THE ROLE OF LITERATURE IN THE EFL CLASSROOM: WELCOME TO HOGWARTS

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Abstract:

The main objective of this project is to identify the role of literature in the English as a Foreign Language classroom, exploring the different literary genres that will be useful for teachers when using it with their students. It will study graded readers, young adults’ literature and film adaptations as well as identifying their advantages and disadvantages. Lastly, the didactic proposal of this dissertation will be addressed to Compulsory Secondary Education students and the text chosen will be *Harry Potter and the Philosopher’s Stone*, written by the British author J.K. Rowling, and its film adaptation.

**Key words:** Literature, classroom, English as a Foreign Language, Compulsory Secondary Education, *Harry Potter*.

Resumen:

El objetivo principal de este trabajo es identificar el rol de la literatura en el aula de inglés como Lengua extranjera, explorando los diferentes géneros literarios que les serán útiles a los profesores al usarlos con sus estudiantes. Estudiará las lecturas graduadas, la literatura juvenil y las adaptaciones cinematográficas, así como identificar sus ventajas e inconvenientes. Por último, la propuesta didáctica de esta tesis estará dirigida a los estudiantes de Educación Secundaria Obligatoria y el texto elegido será *Harry Potter y la Piedra filosofal*, escrito por la autora británica J.K. Rowling y su adaptación cinematográfica.

**Palabras clave:** Literatura, aula, inglés como Lengua Extranjera, Educación Secundaria Obligatoria, *Harry Potter*. 
1. Introduction

The topic of this project is to study the role of literature in the EFL classroom. Nevertheless, there is not an established methodology for teaching English as a foreign language with the use of literature, consequently, it is necessary to consider the different didactic options that are available for teachers. The use of literature offers both teachers and students a wide variety of possibilities when dealing with the objectives to achieve since, with literary texts, learners can improve their language skills at the same time they are learning cultural knowledge and moral values. Students assume that studying literature is boring but it is the role of the teacher to prove them wrong, showing them that it is actually fascinating.

There are a lot of literary genres that are quite useful for learning a foreign language: poetry, theatre, graded readers, young adults’ literature, etc. As the context of the classroom takes place in Secondary Education, where students are teenagers, it is troublesome to motivate them but not impossible thanks to the use of the Information and Communication Technologies (ICTs). Literature and new technologies are two things that might seem incompatible, but that is not true and this issue will be studied later on. Another option that will increase the motivation of students will be the use of young adults’ literature because the story is made for addressing people of their age, with teenagers as the main characters and a series of events that will be interesting for them.

Just the use of the written text will lack the development of the oral skills, that is why it is proposed the use of the film adaptation of the aforementioned text. Films are useful for improving, among other aspects, pronunciation and its combination with the original text, makes it a perfect match. There are hundreds of young adults’ books that were adapted into films, however, the most famous one is the *Harry Potter* saga because of its incredible marketing strategy. There is not a single person that does not know this story, that is why it will be easy for teachers to attract the attention of their students. In relation to the didactic unit proposed, it will be satisfying to use in the classroom because it will easily accomplish the objectives proposed as well as being benefitable since it will be adapted to the syllabus of that academic period.
2. State of the Art: The Role of Literature in the EFL Classroom.

“Learning a foreign language in the early part of the 20th century, as Kramsch and Kramsch (2000) claim, often meant a close study of the canonical literature in that language. Thus, literature was a key element in the Grammar Translation Method” (Bobkina and Dominguez, 2014, p. 249). The Grammar Translation method was an extremely common didactic approach used for teaching foreign languages, consisting of teaching the target language in grammatical structures and vocabulary by translating them into the learners’ L1. Here, the authors make the point that literature played an important role in the EFL classroom, primarily because literary texts contained real language which was both well-written and followed linguistic rules, in grammar, orthography or vocabulary as it was mentioned previously. However, neither the stories and plots of these literary texts nor the artistic importance of the literary work were considered important for the learning process, since “the focus of this teaching method was on mastering grammar structures and vocabulary. There was neither literary interest nor interest in the content” (Bobkina and Dominguez, 2014, p. 249)

Unfortunately, literature started to lose its relevance in the foreign language classroom during the 1980s, as the Grammar-Translation method, the predominant method for teaching foreign languages up to that time, began to be considered old-fashioned and obsolete; as a result, EFL experts changed their allegiance to methods where the oral language was the focal point (Garipova, 2014, p. 83). Because of this, teaching foreign languages took a different path and, since the written language was not a major part of this new learning process and its strategies, literary texts gradually disappeared from the EFL classroom.

Since then, most experts concur that not only the oral language (speaking, listening and oral interaction), but also the written language (writing, reading and written interaction) is significant for the EFL learning process. Literature, then, can once again take its place in the foreign language classroom. A great deal of research is being carried out by teachers and foreign language experts, although, according to Garipova (2014, p. 84), researchers are still unable to put their finger on the exact role that literature should play. Of course, it is teachers, rather than experts or researchers, who are evidently the most suitable people to decide on the best methodology for using
literature in the classroom, because they are the ones in direct contact with the students and the teaching materials. It is also their job to encourage adolescents to read, which is often a daunting task, as reading a text in a foreign language is often seen by this age group as boring or too difficult. What teachers are mainly looking for is how to include literature in the foreign language classroom in a way in which students will enjoy it and learn a lot.

In Spain, more specifically, in Andalusia, literature is part of the syllabus of Secondary Education. As it was stated in the Order of 14th of July 2016 included in BOJA¹, students must be aware of different cultures (since they are learning a foreign language) implying that learners must be in contact with artistic and cultural manifestations like films, songs or books. Even though the use of literature for teaching EFL is not compulsory, the teacher can consider that the learning process would be a failure if the students do not get to know a bit of the English-speaking culture and society.

2.1. How to Introduce Literature in the Classroom

Introducing literature in the EFL classroom is a complex task since it is necessary to integrate the appropriate pedagogic strategies. Teachers are in charge of this accomplishment, they usually attempt to find the proper methodology by experimenting with various techniques, trying to identify which ones suit their pupils best and what improvements need to be done. One example is to divide a class into dynamic, interactive groups which play games to help them understand the text, rather than individual reading, where learners use the dictionary to look up the meaning of words that they do not know. Therefore, one of the main problems that can prevent literature from working well in the EFL environment is the students’ lack of oral and communication skills because “literature is being regarded as a written form far removed from every day communication” (Alami, 2013, p. 4). However, it is believed

that literature is crucial for the improvement of teenagers in their way to properly learn a foreign language. As this author mentions: “EFL learners’ achievement in English is not satisfactory enough, which can be due to a number of factors amongst the most prominent of which is lack of exposure to literary courses” (Alami, 2013, p. 4).

Another problem, which was identified by Ostria González (2003) and Gallardo Álvarez (2008) and quoted in the article written by Garipova (2014, p. 34), is that the literary texts students are given as compulsory reading do not match their tastes and, consequently, they are not interested and their motivation disappears. Indeed, this does not only affect the students but also the teacher, who feels frustrated as he/she notices that using literature in class is not as effective as he/she thought that it would be and, as a result, literary texts are pushed aside. Nevertheless, these authors agree with Lazar (1994) and Ghosn (2002) (Quoted in Garipova, 2014, pp. 84-85), in that the role of the teacher is to try to identify the best methodology and adapt it to their students’ linguistic competence. Any literary text used in the classroom must therefore be of the right level so students can learn from it. In addition, teenage students in Compulsory Secondary Education are notoriously difficult to motivate and teachers find this extremely challenging, which means that the methodology must also encourage them to study English as a foreign language through literature, and try to make them see English literature as something exciting and interesting rather than boring and useless.

According to Davies (2003) (Quoted in Garipova, 2014, p. 88), teaching materials for this methodology must include dynamic, visual exercises, which put the emphasis on active participation, rather than static listening activities, to which the teenagers are likely to respond negatively. The best methodology to deal with all the skills, content and groupings would be to combine interactive activities with tasks where students can work individually, and where they can improve reading and writing as well as listening and speaking. Teachers must also take great care about which strategies and techniques they use in the classroom, as teenagers are newcomers to the world of literature, a world which is very different from the one they knew when they were children, where the books they read had short texts and lots of pictures.

There is not a specific approach that is considered perfect for the didactics of literature in the EFL classroom, however, experts on this matter use a model proposed
by Teresa O’Brien in 1990 that consists of different stages that illustrates how to work with it:

Stage one: Preparation and anticipation to elicit learners’ real or literary experience of the main theme and context of text.

Stage two: Learners focus on specific content.

Stage three: Preliminary response to the text being discussed.

Stage four: Working at it (1)-Focus is on comprehending the first level of meaning.

Stage five: Working at it (2)-Focus is on analysis of the text at a deeper level exploring how the message is conveyed.

Stage six: Interpretation and personal response to increase understanding, and enable learners to come to their own interpretation of the text. (Alami, 2013, p. 17)

It is not necessary to follow these steps strictly because some could not have the expected results on students. Teaching experience will allow the progressive improvement of the practice of didactic techniques.

2.2. Teaching Content through Literature

What is taught is not only linguistic competence, such as the language skills mentioned above, but also sociolinguistic and pragmatic competences (McKay, 2001) (Quoted in Bobkina and Dominguez, 2014, p. 284), since it is extremely important for students to have “the ability to produce utterances appropriate to the social situation in which they are spoken” (Mizne, 1997, p. 12), to identify various registers (this aspect would be taught at higher levels), and also to understand language in relation to its context. Apart from the fact that teenagers are learning a lot of competences, one relevant advantage is that they are studying real texts, with authentic language and not sentences isolated in a textbook that are specially composed for them to assimilate certain aspects of the language. Literary texts contain real language and real culture.
because they belong to the culture of the foreign language they are learning: in this case, English. Cultural awareness is a significant issue here, because learners will find out about a new culture that is different from theirs and will start to consider it as normal too, despite its unfamiliarity, and discover diverse ways of thinking, customs and societies. In relation to the use of literature itself, students handle texts of major artistic relevance (which broadens their cultural horizons) and also improve their ability to interpret literary writing, applying this ability to understand texts in other foreign languages as well as in their own mother tongue (Garipova, 2014, p. 86). Reading stimulates teenagers’ imaginations, with exercises like inventing a new ending or drawing the characters according to the descriptions given, where they can connect with fantasy worlds and escape from reality for a while (Demetriou, 2017-2018, p. 3).

2.3. What to Teach in the EFL Classroom: Literary Genres

While some researchers study literature and its relationship with competences and skills, other experts strive to find the perfect literary genre to use in the EFL classroom. Salazar (2002) (Quoted in Garipova, 2014, p. 84), for instance, recommends the short story as the ideal genre for learning, while others disagree, affirming that theatre and poetry are better genres for teaching a foreign language. What this research illustrates, above all, is the lack of consensus among experts on the matter.

There is no doubt that each genre has its benefits, and no type of literature is intrinsically better than another: it mostly depends on the personal preferences of teachers (i.e. which they feel more confident working with) and students, because, even though some genres are better suited to a particular skill, all genres can in fact be used. For instance, theatre is perfect for improving listening skills, while, at the same time, it helps to increase teenagers’ self-esteem, as they struggle against their shyness and low self-esteem; it also improves vocal expression, oral communication, public speaking, pronunciation and other communicative skills (Demetriou, 2017-2018, p. 5). Poetry is a genre that is beneficial for oral production and comprehension, since it improves the students’ pronunciation and rhythm when they utter a word or a sentence, identifying the stressed and unstressed syllables and words. One of the best kinds of poem to teach these features are limericks, because they are simple and funny and teenagers enjoy
working with them in the classroom. Another type of text related to poetry is songs, which can also teach cultural characteristics too, like the song “Molly Malone” by The Dubliners, and moral values, with songs like “Imagine” by John Lennon, which talks of a world without war (Demetriou, 2017-2018, p. 47). However, the two main reasons for using songs in the EFL classroom are the fact that there are songs suitable for all levels of proficiency, so there is a wide variety of texts to choose based on the students’ skills, and that they are an authentic source of language input.

In conclusion, there is a wide variety of literary genres that are available to teach English as a foreign language, like theatre or poetry. However, as it was stated previously, each literary genre has its benefits and there is not a genre that is better than the other one. The teacher must choose the text depending on the necessities of their students or using all of them, creating a perfect combination because they complement each other since if one genre cannot improve a certain skill, other one can work with it.

**2.3.1. Graded Readers**

It is very common in high schools to find that the literary texts studied are not original but rather, graded readers. Graded readers are adaptations of fiction and non-fiction books, abridged to a lower level of linguistic and cultural competences. The grammatical structures present in the stories are limited to match the students’ knowledge or, at least, they should be somewhat familiar to them. Nevertheless, the vocabulary used in the text is usually more complex, so that readers can learn new words and expressions or are able to deduce their meaning intuitively from the context. The length of graded readers is shorter than the original text, so the story and the amount of information told are reduced. In this way, the learners are able to follow the storyline. This kind of books includes illustrations, such as pictures and photographs, which accompany the written text and help the reader comprehend the content.

Graded readers also benefit students by losing their fear of written literature because, by reading them, they discover texts that they would never have read were it not for the adapted version. This fact helps teenagers to lose their fear of literature and gives them increased confidence when, on future occasions, they face texts written
the foreign language they are studying. With graded readers, students feel involved, their motivation increases and they feel more interested in the book: all of which helps to improve their level of English.

Divsar and Tahriri (2009, p. 107) affirm that “the purpose of teaching literature is to enable students to comprehend and analyse the linguistic structures, literary styles, figures of speech and rhetoric, develop their cultural understanding and expressive capabilities.” Referring uniquely to the linguistic competence makes literature an insignificant pedagogic tool because it has three different approaches or models: language-based model, literature as content or cultural model, and literature as personal growth or enrichment model” (Lazar, 1993; Carter & Long, 1991) (Quoted in Divsar and Tahriri, 2009, p. 107). Another advantage of graded readers is the wide variety of exercises that can be used in the classroom, because they allow teachers to improve the linguistic competence (with grammar and vocabulary exercises), skills (with exercises of reading comprehension and written production) and activities that explore the story itself (asking about the characters, culture and social issues, for example). For this reason, the students feel encouraged to participate actively because they feel the classes are not repetitive or boring.

Although graded readers are texts that are adapted to a lower level, not all publishers adjust the books in the same way, since some acknowledge the Common European Framework of Reference for Languages (A1, B2, etc.) and others classify the books according to school years (Demetriou, 2017-2018, p. 77-78). The first system is useful for language private schools, where the students are sorted into levels, while the latter works better in High Schools. However, such a wide range of language skills can be found within one year 3 class in Compulsory Secondary Education that the students’ level can be either higher or lower than that of the graded reader. This is a problem that teachers have to face and must recognize, even though the works are usually shortened in such a way as to cater for the average level that corresponds to the learners, depending on their academic year. In High Schools, the texts usually used in the foreign language classroom are abridged versions and not the original texts, and this could be disadvantageous for a number of reasons: primarily, the book is often simplified so much that a lot of important parts of the plot are left out. The criteria for deleting parts and
choosing the main parts of the story is a controversial issue, but, as a result, the text often loses some of its artistic value and quality because “although the graded readers retain the storyline of the original text, much else is lost” (Collie and Slater, 1987) (Quoted in Garipova, 2014, p. 86). To sum up, it could be said that graded readers are not considered literary works in themselves because they differ considerably from the original, but they play an extremely important role in the process of learning a foreign language.

