaning in what is not stated rather than in what is written, therefore, learners will have to make use of their own experiences and skills to fill in what is only hinted at.

3.1.1 Literature in the Foreign Language Classroom

There are several advantages in the usage of literature in teaching in general, and more specifically in Secondary Education. Students are at a unique moment of their lives when their critical and abstract thinking becomes more prominent together with their search for their own identity. It is, thus, the perfect time to exploit literature in its broad sense in order to teach them how to order, classify and understand their thoughts, for there is always a novel, a short story, a poem, a play, a piece of a political pamphlet, to name but a few genres, with which they can feel identified.

The reasons why teachers should use literature in their language classroom can be contemplated in relation to Carter and Long’s (1991: 2-3) three models: the cultural
model, the language model and the personal growth model. The first one, the cultural model, refers to the use of literature as an element for teaching historical and social episodes. Hence, it can be used to provide deep links with the culture students are learning about. Nevertheless, Brumfit and Carter (1986: 28) remarked that in order to provide valuable cultural information it is recommended, not only to use literature, but different sorts of cultural manifestations and sources of stimuli, including samples of other art forms, journalistic and historical materials and sociological factors. Moreover and in accordance with the previous ideas, Guerrero (2008: 16) suggests that a highly motivating method to develop students’ reading skills is to compare literary texts with heterogeneous artistic creations.

The second model presented by Carter and Long, the language model, relates to providing grammar examples and/or lexical items, so students can expand their vocabulary and improve specific grammatical structures, using literature as a teaching instrument. Literature plays an “interactional role in working with and making sense of the language” (Brumfit & Carter 1986: 15) In other words, students will learn how to infer meaning by interacting with the text and that is due to the fact that the students have to look for clues inside and outside the text and this is decisive for the development of language learning skills.

Lastly, the personal growth model presents a student-centred approach so as to study literary texts whose main purpose is to promote critical awareness and to provoke discussion, assessment and evaluation in students, which is especially satisfactory in secondary school teaching.

Demetrio and Ruiz Mas (2001: 91) name a number of advantages of using literature in the foreign language classroom. They proclaim that literary texts provide valuable authentic material. It is more interesting to learn grammar and new vocabulary extracted from a piece of literature of their preference rather than from tedious textbook exercises. Literary texts present different types of contexts and situations that would be very difficult to reproduce without them. That is, the situations we can find in an American novel of the 19th century could have nothing to do with a 21st century adolescent in Southern Spain. Therefore, students can learn different types of language and specific vocabulary, for language is a living thing and it keeps changing as speakers make use of it. If we look for motivation in adolescents, we should try to present their own world by means of a literary text. In this way, they can connect with the characters represented there and, what is more, the grammar and vocabulary we would like to teach would be easier for them to internalize. The authors do not forget to mention the important role of literature to stimulate students’ imagination, so they can try and change the argument of a given text, or they can use it to reinvent the text into some other artistic format, like for instance, drawing a comic
book. This feature is closely related to the broadening of learners’ minds, for a reason: it is easier to become involved, interested and respectful about a different culture with literature for it is one of the most representative manifestations of a country. We must not forget that if teachers aspire to teach a foreign language they will have to practise different skills with the students, and they can do so by means of a range of literary genres, such as, practising students’ speaking ability by reciting poems, improving their listening skills by orally narrating some kind of folk story, practice their writing skills by inventing short stories or reproducing their dreams, and finally through the use of these texts they increase the practice of using their reading skills.

Teachers can succeed in making tangible these advantages by using relevant and engaging material in class, through the use of activities that foster involvement on the part of students and the combination of literature and language.

Teaching literature, as Elaine Showalter revealed in an interview to the Princeton Weekly Bulletin (2003, online) is the perfect instrument “to create a space in which people can think and grow and articulate.” Hence, teachers should ask themselves what they want to do with it and why they have chosen this specific material. For Showalter, the point of a literary text is to think about it as a problem to solve and for that some tools are needed, such as critical thinking. As a consequence, teachers should make their students be actively engaged in the material used in class, in order to encourage autonomous problem-solving skills.

3.1.2. Short Stories

One cannot establish a date for the origins of short stories, but it is possible to say that it is a condition of human beings to tell tales since the earliest days of civilization. The first short stories in history are related to the oral tradition and we can see examples in different cultures and different times, for instance, The Iliad and The Odyssey by Homer, in The Decameron by Boccaccio, The Canterbury Tales by Chaucer and The Arabian Nights. Therefore, the short story has always existed as what May describes as “a natural means of narrative communication” (May, 1994: 131). Moreover, this author concludes (142) that short stories are the best way to meet reality in the same form that we perceive it.

Stevenson (1960: 3) defined the short story by contrasting it with the novel. It is his opinion that there is a contrast between what can be told on a single occasion, a short story, and what requires more sessions to be told due to its longer and more complex character, that is, the novel. By this definition, we see the implication that short stories have been relegated to a lower position of importance for a long period of time, taking into consideration that complexity is only a feature of the novel.
Pasco (1994: 118) proposes to focus best on defining them as followed: “a short story is a short, literary prose fiction.” And, at the same time, he argues that, although it seems an uncontroversial definition, if attention is paid to each of the four words the definition contains, the controversy is served. To begin with, the term fiction is very wide to define and no consensus is to be found among authors and critics. Pasco prefers to define the adjective literary in “short literary prose fiction”, as a text that is written artistically, the author has to have “the (...) intention of making something beautiful” (121). When paying attention to the term prose, it would be difficult to agree with it, because, as we are about to see, there are a number of short stories that are more related to poetry than to prose. Finally, the term short is subject to controversy for the reason that it is not probable that a concrete number of words can establish the difference between a short story and a novel. Pasco recommends that “whatever categories be established, they should at least seem reasonable” (123). He comments that it could be the case that Edgar Allan Poe’s criterion that one should be able to read a short story at one sitting is less restrictive and more applied by critics. The author concludes his article simply by suggesting that the main feature of short stories is brevity and that for a short story to succeed the author has to communicate a world in a limited length of text.

The relationship Cortázar (1994: 246) founded between short stories and photographs is very interesting and relevant here. As he explains in his article, photographs have a restricted limitation due to the reduced angle a camera can capture. These limits act as explosions of reality, full of meaning the reader has to infer. Following Cortázar’s metaphor, the same can be expressed when discussing short stories.

The rise of short fiction in the United States has been astonishing if we compare it with its status in Great Britain. The British preferred to read chapters from serialized novels in the newspapers and Dickens took advantage of this by afterwards editing these chapters into novels. Yet, in the United States of the 19th century the work atmosphere was different, there were a lot of people moving from one city to another, travelling where there was a job to do, so the short stories in the magazines of the time should begin and finish there, and have a characteristic feature of completeness, for it was uncertain that the same reader would buy the same newspaper the following day, as explained by Williamson (2007, online).

In contrast with Cortázar’s theory, yet using the same comparison with films and photographs, Williamson relates the artistry of short stories with the new art of Impressionist painters. He points out that due to the birth of photography in the 19th century, painters started to leave reality aside in order to create a more imaginative, personal and creative point of view of what they wanted to describe with their art.
That was the case of Van Gogh’s *Starry Night* and Monet’s *Rouen Cathedral*, among other artistic works. Williamson argues that that was the case of the short stories in the United States when the film industry started to gain adepts. Readers preferred to go to the cinema rather than read short fiction from magazines and newspapers. As a consequence, short story writers felt freer to write about what they wanted in the format they preferred, without the pressure of the critics which the novel had and still has.

In agreement with Alan Maley (1994: xi), using short stories in the classroom is considered to be more convenient rather than a longer text because students can read them quicker and can get on with the programmed activities. Due to their brevity, a wider range of texts can be used. Another advantage is that they use relatively simple language but complex ideas and that is a perfect combination, especially in foreign language classes, because there could be students not confident enough about their language competence in English but with maturity in their own language which their age entails. It is also necessary to highlight that the conciseness in short fiction requires an interpretation in order to obtain a full meaning. Students are encouraged to relate the text with their own experiences and opinions, hence, “minimum input leads to maximum output”.

### 3.1.3 Lydia Davis

It is not an easy task to find books and articles about a contemporary American author who writes short stories that can be considered more like prose poems, despite the fact that she is considered by *The New Yorker* as “one of the most original minds in American fiction today” (Goodyear: 2014, online). Dave Eggers, nowadays one of the most influential American authors, wrote in *The Guardian*: “One of my favourite writers is Lydia Davis and, in her books, she often writes stories as short as one paragraph, frequently as brief as one sentence.” (Eggers: 2014, online).

Indeed, let us introduce his author formally. Her name is Lydia Davis, she is from Massachusetts and was born in 1947. She is an associate professor at the University of Albany and also teaches creative-writing seminars around the United States of America. Davis also works as a translator of French literature and philosophy, including Maurice Blanchot, Georges Simenon, Flaubert’s *Madame Bovary* and Marcel Proust’s *The Way by Swann’s*. For this magnificent translation work, she was proclaimed *Chevalier dans l’Ordre des Arts et Lettres* by the French government in 1999. She is also the winner of the Man Booker International Prize 2013, among other awards.