Despite the numerous advantages that the use of graded readers in the EFL classroom, the disadvantages include the fact that the language in readers is not authentic because it is adapted to the level of students. Another issue is the length of the book, because readers are much shorter than the original texts, which means that a lot of information is missing from the story they are reading, which is a problem for both appreciating the literature and learning a foreign language. If parts of the plot are missing, learners may not understand what they are reading or may miss out on interesting new vocabulary that they could learn if it the text was not abridged.

### 2.3.2. Film Adaptations

As a result of the fact that graded readers offer a series of drawbacks, authors like Davies, 2003 (in Garipova, 2014, p. 87) have tried to offer alternative options: one of these is the cinema, considered an excellent teaching tool with extraordinary relevance for linguistic competence, culture, literature and art. Film adaptations of books increase teenagers’ motivation as well as the self-esteem of a teacher, as he/she sees their students reacting positively to that kind of approach if, as well as watching the film, they also read the original literary text at the same time, instead of a graded reader. For example, it is useful for students to participate actively in the class in group work such as debates, which develop their analytical and critical capacity because they have to analyse two separate works, the book and the film, and decide which one has greater artistic relevance. Last but not least, they can also compare them in order to see whether the film adaptation is faithful to the original or not. It is important, too, to take into account the elements of the narration, since a book contains different narrators
and a range of points of view, while such narrators are often not present in films. The use of cinema in the classroom is also ideal for introducing an element of fun, bringing the students closer together and also lowering the barriers between students and teacher.

The best option when using film adaptations of literary texts is to work with both artistic representations instead of using just one of them, because together, all the key competences are used in class, whereas, on their own, the book would only involve reading and written production, while the film would deal with speaking and listening. Thanks to films, learners can “listen to and imitate the recordings as many times as they need” (Lázaro Ibarrola, 2011, p. 50). Cinema is also an ideal resource of authentic input, contrary to some textbook recordings, extracts from films and TV series provide natural and contextualized speech samples. Also, using these types of texts is probably more motivating for the students than simply using textbooks. It is thus our belief that both innovations make the reading aloud activity useful, attractive and challenging. (Lázaro Ibarrola, 2011, p. 50)

This is a good option for distancing ourselves from traditional teaching strategies because, instead of using the textbook, teachers should be encouraged to innovate and design new activities which are different from the old ones.

With a mixture of film and book, we also develop the learners’ competence in “learning how to learn”, as they have to interpret the reality presented in the story they hear, and formulate hypotheses and give opinions about what they think and feel about the book and the film. Social and civic competences are present, too, because it attracts the interest of students as they are exposed to real language, favouring communication between them and also activating the desire to communicate with native speakers of the foreign language they are studying. It also encourages group (already mentioned) and pair work, because, thanks to all these interactions, teenagers start to participate, to express their own ideas without feeling shy or undervalued, because everyone’s opinion is important, and also to listen to diverse opinions and learn to tolerate and understand if someone thinks differently to them, because all points of view are equally appreciated.
As in graded readers, teachers should get their pupils to debate and to negotiate the meaning of words, expressions or aspects that they see important for understanding the story or important to know. Since this is an interactive approach, cooperative and collaborative work is to the forefront, increasing autonomy and personal initiative (Garipova, 2014, p. 87). Artistic and cultural competences are an important feature of the books and films studied in the classroom because they are cultural manifestations of the countries where English or any other foreign language is spoken as a mother tongue, and, finally, we must not forget the use of Information and Communication Technologies (ICTs), because nowadays, we are unable to live without technology and, even though the printed version of a book is usually used, e-books are very common these days; as regards films, too, the classroom must be equipped with a screen and a projector so that videos can be viewed during lessons.

Just like with written literary texts, films can also enrich the writing competence, with the use of subtitles. As is widely known, cinema is useful as a teaching tool for improving the oral skills of a language but it also helps in other different areas. For example, when some of the structures that students have previously learned in the classroom appear in the film, they will remember what they have studied and, as they appear in context, it will help to fix those structures in their minds. However, the film could also include new grammar that has not been taught yet: teachers can take this as a starting point by picking up on certain sentences from the film and use them in future explanations and activities.

2.3.3. Another Option: Young Adults’ Literature

The works of writers such as William Shakespeare or James Joyce contain language that is difficult for teenagers to comprehend and would therefore not be suitable for use as original texts in the classroom. Literature specifically written for young adults is a good alternative, since all the problems mentioned above are avoided when using this genre for teaching English as a Foreign Language. Despite having a lower artistic relevance than other texts (like the previous examples), the level of the language in these books is more intelligible than the classics. As well as having a more suitable
level, the students also identify more with the main characters of these readers, usually about teenagers facing similar problems to those that the learners have in their daily lives, which increases their motivation.

To sum up, although graded readers are an ideal option for teaching literature in the foreign language classroom, it is always better to use the original text. However, literary texts like the classics could prove too hard, so young adults’ literature is the best option of all.

Young adults’ literature is extremely popular among readers of all ages, and many of the texts belonging to this genre are best sellers. They are familiar to a lot of people, which is why there are also a lot of film adaptations, and if the students do not know the book, they will at least have heard of the film. Nevertheless, a number of authors try to suit the readers’ tastes without considering the artistic value of the text. For this reason, teachers must be careful and try to discriminate among texts, identifying which ones should be used and which ones should not. There are other cases where certain books were not purposely written to be read by teenagers but by adults; however, they appeal to younger people for several reasons such as marketing, different adaptations, etc. *Gulliver’s Travels* written by Jonathan Swift is a good example of a novel that was supposed to be read by adults but ended up being read by adolescents (Cerrillo Torremocha, 2015, p. 211). Even though some claim that literature for adolescents marginalises readers because of their age, as it only addresses teenagers, it can be read by everybody because it is enjoyable and does not deal with topics which are “taboo” in the classroom, such as novels with sex scenes which minors are not allowed to read or topics which require a higher level of maturity. However, most young adults’ literature deals with war and politics, making students (who are teenagers in the process of becoming adults) to reflect and to think about what is right or wrong, incrementing moral values and developing a view of the world.

This aspect shows how varied literature is and also how difficult it is to draw the boundaries between literature for teenagers and more mature literature. After all, it is often extremely difficult to pinpoint when adolescence starts and ends; in this stage in their lives, teenagers are neither children nor adults, so if they want to feel motivated to read, they need a specific genre which matches their tastes. Students in Secondary
Education are usually aged between twelve and eighteen and the differences at each end of the scale are enormous: while year 1 students are still children, year 2 students in Non-compulsory Secondary Education (High School) are almost adults. This is an important point, because teachers must think hard about the suitability of learners of different ages studying the same texts with the same methodology and activities: for some, it would be too mature and for others, too childish, leading to them getting bored easily, losing motivation and any interest in the lessons. A young adult reader should approach literature through different perspectives to those of a child; they are required to work with more complex texts which call for a higher level of reading comprehension skills and greater knowledge of the language and the world in general, because the texts deal with broader topics such as society, culture, moral values, etc.

In fact, it could easily be said that they are the characteristics of the teenager readers themselves rather than simply fictional characters. The students see themselves reflected in the adolescents who take part of the story, and so they feel encouraged to continue reading as they can reflect on what they would do if they were in the same situations and experienced the same events that happen in the plot.

Young people’s fiction has several sub-genres, like romance, adventure (mentioned previously), diaries, fantasy, etc. However, the sub-genre we will focus on in this project will be fantasy, because it is the most popular one, and is therefore a helpful teaching instrument because it increases the learners’ interest. Over the last few years, it is obvious that this type of fiction has been enormously successful and has met with worldwide recognition. Some of the most famous examples include the Harry Potter series (written by J.K. Rowling), Twilight (written by Stephenie Meyer that combines fantasy with romance), The Lord of the Rings (written by J. R. R. Tolkien) and The Hunger Games (written by Suzanne Collins); one interesting fact is that all of these are trilogies or sagas. Although originally those works were written in English, they have been translated into all the major languages, which is why they have achieved worldwide fame. It is true that these texts are unlikely to be considered as “classic literature” as such, for different reasons like marketing, artistic relevance, etc., but they will certainly become part of our popular culture for changing the lives of their readers. This has happened because, according to Lluch (2010, pp. 7-9), the contemporary
literary texts in the genre of “young people’s fiction” deal with topics that cover a range of disciplines, like sociology, philosophy, culture, etc. This range is responsible for making the readers reflect on their point of view of the world, and mull over what is right and wrong in life. Students will improve their level of the language, and, at the same time, get ready to enter the adult world, boost their powers of critical thinking and grow up as civic-minded human beings.

Fiction and non-fiction are two different types of literature that are appropriate for their use in the EFL classroom because both are useful pedagogically speaking, however, “advocates of the use of literature in ESL claim that fiction provides richer opportunities for interpretation of discourse than does expository prose” (Horowitz, 1990, p. 163). In literary fiction, the reader faces a new world, finding places that he/she never knew, meeting characters and discovering their personalities. “Writing fiction creates potentials for students who choose to engage in their own self-creative work, as well as increases their capabilities as writers and thinkers” (Alami, 2013, p. 5). This type of literature has to do with the use of imagination and creativity because of the lack of reality. At the same time students are reading these texts, they are also influenced by this style of narrating a story for further written compositions.

Books are not there just to be read or, in this case, for learning a foreign language; they are necessary for the learners’ personal development, because reading helps them to acquire maturity. Reading at school helps and prepares students for future reading, which will deal with more complex issues like stereotypes and how to destroy them, sexism, classism and racism. Reading also involves revisiting previous reading and previous knowledge, because it is necessary for interpreting and understanding what is being told in the text. Teachers do not want their students to simply read and then forget everything the following day, but to be critical and to rebel against the world, and to give their opinion about what is fair or unfair, good or bad. While moral values are learnt, learners develop their creativity and imagination, for example, in writing tasks. (Jover, n.d)
2.3.4. Advantages & Disadvantages of Teaching Literature in the EFL Classroom

In the previous parts of this project, the benefits and flaws of the use of literary texts in the English as a Foreign Language classroom have been explored, that is why it is necessary to recapitulate everything that has been said and consider other aspects in order to contemplate the best option to choose. To begin with, studying a foreign language with literature as a didactic tool that is very profitable for students in order to improve their skills and competence in a language. Some of these benefits are: the study of texts that contain real language and not artificial made-up sentences that are just created for students to learn, for instance, a verb tense. With this real language students will be in direct contact with how that language is actually structured and constructed. At the same time students are facing actual language, they are also dealing with culture, with the cultural manifestations shown in the literary texts and also learning about the context of the text that is being read (author, historical context, among others). Learners will be conscious of a culture that is different from them and will accept it the way it is, promoting cultural awareness and tolerance. Literature has an artistic relevance that can be applied to every linguistic representation, students will learn how to interpret these kind of writings as well as how to use their imagination and their creative capacity.

In addition to what has been said, Bobkina and Dominguez (2014, p. 248) consider that teaching English as a Foreign Language through the use of literature is believed by many language teachers to have considerable advantages, and they agree that literary texts have sufficient potential to develop the diverse features of a foreign language, not just English. The areas in which this teaching approach can help to develop in students are many: their range of L2 vocabulary as well as lexical phrases, fixed expressions or idioms; their knowledge of grammatical structures, as seeing them in context helps them to understand better how they are used; language awareness, since students become more aware of what and how they are learning. After all, we must remember that the process of learning a foreign language is mainly a conscious one, in contrast to acquiring a mother tongue, which is an unconscious one. All these skills must be treated equally, although literature is usually associated with written language and the competences that are usually strengthened are reading and writing.
According to Rice (1991), Lima (2010) and Van (2009) (Quoted in Bobkina and Dominguez, 2014, p. 248), this didactic approach is text-based and the literary text brings the students obvious benefits, for instance, the fact that literature is taught together with culture and language; there is no need to teach them separately since with the use of literature in the EFL classroom, teenagers learn all three aspects together. It follows, then, that teaching English through literary texts can gather benefits to both learners and teachers, because the more attracted students are to the literary texts, the higher is their motivation. This is achieved thanks to their introduction to a new world and a cast of characters with whom they can identify. The exposure to lengthy descriptions and rich, original language in context is gratifying and satisfying for teachers because they finally see their hard work rewarded.

Within literature there are different options to choose in order to use it as a pedagogic instrument, However, the ones chosen for its study in this project are: graded readers, film adaptations and young adults’ literature. Firstly, with adapted readers, learners are encouraged to read certain texts that they would be scared of because of their literary and linguistic complexity, inciting students for future readings. Since this kind of texts are adapted to the level of the classroom, motivation takes part of this process, helping the process of learning a foreign language and making it successful. Graded readers are an ideal resource as they provide the teacher with a wide range of exercises including linguistics, literary or social issues, for example. However, graded readers have two main inconveniences of great relevance: on the one hand, even though graded readers are adapted to a certain level, teachers can encounter with students with dissimilar levels of proficiency. Therefore, it may be a difficult task to address to each student in order to fulfil their needs. On the other hand, these texts are simplified to the point that a great part of the original writing is missing. Despite having a narrative and being understood by students, the text loses its literary and artistic relevance and they are not really reading a literary text because a lot of parts of the original version are left out.

Due to the unavoidable disadvantages that graded readers have, two other options will be proposed for using literature in the EFL classroom. The first option is the film adaptation of a literary text, which is a great educational tool because, in contrast
to writings, deals with oral skills and offers natural and contextualized oral language. The use of films in the classroom does not only motivate students (distancing them from textbooks) but also teachers, because they can work with new activities, fomenting modernisation. Working with both, the film and the book, helps learners progress in their process of learning a foreign language with the improvement of several competences, such as social and civic ones (real communication and interaction). Thanks to all the oral interactions that students are exposed to, they will feel motivated to actively participate with their classmates during the lessons. Films are mainly used for the improvement of the oral skills. However, they can also improve the written skills with the use of subtitles, which additionally, offer contextualized grammatical structures and vocabulary.

Last but not least, the second option is young adults’ literature, which is a great option for being used to teach a foreign language in Secondary Education because of several factors. The first one is that, unless classic literature, these texts are easy to read and to understand because the language used is suitable for teenagers. Young adults’ literature is considered to have a lower artistic relevance than the rest of literary texts but it offers much more advantages in the EFL learning process, motivating students because they will see their effort rewarded. This type of literature is very popular in our current society. That is the reason there are a lot of film adaptations that can be used in the classroom combining both text and film.

2.4. New technologies and literature

The ICTs (Information and Communication Technologies) are constantly present in current society, so teenagers are not an exception but the opposite. Nowadays, civilization is surrounded by technology and electronic devices, therefore, the use of new technologies in the classroom is another way to interest students. There is a specific didactic tool for learning that deals with the use of these devices, that is, the Computer Assisted Language Learning (commonly known as CALL), which consists of learning with the help of a computer equipment. Every student is familiar with the use of these technologies since they have them at home. However, it is necessary that the classroom
is equipped with certain tools like computers, an interactive whiteboard (that can also be used as a screen), a projector and speakers. Creating a distance from traditional methodologies, where the use of the textbook was predominant, this type of techniques can increase motivation and attraction to learning a foreign language. The use of the ICTs offers a multimodal communication that is necessary for improving skills because a speaker cannot only understand the message through one mode (for example: written or oral text) but also with the help of other modes like images and sounds because they “help students in the process of meaning-making and comprehension” (Norte Fernández-Pacheco, 2016, p. 49). With the interactive whiteboard, students can watch speakers talking at the same time they can study the gestures the speakers are making. Communication is not just language itself but a combination of different aspects, where language is one of them, including body language, images and sounds. In order to perceive these images and sounds, the previously mentioned electronic gadgets are necessary. With the use of the interactive whiteboard, there are plenty of activities available to do in the classroom that involve access to internet. For instance, WebQuests, blogs or any other online platform like Kahoot! that also require the use of mobile phones so they can participate actively in the classroom, doing the activities. The use of mobile phones, as well as the use of computers, is an effective way of increasing motivation because the daily lives of students are surrounded mainly by these electronic devices.

Times have changed, and current literature is not only found in physical books whose sole purpose is to be read. There are audiobooks, which are used by everyone (despite being originally designed for the blind, because of the ease of clicking the play button and listening to the book anywhere the reader, or in this case, the listener, wants). Electronic books are extremely common nowadays, too, because they enable the reader to store thousands of books on a tablet you can slip into your pocket or bag. Literature is presented in different formats and, now, in the twenty-first century, young adults’ literature aims to reach its target readers by adapting to the platforms used by teenagers in their daily lives; for this reason, books are very likely to be adapted into series, films and videogames.
The ever-increasing importance of the audio-visual language in every aspect of today’s society has significantly changed educational methods and resources, especially in the frame of modern language teaching, as image and sound promote the communication in the classroom the whole session is seeking (López Cirugeda and Sánchez Ruiz, 2013, p. 45).

It is the responsibility of teachers to explore these new branches of technology in the classroom and offer ways of presenting literature which are very different to the old classroom methodology. The more familiar students are with these techniques, the less likely they are to consider reading books as boring, difficult and useless.

Nevertheless, as it was stated above, multimodality must be the key concept when dealing with the ICTs and EFL teaching and learning process, it is a helpful didactic resource that must be integrated in the context of the classroom because both the film and the literary text complement one another as the flaws that teaching English with a literary written text can have is solved with the use of the film adaptation of this text, creating a perfect combination.

The use of the ITCs in the classroom offer a series of advantages that must be taken into account: The first one is the most obvious, the increase of motivation since learners feel addressed during the lessons (acknowledging the attention that the teacher pays for making lessons and activities entertaining and profitable), and also the increase of a sense of autonomy. As it happened with the benefits of film adaptations, learners are more actively involved with the language and they will feel encouraged to be in direct contact with native speakers. The use of platforms like Youtube or EdTed, among the millions of web pages like these are helpful because the teacher can find there any material. Every level of difficulty and every content (to follow the corresponding syllabus of the corresponding academic year) can be found, as well as the authenticity that these materials have. However, teachers must be careful and conscious of the dangers of the internet and must take care of invalid content, advising their students not to trust every information they find, which is a great disadvantage but with the help of the teacher, it can be solved immediately and easily. The use of other platforms like, for example, Google Classroom is motivating for students because they can work at their own rhythm (individual work) and, moreover, cooperative learning can
be encouraged too with activities done in pairs or groups. One literary text that fulfils all these tools needed to use in the classroom is *Harry Potter*, because of the influence this saga has in current society.

### 2.5. *Harry Potter* and its Success in the Literary World.

*Harry Potter* is a literary saga created by the British author J. K. Rowling and the first book of this collection entitled *Harry Potter and the Philosopher’s Stone* was published in 1997. These novels belong to the genre of young adults’ literature, nevertheless, it is read worldwide by people of all ages. Books that belong to this field are claimed to lack artistic and literary validity because “the conditions under which literature for the young have been transformed through institutional corporate conglomerates controlling the mass media, and market demands” (Zipes, 2001) (Quoted in Nel, 2005, p. 235) as critics can consider that publishing houses only care about consumerism, releasing books that are going to be sold quickly and easily. It would be relevant to contemplate what are the characteristics that these books should have to be considered valuable by setting some parameters for establishing the artistic validity of a text. It is crucial to say that literature for teenagers does not deserve to be treated in the same way as mature literature because their features vary completely. Literary experts have not studied this matter sufficiently for determining whether *Harry Potter* saga has great artistic relevance or not because this analysis needs to consider other aspects (Colomer, 2002, p. 11).

Furthermore, apart from writing style or literary figures, the entire saga is known worldwide because, metaphorically speaking, *Harry Potter* is like a recipe that contains the perfect ingredients that make it successful and universally recognised. This recognition is mainly brought by a successful publicity campaign, “[*Harry*] Potter has been merchandised like no other book before it. It was – among other things – the worldwide marketing for the movies produced by Warner Bros that turned [these books] into a strong international brand.” (Fenske, 2008, p. 3) Rowling’s most famous literary work broke ground in terms of literary texts that were adapted into films due to its huge marketing strategy, making it the most important saga in the world. This magic world is
present everywhere (toys, school material, games, etc.), however, a crucial aspect to take into account is the “modernisation” that Harry Potter has suffered. It has changed with time and will also change with time certainly because, since the first book was published in 1997, there has been an evolution at the same time as society. Firstly, printed books and videotapes were released since it was the only technology available in the twentieth century. However, in the twenty-first century, the books and films published at that time suffered a change: a new electronic era appeared; DVDs, mobile phones, internet and computers were popular and everyone had these electronic devices at home. The world of Harry Potter was also transformed and it still is constantly, with mobile applications (the game “Hogwarts mystery”), electronic books and web pages where users can know what house they belong in or how is their own magic wand.

Thanks to the presence of Harry Potter in the mass media, there is no one that does not know this literary saga and when the text would be presented to the learners, they will feel attracted and, consequently, motivated. The main character himself is also a schoolboy/teenager so they will feel empathy and they will learn a lot of moral values with the story. The story presents different situations that deal with classism. This can be seen in the relationship between Draco Malfoy and Ronald Weasley, where the first boy shows an arrogant attitude towards the second one, as well as towards his entire family for not being rich. Racism is also present, this time again Draco Malfoy despises Hermione Granger because her parents are not wizards, calling her Mudblood. Students will learn that this behaviour is not correct and that they must treat people fairly and equally. An outstanding fact of these texts is that there is no sexism, and if there is, the women in the story prove that they are not the “weaker sex”. For example, it is a fact that sometime in the film it can be seen that Hermione cries because she feels that she has no friends. However, in the very first scene, when Hagrid leaves Harry at the house of his uncle and aunt, he cries as well. This matter reflects feminism because both men and women should not be afraid of showing their feelings, as society usually teaches boys not to cry because they will be considered fragile, which is supposed to be a bad thing. Quidditch is also part of the feminism reflected in the story, there are equally female and male players without distinction, in contrast to sports that are actually divided by genre (women and men are not allowed to play together in professional
sports). In spite of this fact, “girls scoring points does not mean a lot because the game is over when the small flying ball (the snitch) is caught by the seeker, and that is usually a boy” (Heilman, 2003) (Quoted in Mikulan, 2009, p. 289). This is not a rule because any girl can be a seeker. For example, the character of Cho Chang from the house of Ravenclaw is a seeker.

Although *Harry Potter* books are fictional stories, students can apply what they learn in their daily lives. Removing classism, racism or sexism from their mentality makes them critical thinkers because, when reading about these issues, they will see that it is not correct to discriminate against people in relation to their race, social status or gender “integrating sociological thought into meaningful learning” (Fields, 2007, p.167). Critical thinking is significant in the learning process because teachers are not only teaching a certain subject (in this case, English as a foreign language), they are also teaching their students how to be citizens in the world. They are teenagers, that means that they will soon be adults and they need to mature increasing “their ability to think beyond their own” (Fields, 2007, p. 167).

To conclude, even though the literary saga belongs to the fantasy genre, it has characteristics of other genres like adventure, mystery and, even, romance. Within a class, teachers encounter more than twenty students, each one with their personal tastes, and it is not simple to suit the likes and dislikes of everybody. Therefore, teenagers will feel encouraged to start discovering that new world exposed in the story. Besides being a fictional narration, it would feel real for learners because of the creation of the characters. For example, the character of Harry Potter teaches moral values because he is always brave, defending his friends and fighting hard to eliminate injustice. All these mentioned attributes are part of his personality, making him a hero and students will wish they were like him, aspiring to be better people. Last but not least, magic is an essential point of all the success this story has achieved because it is an additive that makes it captivating because every person that has read or watched any representation of the saga wants to be part of that amazing world.
3. Didactic Unit

3.1. Didactic Unit Chart

<table>
<thead>
<tr>
<th>SUBJECT:</th>
<th>UNIT: 6</th>
<th>TITLE: Welcome to Hogwarts</th>
</tr>
</thead>
<tbody>
<tr>
<td>NUMBER OF STUDENTS:</td>
<td>LEVEL: 2nd C.S.E/ A1.2</td>
<td></td>
</tr>
<tr>
<td>28</td>
<td>CEFRL</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>TEMPORALIZATION:</th>
<th>SESSIONS: 5 sessions of 50/55 minutes each</th>
</tr>
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<tbody>
<tr>
<td>End of the 2nd term</td>
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**INTRODUCTION**

This didactic unit is created for the end of the second term. Its main purpose is to revise some grammatical contents and vocabulary meanwhile they are working with literature and cinema (*Harry Potter and the Philosopher’s stone* book and film). Thanks to these two resources, students will improve their skills as well as competences.

<table>
<thead>
<tr>
<th>DIDACTIC OBJECTIVES</th>
<th>EVALUATION CRITERIA</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. To give descriptions about people, telling their personality and their physical appearance.</td>
<td>1. Whether students can give descriptions about people, telling their personality and their physical appearance.</td>
</tr>
<tr>
<td>2. To understand oral texts and to identify key information.</td>
<td>2. Whether students can understand oral texts and to identify key information.</td>
</tr>
<tr>
<td>3. To give directions, using means of transport and prepositions of place.</td>
<td>3. Whether students can give directions, using means of transport and prepositions of place.</td>
</tr>
<tr>
<td>4. To express suggestions and to give advices with the use of modal verbs.</td>
<td>4. Whether students can express suggestions and to give advices with the use of modal verbs.</td>
</tr>
<tr>
<td>5. To follow instructions in games or sports.</td>
<td>5. Whether students can follow instructions in games or sports.</td>
</tr>
</tbody>
</table>
6. To express a wish on an unreal situation.

7. To participate in a debate, agreeing and disagreeing with the rest of the speakers.

8. To distinguish between a formal and an informal conversation.

6. Whether students can express a wish on an unreal situation.

7. Whether students can participate in a debate, agreeing and disagreeing with the rest of the speakers.

8. Whether students can distinguish between a formal and an informal conversation.

CONTENTS

- Reading (input)
  - Understanding written texts and identifying the key information.
  - Understanding subtitles when watching a video in English.

- Writing (output)
  - Writing about places, giving directions.
  - Writing rules, for following instructions.
  - Writing present events, narrating them.
  - Writing descriptions, telling physical appearance and personality.

- Listening (input)
  - Analysing the oral texts and working what these texts are about.
  - Listening to videos in English.

- Speaking (output) & Oral Interaction
  - Speaking and interacting with classmates, expressing opinions and giving suggestions.
  - Performing small oral presentations in front of an audience (class)

KEY COMPETENCES

- Linguistic communication (I)
- Digital competence (III)
- Social and civic competences (V)
- Entrepreneurship and personal initiative (VI)
<table>
<thead>
<tr>
<th>SESSION 1 (50’)</th>
<th>SESSION 2 (55’)</th>
<th>SESSION 3 (50’)</th>
</tr>
</thead>
<tbody>
<tr>
<td>4. Harry, Hermione and Ron meet for the first time (15’ – IW – Listening)</td>
<td>5. Chapter 5: Diagon Alley (15’ – IW/PW – Reading)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>6. Written composition (10’ – IW – Writing)</td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>SESSION 4 (55’)</th>
<th>SESSION 5 (55’)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. The Mirror of Erised (10’ – WC/IW – Interaction and Writing)</td>
<td>1. Match the words with their images (10’ – GW)</td>
</tr>
<tr>
<td>2. Rewrite the story (10’ – IW – Reading and Writing)</td>
<td>2. Chapter 15: The Forbidden Forest (15’ – WC/IW – Reading, Writing and Interaction)</td>
</tr>
<tr>
<td>3. Let’s talk! (10’ – PW – Speaking and Interaction)</td>
<td>3. Who are you talking to? (10’ – WC/IW – Listening, Reading and Interaction)</td>
</tr>
</tbody>
</table>
4. Agreement and disagreement (10’ – WC)

4. The House Cup (10’ – WC)

5. It’s debate time (15’ – WC – Speaking and Interaction)

5. The End (5’ – WC – Listening, Reading and Interaction)

**ATTENTION TO DIVERSITY**

<table>
<thead>
<tr>
<th>Slow learners:</th>
<th>Fast finishers:</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Personalized attention</td>
<td>- Help provided by others → Foster motivation</td>
</tr>
<tr>
<td>- Peers’ help</td>
<td>- Grammar revision</td>
</tr>
<tr>
<td>- Lower requirement</td>
<td>- Help provided by teacher with problematic vocabulary</td>
</tr>
<tr>
<td>- App MyGrammarLab A1/A2</td>
<td>- Extra activities (Readings, conversation cards, etc.)</td>
</tr>
</tbody>
</table>

**MATERIALS AND RESOURCES**

- Legal framework: BOE RD 1105/2014 and BOJA Order 14th July 2016
- Google Classroom
- Youtube Web
- Computer, projector, worksheets, flash cards, game (Guess Who), traditional blackboard, interactive whiteboard, speakers, smartphones, map...
- Kahoot!
- *Harry Potter and the Philosopher’s Stone* book
- *Harry Potter and the Philosopher’s Stone* film

**CROSS-CURRICULAR ELEMENTS**

- Cooperation and collaboration
- Cultural awareness

**INTERDISCIPLINARITY**

- ICT
- Physical Education
<table>
<thead>
<tr>
<th>EVALUATION CRITERIA</th>
<th>INSTRUMENTS &amp; MARKING CRITERIA</th>
<th>STANDARDS OF EVALUATION</th>
</tr>
</thead>
</table>
| 1. Whether students can give descriptions about people, telling their personality and their physical appearance. | - Attendance and participation (30%)  
- Test (20%)  
- The rules of Quidditch (15%)  
- It’s debate time (15%)  
- Written Composition (20%) | - Listening (S3, S4)  
- Speaking (S3)  
- Reading (S7)  
- Writing (S4) |
| 2. Whether students can understand oral texts and to identify key information. | | |
| 3. Whether students can give directions, using means of transport and prepositions of place. | | |
| 4. Whether students can express suggestions and to give advice with the use of modal verbs. | | |
| 5. Whether students can follow instructions in games or sports. | | |
| 6. Whether students can express a wish on an unreal situation. | | |
| 7. Whether students can participate in a debate, | | |
agreeing and disagreeing with the rest of the speakers.
8. Whether students can distinguish between a formal and an informal conversation.

3.2. Introduction

This didactic unit is called “Welcome to Hogwarts” and it will be part of the Course Planning of the Second Year of Compulsory Secondary Education. The students will work diverse activities developing all the skills proposed by the Common European Framework of Reference for Languages, that is, writing (written production), reading (written comprehension), listening (oral comprehension), speaking (oral production) and interaction. These activities will also work with different competences and contents. Two of the methodologies applied in this didactic unit are cooperative learning and the communicative approach.