Included in her works of fiction there is a novel, *The End of the Story* (1995) and collections of her stories such as *The Thirteenth Woman* (1976), *Story and Other

Lydia Davis is linked to the generation of the short story writer Raymond Carver. Nevertheless, she has been influenced by the contemporary prose poet Russell Edson who helped her in experimenting more with language and with brevity, as she herself explained in an interview to The New Yorker Magazine (Goodyear: 2014, online). But above all, it is Samuel Beckett who has had the deepest influence on Davis. She began reading Beckett when she was a teenager and it was the starting point for her to give prominence to language in books. She states in an interview to the Intelligent Life Magazine, “[Malone Dies] was pretty much the opposite of all the entrancing stories I was reading. Here was a story in which nothing happened, virtually, and yet at the same time the language was so clear.” (Borrow: 2009, online).

Like Beckett, Davis shows us images and a collection of words that are at the same time concrete but rather indeterminate. That is the case of the text How I Know What I Like belonging to the collection of stories Can’t and Won’t. The author begins the story by stating a simple “She likes it. She is like me. Therefore, I might like it.” Davis plays a game through the whole text by changing the style of this former sentence, just like Raymond Queneau created in his book Exercises in Style. Yet, we never know what she refers to with “it”.

One of the most remarkable characteristics of Lydia Davis’s short stories is their conciseness. Some of them are extremely short, consisting of only one sentence, as the one titled Samuel Johnson Is Indignant in which the whole story is: “That Scotland has so few trees.” Davis creates the impression that she is not going to bother explaining or waste more unnecessary words on what can be stated briefly. There is another short story that is more like a word game, Notes During Long Phone Conversation With Mother (sic), in which the narrator doodles the word “cotton” while speaking on the phone with her mother. Short stories are closer to the way we communicate today thanks to new technologies and their application, for a picture with a title conveys more for adolescents than a 400 page book, or they can grasp more meaning from a 140-character text than from a specialized article.

It could be said that Davis’s style and focus on language belongs more to poetry than to prose, despite the fact that she identifies herself as a short story writer, but not as a novelist. It seems as if she is interested in confusing the reader by not distinguishing between poetry and prose, but this should not be a synonym of her lack

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of interest in genre. In the opinion of Alexander (2008: 166), it is completely the opposite, she believes that this blurred distinction between genres helps her to use the story as an explicit metafictional concern, that is, it is the story that makes possible the organization of experience. As she revealed in an interview for the Spanish magazine *Babelia* (2015: 10):

(...) the reason why I break the lines it is not that I see them as poetry but as a way to suggest how they have to be read, making a pause after a certain sentence. They could be considered as a sort of primitive poetry without the lyric component. It is more like short prose explosions that I want them to be clearly differentiated in the reader’s mind. My intention, naturally, was not to create poems.³

Alexander (2008: 166) asserts that “(l)ogical analysis, as an attempt to understand the concept of the self and relationships between people and between language and the world, is one of (Lydia Davis) recurring themes.” Therefore we continue to find these kinds of situations, Davis makes it easy for the audience to become a sort of anthropologist observing people trying to overcome a rough patch of their life with anxious loneliness. In the short story *Contingency (vs. Necessity) 2: On Vacation* it seems that Davis is taking the picture of a woman who is gazing at a man taking the picture of another woman. The first lady enunciates: “He could be my husband” but there is a logical reasoning afterwards which she implies with the use of the conjunction but in “But he is not my husband”⁴ that brings the reader quickly to reality, to the hints of loneliness, jealousy and envy that we can infer.

Davis seems to have a higher purpose with her short stories and this takes on a philosophical perspective. In *How Difficult⁵* there is a woman who is thinking about what her mother thinks of her. The former has an insecure sense of identity although she makes a great effort to not agree with her mother in what she really thinks of herself, but it is worth nothing, for she discovers herself thinking likewise. The character is making a huge effort to understand her own nature, always by means of language and logic, to make sense of a painful relationship with her mother. Yet, we can only see one aspect, instead of the situation as a whole. It can be said that this is inevitably part of the condition of human beings, sometimes we can only focus on one thing instead of seeing the whole picture.

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³ This is my own translation of the following original quote from the Spanish publication: “(...) la razón por la que rompo los renglones no es que los vea como versos sino una manera de indicar cómo han de leerse, efectuando una pausa después de cierta frase. Cabría considerar que son una especie de poemas primitivos, pero sin carácter lírico. Se trata más bien de breves fogonazos en prosa que quieren que estén nítidamente separados en la mente del lector. Mi intención desde luego no era crear poemas.”
⁴ In *Can’t and Won’t* (2014).
⁵ In *The Collected Stories of Lydia Davis* (2009).
This type of language usage to express abstract ideas, such as a crisis of identity is very helpful with teenagers, because they are experiencing a change in their intellectual process that enables them to think about the inner characteristics of human beings and themselves at that precise moment of their lives. It is also convenient to show them that identity is something that keeps on changing throughout all the stages in life, it is not only something that concerns adolescents.
3.2. Psychology

If we wish to be good professionals, we have to know with whom we are working. In our case, we are dealing with teenagers. So, who are they? What are they going through at this moment of their lives? Why do they react like they do? Teachers ought to be aware that if they themselves know little about them, students know even less about themselves.

Secondary school students are asked to know, understand and learn about many subjects for six academic years, four in Compulsory Secondary Education and two more in Non-Compulsory Secondary Education. All teachers are eager for their learners to keep the knowledge they explain to them as long as possible. But, there is some important knowledge that they are not aware of: the process of change they are experimenting at that moment.

The word adolescent comes etymologically from the Latin *adolescens*, the present participle of the verb *adolescere* which means to grow up, to come to maturity, according to the *Online Etymology Dictionary*. Nowadays, the period of adolescence is considered to be a stage in life that covers the ages of approximately 13 to 19. Consequently, it is considered a transition, an unknown and changing phase that links two stable stages: childhood and adulthood. In ancient times and in non-industrial societies there are rites of passage that help children to understand this changing phase, although these rites may not be comparable to the whole process of adolescence in our society. This is because those ancient rituals did not occupy such a long length of time as the teenage years do nowadays, indeed, this is the reason why adolescence is considered a period in life in itself. Teenagers have, in general, absolutely no clue about the process they are involved in, they have no resources or expertise in the field, for these changes happen once in a lifetime and they come without instructions. For this reason, teenagers are most probably confused and with negative feelings about their new unknown situation.

There are two main fields regarding the development in adolescents and each one is interrelated with the other: physical development and social development. Firstly, we are going to bring the physical development aspect into focus. To begin with, it is hormones which affect the anatomy of teenagers, secondly, their social skills and social development will be highlighted. Their way of thinking and their intellectual development are about to suffer a considerable change now that their hormones are playing their role in their brains and affecting the rest of their bodies. As a consequence, the concept of identity and its three different psychological stages will be crucial to try to understand teenagers.
3.2.1. Physical Development

If we take into account physical appearance, adolescence is a period of noticeable changes, that is, the body of a child turns into an adult one at both a formal and functional level.

First of all, a difference between the concepts puberty and adolescence has to be made for they are often misunderstood as synonyms, when in fact they are complementary concepts. In the vision of Fitzgerald and Stormmen (1975: 37) puberty is the starting point of adolescence but although the former refers merely to physical changes, this stage of one’s life also includes psychosocial and social changes depending on each individual.

According to the *American Heritage Science Dictionary* Puberty can be defined as “the onset of adolescence, between the ages of about 11 and 14 in girls and 13 and 16 in boys.” This period is considered to be a purely fast anatomic and physiological change, when the body of the teenager acquires the features of an adult. It is associated to hormonal and body alterations that are determined by genetic inheritance and environmental factors. Hormones take over adolescent bodies, androgen hormones in boys and oestrogen in girls.

As maintained by Cabezas (2007: 198), all these physical changes that teenagers are experimenting do not conform something isolated on their own, but they have a great impact on a subjective and psychological level. Adolescents have to adapt very quickly to both the changes and their results. Physical appearance becomes of great importance; teenagers cannot stop paying attention to their “new bodies”, they keep on comparing themselves with their peers as they do not want to be outside of what it is considered to be the norm. It can be a very stressful period for most of them and it is my opinion that information and education should take over at this point. It is of great importance that adolescents have all this knowledge about what is happening to them in order to avoid negative feelings towards their own bodies, to stop comparing themselves with completely different anatomies and, above all, to try to reassure them that everything is part of a standard physical development.

3.2.2. Social Development

Ortiz (1999: 115) pointed out that up to the date he was writing, the emotional development at the adolescent stage had not been studied enough by researchers. For this reason, we can assume that studies about adolescent emotions are very recent. To a certain extent, if it is a relatively new field of investigation for professionals, how can we expect teenagers to have any knowledge and resources to understand themselves?
They have to accept self-image changes because of their hormones, they have to develop different dimensions of their identity, accept, experiment and adjust their sexuality, they have to learn how to manage their new cognitive abilities and, moreover, face any type of school and peer pressure. Adolescents are also struggling to acquire some personal autonomy in regards to their position within the family, and last but not least, it is a time of falling in love and they have to learn how to deal with all the strong feelings that come with this: euphoria, jealousy, happiness, loneliness... It is true that each individual is a world in themselves, but due to all these factors, it can be seen that adolescents’ moods change in a very intense and fast manner, and in such a way that stress is a real and tangible feeling. Guembe and Goñi in *No se lo digas a mis padres* (2004) see all these mood fluctuations at the same level as a pregnancy:

> It can be said that the adolescent is pregnant because s/he is carrying a human being that has to be born to adult life. It is not a surprise, therefore, that s/he feels strange, that s/he does not know what is going on, s/he has “cravings” and mood changes, that s/he is suffering. A true labour has to be done, a long and painful one, to give birth to this man or woman s/he is carrying inside. Hence, the confusion, the insecurity and the uncertainty. (p. 10)

It is during adolescence that new challenges have to be accepted, there are some “tests” to pass in order to become an adult and everyone has to go through them in one way or another. As stated by Strasburger and Wilson (2002: 14) the teenager has to face three major challenges, the first one would be the identity foundation, the second challenge they refer to is the growing independence teenagers are experiencing, and finally, the influence of friends. All these aspects will now be dealt with to shed some light on this situation.