3.3. Contextualization

The context of this lesson plan has several aspects to take into consideration: the school is located in the urban area of a small city named Andújar and it has students from middle class families but the school also accepts the enrolment of students that come from different sociocultural backgrounds. It is a public Secondary School and they have four different groups in each level. Each group or class has twenty-eight students approximately and the class will be in the second year of Compulsory Secondary Education.

The group has an average level of A1.2 according to the Common European Framework of Reference for Languages in all the skills (listening, writing, reading,
speaking and interaction) but there will be some students that are slightly more advanced than the rest of their classmates and others that will be somewhat behind them. Within the group, the teacher will find a variety of learning styles and abilities since it will be a mixed ability group, so that is an important issue to consider because it will have an effect on the motivation of students. This didactic unit is designed for being applied at the end of the second term, therefore, it is a revision unit. It is divided into five sessions of fifty or fifty-five minutes each one.

Students will be sitting in pairs; however, they usually work in groups for other classes as well so they do not have any problem changing quickly and quietly their desks. In order to develop social skills and also the internal world of students, they will be asked to group in different ways (pair work, whole class, group work and individual work). This aspect is also designed for addressing the students’ style of learning.

As for the resources and facilities of this Secondary School, it has two multimedia computer labs, where students can reinforce and practice their English in order to consolidate and foster their language knowledge through audio-visual and multimedia material. In the classroom, there is also a projector and a computer for the teacher as well as an interactive whiteboard and a traditional blackboard.

### 3.4. Justification

This didactic unit is developed according to the Spanish and Andalusian legal framework, including BOE’s Royal Decree 1105/2014 and BOJA’s Order from the 14th of July 2016. Following the recommendations of the regional and central government, this lesson plan contributes to develop students’ linguistic communication, digital competence, social and civic competence and entrepreneurship and personal initiative.

The Ley Orgánica para la Mejora de la Calidad Educativa (LOMCE) 8/2013 of December 9th proposes some objectives for this academic stage that is Compulsory Secondary Education. The objectives that have great relevance in the development of the didactic unit are described in the Royal Decree 1105/2014 (p. 177):
b) To develop and to consolidate discipline habits, individual and group work and study as a compulsory condition for an efficient task completion. 

e) To develop basic skills in the usage of information resources, with critical thinking, for acquiring new knowledge, especially information and communication. 

g) To develop entrepreneurship, self-confidence, participation, critical thinking, planning, learning to learn competence, decision making and assuming responsibilities. 

j) To know, to appreciate and to respect own basic cultural and historical aspects as well as the ones of other people. 

The Order of 14th July 2016 of BOJA proposes a set of contents that have to be learned and acquired by students depending on the subject and the academic year. From the contents proposed for the second year of Compulsory Secondary Education for the subject that is English as a first foreign language, the lesson plan includes the following:

- The formulation of affirmative, negative and interrogative sentences.

- Verbs: Present tense (simple and continuous). Past tense (past simple). Future (be going to; present continuous and will + infinitive)

- Modals: ability (can) possibility and probability (may, could), obligation (must and imperative), prohibition (mustn’t) and advice (should).

- Location expressions: prepositions and adverbs of place (behind), position (in), distance (near), direction (to), origin (from), arrangement (on the left, on the right).

- Adverbs and phrases of manner (quickly, well, on foot, by bus).

3.5. Key Competences

The Order of the 14th July 2016 of BOJA states that the teaching of a first foreign language in Compulsory Secondary Education has as its aim the development of some key competences. The ones that inspired this lesson plan are the following:
- Linguistic communication (I): it is the result of the communicative action in determined social performances, where the person interact with other interlocutors by the use of different texts and formats. In this lesson plan, this competence is fomented with activities of speaking and interaction.

- Digital competence (III): Unconsciously, students work with Information and Communication Technologies (ICT) with a use that is creative, critical and safe for achieving the goals related with their learning process. This competence is fomented with activities that requires the use of a computer or the interactive whiteboard.

- Social and civic competences (V): it is an ability that refers to interpersonal and intercultural abilities and to be part of a society living and behaving civilly. This is related to personal and collective welfare. This competence appears in interactive activities as students need to talk to each other, expressing opinions and respecting the others, and activities where social problems appear, for example: racism.

- Entrepreneurship and personal initiative (VI): Ideas are transformed into acts and it requires the abilities that makes it possible. These abilities are related to creativity, innovation and the courage to take risks as well as making plans for achieving a certain goal. This competence is an important element for acquiring abilities and specific contents. This competence could actually be in all the activities. However, it is included in those where interaction takes place, as it encourages students to actively participate.

3.6. Didactic Objectives

This lesson plan has a number of specific didactic objectives that are:

1. To give descriptions about people, telling their personality and their physical appearance.

2. To understand oral texts and to identify key information.

3. To give directions, using means of transport and prepositions of place.

4. To express suggestions and to give advice with the use of modal verbs.
5. To follow instructions in games or sports.

6. To express a wish on an unreal situation.

7. To participate in a debate, agreeing and disagreeing with the rest of the speakers.

8. To distinguish between a formal and an informal conversation.

Even though it would look like there are a lot of objectives in just one unit taught in a low level as it is the second year of Compulsory Secondary Education, the contextualization must be considered because it is a revision unit where the contents taught along the second term will be remembered and reminded.

3.7. Assessable Learning Standards

According to the Royal Decree 1105/2016 of BOE (pp. 424-427), the assessable learning standards worked in this unit are:

**Listening:**

3. To identify the general meaning and the principal points of a formal or informal conversation between two or more interlocutors that take place in their presence, when there is a familiar conversation topic and the discourse is articulated clearly, medium speed and in a standard variety of language. For example: Activity 4 in the first session, “Harry, Hermione and Ron meet for the first time”.

4. To understand, in an informal conversation in which the student participates, descriptions, points of view and opinions on practical matters of his/her daily life and of personal interest, when talking clearly, slow and directly; and if the interlocutor is ready for repeating or reformulating what he/she has said. For example: Activity 3 from the fifth session “Who are you talking to?”.

**Speaking and Oral Interaction:**

3. To participate in informal conversations face to face, on the phone or other ways that establish social contact, interchanging information and expressing opinions
and points of view, making invitations, asking for things and offering them, asking and giving indications or instructions, or discussing the steps to follow for doing a collective activity. For example: Activity 2 in the second session “Discover Edinburg”.

Reading:

7. To comprehend the essential information (e.g.: readings for young people) of brief and well-structured fiction stories, having an idea of the personality of the different characters, their relationships and the plot. For example: Activity 2 in the fourth session “Rewrite the story”.

Writing:

4. To write brief reports in a conventional format with simple and relevant information about habitual events and the reason of certain actions, in an academic environment, describing situations, people, objects and places in a simple way, and pointing out the main events. For example: Activity 3 in the third session “The rules of Quidditch”.

3.8. Transversality and Cross-curricular Issues

- Cooperation and collaboration (BOJA Order 14th July 2016, First Foreign Language in Compulsory Secondary Education, Objective 1): To assume, in a responsible way, his/her duties, knowing and practising his/her rights respecting the others, practising tolerance, cooperation and solidarity between people, practising dialogues for strengthening human rights and equality of treatment and opportunities between men and women as the common values of a plural society and getting ready for exercising democratic citizenship. For example: Activity 3 in the third session “The rules of Quidditch”

- Cultural awareness (BOJA Order 14th July 2016, First Foreign Language in Compulsory Secondary Education): To know, value and respect basic aspects of own and others culture and history as well as artistic and cultural heritage. It is necessary to know the behaviours that are generally accepted by different cultures as well as intercultural and socioeconomic dimensions of countries, especially European ones, even
comprehending how history and geography have influenced those countries. This issue can be developed thanks to the tolerant use of the foreign language and empathy, accepting differences and respecting moral values and beliefs from different cultures. It implies to be in contact with artistic and cultural manifestations of the foreign language the student is learning like films, songs or books. For example: Activity 2 in the second session “Discover Edinburgh”.

- Entrepreneurship (BOE, Royal Decree 1105/2014, page 177, G): To develop the entrepreneur spirit and self-confidence, participation, critical thinking, personal initiative and the ability to plan, taking decisions and responsibilities. For example: Activity 5 in fourth session “It’s debate time”.

3.9. Interdisciplinarity

- ICT: Information and communication technologies are used in most activities since a lot of them requires the use of the projector, the computer or the interactive whiteboard. An example is the activity 4 in the session 1 named “Harry, Hermione and Ron meet for the first time” since the use of the projector is required for playing the scene for the film as well as the computer and the interactive screen for doing the Kahoot!

- Physical Education: Quidditch is a sport in the magic world of Harry Potter, that is why it would be very convenient to coordinate with the teacher of Physical Education. After the session 3, which deals with Quidditch and how to play it, the groups can play Quidditch and see which team wins. They will design the field as well as the materials needed for playing this sport.

- Art: The whole didactic unit is related to art because teacher and students are dealing with cinema and literature. However, the activity 2.B. in the fifth session, learners are asked to draw an invented magic creature.

- Geography: Hogwarts is located in Scotland (United Kingdom) but some parts of the book and film take place in London. That is why this can relate to geography.
because students will be asked to discover of Edinburg provided by a map (second activity of the session 2).

- Civic Education: Or religion, for working with moral values. In the session 5, the activity 4 named “It’s debate time” where students will have to discuss some topics provided by the teacher and they are related to society and human rights. For example, racism or xenophobia because pure-blood wizards or witches, like Draco Malfoy, irrationally hate half-blood or mud blood wizards and witches, like Hermione Granger.

3.10. Attention to Diversity

As it was mentioned previously, the class will consist on a mixed ability group and the role of the teacher is to avoid boredom, making students to motivate as much as possible and that is possible only if teachers take measures.

For slow learners, they will receive a more personalised attention from the teacher because they may have more difficulties in the learning process than the rest of their classmates. The teacher will also lower the required level on the language skills that these students have because their achievements will be different, even though they accomplish the same tasks that, for example, fast learners do because they will not obtain the same results. Slow learners will also have the support and help of their peers. Peer’s help is very important as when students help each other, they see the whole group as one and they act as equals; this reduces the chances of a situation leading to anxiety. As to remedial work, students will download the app MyGrammarLab, level A1/A2, and they will revise the contents that they already know for practising and strengthening their weaknesses. With MyGrammarLab, the teacher would check frequently if students are doing the exercises as well as to choose the exercises for them according to their level and their needs, giving them some feedback.

As it is mentioned above, fast finishers will help slow learners. In this way, the teacher fosters the motivation of students as they feel that they are a helpful resource for slow learners, at the same time they will also be revising the contents. These students will also help the teacher with some possible problematic vocabulary, looking for the translation in the dictionary or looking for synonyms, and also with problematic
pronunciation. Like slow learners, fast finishers will also download on their smartphone the app MyGrammarLab. However, these students will have the choice to do activities of level A1/A2 for other new activities or B1/B2 if they feel confident enough to advance. This app will give them the opportunity to improve some grammatical aspects of the language that they already know and also the opportunity to progress and learn some new aspects. In case they finish early, they will be given worksheets similar to the ones that they work in class for learning new vocabulary as well as other fragments taken from the book so they can read it, improving their reading comprehension.

**3.11. Materials**

For completing the activities and achieving the goals proposed in the didactic unit the following materials are necessary:

- Google Classroom
- Youtube
- Kahoot!
- Computer, projector and speakers
- Worksheets, flash cards and Guess Who game
- Traditional blackboard and interactive whiteboard
- Smartphones
- *Harry Potter and the Philosopher’s Stone* book
- *Harry Potter and the Philosopher’s Stone* film

**3.12. Evaluation**

The tool that the teacher will use for evaluating his/her students is the following rubric. The students will be aware of the different percentages that correspond to the different assessed parts. Students are often scared of tests and it could be that the day of the exam they have a bad day and they are not as good as they expected, that is why it is only a 20% of the total mark. Then the teacher will assess some of the activities performed in class, the ones that he/she consider are the most significant ones. Attendance and participation have the highest percentage because most part of the
learning process takes place in the classroom and students must take advantage of it. Furthermore, if they see that such a high percentage of the full mark is attendance and participation, they will feel encouraged to actively participate in the classroom.

<table>
<thead>
<tr>
<th>EVALUATION</th>
<th>EXCELLENT</th>
<th>GOOD</th>
<th>FAIR</th>
<th>NEEDS IMPROVEMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Attendance and participation (30%)</td>
<td>Attends and participates actively every day</td>
<td>Attends and participates usually</td>
<td>Attends and participates sometimes</td>
<td>Never attends and participates</td>
</tr>
<tr>
<td>Test (20%)</td>
<td>9-10/10</td>
<td>7-8/10</td>
<td>5-6/10</td>
<td>&lt;5/10</td>
</tr>
<tr>
<td>Interaction (It’s debate time) (15%)</td>
<td>Interacts fluently, gives extended answers and outstanding use of grammatical structures.</td>
<td>Interacts fluently but with gives short answers and good use of grammatical structures.</td>
<td>Interacts with occasional mistakes on the grammatical structures.</td>
<td>Interacts with constant mistakes on the grammatical structure, making the dialogue unintelligible.</td>
</tr>
<tr>
<td>Oral Presentation (The rules of Quidditch) (15%)</td>
<td>Outstanding pronunciation and discourse structure</td>
<td>Good pronunciation and discourse structure</td>
<td>Fluent but with occasional mistakes and some mistakes on the discourse</td>
<td>Not fluent or accurate on its spoken production and unintelligible discourse</td>
</tr>
<tr>
<td>Written Composition (Google Classroom) (20%)</td>
<td>Outstanding written and creative composition</td>
<td>Well written with some minor mistakes</td>
<td>Written composition with structural and grammatical mistakes</td>
<td>Unintelligible written composition (grammar, vocabulary, spelling...)</td>
</tr>
</tbody>
</table>

3.13. Methodology

The didactic unit follows the didactic approach that is student-centered. With the application of this method in the classroom, the traditional lesson where the teacher was directing it all disappears. The teacher will only intervene twice during the whole
unit for a brief time, so the rest of the time the learners will be the ones to receive all
the attention. Afterwards, the teacher will ask them for feedback regarding their
opinions on the lesson plan. With this approach, students feel more responsible for their
learning and their motivation will increase.

Most activities developed in the lessons will follow two methodologies: cooperative learning and communicative approach. Students will work in different types of groupings and most activities require group work or the participation of the whole class together. Oral interaction is an essential part of the didactic unit since, as it happens with cooperative learning, almost all the activities in the unit ask students for interaction with each other, producing real conversations. Competences, skills, vocabulary and grammatical structures will be taught in an integrative with the mentioned methodologies.


1st session (50 minutes)

1. A) Welcome to Hogwarts (5 minutes): Each student will receive this letter, telling them that they have been accepted at Hogwarts School of Witchcraft and Wizardry:

![Welcome to Hogwarts Letter](https://www.pngkey.com/png/full/536-5367637_receive-your-very-own-replica-hogwarts-acceptance-letter.png)

B) The Sorting Hat (5 minutes): One by one, students will wear the hat and pick a card from a box or a bag that will tell them the house they belong in: Gryffindor, Ravenclaw, Hufflepuff or Slytherin.

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From now on students will work in groups as it happens in Hogwarts. However, in further activities they will be asked to group together with people from other houses or individually. They will be told that in the final session, one house will win according to who did better during the lessons (active participation, effort, if the activities were done correctly or not, behaviour) because they will be receiving points, individually or collectively. The winner will receive the House Cup.

2. Discovering Hogwarts Houses (15 minutes) Individual Work + Whole Class. Vocabulary, reading, interaction and grammar. Students will be given the following texts as a photocopy; the student individually will read their corresponding house, next they will translate the adjectives or words they do not know with the help of the rest of group members or the teacher. They will learn vocabulary: vocabulary of adjectives and animals (the four houses are represented by animals: Gryffindor is a lion, Ravenclaw an eagle, Hufflepuff a badger and Slytherin a snake). A bit of reading is put into practice since there are some little texts under the adjectives as well as interaction because they will discuss whether they think they belong to that house or not. The whole class will participate together since they will express their points of view using modals of possibility. For example, “I think she should be a Gryffindor because she is brave”. These structures will be written on the blackboard by the time students are speaking and the teacher will provide some new ones that will be useful for the execution of the exercise.

[URL: <https://i.kinja-img.com/gawker-media/image/upload/s--JHps1Ida--/c_scale,f_auto,fl_progressive,q_80,w_800/zjailhncxg4ytmlu3up.jpg>]

RYFFINDOR
THE BRAVE AT HEART

THEY ARE:
experience-oriented, honest, practical, blunt,
passionate, playful, funny, prone to living in
the moment and not taking themselves
seriously, trusting, idealistic, stubborn and
loath to back down, prone to procrastination,
waried of manipulators and liars.

THEY ARE NOT (NECESSARILY):
irresponsible - Gryffindors display a strong
tendency to "own" their mistakes.

REMEMBER!
Gryffindors tend to have a strong
moral center and are unafraid to
act on their morals or to seize
opportunities to make changes.

RAVENCLAW
THOSE OF WIT AND LEARNING

THEY ARE:
analytical, intelligent, logical yet impractical
(absent-minded professor types), curious,
inquisitive, creative, witty, wise, observers
more often than participants, interested in
understanding things, resigned cynics,
fond of intellectual discussion, introspective,
independent, self-entertaining, fond of learning
for the sake of learning.

THEY ARE NOT (NECESSARILY):
unemotional (consider Cho Chang), wordy
(consider rambling vs. concise language),
good at school (Ravenclaws are good at
what they are interested in, but need to
have that interest).

REMEMBER!
Just because an applicant is smart
does not mean they are a
Ravenclaw - consider Snape,
Hermione, Lily and Percy.

SLYTHERIN
THOSE OF GREAT AMBITION

THEY ARE:
ambitious, driven, focused on goals,
determined, prepared, subtle, perfectionistic,
adaptable, realistic, big on cost/benefit
analysis, self-reliant, charming, bold and
assertive, ruthless and able to separate their idea
of themselves from what they do, able to use
their intelligence as a tool to achieve their goals.

THEY ARE NOT (NECESSARILY):
disloyal (however, their loyalty is highly
selective) or disregarding of the opinions
of others (in fact, Slytherins love positive
attention and thrive on praise).

REMEMBER!
Slytherins are not gratuitously
mean, in fact, they treat people
with respect because they care
about the impression they give.

HUFFLEPUFF
WHERE THEY ARE JUST AND LOYAL

THEY ARE:
hard-working, determined, tenacious, loyal,
honest, genuine, well-rounded, fair and just,
open-minded, giving, good-hearted, accepting,
compassionate, passionate, practical, patient,
dependable.

THEY ARE NOT (NECESSARILY):
unemotional, although they have a
tendency to not flaunt their emotions.

REMEMBER!
A Hufflepuff’s loyalty is not free, it
is selective and based on fairness,
but will likely be prominent
throughout the application.

URL: <https://i0.wp.com/i.pinimg.com/originals/7c/21/2d/7c212d4ebf6483b0cff866f2d464edf2.jpg>
3. Guess Who: (10 minutes) Group Work. Vocabulary, grammar and interaction. Students will be divided into groups, according to their houses, and they will play the famous game “Guess Who”, teacher will provide them with the following paper sheets (or similar) with some of the characters of Harry Potter, practicing Yes/No questions as well as vocabulary related to physical appearance. The group that guess the character first will receive points for the House Cup.

4. Listening: “Harry, Hermione and Ron meet for the first time”⁶ (15 minutes). Individual work. This clip of the film will be played for students, who will be provided by the answer sheets. The video will be played three times: The first time, students will only hear the dialogues of the scene with no pictures. They will not have to choose the answer as they just need to pay attention to what is happening. The second time, again with no images, students will have to answer the questions. In the third time, the teacher will give them the video (sound and images) and it will be for checking mistakes and correct answers. For checking the answers, the Web Kahoot will be used by the teacher clicking on the option the majority says. A few extra minutes will be applied for solving the doubts students have, like the meaning of some words or pronunciation. Video URL: <https://www.youtube.com/watch?v=b6elgrYraEc&feature=youtu.be>
1) Why did the red-head boy come to this particular compartment?
   a. Because he was assigned here
   b. Because he lost his way
   c. Because everywhere else is full ✔

2) Ron asked Harry if he has a_____.
   a. Scar ✔
   b. Car
   c. Star

3) Harry is going to buy the sweets from the lady with the trolley because_____.
   a. He wanted to show off
   b. He wanted to give them to Ron ✔
   c. He was hungry

4) Some of the chocolate's flavors that Ron has mentioned are_____.
   a. Peppermint, spinach, liver, and tripe ✔
   b. Apple, cinnamon and bananas
   c. Coconuts and spinach

5) The chocolate frogs are real.
   a. True
   b. False ✔

6) How many "Dumbledore cards" does Ron have?
   a. About 6 ✔

7 URL: <http://1.bp.blogspot.com/-jbH1J5Zuojk/TnBfKUIY_I/AAAAAAAADeY/L2EpD9amj64/s1600/HarryPotter1Moment7.JPG>
8 Kahoot! Web Screenshot (own photo).
b. About 4  
c. About 7  

7) The girl asked the boys if they have seen a ____.
   a. Toy  
   b. Teddy bear  
   c. Toad ✔

8) Did Ron’s spell to change the rat’s color work?
   a. No ✔
   b. Yes

9) Hermione recommends Harry and Ron to change into their____.
   a. Ropes  
   b. Robes ✔
   c. Roots

10) Hermione tells Ron that he has_____on his nose.
    a. Dust  
    b. Dusk  
    c. Dirt ✔

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2nd session (55 minutes)

1. Warm-up (5 minutes) Whole class, interaction: Do you know where the world of Harry Potter takes place? Students will be asked if they recognise these pictures and the teacher will tell them that they are the real locations where Harry Potter and the Philosopher’s Stone was filmed. Even though most places were located in England, Hogwarts is supposed to be somewhere in the Scottish Highlands.
2. Discover Edinburgh (10 minutes) Grouping: Individual work and whole class. With the following map, students have to say how to go from one place to another by giving directions with prepositions of place, for example: next to, turn to the right, etc., and they can also use vocabulary of transport with modal verbs that express suggestion or advice (for example: you should go by boat/train). At first, the students will work individually, writing the sentences, but later the class will work all together in a collaborative task speaking what they wrote and also other new sentences.

<table>
<thead>
<tr>
<th>Directions</th>
<th>Transports</th>
<th>Advice</th>
</tr>
</thead>
<tbody>
<tr>
<td>Turn to the left/right, go straight, next to, near, far from, around the corner.</td>
<td>Boat, train, bus, taxi, bicycle, motorbike, car, plane, by foot.</td>
<td>Should, might, may, can, could.</td>
</tr>
</tbody>
</table>

12 URL: <https://bristolenos.files.wordpress.com/2016/03/christchurchgreathall1.jpg?w=1300>
3. Pass the word (10 minutes) Group work. Vocabulary and listening: In groups, they will have to guess the word from the definitions provided by the teacher orally. Now that students have learned a bit of geography and some cultural aspects, they will learn a bit of the culture of Harry Potter’s world, starting with vocabulary. They will have the list of words used for this activity and also their equivalent translation in Spanish (if they have one). Each word gives a point for the House Cup, so the team that guesses the word first receives the point.

<table>
<thead>
<tr>
<th>English</th>
<th>Spanish</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Auror</td>
<td>Auror</td>
<td>Professional that works at the Ministry of Magic. Their work is to apprehend wizards and witches that commit crimes related to the Dark Arts.</td>
</tr>
<tr>
<td>Broomstick</td>
<td>Escoba</td>
<td>It is a brush made of a wooden stick and twigs. It is usually used for cleaning by muggles, however, wizards and witches use it for flying.</td>
</tr>
<tr>
<td>Centaur</td>
<td>Centauro</td>
<td>A creature that is half man and half horse. This creature lives in the Forbidden Forest.</td>
</tr>
<tr>
<td>Death Eater</td>
<td>Mortifago</td>
<td>It is the name used for referring to those wizards and witches that follow Lord Voldemort.</td>
</tr>
</tbody>
</table>

URL: <https://shop.historicenvironment.scot/content/images/thumbs/0000749_edinburgh-map-tea-towel.jpeg>
<table>
<thead>
<tr>
<th>English</th>
<th>Spanish</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>House-elf</td>
<td>Elfo doméstico</td>
<td>It is a small creature that works as a servant in some wizards’ houses. It has bat ears and big eyes.</td>
</tr>
<tr>
<td>Invisibility Cloak</td>
<td>Capa de Invisibilidad</td>
<td>It is a magic cloak that makes everything and everybody underneath it invisible.</td>
</tr>
<tr>
<td>Mudblood</td>
<td>Sangre sucia</td>
<td>It is a very derogatory term used for name a wizard whose parents are muggle, it could be both or just one of them.</td>
</tr>
<tr>
<td>Philosopher’s stone</td>
<td>Piedra filosofal</td>
<td>It is a stone that transforms every metal into gold, it also gives the eternal youth to mortals.</td>
</tr>
<tr>
<td>Remembrall</td>
<td>Recordadora</td>
<td>It is a glass ball that contains smoke, this smoke turns red when its owner forgets something and it turns white one that thing is remembered.</td>
</tr>
<tr>
<td>Seeker</td>
<td>Buscador</td>
<td>A position in Quidditch. The aim of this player is to find and catch the Golden Snitch, a golden small ball with wings.</td>
</tr>
<tr>
<td>Wand</td>
<td>Varita</td>
<td>It is a small and thin stick that is used by wizards and witches for performing magic spells.</td>
</tr>
</tbody>
</table>

4. Welcome to the Diagon Alley (5 minutes) Whole class, interaction: As they were given in a previous activity a map of Edinburgh with various places, now they will explore a bit Diagon Alley, which is located behind a pub in London and where there are a lot of shops. Students will discuss what kind of shops they think that are in there. All the shops mentioned by students will be written in the blackboard by the teacher.

![Image](https://imgix.bustle.com/rehost/2016/9/13/bc5f1c4d-c4a5-4ade-a16b-05fadd1ad391.jpg?w=970&h=582&fit=crop&crop=faces&auto=format&q=70)
5. Reading (15 minutes) Individual and pair work: Students will read individually the chapter 5 of *Harry Potter and the Philosopher’s stone*, where Harry Potter and Hagrid are in the Diagon Alley. They will be taking notes on the shops and places that Harry visits and what does he buy. In pairs, they will compare what they have written, checking if their partner or themselves are wrong in some of the answers.

6. Writing (10 minutes) Individual work: With music on, for helping students to concentrate, they will have to start a writing on imagining that they are on the Diagon Alley, telling the places they will visit (indicating also some directions if possible) and also the things they would buy. For example: Next to the bookshop, there is a pet shop, where I will buy a cat. They will practice the structures learned in the previous activities, as well as some vocabulary and the future form “will + infinitive”. Additionally, the teacher will give their students the structure of the writing so they understand clearly how to do it. Ten minutes are not enough for this writing so they will start doing it in the class but finishing it as homework, submitting it to the platform Google Classroom.

3rd session (50 minutes)

1. Reading (10 minutes). Grouping: individual work and whole class. Teacher will give students the following text, which is taken from the chapter eleven of *Harry Potter and the Philosopher’s Stone* and answer the following questions individually and, later on, the whole class will discuss all together the answers, checking what they did right and wrong as well as any vocabulary doubts.

> As they entered November, the weather turned very **cold**. The mountains around the school became icy gray and the lake like chilled steel. Every **morning** the ground was covered in frost. Hagrid could be seen from the upstairs windows defrosting broomsticks on the Quidditch field, bundled up in a **long** moleskin overcoat, rabbit fur gloves, and enormous beaverskin boots.

> The Quidditch season had begun. On Saturday, Harry would be playing in his **first** match after weeks of training: Gryffindor versus Slytherin. If Gryffindor won, they would move up into second place in the House Championship.

> Hardly anyone had seen Harry play because Wood had decided that, as their secret weapon, Harry should be kept, well, secret. But the news that he was playing Seeker had
leaked out somehow, and Harry didn’t know which was worse — people telling him he’d be brilliant or people telling him they’d be running around underneath him holding a mattress.

It was really lucky that Harry now had Hermione as a friend. He didn’t know how he’d have gotten through all his homework without her, what with all the last-minute Quidditch practice Wood was making them do. She had also lent him Quidditch Through the Ages, which turned out to be a very interesting read.

A) Find the opposites of the underlined words.

B) Crossword: find the word from the text from the definitions below:

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
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<tr>
<td>3</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>5</td>
</tr>
</tbody>
</table>

Down:
1. an open area or a piece of ground devoted to sports
2. schoolwork assigned to be done outside the classroom
3. the thin layer of ice that is formed at night on the ground because of the cold weather
4. a sports competition or event in which two people or teams compete against each other

Across:
3. any object used in fighting or war, such as a gun, bomb, knife, etc.
4. the hair that covers the bodies of some animals
5. the part of the bed that is a big pad and it makes bed comfortable

15 Crossword (own photo)
Answer key:

1. Field
2. Homework
3. Weapon
4. Frost
5. Match
6. Mattress

2. Always follow the rules! (10 minutes) Reading, speaking and interaction. Whole class. The following picture will be shown to students, it says 5 football rules and students will add new ones by saying them for the whole classroom and the teacher writing them down in the blackboard so they have the rules properly structured so there will be no mistakes in the language. They will also be taught how to use the imperative form.

3. The rules of Quidditch (30 minutes). Grouping: Group work. Listening, writing, speaking and interaction. After watching both videos (that belong to the same scene) twice, students and their groups will write as many rules as possible as well as telling how many different players and balls are in the game. After writing them, each group will present it orally to the rest of the class. Providing students with a paper for filling

URL: <https://cdn.ecommercedns.uk/files/4/214034/9/4439629/x-6377-football-rules.png>
the gaps would be an easy idea; however, in that case, they will all write the same rules. In this case, they will all write different ones because they will have to use their own skills and they will also see which rules are the most repeated ones and which rules are new.

Videos URL: <https://www.youtube.com/watch?v=1A6z7R-aaDw>

<https://www.youtube.com/watch?v=F3FPSYcUY48>

4th session (55 minutes)

1. The Mirror of Erised (10 minutes) Whole class (interaction) and individual work (writing). Students will try to guess, after watching the clip for the first time, what is happening. Once they discover that the mirror reflects the desires of the person that is in front of it (erised is desire written backwards), they will have to write their wishes (at least 3 sentences) with the construction “I wish I + past simple” for expressing a desire based on an unreal situation. After writing them, the teacher will ask students to tell his/her some of the ones they wrote to see if they did it correctly or not.