### 3.2.2.1. Identity

It was Erikson (1968: 110) who first introduced the importance identity has for adolescents and all the aspects related to it. He described eight stages of the vital cycle everyone has to face at some point. One of these stages is the search for identity, that is, the questioning of the self. He proposed the term *psychosocial moratorium* to explain that there is a period in which a person has the chance to try different roles and identities before committing to one. For Erikson this was the last stage of identity development taking place during adolescence.

According to Marcia (1980: 2), “the identity process neither begins nor ends with adolescence. It begins with the self-object differentiation at infancy and reaches

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6 Original quote: “Se puede decir que el adolescente se encuentra encinta, porque lleva en su interior un ser que ha de nacer a la vida adulta. No nos extrañe, pues, que se sienta raro, que no sepa lo que pasa, que tenga «antojos» y cambios de humor, que sufra. Debe obrar un auténtico parto, largo y doloroso, y dar a luz a ese hombre o mujer que lleva dentro. Quien está a punto de nacer por segunda vez es él mismo, pero debe nacer a una nueva etapa. De ahí el desconcierto, la inseguridad, la incertidumbre.”
its final phase with the self-mankind integration at old age”. It is rather a continuum in the life cycle. It is often the case that we can already observe some concrete features in children’s personalities from very early stages; nonetheless, adolescence is the definitive stage when individuality is reinforced.

Izco (2007: 86) claims that there are three psychological changes in relation to the self-perception of the adolescent. First of all, there is the self-image s/he has that is completely different to how it was before due to the increased presence of hormones and consequential bodily changes. Secondly, the image they have of others also changes as well as the image others have of her/him. These image changes are responsible for the considerable importance the body has for the teenager and, therefore, that is the reason why self-confidence is very sensitive at this point. It is biology which seems to prevail in this process of change, but it is also true that cultural and social aspects contribute to the definition of the identity of the adolescent. This new identity rises from the accumulation of the development of their personality, the awareness of their body, their self-discovery and assertiveness, accordingly, s/he ought to start knowing her/himself well in order to answer the “who-am-I?” question every adolescent has looming in their mind.

3.2.2.2. Relationship with the family

Family is and will be the origin of all emotional and social aspects in people’s lives on account of our need for emotional safety and issues of belonging, and that includes adolescents.

According to Cabezas (2007: 203), adolescence is a time when there is a renegotiation of family relationships on the grounds of the ability for critical thinking of teenagers. It is time for them to re-evaluate some old prevailing premises in the family, to re-adjust their relationship with their parents because of the new psychosocial aspects they are experimenting.

That being so, it is also the case that there is an ambivalent relationship between parents and their children. López (1999: 70) goes into detail in regards to this aspect and numbers six main signs of it:

- Most of the time, adolescents seem to not need their parents close to them but whenever they are sick or in sorrow teenagers demand their presence in the same way they did when they were children.
- It is also the case that adolescents still need their parents but at the same time they do not spend much time with them, instead they prefer to spend their time with their peers.
- There are some situations in which the relationship is harmonious however it easily changes into a conflictive one.
- Some aspects make communication smooth but at the same time taboos arise by implication.
- Taking part in activities with their parents can be sometimes gratifying and other times strongly rejected.
- Adolescents may feel contradictory feelings towards their parents: acceptance and denial, pride and shame, love and hate.

In addition, conflicts at home have simply a domestic nature rather than constituting significant issues. Cabezas (2007) continues by arguing that intergenerational communication is a key element in order to channel conflicts successfully, so a rational negotiation and empathy between parents and their children are the healthiest way for there to be open and comprehensive communication between them.

In this respect, Izco (2007: 82) explains that adolescents can be confused and stressed about the fact that they are treated like adults and children at the same time. Adolescents feel they are in a kind of limbo because there are so many things changing at once, sometimes they behave like adults, while at others they still act like children. In some aspects, it is also parents who expect their children to know how to behave in a responsible and acceptable way although teenagers do not see any adult privileges such as being economically independent, having a flexible curfew to get home at night or those dealing with sex issues.

3.2.2.3. Peer Relationship

There are four mainly socializing agents for adolescents: family, school, friends and the mass media. Family is considered to be the first primary group of influence but this changes in adolescence. Peer group influence takes over as the most influential agent for teenagers, as Carpio (2010: 29) mentions.

Adolescents seek independence and self-government and reject any type of authoritarianism. They start to spend more time on their own or with friends instead of with their family. Strasburger and Wilson (2002: 16) claim that now is the time for exploring their sexuality and their own identity.

One tool they make use of in their self-reaffirmation is their election of friends. They echo their own feelings and problems because it is easier to be empathetic with somebody who is going through the same situations. Therefore, and according to Izco (2007: 94), adolescents start to disassociate themselves from their family, they need support from the outside, from people who, they think, really understand their problems and who they can trust their secrets to. As a result, a more intense relationship is established now than the one they had when they were children. The
main difference is that they are no longer just play at being partners but confidants, because they know each other well.
3.3. Methodology

This chapter is devoted to a brief description of the comprehensive methodologies employed in the Didactic Unit displayed below (cf. section 4.12). These will comprise an eclectic approach to Communicative Language Teaching (CLT), Content-Based Instruction (CBI) and Cooperative Learning (CL). All these were put into practice for two sessions in my Practicum classes and they were greatly successful with my students.

Owing to the fact that the group of students have been always taught according to the Grammar-Translation method and have therefore had a passive role in their learning process, these “new” approaches have been chosen in order to make students the centre of attention of their own knowledge acquisition. They will have a positive and active role in every activity of the Didactic Unit designed for them. The benefits of real-language use in the English classroom and cooperation between peers will be fostered equally.

A mixture of the three methodologies: the Communicative Language Teaching approach, the Cooperative Learning approach, and Content-Based Instruction will be used in class gradually instead of forcing a complete immersion on the methods as time is needed to leave aside the old ways and bring back to students creativity, critical thinking and self-esteem.

The following sections are written based on the chapter by Tejada, Pérez and Luque “Current approaches and teaching methods. Bilingual programmes” (McLaren, Madrid and Bueno, 2002), which comprises an extensive study and description of the different foreign language teaching methodologies throughout history in a very clear manner.

3.3.1. An Eclectic Communicative Language Teaching Approach

The Communicative Language Teaching (CLT) or the Communicative Approach came into fashion in the 60s due to the changes that British language teaching was going through. Audiolingualism, that is, a behaviourist language approach, and Grammar-Translation were the previous methodologies used before CLT and they began to be devaluated when the Cognitive Theory arose. An era where communicative skills were reinforced rather than knowledge of grammar structures had begun.

CLT had tremendous exposure and expansion through textbooks, language teaching specialists and governments who quickly installed it in their pedagogical programmes and that led to it becoming an international educational movement.

The main feature of this methodology is that the learner has to communicate, that is, to develop communicative competence through reinforcing almost real-life
activities in class. Students engage in social interaction activities such as class discussions and debates, presentations and simulations. The term *almost* is brought into scope because in a non-native English country like ours it is very difficult to simulate a real-life task in English where all the components in the classroom use English as a foreign language. This would be one of some features of this eclectic CLT approach, as a CLT methodology per se would insist on using real-life activities.

Additionally, what is also part of this blended CLT methodology is the fact that the mother tongue will be necessary on some occasions in the classroom, to clarify complex concepts and to give some instructions, for instance.

As stated by Tejada, Pérez and Luque (2005) classes become student-centred, and as a consequence the role of the teacher changes from simply lecturing to being an organizer, counsellor, a source of information and an instructor, that is, the teacher facilitates communicative interaction between students.

3.3.2. Cooperative Learning and Content-Based Instruction

These two methodologies are placed together here since some features of each one are taken into consideration in the development of the sessions in my didactic unit.

Cooperative learning, promoted and developed by John Dewey in the United States in the 60s and 70s, is a procedure in which learners work in groups to reach shared objectives and to develop critical thinking abilities. Barron and Darling-Hammond (2008: 10) defined CL as a way in which small teams use a wide range of activities in order to improve their comprehension of a topic. In their study, Barron and Darling-Hammond reached the conclusion that “(c)ooperative group work benefits (...) students in social and behavioural areas (...), including improvement in student self-concept, social interaction and positive feelings towards peers.”