Video URL: <https://www.youtube.com/watch?v=Ck4Bk6SKO7o>

17 URL: <https://okdiario.com/img/vida-sana/2015/08/quidditch-juego.jpg>
2. Rewrite the story (10 minutes) Reading and writing. Individual work: Students will be given this fragment taken from the last chapter titled The Man With Two Faces. They will be given the context of the fragment; however, they will not be told what happens next and it is their turn to follow the narration, writing what they think comes next, writing the reaction of Harry Potter after Quirrell wants him to come next to him, knowing that he wants to use him for bad purposes. After writing it, the teacher will tell them the next part of the story.

Quirrell ignored him. He was still talking to himself. "What does this mirror do? How does it work? Help me, Master!" And to Harry's horror, a voice answered, and the voice seemed to come from Quirrell himself "Use the boy... Use the boy..." Quirrell rounded on Harry. "Yes -- Potter -- come here." He clapped his hands once, and the ropes binding Harry fell off. Harry got slowly to his feet. "Come here," Quirrell repeated. "Look in the mirror and tell me what you see."

3. Let's talk! (10 minutes) Pair work. Speaking and interaction: Each pair will receive a card presenting a situation taken from the book and film and they will create a dialogue as if they were part of the plot and portraying the characters. For example: Ron and Harry are talking about Hermione and Draco Malfoy.
4. **Agreement and disagreement (10 minutes)** Teacher will explain to students the following sentences that are for expressing agreement and disagreement when talking or debating as well as structures for giving opinions and for expressing their points of view.

**Simple agreement**
- I agree
- I really agree with you.
- I think you are right.
- I couldn’t agree with you more.
- You said it.
- Can’t say I don’t agree.
- I’m with you on this.
- I partly agree
- I agree on this but not that.
- It’s partly true.

**Accepting/Declining/Expressing acceptance**
- I accept your point.
- Please accept this on our behalf.
- Sorry, I can’t accept this.
- I’m 100% with you on this!
- Great idea.
- I’ll take it.
- Sorry, I can’t take it.
- Accept my apology.

**Simple disagreement or refusal**
- I disagree with you.
- Everyone has their own opinion, right?
- I think you’re wrong on this.
- I’m sorry but I have to refuse your request.
- You’re wrong.
- No way!
- You’ve got to be kidding!
- How can you even say that?
- Where is your logic?

**Strong disagreement**
- I completely disagree with you.
- You are very wrong to say that.
- I totally disagree with you.
- I can’t find myself to agree with you.
- You’re dead wrong.
- You’re way wrong.

5. **It’s debate time (15 minutes)** Whole class. Speaking and interaction: Using the previous expressions the whole class will debate on some topics that appear in a subtle way in *Harry Potter and the Philosopher’s Stone*. For example: Racism (Mudblood and alf-blood wizards and witches versus pure-bloods) or political oppression (Harry Potter’s parents were killed for not following Lord Voldemort). If they want to, students can

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submit a written composition to Google Classroom (homework) about what they talked in the classroom, this will give extra points in participation when the evaluation comes.

5th session (55 minutes)

1. Match the words with their images (10 minutes) Group work. Vocabulary. Students will be given a set of cards of words and images; the group will match them and also write a short definition for each one.

<table>
<thead>
<tr>
<th>Troll</th>
<th>Three-headed dog</th>
<th>Goblin</th>
<th>Centaur</th>
<th>Ghost</th>
<th>Norwegian Ridgeback</th>
</tr>
</thead>
</table>

23 URL: <https://vignette.wikia.nocookie.net/harrypotter/images/3/35/Troll.png/revision/latest?cb=20120120011155>

24 URL: <https://vignette.wikia.nocookie.net/harrypotter/images/9/92/Three-headed_dog.png/revision/latest?cb=20100513005618>


26 URL: <https://vignette.wikia.nocookie.net/harrypotter/images/b/b9/Centaur.png/revision/latest?cb=20080921011009>

27 URL: <https://vignette.wikia.nocookie.net/harrypotter/images/9/90/Ghost.png/revision/latest?cb=20080921011009>

28 URL: <https://vignette.wikia.nocookie.net/harrypotter/images/c/c7/Norwegian_Ridgeback.png/revision/latest?cb=20080921011009>

23 URL: <https://vignette.wikia.nocookie.net/harrypotter/images/e/e3/Gringotts_Head_Goblin.jpg/revision/latest?cb=20100214234030>

24 URL: <https://vignette.wikia.nocookie.net/es.harrypotter/images/c/c9/Nick_quitandose_la_cabeza.PNG/revision/latest?cb=20120316020408>

25 URL: <https://vignette.wikia.nocookie.net/non-aliencreatures/images/1/1e/Fluffy-HarryPotter.png/revision/latest?cb=20180929021850>

26 URL: <https://vignette.wikia.nocookie.net/es.harrypotter/images/f/f0/Wikia_HP_-_Mountain_Troll.png/revision/latest?cb=20140108143301>

27 URL: <https://m.media-amazon.com/images/M/MV5BMTIzNzY5MzYzMV5BMl5BanBnXkYzMDIyMzI2NzA5MDU5._V1_UY210_CR106206162616261626162616261626162612100_.jpg>

28 URL: <https://i.pinimg.com/originals/59/38/7f/59387ff81ee2db4f0f3be381b0af0152.png>
2. The Forbidden Forest (15 minutes) Reading, writing and interaction. Whole class and individual work.

A) With the following text taken from the chapter fifteen titled The Forbidden Forest, the teacher will tell the students that in the Forbidden Forest there are a lot of different creatures living. The word “unicorn” will be missing from the text and they will have to guess what was the creature Harry and Draco saw in the forest discussing it all together. At the end, if they have not guessed it, the teacher will tell them that it was a unicorn.

Harry had taken one stop towards it when a slithering sound made him freeze where he stood. A bush on the edge of the clearing quivered...Then, out of the shadows, a hooded figure came crawling across the ground like some stalking beast. Harry, Malfoy, and Fang stood transfixed. The cloaked figure reached the unicorn, it lowered its head over the wound in the animal's side, and began to drink its blood.

B) It’s time for creativity. Now students will create a new creature, drawing it, naming it and writing a few characteristics of the creature. If they have enough time, they can write a brief explanation describing it. This drawing will be also part of the subject of art, so it can be taken seriously.

3. Who are you talking to? (10 minutes) Informal and formal language, listening, reading and interaction. Whole class and individual work. The teacher will show some short scenes taken from the first film of the saga of Harry Potter with subtitles, presenting dialogues and conversations that Harry Potter has with teachers of Hogwarts and their friends. They will be asked if they have noticed if Harry talks the same way to Ron than to Snape, for instance. The videos will be played twice so students can take notes now, writing what read and listen from the dialogues and they consider that is formal or informal language.
As it happens in their native languages, in English people also use different expressions and structures depending on the person they are talking to, so now they will be given the following sheet and they will have to say if the following sentences are informal or formal individually.

<table>
<thead>
<tr>
<th>What’s up?</th>
<th>How are you today?</th>
</tr>
</thead>
<tbody>
<tr>
<td>It is splendid</td>
<td>Cool!</td>
</tr>
<tr>
<td>Nice to meet you</td>
<td>It is a pleasure to meet you</td>
</tr>
<tr>
<td>Hello</td>
<td>Hi</td>
</tr>
</tbody>
</table>

4. The House Cup (10 minutes) Whole class. It is time to know the winner team but the cup is just a symbol because what is really important is that everybody participated, that is why every student will receive a diploma saying that they performed greatly for the last sessions and that they succeeded their “year” at Hogwarts School of Witchcraft and Wizardry, as well as some sweets from that magic world.
5. The End (5 minutes) Whole Class. Listening, reading and interaction. The last scene of the film will be played with subtitles so they can understand easily because there will be no exercises about this scene, however, they will be asked for oral feedback, expressing what they think of the lessons they have had; what they liked and what they did not like so it can be improved. Now it is time to return to their lives as muggles saying goodbye to that amazing magic world.

Video URL: <https://www.youtube.com/watch?v=N0epO_abY6M>
4. Conclusions

Teenagers might find literature boring, however, this project has served for exploring literature and its role in the English as a Foreign Language classroom, demonstrating that it can be used in an entertaining and enjoyable way increasing the motivation of students thanks to the use of tools like Information and Communication Technologies, in contrast to classic methodologies like Grammar-Translation method. Teachers will also feel motivated because they will notice that the didactic proposal used in the classroom has been successful.

Even though *Harry Potter and the Philosopher’s Stone* and its film adaptation are used for the development of the didactic unit because of several factors: the preference for original text versus graded readers (due to the fact that part of the plot is lost as well as losing all artistic relevance since that kind of texts cannot be considered literature), the choice of young adults’ literature over classics since the average level of the class where the didactic unit is going to be applied is low as students are in Secondary Education and, finally, using that specific book will easily draw the attention of teenagers since it is a very popular story and there is nobody that does not know it. The use of the film adaptation aims to complement the lack of oral skills that are not worked just with the written text. It is important to say that all literary genres are suitable for teaching literature in the classroom, however, the type of text chosen will depend on what the teacher considers the best for achieving the objectives established in the course syllabus as well as thinking of their students’ needs.

Literature offers a didactic experience that no other tool would because it does not just teach the language, but also culture, art and the reader or learner can discover a whole new world, experiencing the events narrated in the story next to the characters as well as letting the imagination of the students run wild with the use of different methodologies or groupings. It is a shame that the whole book and the whole film could not be used because of the factor of time, yet, since the year chosen for the didactic unit has a low level of the language, the best option is to use some parts selected explicitly. In that way, they will acquire knowledge in a more excellent manner since they just have to focus on a specific issue encouraging a better learning process.

For further research, it would be appropriate to use this didactic unit in a real context with real students since not everything can be predicted. Applying it in the
classroom will allow teachers to discover if it really works, getting to know if all the objectives proposed are achieved or if the temporalization is realistic or not, among other aspects. Teachers must contemplate that they are working with students that are individual human beings with different tastes and personal circumstances instead of machines. They all work in their own pace and that they have feelings, that is why it is important that they should encourage students to actively participate in the classroom, trying to increase their self-confidence if they ever feel sad or unmotivated as a result of not performing as well as they would like to. Learning a foreign language is not an easy task and students must be aware of this fact. Lastly, it would be relevant to say that students are not the only ones that learn, teachers learn from their pupils too because “experience is the best teacher”.
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BOJA, Boletín Oficial de la Junta de Andalucía. Número 144 de 28/07/2016. Orden del 14 de julio de 2016 en la que se trata el currículo perteneciente a la etapa educativa Educación Secundaria Obligatoria en la Comunidad Autónoma de Andalucía en España.

6. Appendix

Harry Potter and the Philosopher’s Stone. Chapter 5: Diagon Alley.

CHAPTER 5
DIAGON ALLEY

Harry woke early the next morning. Although he could tell it was daylight, he kept his eyes shut tight.

“It was a dream,” he told himself firmly. “I dreamed a giant called Hagrid came to tell me I was going to a school for wizards. When I open my eyes I’ll be at home in my cupboard.”

There was suddenly a loud tapping noise.

And there’s Aunt Petunia knocking on the door, Harry thought, his heart sinking. But he still didn’t open his eyes. It had been such a good dream.

Tap. Tap. Tap.

“All right,” Harry mumbled, “I’m getting up.”

He sat up and Hagrid’s heavy coat fell off him. The hut was full of sunlight, the storm was over, Hagrid himself was asleep on the collapsed sofa, and there was an owl rapping its claw on the window, a newspaper held in its beak.

Harry scrambled to his feet, so happy he felt as though a large balloon was swelling inside him. He went straight to the window and jerked it open. The owl swooped in and dropped the newspaper on top of Hagrid, who didn’t wake up. The owl then fluttered onto the floor and began to attack Hagrid’s coat.

“Don’t do that.”

Harry tried to wave the owl out of the way, but it snapped its beak fiercely at him and carried on savaging the coat.

“Hagrid!” said Harry loudly. “There’s an owl —”

“Pay him,” Hagrid grunted into the sofa.

“What?”

“He wants payin’ fer deliverin’ the paper. Look in the pockets.”

Hagrid’s coat seemed to be made of nothing but pockets — bunches of keys, slug pellets, balls of string, peppermint humbugs, teabags … finally, Harry pulled out a handful of strange-looking coins.

“Give him five Knuts,” said Hagrid sleepily.

“Knuts?”

“The little bronze ones.”

Harry counted out five little bronze coins, and the owl held out his leg so Harry could put the money into a small leather pouch tied to it. Then he flew off through the open window.

Hagrid yawned loudly, sat up, and stretched.

“Best be off, Harry, lots ter do today, gotta get up ter London an’ buy all yer stuff fer school.”

Harry was turning over the wizard coins and looking at them. He had just thought of something that made him feel as though the happy balloon inside him had got a puncture.

“Um — Hagrid?”

“Mmm?” said Hagrid, who was pulling on his huge boots.

“I haven’t got any money — and you heard Uncle Vernon last night . . . he won’t pay for me to go and learn magic.”

“Don’t worry about that,” said Hagrid, standing up and scratching his head. “D’yeh think yer parents didn’t leave yeh anything?”

“But if their house was destroyed —”

“They didn’ keep their gold in the house, boy! Nah, first stop fer
us is Gringotts. Wizards’ bank. Have a sausage, they’re not bad cold—
an’ I wouldn’ say no teh a bit o’ yer birthday cake, neither.”

“Wizards have bank?”

“Just the one. Gringotts. Run by goblins.”

Harry dropped the bit of sausage he was holding.

“Goblins?”

“Yeah — so yeh’d be mad ter try an’ rob it, I’ll tell yeh that. Never mess with goblins, Harry. Gringotts is the safest place in the world fer anything yeh want ter keep safe —cept maybe Hogwarts. As a matter o’ fact, I gotta visit Gringotts anyway. Fer Dumbledore. Hogwarts business.” Hagrid drew himself up proudly. “He usually gets me ter do important stuff fer him. Fetchin’ you — gettin’ things from Gringotts — knows he can trust me, see.

“Got everythin’? Come on, then.”

Harry followed Hagrid out onto the rock. The sky was quite clear now and the sea gleamed in the sunlight. The boat Uncle Vernon had hired was still there, with a lot of water in the bottom after the storm.

“How did you get here?” Harry asked, looking around for another boat.

“Flew,” said Hagrid.

“Flew?”

“Yeah — but we’ll go back in this. Not s’posed ter use magic now I’ve got yeh.”

They settled down in the boat, Harry still staring at Hagrid, trying to imagine him flying.

“Seems a shame ter row, though,” said Hagrid, giving Harry another of his sideways looks, “If I was ter — er — speed things up a bit, would yeh mind not mentionin’ it at Hogwarts?”

“Of course not,” said Harry, eager to see more magic. Hagrid pulled out the pink umbrella again, tapped it twice on the side of the boat, and they sped off toward land.

“Why would you be mad to try and rob Gringotts?” Harry asked.

“Spells — enchantments,” said Hagrid, unfolding his newspaper as he spoke. “They say there’s dragons guardin’ the high-security vaults. And then yeh gotta find yer way — Gringotts is hundreds of miles under London, see. Deep under the Underground. Yeh’d die of hunger tryin’ ter get out, even if yeh did manage ter get yer hands on summat.”

Harry sat and thought about this while Hagrid read his newspaper, the *Daily Prophet*. Harry had learned from Uncle Vernon that people liked to be left alone while they did this, but it was very difficult, he’d never had so many questions in his life.

“Ministry o’ Magic messin’ things up as usual,” Hagrid muttered, turning the page.

“There’s a Ministry of Magic?” Harry asked, before he could stop himself.

“Course,” said Hagrid. “They wanted Dumbledore fer Minister, o’ course, but he’d never leave Hogwarts, so old Cornelius Fudge got the job. Bungle if ever there was one. So he pelts Dumbledore with owls every morning, askin’ fer advice.”

“But what does a Ministry of Magic do?”

“Well, their main job is to keep it from the Muggles that there’s still witches an’ wizards up an’ down the country.”

“Why?”

“Why? Blimey. Harry, everyone’d be wantin’ magic solutions to their problems. Nah, we’re best left alone.”

At this moment the boat bumped gently into the harbor wall. Hagrid folded up his newspaper, and they clambered up the stone steps onto the street.

Passersby stared a lot at Hagrid as they walked through the little town to the station. Harry couldn’t blame them. Not only was Hagrid twice as tall as anyone else, he kept pointing at perfectly ordinary things like parking meters and saying loudly, “See that, Harry? Things these Muggles dream up, eh?”
“Hagrid,” said Harry, panting a bit as he ran to keep up, “did you say there are dragons at Gringotts?”

“Well, so they say,” said Hagrid. “Crikey, I’d like a dragon.”

“You’d like one?”

“Wanted one ever since I was a kid — here we go.”

They had reached the station. There was a train to London in five minutes’ time. Hagrid, who didn’t understand “Muggle money,” as he called it, gave the bills to Harry so he could buy their tickets.

People stared more than ever on the train. Hagrid took up two seats and sat knitting what looked like a canary-yellow circus tent.

“Still got yer letter, Harry?” he asked as he counted stitches.

Harry took the parchment envelope out of his pocket.

“Good,” said Hagrid. “There’s a list there of everything yeh need.”

Harry unfolded a second piece of paper he hadn’t noticed the night before, and read:

HOGWARTS SCHOOL
of WITCHCRAFT and WIZARDRY

UNIFORM
First-year students will require:
1. Three sets of plain work robes (black)
2. One plain pointed hat (black) for day wear
3. One pair of protective gloves (dragon hide or similar)
4. One winter cloak (black, silver fastenings)

Please note that all pupils’ clothes should carry name tags

COURSE BOOKS
All students should have a copy of each of the following:
- The Standard Book of Spells (Grade 1) by Miranda Goshawk
- A History of Magic by Bathilda Bagshot
- Magical Theory by Adalbert Waffling
- A Beginners’ Guide to Transfiguration by Emeric Switch
- One Thousand Magical Herbs and Fungi by Phyllida Spore
- Magical Draughts and Potions by Arsenius Jigger
- Fantastic Beasts and Where to Find Them by Newt Scamander
- The Dark Forces: A Guide to Self-Protection by Quentin Trimble

OTHER EQUIPMENT
1 wand
1 cauldron (pewter, standard size 2)
1 set glass or crystal phials
1 telescope
1 set brass scales

Students may also bring an owl OR a cat OR a toad

PARENTS ARE REMINDED THAT FIRST YEARS ARE NOT ALLOWED THEIR OWN BROOMSTICKS

“Can we buy all this in London?” Harry wondered aloud.

“If yeh know where to go,” said Hagrid.
Harry had never been to London before. Although Hagrid seemed to know where he was going, he was obviously not used to getting there in an ordinary way. He got stuck in the ticket barrier on the Underground, and complained loudly that the seats were too small and the trains too slow.

"I don't know how the Muggles manage without magic," he said as they climbed a broken-down escalator that led up to a bustling road lined with shops.

Hagrid was so huge that he parted the crowd easily; all Harry had to do was keep close behind him. They passed book shops and music stores, hamburger restaurants and cinemas, but nowhere that looked as if it could sell you a magic wand. This was just an ordinary street full of ordinary people. Could there really be piles of wizard gold buried miles beneath them? Were there really shops that sold spell books and broomsticks? Might this not all be some huge joke that the Dursleys had cooked up? If Harry hadn't known that the Dursleys had no sense of humor, he might have thought so; yet somehow, even though everything Hagrid had told him so far was unbelievable, Harry couldn't help trusting him.

"This is it," said Hagrid, coming to a halt, "the Leaky Cauldron. It's a famous place."

It was a tiny, grubby-looking pub. If Hagrid hadn't pointed it out, Harry wouldn't have noticed it was there. The people hurrying by didn't glance at it. Their eyes slid from the big book shop on one side to the record shop on the other as if they couldn't see the Leaky Cauldron at all. In fact, Harry had the most peculiar feeling that only he and Hagrid could see it. Before he could mention this, Hagrid had steered him inside.

For a famous place, it was very dark and shabby. A few old women were sitting in a corner, drinking tiny glasses of sherry. One of them was smoking a long pipe. A little man in a top hat was talking to the old bartender, who was quite bald and looked like a toothless walnut. The low buzz of chatter stopped when they walked in. Everyone seemed to know Hagrid; they waved and smiled at him, and the bartender reached for a glass, saying, "The usual, Hagrid?"

"Can't, Tom. I'm on Hogwart's business," said Hagrid, clapping his great hand on Harry's shoulder and making Harry's knees buckle.

"Good Lord," said the bartender, peering at Harry, "is this -- can this be -- ?"

The Leaky Cauldron had suddenly gone completely still and silent.

"Bless my soul," whispered the old bartender, "Harry Potter... what an honor."

He hurried out from behind the bar, rushed toward Harry and seized his hand, tears in his eyes.

"Welcome back, Mr. Potter, welcome back."

Harry didn't know what to say. Everyone was looking at him. The old woman with the pipe was puffing on it without realizing it had gone out. Hagrid was beaming.

Then there was a great scraping of chairs and the next moment, Harry found himself shaking hands with everyone in the Leaky Cauldron.

"Doris Crockford, Mr. Potter, can't believe I'm meeting you at last."

"So proud, Mr. Potter, I'm just so proud."

"Always wanted to shake your hand -- I'm all of a flutter."

"Delighted, Mr. Potter, just can't tell you, Diggle's the name, Dedalus Diggle."

"I've seen you before!" said Harry, as Dedalus Diggle's top hat fell off in his excitement. "You bowed to me once in a shop."

"He remembers!" cried Dedalus Diggle, looking around at everyone. "Did you hear that? He remembers me!"

Harry shook hands again and again -- Doris Crockford kept coming back for more.

A pale young man made his way forward, very nervously. One of his eyes was twitching.

"Professor Quirrell!" said Hagrid. "Harry, Professor Quirrell will be one of your teachers at Hogwarts."
“P-P-Potter,” stammered Professor Quirrell, grasping Harry’s hand, “c-can’t t-tell you how p-please I am to meet you.”

“What sort of magic do you teach, Professor Quirrell?”

“D-Defense Against the D-D-Dark Arts,” muttered Professor Quirrell, as though he’d rather not think about it. “N-not that you n-need it, eh, P-P-Potter?” He laughed nervously. “You’ll be g-getting all your equipment, I suppose? I’ve g-got to p-pick up a new b-book on vampires, m-myself.” He looked terrified at the very thought.

But the others wouldn’t let Professor Quirrell keep Harry to himself. It took almost ten minutes to get away from them all. At last, Hagrid managed to make himself heard over the babble.

“Must get on — lots ter buy. Come on, Harry.”

Doris Crockford shook Harry’s hand one last time, and Hagrid led them through the bar and out into a small, walled courtyard, where there was nothing but a trash can and a few weeds.

Hagrid grinned at Harry.

“Told yeh, didn’t I? Told yeh you was famous. Even Professor Quirrell was tremblin’ ter meet yeh — mind you, he’s usually tremblin’.”

“Is he always that nervous?”

“Oh, yeah. Poor bloke. Brilliant mind. He was fine while he was studyin’ outta books but then he took a year off ter get some first-hand experience. . . . They say he met vampires in the Black Forest, and there was a nasty bit o’ trouble with a hag — never been the same since. Scared of the students, scared of his own subject — now, where’s me umbrella?”

Vampires? Hags? Harry’s head was swimming. Hagrid, meanwhile, was counting bricks in the wall above the trash can.

“Three up . . . two across . . .” he muttered. “Right, stand back, Harry.”

He tapped the wall three times with the point of his umbrella.

The brick he had touched quivered — it wriggled — in the middle, a small hole appeared — it grew wider and wider — a second later they were facing an archway large enough even for Hagrid, an archway onto a cobbled street that twisted and turned out of sight.

“Welcome,” said Hagrid, “to Diagon Alley.”
archway. Harry looked quickly over his shoulder and saw the archway shrink instantly back into solid wall.

The sun shone brightly on a stack of cauldrons outside the nearest shop. Cauldrons — All Sizes — Copper, Brass, Pewter, Silver — Self-Stirring — Collapsible, said a sign hanging over them.

"Yeah, you'll be needin' one," said Hagrid, "but we gotta get yer money first."

Harry wished he had about eight more eyes. He turned his head in every direction as they walked up the street, trying to look at everything at once: the shops, the things outside them, the people doing their shopping. A plump woman outside an Apothecary was shaking her head as they passed, saying, "Dragon liver, sixteen Sickles an ounce, they're mad...."

A low, soft hooting came from a dark shop with a sign saying Eyllops Owl Emporium — Tawny, Screech, Barn, Brown, and Snowy. Several boys of about Harry's age had their noses pressed against a window with broomsticks in it. "Look," Harry heard one of them say, "the new Nimbus Two Thousand — fastest ever —" There were shops selling robes, shops selling telescopes and strange silver instruments Harry had never seen before, windows stacked with barrels of bat spleens and eels' eyes, tottering piles of spell books, quills, and rolls of parchment, potion bottles, globes of the moon....

"Gringotts," said Hagrid.

They had reached a snowy white building that towered over the other little shops. Standing beside its burnished bronze doors, wearing a uniform of scarlet and gold, was —

"Yeah, that's a goblin," said Hagrid quietly as they walked up the white stone steps toward him. The goblin was about a head shorter than Harry. He had a swarthy, clever face, a pointed beard and, Harry noticed, very long fingers and feet. He bowed as they walked inside. Now they were facing a second pair of doors, silver this time, with words engraved upon them:

Enter, stranger, but take heed
Of what awaits the sin of greed.

For those who take, but do not earn,
Must pay most dearly in their turn.
So if you seek beneath our floors
A treasure that was never yours,
Thief, you have been warned, beware
Of finding more than treasure there.

"Like I said, ye'd be mad ter try an' rob it," said Hagrid.

A pair of goblins bowed them through the silver doors and they were in a vast marble hall. About a hundred more goblins were sitting on high stools behind a long counter, scribbling in large ledgers, weighing coins in brass scales, examining precious stones through eyeglasses. There were too many doors to count leading off the hall, and yet more goblins were showing people in and out of these. Hagrid and Harry made for the counter.

"Morning," said Hagrid to a free goblin. "We've come ter take some money outta Mr. Harry Potter's safe."

"You have his key, sir?"

"Got it here somewhere," said Hagrid, and he started emptying his pockets onto the counter, scattering a handful of moldy dog biscuits over the goblin's book of numbers. The goblin wrinkled his nose. Harry watched the goblin on their right weighing a pile of rubies as big as glowing coals.

"Got it," said Hagrid at last, holding up a tiny golden key.

The goblin looked at it closely.

"That seems to be in order."

"An' I've also got a letter here from Professor Dumbledore," said Hagrid importantly, throwing out his chest. "It's about the You-Know-What in vault seven hundred and thirteen."

The goblin read the letter carefully.

"Very well," he said, handing it back to Hagrid, "I will have someone take you down to both vaults. Grip hook!"

Grip hook was yet another goblin. Once Hagrid had crammed all
the dog biscuits back inside his pockets, he and Harry followed 
Griphook toward one of the doors leading off the hall.

"What’s the You-Know-What in vault seven hundred and 
and thirteen?" Harry asked.

"Can’t tell yeh that," said Hagrid mysteriously. "Very secret. 
Hogwarts business. Dumbledore’s trusted me. More’n my job’s worth 
ter tell yeh that."

Griphook held the door open for them. Harry, who had 
expected more marble, was surprised. They were in a narrow stone 
passageway lit with flaming torches. It sloped steeply downward and 
and there were little railway tracks on the floor. Griphook whistled and a 
small cart came hurtling up the tracks toward them. They climbed in — 
Hagrid with some difficulty — and were off.

At first they just hurled through a maze of twisting passages.
Harry tried to remember, left, right, right, left, middle fork, right, left, 
but it was impossible. The rattling cart seemed to know its own way, 
because Griphook wasn’t steering.

Harry’s eyes stung as the cold air rushed past them, but he kept 
them wide open. Once, he thought he saw a burst of fire at the end of 
a passage and twisted around to see if it was a dragon, but too late — 
they plunged even deeper, passing an underground lake where huge 
stalactites and stalagmites grew from the ceiling and floor.

"I never know," Harry called to Hagrid over the noise of the cart, 
"what’s the difference between a stalagmite and a stalacite?"

"Stalagmite’s got an ‘m’ in it," said Hagrid. "An’ don’ ask me 
questions just now. I think I’m gonna be sick."

He did look very green, and when the cart stopped at last beside 
a small door in the passage wall, Hagrid got out and had to lean 
against the wall to stop his knees from trembling.

Griphook unlocked the door. A lot of green smoke came 
billowing out, and as it cleared, Harry gasped. Inside were mounds of 

"All yours," smiled Hagrid.

All Harry’s — it was incredible. The Dursleys couldn’t have

known about this or they’d have had it from him faster than blinking.
How often had they complained about how much Harry cost them to keep? 
And all the time there had been a small fortune belonging to him, 
buried deep under London.

Hagrid helped Harry pile some of it into a bag.

"The gold ones are Galleons," he explained. "Seventeen silver 
Sickles to a Galleon and twenty-nine Knuts to a Sickie, it’s easy 
enough. Right, that should be enough fer a couple o’ terms, we’ll keep 
the rest safe fer yeh." He turned to Griphook. "Vault seven hundred 
and thirteen now, please, and can we go more slowly?"

"One speed only," said Griphook.

They were going even deeper now and gathering speed. The air 
became colder and colder as they hurtled round tight corners. They 
went rattling over an underground ravine, and Harry leaned over the 
side to try to see what was down at the dark bottom, but Hagrid 
groaned and pulled him back by the scruff of his neck.

Vault seven hundred and thirteen had no keyhole.

"Stand back," said Griphook importantly. He stroked the door 
gently with one of his long fingers and it simply melted away.

"If anyone but a Gringotts goblin tried that, they’d be sucked 
through the door and trapped in there," said Griphook.

"How often do you check to see if anyone’s inside?" Harry asked.

"About once every ten years," said Griphook with a rather nasty 

grin.

Something really extraordinary had to be inside this top security 
vault, Harry was sure, and he leaned forward eagerly, expecting to see 
fabulous jewels at the very least — but at first he thought it was 
empty. Then he noticed a grubby little package wrapped up in brown 
paper lying on the floor. Hagrid picked it up and tucked it deep inside 
his coat. Harry longed to know what it was, but knew better than to 
ask.