This approach has five main principles and they will be the structure for the activities in of the lesson plans. Firstly, the failure and the success of the team are linked to individual learning awareness, which promotes *positive interdependence*. In the second place, the term *individual accountability* refers to the responsibility of each learner to assume their part of the task. Thirdly, *interpersonal and social skills* determine how students interact with each other so as to accomplish their purposes. The next principle would be *group formation* and this has to do with the roles and decisions the group has to make in order to assess themselves. The last one, *structuring and structures*, involves the organization of students’ interaction.

It has been observed that the motivating context created with this type of teaching brings positive attitudes as regards the input, which becomes more redundant and comprehensible, and therefore, the output is more frequent and
communicative. Self-esteem is promoted and thus it increases students’ autonomy and, what is more, students themselves act as knowledge resources for each other. Cooperative Learning develops critical thinking abilities, which are the core objective for adolescent learners and also, it creates cross-cultural awareness.

Content-Based Instruction (CBI) is a method in language training in which there is a combination of language and content teaching. To make this possible, the second language is used as a vehicular language so as to work with the contents in the classroom.

This methodology approach is linked to Cooperative Learning in the sense that students are more motivated to learn both content and language if they are engaged in meaningful activities that are provided through group work for the benefits already mentioned above.

Moreover, CBI and Cooperative Learning share positive assets that are associated to input and output, as already mentioned. It is also associated to better learning due to its coherent and meaningful content and due to language being assimilated and developed in a natural way because there is a connection between the activities and real world skills.

Both approaches share the new teacher and students’ roles. On the one hand, teachers have the role of instructors, facilitators of learning and they not only have to be proficient in the language they are teaching but they will also have to master the topic their class is devoted to. Furthermore, they will have to be highly structured and well-organised to promote success in group work. On the other hand, learners are now active participants in the process of their knowledge acquisition, they will have to evaluate themselves and their partners and, most importantly, they will have to learn how to work collaboratively.

3.4. Conclusions

Being a teenager means to belong to a subculture tribe nowadays and a tribe has its own identity. But, what does that identity consist of? Most of its members would not know how to answer this question. And, what about the adults in their lives, their parents and teachers? They would not know it either.

People who belong to this teenage tribe share some characteristics: they do not like to be told what to do or how to do it, they seem upset most of the time but without any specific reason and the most important person in their lives is their best friend. If an adult wants to be a part of this tribe s/he will need to learn its rites first.
Adolescents like to have their own opinions about everything, they do not rely on the opinions of their parents or teachers anymore. Teenagers are now old enough to understand what happens around them. Critical thinking is a major feature in their lives. Accordingly, they use this new way of thinking with people who share the same likes and dislikes they have. Therefore, they know how to express themselves in a group or community, as adolescents have skills to openly and strongly state what they want and what they think. Every day is full of experiences of different types, such as family coexistence and its clashes, meeting one’s first love, having fun with friends, breaking boundaries with them, to name just a few.

The best way an adult has to enter their tribe is through literature. There are several advantages to prove this. One of them is that, if chosen according to their age and taste, it can be a powerful tool that translates their feelings into words. Teenagers are avid to belong, to be a part of something, so, if they can have access to a voice that shows them that somebody is also going through the same things and worries as themselves, this voice could act as the perfect balm for their restlessness.

Another advantage is that there are a wide range of genres of literature to fit their needs depending on the moment, on the time they have to engage in the reading activity or simply on what stimulates them. Consequently, literature becomes an infinite source of linking ropes to attract adolescents and it is also the offering of a sign of peace sign, as the stranger, an adult, is in their tribe.

Lydia Davis’s short stories constitute a perfect choice to attract this age group since her work encapsulates themes of interest for adolescents, an appropriate length for them to quickly feel engaged with the characters and the stories, an uncomplicated use of vocabulary and grammar and, what is more important, what Davis leaves unsaid makes it possible to turn literature into an active and living creature because the readers will have to fill these blank with their own experiences. And that is the ultimate function of literature.
4. DIDACTIC UNIT

4.1. Topic

The “Meet Our Teenage Tribe” didactic unit is programmed for the subject *Foreign Language: English* for the 1st Grade of Non-Compulsory Secondary Education students with a B2 level of English according to de CEFR. It will be put into practice in the middle of the 3rd term with six sessions in two weeks. Therefore the previously acquired skills of the academic year can be put into practice together with the enriched contents recently obtained.

It is of great interest for students at this specific age of their lives that they be able to manage different types of interactions, orally and in written form, in a way that they can formulate their own ideas with upgraded expressions. According to the Royal Decree 1467/2007 (November 2nd), oral communication is gaining a prominent relevance in order to develop interactive abilities, and it goes without saying that one of the many features the oral paradigm has is the variety and richness of worldwide pronunciations due to two factors: the international, indeed global, use of English and the increasing utilization of information and communication technologies.

The aim of this didactic unit, following the RD 1467/2007, is to provide a long term educational solution, not a short-term fix. For this reason the following goals are established:

- to reinforce students’ critical thinking;
- to consolidate learners’ autonomous learning,
- to contrive a way in which the foreign language is used as a means for multicultural and multilingual students,

and therefore, interest in different social realities and tolerance is fostered throughout the lesson plan.

4.2. Justification

This didactic unit is created within the framework of the Spanish State Curriculum designed by the Ministry of Education, that is, the Royal Decree 1467/2007 (November 2nd), by which the structure and the minimum contents of teachings of Non-Compulsory Education are established, the Decree 416/2008 (July 22nd) in which the principles of arrangement and teachings belonging to the Andalusian Non-Compulsory
Education are officially recognized and the Order of August 5th 2008, where the curriculum of Andalusian Non-Compulsory Education is developed.

In accordance with the Article 34.6 of the Organic Law of Education 2/2006 (May 3rd), Foreign Language is a common subject for Non-Compulsory Education. As stated in the RD 1467/2007, the purpose of a common subject is to deepen the general academic training of the learners, to strengthen their human and intellectual maturity, to expand on their interdisciplinarity competences and to favour the learning process.

This didactic unit has also a close relationship with the Common European Framework of Reference for Languages (CEFR) on account of the functions, grammar, vocabulary and topics displayed for a B2 level in English.

The whole unit is designed for the 1st year of Non-Compulsory Second Education. Consequently and according to the current Spanish law of education (LOE 2/2006) no key competences are required to fulfil the curriculum. Nevertheless, Articles 9.5 and 9.6 of the RD 1467/07, Chapter III, Article 3 of the Decree 416/2008, the Order of August 5th 2008 and the CEFR lay emphasis on the importance of the acquisition and improvement of the communicative competence. This feature, along with the great relevance of reflecting upon the learning process and self-evaluation, has been extremely valuable in helping to conceive all the activities and tasks contained in the lesson plans.

4.3. Background Information and Contextualization

The secondary school where this didactic unit takes place, the I.E.S Jabalcuz, is located in the North-East part of Jaén, that is, one of the greatest areas of growth the city has. It is a middle-to-low class neighbourhood with a high unemployment rate among its youth, as well as a middle-to-low cultural background due to the lack of public services such as libraries or cultural associations.

Compulsory (ESO) and Non-Compulsory Secondary Education (Liberal Arts and Social Sciences and Science and Technology branches) are taught at this centre together with two Training Courses in Social Integration and Socio-Cultural Animation.

This school also develops innovative educational programmes and projects that bring to completion the educational assortment including the ICT 2.0 School, Space for Peace School Project, the Inmaculada Moya Mediation Project and a Coeducation Project.
The lesson plan elaborated here is designed for a group of 28 students, 18 girls and 10 boys. They constitute a heterogeneous and highly motivated class due to the fact that they belong to a Bilingual Programme fostered by the Andalusian Educational Authorities, hence, according to the CEFR, they have a B2 level in L2.

4.4. Objectives

This lesson plan intends to achieve five main didactic objectives, related to the Royal Decree 1467/07 and to the Decree 416/08 as well as to the goals set by the current Organic Law of Education in Spain.

<table>
<thead>
<tr>
<th>Didactic Objectives</th>
<th>Stage Objectives</th>
<th>FL Objectives</th>
</tr>
</thead>
<tbody>
<tr>
<td>To make communicative exchanges to come to agreements, to describe abstract ideas and to present people’s features by using the expressions and structures which appear throughout the unit.</td>
<td>b, d, f, h, k, l</td>
<td>a, b</td>
</tr>
<tr>
<td>To express and defend students’ own opinions about the topics discussed in the classroom, both orally and in the written form.</td>
<td>b, d, f, h, k, l</td>
<td>a, b</td>
</tr>
<tr>
<td>To utilise ICT and Internet resources provided by the teacher for the activities.</td>
<td>b, g, k, l</td>
<td>a, b</td>
</tr>
<tr>
<td>To be able to recognize and express hypothetical situations orally and in a written form.</td>
<td>b, d, f, k, l</td>
<td>a, b</td>
</tr>
<tr>
<td>To be able to distinguish and identify different types of vocabulary expressions used in the material provided.</td>
<td>b, d, f, k, l</td>
<td>a, b</td>
</tr>
</tbody>
</table>

Chart 1: Didactic, Stage and Foreign Language Objectives
4.5. Contents

In order to highlight the competences a student requires as a language user and to develop the skills displayed above in the didactic objectives, the following contents have been selected according to the RD 1467/2007, so as to cover five major areas: Listening, Speaking and Interacting; Reading and Writing; Linguistic Knowledge; Reflection upon the Language; Sociocultural Aspects and Multicultural Awareness. These are reflected in the charts below:

<table>
<thead>
<tr>
<th>Listening, Speaking &amp; Interaction</th>
<th>Reading &amp; Writing</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Exchanging information about teenagers’ psychology and their state of mind.</td>
<td>• Writing well-organized and correct descriptions and personal points of view and opinions</td>
</tr>
<tr>
<td>• Producing oral messages in presentations related to the topic</td>
<td>• Guessing the meaning of unknown words from the context</td>
</tr>
<tr>
<td>• Participating orally in debates about parenting, peer and self-confidence, and feelings related to love and relationships following the clues given</td>
<td>• Identifying the most important parts of a text through skimming and scanning</td>
</tr>
<tr>
<td>• Comprehension of audio-visual media: movie fragment, oral text, video clips and songs...</td>
<td></td>
</tr>
</tbody>
</table>

*Chart 2: Listening, Speaking & Interaction and Reading & Writing*
## Linguistic Knowledge

<table>
<thead>
<tr>
<th>Functions</th>
<th>Grammar</th>
<th>Vocabulary</th>
<th>Phonetics</th>
</tr>
</thead>
</table>
| • Describing partners  
• Managing interaction (interrupting, changing topic, resuming or continuing)  
• Criticising and Reviewing | • Second Conditionals  
• Modal Verbs of Deduction and Speculation: Could and Might  
• Linkers of Consequence: Therefore, So  
• Word Formation: noun - > adjective | • Likes and dislikes  
• Debates and Discussions  
• Feelings | • Pronunciation of the words “Would, Could”  
• Different types of spoken English |

*Chart 3: Linguistic Knowledge*

<table>
<thead>
<tr>
<th>Reflection Upon The Language</th>
<th>Sociocultural Aspects And Multicultural Awareness</th>
</tr>
</thead>
</table>
| • Reflecting and analysing the use and meaning of the different grammatical components so as to use them in a communicative context  
• Recognising distinctions between formal and informal language so as to be involved in autonomous language learning  
• Participating in self- and peer-corrections of oral and written activities  
• Learning from the errors they may have as an essential part of the learning process so students can progress in their knowledge | • Appraisal of the foreign language to communicate, express ideas and as a tool to access other cultures  
• Positive attitude towards heterogeneous cultures  
• Appreciating the most outstanding cultural manifestations of foreign countries  
• Becoming aware of the value of the L2 as a means to acquire knowledge according to students’ interests |

*Chart 4: Reflection upon the Language and Sociocultural Aspects and Multicultural Awareness*
4.6. Cross-Curricular Issues

The introduction of cross-curricular topics is a considerable methodology change in our educational system, LOE (27/2006, of May 3rd) in order to achieve training in principles. This law outlines a wide range of cross-curricular topics to be worked on across the curriculum, from every didactic area. Accordingly, this didactic unit will be focused upon the cross-curricular issues displayed below as we approach a considerable and decisive topic: the coming of age of our students. In fact, an extensive register of interwoven fields are dealt with here, for learners are not isolated entities, on the contrary, there is a great interaction between their families, friends and, most importantly, themselves. Therefore, students will approach the following:

- Health Education

Mens sana in corpore sano, that is, a sound mind in a sound body. A long time ago, in the Classical era, the importance of the balance between body and mind was already known. It is very difficult to create a positive atmosphere in class, to encourage the students that they are able to do anything they want, if firstly they do not take care of themselves and follow some basic healthy routines.

- Coeducation

Apart from the fact that students belong to a mixed Secondary School, it is always necessary to reinforce the idea that every human being, regardless of their sex, has the same rights. There will be a strong focus on this aspect in all the activities.

- Sex Education

Hormones are playing havoc within teenagers’ bodies at this specific moment of their lives. It is of great importance that they have the information required in order to know how to name their feelings, to be aware of themselves, to be respectful with their partners and to take responsibility for their acts.

- Education for Peace

Students will develop powerful skills for managing conflict, and critical analysis is encouraged in order to avoid inequalities and injustices in class in view of their constant training in response to the group work.
- Moral and Civic Education (rights & duties of democratic societies)

Since create class debates will be carried out, students will work in groups and communication is going to be one of their main learning tools. Learners will have to build up class co-existence habits, such as respect, solidarity and empathy.

- Multicultural education

Our society is a multicultural one due to the co-existence of different cultures. Nevertheless, the Internet and new technologies make multiculturality easier to happen because they are an open window to the world. My didactic sessions will be an example of how to show different aspects from different cultures: the North American, South American and European cultures and their concrete characteristics.

4.7. Interdisciplinarity

Interdisciplinarity is a key question due to the comprehensive character that education has nowadays. There is a need to teach our students, not only grammar rules, concepts and plain vocabulary, but also important issues, such as the interrelationship that languages have with other disciplines of knowledge. Therefore, and according to the Royal Decree 1467/2008, this lesson plan transcends different fields of study that are both a means and a foundation for each of the sessions. The intertwined subjects are: Philosophy and Education for Citizens, Spanish Literature, Biology and Applied Anatomy and Musical Analysis.

- Philosophy and Citizenship Education

In this critical and reflexive subject, learners study the main questions contemplated throughout the History of Philosophy. From that point onwards, they have access to those questions which are the closest in the lives of every citizen. Students learn interesting and meaningful challenges that are relevant and effective for their thinking process.

Students will be working with the basis of critical thinking, coherent and cohesive argumentation both written and oral, since communication is the main feature of all the activities. They will have to classify and look for information in order to evaluate themselves. Furthermore, a respectful attitude towards different and opposed opinions will be discussed in class.
- Spanish Literature

The previous approach of learning about literary texts in previous years will be helpful for students to understand the influence Universal Literature has had on Lydia Davis’s short stories as a result of the great knowledge this American author has of the classics, from Gustave Flaubert and Marcel Proust to Samuel Beckett. Students are in contact with the most relevant pieces of literature, and they have the knowledge of the different and diverse styles that authors have used to express their ideas, thoughts and beliefs. This is going to contribute enormously to the development of the learners’ analytical ability and to a wider and more profound understanding of the literary discourse. Consequently, students will be able to take the greatest advantage from the activities designed in the lesson plans.

- Biology and Applied Anatomy

The human body and its proper functioning is the main topic of this didactic unit. As a matter of fact, the challenging process of turning into an adolescent is the theme of this lesson plan. Therefore, some background information will be given on Biology and Applied Anatomy. These subjects are crucial for a better understanding of what is happening in students’ minds and bodies and it is required for them to have an integral point of view of themselves. The human body constitutes the means of all their actions and is the instrument of their emotions. Learners need to comprehend the structure and functioning of their own body and for that biology laws will be necessary in order to grasp the role of the different bodily functions, specially the hormones and their task in the full physical performance of teenagers.

- Musical Analysis

This subject strengthens the essential abilities and skills for the joy and understanding of music and art in general: it improves the students’ attention, concentration, memory, their willingness to relate emotional moods and rhythms and, above all, their curiosity. Summing up, it is the origin of a profound knowledge because it deals with the creative processes of the authors. For this reason, music plays an important role in the didactic unit and being aware that this subject belongs to a specific module, introductory concepts will be presented in the session since we will be working with different music styles: Latin Soul, Jazz, Pop and Urban music. This subject is the expression of yet another representation of the diversity and plurality of our culture.
4.8. Temporalization

The didactic unit we are dealing with is conceived to be studied in the second half of April, from the 18\textsuperscript{th} until the 29\textsuperscript{th}. We have three weekly sessions on Mondays (10:25-11:25), Wednesdays (9:25-10:25) and Fridays (10:25-11:25). There are going to be three blocks and two sessions will be needed for each one, therefore, the first block, \textit{HOW DIFFICULT}, will be studied on Monday 18\textsuperscript{th} and Wednesday 20\textsuperscript{th}, the second block, \textit{HOW I KNOW WHAT I LIKE}, on Friday 22\textsuperscript{nd} and Monday 25\textsuperscript{th} and the last one, \textit{CONTINGENCY}, on Wednesday 27\textsuperscript{th} and Friday 29\textsuperscript{th}.

Although an hour per session in the timetable is the established time limit, classes will be 50-55 minutes each. The chart below shows at a glance the calendar explained above:

\begin{center}
\begin{tabular}{|c|c|c|c|c|}
\hline
& Monday & Tuesday & Wednesday & Thursday & Friday \\
\hline
1\textsuperscript{st} Block & 18 & 19 & 20 & 21 & 22 \\
\hline
2\textsuperscript{nd} Block & 25 & 26 & 27 & 28 & 29 \\
\hline
\end{tabular}
\end{center}

\textit{Chart 5: Temporalization}

4.9. Attention to Diversity

The activities in this didactic unit have been created considering the heterogeneous character of the class, where highly active and passive students coexist. The aims of the tasks explained below are to encourage reluctant learners to engage with each other easily, to make it possible for slow learners to learn from fast finishers and for the latter to learn by teaching. Every session makes use of collaborative activities which most of the time fosters attention to diversity in a natural, integral way. The role of the teacher in the group work disposition is mainly that of organiser by choosing the members in order to have different types of students in each group.
4.10. Materials

The resources and materials required in the sessions are diverse and miscellaneous. All the tangible elements available in the classroom are used, including the blackboard and chalk, the PC, smart board and projector, Power Point presentation editor, the Internet, videos and songs. Students work with fungible materials such as notebooks, sheet papers, pens, dictionaries, worksheets, rubrics and the short stories provided by the teacher.