"Come on, back in this infernal cart, and don’t talk to me on the 
way back, it’s best if I keep me mouth shut," said Hagrid.
One wild cart ride later they stood blinking in the sunlight outside Gringotts. Harry didn’t know where to run first now that he had a bug full of money. He didn’t have to know how many Galleons there were to a pound to know that he was holding more money than he’d had in his whole life — more money than even Dudley had ever had.

“Might as well get yer uniform,” said Hagrid, nodding toward Madam Malkin’s Robes for All Occasions. “Listen, Harry, would yeh mind if I slipped off fer a pick-me-up in the Leaky Cauldron? I hate them Gringotts carts.” He did still look a bit sick, so Harry entered Madam Malkin’s shop alone, feeling nervous.

Madam Malkin was a squat, smiling witch dressed all in mauve.

“Hogwarts, dear?” she said, when Harry started to speak. “Got the lot here — another young man being fitted up just now, in fact.”

In the back of the shop, a boy with a pale, pointed face was standing on a footstool while a second witch pinned up his long black robes. Madam Malkin stood Harry on a stool next to him, slipped a long robe over his head, and began to pin it to the right length.

“Hello,” said the boy, “Hogwarts, too?”

“Yes,” said Harry.

“My father’s next door buying my books and Mother’s up the street looking at wands,” said the boy. He had a bored, drawling voice. “Then I’m going to drag them off to look at racing brooms. I don’t see why first years can’t have their own. I think I’ll bully Father into getting me one and I’ll smuggle it in somehow.”

Harry was strongly reminded of Dudley.

“Have you got your own broom?” the boy went on.

“No,” said Harry.

“Play Quidditch at all?”

“No,” Harry said again, wondering what on earth Quidditch could be.

“I do — Father says it’s a crime if I’m not picked to play for my House, and I must say, I agree. Know what House you’ll be in yet?”

“No,” said Harry, feeling more stupid by the minute.

“Well, no one really knows until they get there, do they, but I know I’ll be in Slytherin, all our family have been — imagine being in Hufflepuff, I think I’d leave, wouldn’t you?”

“Mmm,” said Harry, wishing he could say something a bit more interesting.

“I say, look at that man!” said the boy suddenly, nodding toward the front window. Hagrid was standing there, grimling at Harry and pointing at two large ice creams to show he couldn’t come in.

“That’s Hagrid,” said Harry, pleased to know something the boy didn’t. “He works at Hogwarts.”

“Oh,” said the boy, “I’ve heard of him. He’s a sort of servant, isn’t he?”

“He’s the gamekeeper,” said Harry. He was liking the boy less and less every second.

“Yes, exactly. I heard he’s a sort of savage — lives in a hut on the school grounds and every now and then he gets drunk, tries to do magic, and ends up setting fire to his bed.”

“I think he’s brilliant,” said Harry coldly.

“Do you?” said the boy, with a slight sneer. “Why is he with you? Where are your parents?”

“They’re dead,” said Harry shortly. He didn’t feel much like going into the matter with this boy.

“Oh, sorry,” said the other, not sounding sorry at all. “But they were our kind, weren’t they?”

“They were a witch and wizard, if that’s what you mean.”

“I really don’t think they should let the other sort in, do you? They’re just not the same, they’ve never been brought up to know our ways. Some of them have never even heard of Hogwarts until they get the letter, imagine. I think they should keep it in the old wizarding families. What’s your surname, anyway?”

But before Harry could answer, Madam Malkin said, “That’s
you done, my dear," and Harry, not sorry for an excuse to stop talking
to the boy, hopped down from the footstool.

"Well, I'll see you at Hogwarts, I suppose," said the drawling boy.

Harry was rather quiet as he ate the ice cream Hagrid had
bought him (chocolate and raspberry with chopped nuts).

"What's up?" said Hagrid.

"Nothing," Harry lied. They stopped to buy parchment and
quills. Harry cheered up a bit when he found a bottle of ink that
changed color as you wrote. When they had left the shop, he said,
"Hagrid, what's Quidditch?"

"Blimey, Harry, I keep forgettin' how little yeh know — not
knowin' about Quidditch!"

"Don't make me feel worse," said Harry. He told Hagrid about
the pale boy in Madam Malkin's.

"— and he said people from Muggle families shouldn't even be
allowed in —"

"Yer not from a Muggle family. If he'd known who yeh were —
he's grown up knowin' yer name if his parents are wizardin' folk. You
saw what everyone in the Leaky Cauldron was like when they saw
yeh. Anyway, what does he know about it, some o' the best I ever saw
were the only ones with magic in 'em in a long line o' Muggles —
look at yer mum! Look what she had fer a sister!"

"So what is Quidditch?"

"It's our sport. Wizard sport. It's like — like soccer in the
Muggle world — everyone follows Quidditch — played up in the air
on broomsticks and there's four balls — sorts hard ter explain the
rules."

"And what are Slytherin and Hufflepuff?"

"School Houses. There's four. Everyone says Hufflepuff are a lot
o' duffers, but —"

"I bet I'm in Hufflepuff," said Harry gloomily.

"Better Hufflepuff than Slytherin," said Hagrid darkly. "There's
not a single witch or wizard who went bad who wasn't in Slytherin.
You-Know-Who was one."

"Vol-, sorry — You-Know-Who was at Hogwarts?"

"Years an' years ago," said Hagrid.

They bought Harry's school books in a shop called Flourish and
Blotts where the shelves were stacked to the ceiling with books as
large as paving stones bound in leather; books the size of postage
stamps in covers of silk; books full of peculiar symbols and a few
books with nothing in them at all. Even Dudley, who never read
anything, would have been wild to get his hands on some of these.
Hagrid almost had to drag Harry away from Curses and Counter-curses
(Bewitch Your Friends and Befuddle Your Enemies with the Latest Revenges:
Hair Loss, Jelly-Legs, Tongue-Tying and Much, Much More) by Professor
Vindictus Viridian.

"I was trying to find out how to curse Dudley."

"I'm not sayin' that's not a good idea, but yer not ter use magic in
the Muggle world except in very special circumstances," said Hagrid.
"An' anyway, yeh couldn't work any of them curses yet, yeh'll need a
lot more study before yeh get ter that level."

Hagrid wouldn't let Harry buy a solid gold cauldron, either ("It
says pewter on yer list"), but they got a nice set of scales for weighing
potion ingredients and a collapsible brass telescope. Then they visited
the Apothecary, which was fascinating enough to make up for its
horrible smell, a mixture of bad eggs and rotted cabbages. Barrels of
slimy stuff stood on the floor; jars of herbs, dried roots, and bright
powders lined the walls; bundles of feathers, strings of fangs, and
snarled claws hung from the ceiling. While Hagrid asked the man
behind the counter for a supply of some basic potion ingredients for
Harry, Harry himself examined silver unicorn horns at twenty-one
Galleons each and minuscule, glittery-black beetle eyes (five Knuts a
scoop).

Outside the Apothecary, Hagrid checked Harry's list again.

"Just yer wand left — oh yeah, an' I still haven't got yeh a
birthday present."

Harry felt himself go red.
“You don’t have to —”

“I know I don’t have to. Tell yeh what, I’ll get yer animal. Not a toad, toads went outta fashion years ago, yeh’d be laughed at — an’ I don’ like cats, they make me sneeze. I’ll get yer an owl. All the kids want owls, they’re dead useful, carry yer mail an’ everythin’.”

Twenty minutes later, they left Eeylops Owl Emporium, which had been dark and full of rustling and flickering, jewel-bright eyes. Harry now carried a large cage that held a beautiful snowy owl, fast asleep with her head under her wing. He couldn’t stop slobbering his thanks, sounding just like Professor Quirrell.

“Don’ mention it,” said Hagrid gruffly. “Don’ expect you’ve had a lotta presents from them Dursleys. Just Ollivanders left now — only place fer wands, Ollivanders, and yeh gotta have the best wand.”

A magic wand . . . this was what Harry had been really looking forward to.

The last shop was narrow and shabby. Peeling gold letters over the door read Ollivanders: Makers of Fine Wands since 382 B.C. A single wand lay on a faded purple cushion in the dusty window.

A tinkling bell rang somewhere in the depths of the shop as they stepped inside. It was a tiny place, empty except for a single, spindly chair that Hagrid sat on to wait. Harry felt strangely as though he had entered a very strict library; he swallowed a lot of new questions that had just occurred to him and looked instead at the thousands of narrow boxes piled neatly right up to the ceiling. For some reason, the back of his neck prickled. The very dust and silence in here seemed to tingle with some secret magic.

“Good afternoon,” said a soft voice. Harry jumped. Hagrid must have jumped, too, because there was a loud crunching noise and he got quickly off the spindly chair.

An old man was standing before them, his wide, pale eyes shining like moons through the gloom of the shop.

“Hello,” said Harry awkwardly.

“Ah yes,” said the man. “Yes, yes. I thought I’d be seeing you soon. Harry Potter.” It wasn’t a question. “You have your mother’s eyes. It seems only yesterday she was in here herself, buying her first wand. Ten and a quarter inches long, swishy, made of willow. Nice wand for charm work.”

Mr. Ollivander moved closer to Harry. Harry wished he would blink. Those silvery eyes were a bit creepy.

“Your father, on the other hand, favored a mahogany wand. Eleven inches. Pliable. A little more power and excellent for transfiguration. Well, I say your father favored it — it’s really the wand that chooses the wizard, of course.”

Mr. Ollivander had come so close that he and Harry were almost nose to nose. Harry could see himself reflected in those misty eyes.

“And that’s where . . .”

Mr. Ollivander touched the lightning scar on Harry’s forehead with a long, white finger.

“I’m sorry to say I sold the wand that did it,” he said softly. “Thirteen-and-a-half inches. Yew. Powerful wand, very powerful, and in the wrong hands . . . well, if I’d known what that wand was going out into the world to do . . .”

He shook his head and then, to Harry’s relief, spotted Hagrid.

“Rubeus! Rubeus Hagrid! How nice to see you again. . . . Oak, sixteen inches, rather bendy, wasn’t it?”

“It was, sir, yes,” said Hagrid.

“Good wand, that one. But I suppose they snapped it in half when you got expelled?” said Mr. Ollivander, suddenly stern.

“Er — yes, they did, yes,” said Hagrid, shuffling his feet. “I’ve still got the pieces, though,” he added brightly.

“But you don’t use them?” said Mr. Ollivander sharply.

“Oh, no, sir,” said Hagrid quickly. Harry noticed he gripped his pink umbrella very tightly as he spoke.

“Hmmm,” said Mr. Ollivander, giving Hagrid a piercing look. “Well, now — Mr. Potter. Let me see.” He pulled a long tape measure
with silver markings out of his pocket. "Which is your wand arm?"

"Er — well, I'm right-handed," said Harry.

"Hold out your arm. That's it." He measured Harry from shoulder to finger, then wrist to elbow, shoulder to floor, knee to armpit and round his head. As he measured, he said, "Every Ollivander wand has a core of a powerful magical substance, Mr. Potter. We use unicorn hairs, phoenix tail feathers, and the hearstrings of dragons. No two Ollivander wands are the same, just as no two unicorns, dragons, or phoenixes are quite the same. And of course, you will never get such good results with another wizard's wand."

Harry suddenly realized that the tape measure, which was measuring between his nostrils, was doing this on its own. Mr. Ollivander was flitting around the shelves, taking down boxes.

"That will do," he said, and the tape measure crumpled into a heap on the floor. "Right then, Mr. Potter. Try this one. Beechwood and dragon heartstring. Nine inches. Nice and flexible. Just take it and give it a wave."

Harry took the wand and (feeling foolish) waved it around a bit, but Mr. Ollivander snatched it out of his hand almost at once.

"Maple and phoenix feather. Seven inches. Quite whippy. Try —"

Harry tried — but he had hardly raised the wand when it, too, was snatched back by Mr. Ollivander.

"No, no — here, ebony and unicorn hair, eight and a half inches, springy. Go on, go on, try it out."

Harry tried. And tried. He had no idea what Mr. Ollivander was waiting for. The pile of tried wands was mounting higher and higher on the spindly chair, but the more wands Mr. Ollivander pulled from the shelves, the happier he seemed to become.

"Tricky customer, eh? Not to worry, we'll find the perfect match here somewhere — I wonder, now — yes, why not — unusual combination — holly and phoenix feather, eleven inches, nice and supple."

Harry took the wand. He felt a sudden warmth in his fingers. He raised the wand above his head, brought it swishing down through the dusty air and a stream of red and gold sparks shot from the end like a firework, throwing dancing spots of light on to the walls. Hagrid whooped and clapped and Mr. Ollivander cried, "Oh, bravo! Yes, indeed, oh, very good. Well, well, well . . . how curious . . . how very curious . . . ."

He put Harry's wand back into its box and wrapped it in brown paper, still muttering, "Curious . . . curious . . . ."

"Sorry," said Harry, "but what's curious?"

Mr. Ollivander fixed Harry with his pale stare.

"I remember every wand I've ever sold, Mr. Potter. Every single wand. It so happens that the phoenix whose tail feather is in your wand, gave another feather — just one other. It is very curious indeed that you should be destined for this wand when its brother — why, its brother gave you that scar."

Harry swallowed.

"Yes, thirteen-and-a-half inches. Yew. Curious indeed how these things happen. The wand chooses the wizard, remember. . . . I think we must expect great things from you, Mr. Potter. . . . After all, He-Who-Must-Not-Be-Named did great things — terrible, yes, but great."

Harry shivered. He wasn't sure he liked Mr. Ollivander too much. He paid seven gold Galleons for his wand, and Mr. Ollivander bowed them from his shop.

The late afternoon sun hung low in the sky as Harry and Hagrid made their way back down Diagon Alley, back through the wall, back through the Leaky Cauldron, now empty. Harry didn't speak at all as they walked down the road; he didn't even notice how much people were gawking at them on the Underground, laden as they were with all their funny-shaped packages, with the snowy owl asleep in its cage on Harry's lap. Up another escalator, out into Paddington station; Harry only realized where they were when Hagrid tapped him on the shoulder.
"Got time fer a bite to eat before yer train leaves," he said.

He bought Harry a hamburger and they sat down on plastic seats to eat them. Harry kept looking around. Everything looked so strange, somehow.

"You all right, Harry? Yer very quiet," said Hagrid.

Harry wasn't sure he could explain. He'd just had the best birthday of his life — and yet — he chewed his hamburger, trying to find the words.

"Everyone thinks I'm special," he said at last. "All those people in the Leaky Cauldron, Professor Quirrell, Mr. Ollivander ... but I don't know anything about magic at all. How can they expect great things? I'm famous and I can't even remember what I'm famous for. I don't know what happened when Vol-, sorry — I mean, the night my parents died."

Hagrid leaned across the table. Behind the wild beard and eyebrows he wore a very kind smile.

"Don' you worry, Harry. You'll learn fast enough. Everyone starts at the beginning at Hogwarts, you'll be just fine. Just be yerself. I know it's hard. Yeh've been single out, an' that's always hard. But yeh'll have a great time at Hogwarts — I did — still do, 'matter of fact."

Hagrid helped Harry on to the train that would take him back to the Dursleys, then handed him an envelope.

"Yer ticket fer Hogwarts," he said. "First o' September — King's Cross — it's all on yer ticket. Any problems with the Dursleys, send me a letter with yer owl, she'll know where to find me. . . . See yeh soon, Harry."

The train pulled out of the station. Harry wanted to watch Hagrid until he was out of sight; he rose in his seat and pressed his nose against the window, but he blinked and Hagrid had gone.