4.11. Evaluation

<table>
<thead>
<tr>
<th>Evaluation Criteria</th>
<th>Evaluation Tools</th>
</tr>
</thead>
<tbody>
<tr>
<td>Can students recognize and express hypothetical situations in a presentation and in an article?</td>
<td>Active participation and feedback</td>
</tr>
<tr>
<td>Are students able to write an essay accurately by using the vocabulary and grammar provided during the lessons?</td>
<td>Correction of daily tasks</td>
</tr>
<tr>
<td>Can students express their own opinion about the topic discussed in the classroom, either orally or in the written form?</td>
<td>Successful accomplishment of the final tasks</td>
</tr>
<tr>
<td>Are students able to utilise ICT and the Internet resources provided by the teacher for the activities?</td>
<td>Self-Assessment</td>
</tr>
</tbody>
</table>

*Chart 6: Evaluation Criteria and Tools*

**Marking Criteria**

- 20% Active Participation
- 20% PechaKucha activity
- 15% Self-Assessment Rubric
- 10% Debate
- 20% Writing
- 20% Whatsapp Activity
4.12. Didactic Unit: "Meet our Teenage Tribe"

**BLOCK 1. HOW DIFFICULT**

These sessions will be dealt with the support of the text titled: *How Difficult* by the American writer, Lydia Davis.

In their previous class the students have been given the grammatical rules for the 2nd Conditionals, nonetheless, extra help will be provided when they have to use it in class. Students are at the typical adolescent age when they are beginning to feel apart from their parents as their primary source of knowledge, love... And a type of war is ready to break out between them at home.

**1st Session (Monday):**

**Activity 1 (5’)**

**Presentation**

Explanation: In English the teacher will explain what the students are expected to achieve at the end of these 2 weeks of work: the goals aimed at, the organization of the class and the type of evaluation involved. It will be highlighted that group work will be essential in every session, therefore, their group assessment will depend on their individual work.

**Activity 2 (5’)**

**Interaction: T - SS**

**Brainstorm**

Explanation: The teacher will begin with a brainstorming activity by asking the following question:

“If you had to have the hardest talk with your parents, what would it be about? Drugs, sex, pregnancy, school...?”

The teacher will jot down their answers on the board. When the subject of pregnancy comes up, the teacher will take advantage of this fact to introduce them to the next activity.
Activity 3 (5’)

Film extract: Juno

Explanation: The students will watch a fragment (lasting 3.13’) of the film Juno, which is about teenage pregnancy. The fragment, in English with English subtitles, will show them the exact moment when Juno decides to tell her parents that she is pregnant (from approximately minute number 23 of the film).

Activity 4 (5’)

Interaction: T – SS

First Impressions

Explanation: The class will be asked to discuss briefly and orally in English about whether the students have found any similarities and/or differences between the reaction of Juno’s parents and what they imagine could be a possible reaction from their own family. They will have 2 minutes to think individually about these questions with the help of the following template that will be projected onto the smart board in order to encourage them to speak in English.

<table>
<thead>
<tr>
<th>EXPRESSING SIMILARITIES</th>
<th>EXPRESSING DIFFERENCES</th>
</tr>
</thead>
<tbody>
<tr>
<td>✓ <strong>Like</strong>: Like in the film, my parents would...</td>
<td>✓ <strong>Contrary to...</strong>: Contrary to the</td>
</tr>
<tr>
<td>✓ <strong>Both... and...</strong>: Both Juno’s parents and mine...</td>
<td>film...</td>
</tr>
<tr>
<td>✓ <strong>The same... as...</strong>: My family would have the same reaction as...</td>
<td>✓ <strong>Whereas/while</strong>: In the film a friend is with Juno, whereas/while in my case...</td>
</tr>
<tr>
<td></td>
<td>✓ <strong>... different from...</strong>: It would be different from my parents’ reaction because...</td>
</tr>
</tbody>
</table>
Activity 5 (15’)

Interaction: S – S

Questions and answers

Explanation: The teacher will ask the students to work in pairs to jot down answers to the following questions:

- “If you were a parent, what would you need? What is necessary in order to be a father or a mother?
- What would you need if you were planning to be a responsible parent? What is necessary for responsible parenthood?
- How do these ideas link to family planning?

Once pairs have worked on these ideas, the teacher will pass around the following the definitions:

| **Responsible parenthood:** A way of thinking, feeling, and behaving in daily life, as a product of physical, psychological, and social maturity, which allows us to be prepared to decide, with our partner, if we are ready or not to have children, and then be responsible parents. |
| **Family Planning:** A right that people have, through which we decide (through the use of contraceptives or not) the most convenient time to have children, the number we want, and the timing or spacing between them. |

*Chart 9: Definitions extracted from Games for Adolescent Reproductive Health. Washington: PATH*

The teacher will ask a couple of students at random to read the definitions aloud and then he/she will ask the students if these definitions have coincided with what they have written down in pairs. Then the groups will illustrate one point that they think is important for youth to consider. 

---

Activity 6 (10’)

Interaction: T – SS

Revision

Revision of the 2\textsuperscript{nd} Conditionals they have used in their answers to activity 5, above. Reinforcement of when we use these types of Conditional sentences: In order to express hypothetical situations. Students will have the chart below projected onto the smart board while the teacher gives out a template with some questions to be filled in individually. Once they have finished, they will give it back to the teacher so she will correct their sentences for the following day.

<table>
<thead>
<tr>
<th>2\textsuperscript{nd} CONDITIONALS</th>
</tr>
</thead>
<tbody>
<tr>
<td>If + Past Simple \quad \longrightarrow \quad Conditional (Would + Infinitive)</td>
</tr>
<tr>
<td>Simple</td>
</tr>
<tr>
<td>Conditional (Would + Infinitive) \quad \longrightarrow \quad If + Past Simple</td>
</tr>
<tr>
<td>Simple</td>
</tr>
</tbody>
</table>

*Chart 10: 2\textsuperscript{nd} Conditionals*

- If you could have any superhero power, which would you choose?
- If you could live anywhere, where would you live?
- If you could travel in time, where would you go?
- If you could date a celebrity, who would you choose?
- What would you do if all electronic communication permanently broke down?
- If you were the leader of your country, what would you change?
- If the government gave you 1,000€, what would you spend it on?
- If you could change one thing in the world, what would it be?

*Chart 11: Template 2\textsuperscript{nd} Conditionals*
Activity 7 (10’)

Interaction: T – SS

Homeworks

Explanation of homework. Part 1 (5’)

The students will be told that they will need to read and try to understand Lydia Davis’s text *How Difficult* for their next class. For this purpose a copy of the text and a template with some questions will be given to the students which they will be told to complete before the next class.

*Chart 12: Text 1, How Difficult from The Collected Stories of Lydia Davis.*
COMPREHENSION QUESTIONNAIRE

- What word or phrase in the text is most important? Why?
- What might be another good title for this?
- Do you agree or disagree with the main idea in this text? (Why or why not?)
- Based on the text, what is meant by selfish, careless and irresponsible?
- In what ways are the mother and the author alike (or different)?
- Does the text agree or disagree with this statement: ‘We become what we are told we are’?
- What are the consequences of this text?
- How do the ideas in the text relate to your relationship with your mother/father?

Chart 13: Comprehension Questionnaire. Template adapted from <http://www.learnnc.org/lp/editions/paideia/6911>

Explanation of homework. Part 2 (5’)

The students will be handed out the following photocopy with specific debate expressions since they will have to use them in the activity called Socratic Debate the next day. The teacher will explain this to them, and and tell them to read the expressions to be familiar with them for the following day.

USEFUL DEBATE EXPRESSIONS

- In my opinion ____________
- From my perspective ________
- I think_____ because_______
- According to__________ in paragraph_______, the text states_______
- _______made a good point when s/he said______, however I think________
- I agree with_____ when s/he said __________ and I would add _______________
The teacher will also give out the rubric with which students will assess their classmates in the Socratic Debate, so they will come prepared to class knowing exactly what they will have to pay attention to.

After the debate answer and circle the most accurate response:

(N)ever, (S)ometimes, or (A)lways.

- How many talk turns a particular group of students take
- The number of questions asked
- The number of times the teacher talks

- N  S  A To have looked at the person who was speaking.
- N  S  A To have made reference to the text and songs to validate opinions.
- N  S  A To be polite to others by actively listening and waiting their turn to speak.
- N  S  A To have listened to the ideas of others with an open mind.
- N  S  A To have shared ideas even when uncertain.
- N  S  A To have built on what was said while giving their opinion.
- N  S  A Agreeing or disagreeing graciously.
- N  S  A To have contributed a new idea to the dialogue.

Chart 14: Useful Debate Expressions

Chart 15: Rubric adapted from: <http://www.learnnc.org/lp/editions/paideia/6920>
**2nd Session (Wednesday):**

**Activity 1 (2')**

**Corrections**

The teacher will hand back the sentences corrected from the previous day.

**Activity 2 (5')**

**Interaction: T – SS**

**Organisation of Debate**

Explanation of activity: Before we start the debate, the class will be divided into 4 groups of 7 people. When they get to class the furniture will be arranged with an inner circle of 7 chairs (one chair for each representation of the group) within a larger circle of chairs. The teacher gives the students the following instructions for the activity:

_Socratic Debate Instructions_

1) One student from each team will be asked to go inside the inner ring to have a 10-minute discussion based on the questions they have worked on for their homework about Lydia Davis’s text.

2) During the debate, they will earn points for using discussion skills. They can also lose points if they disrupt the discussion.

3) The inner circle discusses the text for about ten minutes, while the outer circle silently observes in order to evaluate these students with a rubric that they were given out the previous day. The outer circle evaluates the inner circle’s conversation and provides feedback to the inner circle.

4) Students switch circles. The new inner circle group discusses the text for approximately ten minutes, the process begins again and finishes when the other groups have all had their turn in the inner circle.

**Activity 3 (45')**

**Interaction: SS – SS**

_Socratic Debate_

There will be 4 groups of 7 people. Each group will debate for 10 minutes. A first group will form an inner circle with their chairs or they will be sat on the floor and the rest will be around them paying attention to what is said and assessing their partners.

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When the first group finishes debating, the next group will go to the inner circle to start their debate and so forth.

**Activity 4 (5’)**

**Interaction SS – SS**

**Conclusions about the text**

Students will have one minute per group to present their conclusions of the text, to see whether there is a change in their point of view thanks to the perspective of the rest of the class.

**BLOCK 2. HOW I KNOW WHAT I LIKE**

For the next two sessions we are going to read *How I Know What I Like*.

Students will learn about linkers, such as: *therefore*, *so*, and modal verbs such as *might*.

This text is a perfect representation of peer influence/pressure together with a lack of self-confidence that is a typical feature of teenagers.

**1st Session (Friday):**

**Activity 1 (5’)**

**Interaction T – SS**

**Listening**

Students will listen to a mp3 audio file with the narration of the text in British English and American English provided by the teacher.

<table>
<thead>
<tr>
<th>AmE - How I Know What I Like.MP3</th>
<th>BrE - How I know What I Like.MP3</th>
</tr>
</thead>
</table>
Chart 16: Text 2, How I Know What I Like.

From Can’t and Won’t by Lydia Davis.

Activity 2 (10’)

Interaction: S – S – S

Brainstorm

The teacher will introduce a brainstorming activity by asking the students: What does it stand for in the text? They will work in groups of threes and there will be two groups of pairs. They will try to guess orally the meaning in English. The text is completely subjective about its meaning, therefore, any guess could be a good answer. They will have to re-write the text with the word they think best to replace it. The teacher will go around the classroom to listen to their reactions and thoughts about the text. Finally, a couple of volunteers will stand up to share what they think it refers to.
Activity 3 (20’)

Interaction: SS – SS

Preparation for the next activity

The teacher will divide the class into 7 groups of 4 people each (28 students). They will be told that they will have to discover the rest of the group’s likes and dislikes. For that, the teacher must select the groups to try to avoid close friends belonging to the same group. Each one will have to ask questions to the others. They will have to give 4 true answers and 1 false to the questions made. Then, the rest of the group will have to guess which one was the false answer. The following template with vocabulary and expressions will be provided.
Activity 4 (15’)

Interaction: T – SS

What is a PechaKucha presentation?

Explanation of PechaKucha presentation (5’)

The teacher will explain how to prepare a PechaKucha presentation in class as this is what they will be asked to do. PechaKucha was first used in a Design and Architecture Conference in Japan in 2003. It is a presentation format where 20 slides are presented in 20 seconds each, so the whole presentation will last for 6 minutes and 40 seconds.

The teacher will show them an example of a PechaKucha presentation so they can grasp the idea of this activity⁹. It will be necessary to use the computers in class so as to show the students by means of the projector how to set the OpenOffice Impress

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⁹ The PechaKucha presentation example chosen is in American English and deals with literature and self-confidence, three aspects that are part of this lesson plan. The video is available online at: <https://www.youtube.com/watch?v=KLXJL1H3S4E&list=PLxh6rM5tNqYij5Pzn4w0DrHqMHcDsSu3So&index=16>

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programme (which is the same as the Microsoft Power Point programme) so that the slides move forward every 20 seconds.

![Chart 19: Impress programme settings.]

Each member of the group will have to speak using 5 slides, 2 slides talking about a partner’s likes, 2 about a partner’s dislikes and 1 for a partner’s strength they want to highlight to the rest of the class.

**Activity 5 (10’)**

**Interaction: SS – SS**

**Working on their PechaKuchas**

Students will begin to work on their PechaKuchas with the OpenOffice Impress programme. They will have to look for images on the Internet from these concrete web sites: [https://www.pinterest.com/](https://www.pinterest.com/), [https://www.tumblr.com/](https://www.tumblr.com/), [https://images.google.com/](https://images.google.com/) and [https://instagram.com/](https://instagram.com/). The images have to be related to what they want to highlight about their partners in their presentation. Meanwhile the teacher will be available for any doubts that may arise with the programme or any other aspects. The students will be told that they will have to present their work for the next session, so they will have to finish their work at home.

**Activity 6 (5’)**

**Homework**

Explanation of homework (3’):

The student will be told to write an essay (80-100 words) about their own strengths and things about their own character that they should try to improve, and also, about the strengths of one particular partner of their group they found interesting.
Explanation of the Rubric (2’):

The teacher will hand out and explain the rubric that students will need in order to assess their partners while they are presenting their PechaKuchas.

<table>
<thead>
<tr>
<th>Dimension</th>
<th>Excellent (4)</th>
<th>Good (3)</th>
<th>Satisfactory (2)</th>
<th>Needs Improvement (1)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Participation</td>
<td>All group members participate equally.</td>
<td>All group members participate.</td>
<td>Some group members participate.</td>
<td>Only 1 or 2 group members participate.</td>
</tr>
<tr>
<td>Speech Quality</td>
<td>All group members speak clearly and are easy to understand.</td>
<td>Most group members speak clearly and are easy to understand.</td>
<td>Some group members speak clearly, but are difficult to understand.</td>
<td>Only 1 or 2 group members speak and can be understood.</td>
</tr>
<tr>
<td>Non-Verbal Communication</td>
<td>All group members speak to the entire audience.</td>
<td>Most group members speak to the entire audience.</td>
<td>Group members speak to only part of the audience.</td>
<td>Most group members speak only to part of the audience.</td>
</tr>
<tr>
<td>Quality of the Information</td>
<td>Oral presentation includes many details.</td>
<td>Oral presentation includes some details.</td>
<td>Oral presentation includes few details.</td>
<td>Oral presentation includes few or no details.</td>
</tr>
<tr>
<td>Visual and Artistic Skills</td>
<td>Presentation is visually organized and complete.</td>
<td>Presentation is organized and complete.</td>
<td>Presentation is complete.</td>
<td>Presentation is disorganized or incomplete.</td>
</tr>
</tbody>
</table>

*Chart 20: Rubric (2)*
2\textsuperscript{nd} Session (Monday):

Activity 1 (2’)

Collection of homeworks

The teacher will collect the students’ homework essays.

Activity 2 (45’)

Interaction: SS - SS
PechaKucha Presentations

The students will be divided in groups so they can begin to show their PechaKucha presentations in English. In the meantime, the rest of the groups will evaluate their peer’s presentations and they will have to pay attention to everything, both visual and language aspects in order to assess them with the rubric they already have.

Activity 3 (10’)

Interaction SS - SS
Recapitulation

Students will prove whether they have paid attention while assessing their partners with the rubric in this activity. For this purpose, the teacher will select a representative member of each group to stand up in front of the class. The teacher will write down some classmates’ names haphazardly on different pieces of paper (such as post-its). Each member will pick up one piece of paper and stick it to her/his forehead. The group will only have a minute to give all the information needed to their partner so s/he can guess the name written on her/his post-it. The teacher will pay attention to whether students rephrase some adjectives used in the presentations so as they can show they have worked with the vocabulary for their PechaKucha. For this activity, the teacher should have previously taken notes on every student in order to establish if the students recognize the description of their classmates or not.
BLOCK 3. CONTINGENCY

The text the students are going to study in these 2 sessions is *Contingency (vs. Necessity) 2: On Vacation.*

The grammar to be studied in these sessions is the use of modal verbs such as *could.*

In my opinion, this short story deals with the idea of romantic love, jealousy, loneliness... These are some strong feelings closely related with the notion everybody has about love.

This topic is both universal and very personal at the same time. I wanted to use something similar to work with during these 2 sessions. And I have found a resemblance to it with songs: They are personal for the writer of the lyrics, but they become universal the moment they are listened to.

1st Session (Wednesday):

**Activity 1 (15’)**

**Interaction: S**

**Sentence Construction**

Students will be given a copy of a hand-out with some words (see below). They will be asked to make as many sentences as they can using only these words and no others. The words can be used as many times as they want. When they have finished, they will compare their sentences with the partner (as in the chart below).

![Chart 21: Picture of grouping of twos. Extracted from GOLEBIOWSKA (1990: 11)](image)
Look at this word array:

<table>
<thead>
<tr>
<th>Husband</th>
<th>Her</th>
<th>As</th>
<th>The</th>
<th>Beach</th>
</tr>
</thead>
<tbody>
<tr>
<td>Not</td>
<td>Stands</td>
<td>Fortress</td>
<td>She</td>
<td>Mine</td>
</tr>
<tr>
<td>Takes</td>
<td>Of</td>
<td>Outfit</td>
<td>Could</td>
<td>So</td>
</tr>
<tr>
<td>Picture</td>
<td>Flowered</td>
<td>He</td>
<td>Is</td>
<td></td>
</tr>
<tr>
<td>In</td>
<td>And</td>
<td>But</td>
<td>Old</td>
<td></td>
</tr>
<tr>
<td>Be</td>
<td>My</td>
<td>Front</td>
<td>In</td>
<td></td>
</tr>
</tbody>
</table>

Make as many sentences as you can using these words only (and no others). You can use the words as many times as you like. Then combine your list of sentences with your partner’s. Use some of your sentences to write a short story.

Activity 2 (10’)

Interaction: SS- SS

Reading of Lydia Davis’s Short Story

The students will be told to read the text individually and they will compare their sentences and short story with Lydia Davis’s short story.

From Can’t and Won’t by Lydia Davis.
Activity 3 (20’)

Interaction: Individual work

Songs about Love

The students are going to listen to all of the following songs but not in the order displayed below, which is usually the chronological order of the beginning of romance. Lyrics will be provided before listening to each one so they can understand them. They will be told to put them in the order they believe would reflect the emotions of a relationship.

THE BEGINNING:

*Little Numbers (3:44’):* [https://www.youtube.com/watch?v=zsyjS_vlfkw](https://www.youtube.com/watch?v=zsyjS_vlfkw)

PASSION:

*Fever (2:45’):* [https://soundcloud.com/mrbongo/la-lupe-fever](https://soundcloud.com/mrbongo/la-lupe-fever)

IMPOSSIBLE LOVE:

*Touch (3:35’):* [https://www.youtube.com/watch?v=x2AOjb9HW2E](https://www.youtube.com/watch?v=x2AOjb9HW2E)

BREAKING UP:

*I’m gonna leave you (2:20’):* [https://www.youtube.com/watch?v=9kXoPjxbm1E](https://www.youtube.com/watch?v=9kXoPjxbm1E)

**LYRICS** (in the order students will have them):

**I'M GONNA LEAVE YOU – NIÑA SIMONE**

I'm gonna leave you, yes I'm gonna

I need affection and not protection

I'm gonna leave you 'cos I wanna

When you're teasing you should be squeezing

And I'll go where people love me

And I'll stay there 'cos they love me

I'm gonna leave you where I met you

Yes I'm pulled up with your person

No more headaches no more heartbreaks

And I'm pulled up with your person

I'm gonna leave you where I met you

And I waited getting frustrated

I'm gonna leave you with your money

I'm old fashioned I want my passion

I want somebody to call me honey

So I'm leaving though I'm grieving

I don't want gold rings

I'm gonna leave you where I met you

I wanna hear sweet things
I'm gonna leave you
When you're teasing you should be squeezing
I'm gonna leave you
I don't want gold rings
I wanna hear sweet things
I need affection and not protection
When you're teasing you should be squeezing
I'm gonna leave you cos I'm gonna
Yes I'm gonna leave you cos I wanna
And I'll go where people love me
And I'll stay there cos they love me
I'm gonna leave you where I met you
Yes I'm pulled up with your person
And I'm pulled up with your person
And I waited getting frustrated
I'm old fashioned I want my passion
So I'm leaving though I'm grieving
I'm gonna leave you where I met you

FEVER – LA LUPE

Never know how much I love you
Never know how much I care
When you put your arms around me
I get the fever that's so hard to bear

You give me fever
When you kiss me
Fever when you hold me tight
Fever

in the morning
And fever all through the night
Everybody got the fever
That is something you'll know
You give me fever
When you kiss me
Fever when you hold me tight
Fever in the morning
And fever all through the night
Everybody got the fever
That is something you'll know

LITTLE NUMBERS - BOY

Waited for your call, for the moon
To release me from the longest afternoon
I've re-arranged parts of my living room
But time is hard to kill since I met you

Looking at the cars that drive on by
While spring is making promises outside
Red cars are quite rare I realize
Then I wonder which colour you'd like
Seven little numbers baby, they could be a start
Seven little numbers baby, I know yours by heart
Woo-oh, oh-oh, all the pretty things that we could be
Woo-oh, oh-oh,
I feel you in every heart beat
Woo-oh, oh-oh,
wherever in a dream that could come true
These numbers could be lucky for you

I watch the sky change to a darkened blue
I can't think of another thing to do
And every song just makes me think of you
Because the singers sound as if she was longing,
As if she was longing, too

Seven little numbers baby, they could be a start
Seven little numbers baby, I know yours by heart

Seven little numbers baby, they could make a change
Seven little numbers baby, make a fire out of this flame

Woo-oh, oh-oh, all the pretty things that we could be
Woo-oh, oh-oh, I feel you in every heart beat
Woo-oh, oh-oh, wherever in a dream that could come true
These numbers could be lucky for you

TOUCH – SHURA

There's a love between us still
but something's changed and I don't know why.
And all I want to do is go home with you
but I know I'm out of my mind.

I want to touch you but I'm too late
I want to touch you but there's history
I can't believe that it's been 3 years
Now when I see you it's so bittersweet.

There's a love between us still
but something's changed and I don't know why.
And all I want to do is go home with you

I read your name on every wall,
on every wall, tell me
Is there a cure for me at all,
for me at all, tell me
I read your name on every wall,
on every wall, tell me
Is there a cure for me at all, for me at all
Woo-oh, oh-oh, all the pretty things that we could be
Woo-oh, oh-oh, I feel you in every heart beat
Woo-oh, oh-oh, wherever in a dream that could come true
These numbers could be lucky for you

Woo-oh, oh-oh
Woo-oh, oh-oh
Woo-oh, oh-oh
These numbers could be lucky
These numbers could be lucky for you

But I know I'm out of my mind. (x2)
You want to touch me but you're too late
You want to touch me
but there's too much history
Starting to live the lies we tell ourselves.
I only need you to be friends with me.
There's a love between us still
but something's changed and I don't know why.
(I've never felt so close,
but now I know it's over)
And all I want to do is go home with you but I know I'm out of my mind. (x2)
Activity 4 (5’)
Interaction: S – S
Comparison of their work
They will compare the order of their songs in pairs (the same pairs as in Activity 1).

Activity 5 (5’)
Interaction T - SS
Explanation of homework
The teacher will explain that this is her personal way of describing love and its stages. The students will be asked to share with the rest of the class how they would describe it by using the Whatsapp application.

Chart 24: Template adapted from Aitor Alázpita’s Blog.\(^\text{10}\)

In case there is any student who does not have access to a Whatsapp application, some other social network message service could be used instead (such as Facebook, Gmail, Twitter...). It could be the case that one student has no access to the Internet so in this specific situation s/he could meet another student who does and they could work as a team sharing the tools.

Students will be divided in groups of 3 or 4. A name has to be given to the group. They will create a group in the Whatsapp application with its members. Then they can send

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\(^{10}\) Available online at: [http://alazpitasinlengua.blogspot.com.es/2015/02/debatir-en-tiempos-de-whatsapp.html](http://alazpitasinlengua.blogspot.com.es/2015/02/debatir-en-tiempos-de-whatsapp.html)
photographs, tweets, links to youtube, soundcloud, or any type of short texts, poems, so they make their own description of what love is. Students will send screen captures to the teacher’s email the night before the following session.

2nd Session (Friday):

Activity 1 (10’)
Interaction: T – SS – SS
Brainstorm

The teacher will remind the students that this is the last session of this didactic unit. This first activity will be used as a brainstorming one and also, it is an exercise to briefly summarise their thoughts about the topic. The teacher will begin the session by writing on the board these questions: “Do you think there is a specific age to fall in love? / Do you think you’re too young to be in love with somebody? / Have you ever felt like the protagonist of the short story we read in the last session?” Students will be asked to answer these questions voluntarily and the teacher will encourage them to explain and justify their answers.

Activity 2 (35’)
Interaction: SS – SS
Ways of Describing Love

Students will be divided according to their Whatsapp group. The teacher, who should have received all the screen captures in her email will project the screen captures of all the groups onto the smart board.

She will choose the first groups’s screen capture and this group will be asked about with the battery of questions below. When the questions are all answered, the group which has been questioned will be the one to ask the questions to the next group. They cannot ask questions to a group that has already been questioned. A template will be shown on the smart board so as to encourage students to ask. Other questions will be welcome if the teacher sees fit:
✓ Have you ever felt that way?
✓ Have you ever made someone feel like that?
✓ Could you tell anyone about these feelings?
✓ Do you think this picture/song/tweet... belongs to a girl or to a boy? Why?

Chart 25: Template Questions

Activity 3 (10’)

Interaction: SS – T

Evaluation

The teacher will divide the class into 6 groups. She will give one question to each group. Students will have a few minutes to think about their answers.

1. Have you liked Lydia Davis’s short stories?
2. What other authors would you like to read?
3. What topics would you prefer talking about?
4. Is there any activity you would like to repeat?
5. Is there any activity you don’t want to do again?
6. Do you remember the grammatical aspects we have seen in class?

After that period of time, students will answer the questions and they will be encouraged to add any other suggestion they deem appropriate.
Chart 26: Picture taken directly from Google Images.
4.13. References for the Didactic Unit


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