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DEDICATORIA

Para María Eulalia Viveros, mi abuelita.

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RESUMEN

Aprender un idioma es aprender a ver el mundo de nuevo. En el 2021, el Ministerio de Educación del Ecuador ha establecido un currículo educacional para cada nivel de escolaridad promoviendo el aprendizaje del idioma inglés como idioma extranjero. El currículo consta de cinco hilos, los cuales fomentan el aprendizaje íntegro del idioma en cuestión. Uno de estos hilos impulsa la adquisición del idioma a través de las artes. Si bien todos los hilos son parte de un todo en cuanto a la metodología de enseñanza, el estudio de un idioma por medio de la enseñanza estética inicia tanto a profesores como a estudiantes en el ámbito del aprendizaje performativo de lenguas. Hay varias opciones a considerar dentro de este espacio, en este trabajo se tratará la enseñanza de un idioma extranjero (inglés) a través de la producción de una obra de teatro. Dicha obra de teatro está basada en uno de los clásicos de la literatura inglesa *Frankenstein* de Mary Shelley. La evidencia de este cometido se encuentra en un plan de unidad que contiene 50 planificaciones, las cuales guiarán a los maestros y estudiantes en el mundo del idioma inglés y el Teatro. Este plan de unidad se ha creado para estudiantes de nivel bachillerato con un B1 a B2 en el idioma inglés según el Marco Común Europeo de Referencia para las Lenguas (MCER).

El lenguaje es una forma viva de la comunicación, así como la puesta en escena lo es para el Teatro, y juntos son parte de la interacción viva y real que ocurre en el día a día, he ahí la riqueza de aprender un idioma extranjero a través del teatro.

Palabras clave: Ministerio de Educación del Ecuador, inglés, aprendizaje y arte, aprendizaje performativo de las lenguas, educación y teatro, plan de unidad

ABSTRACT

Learning a language is learning to see the world anew. In 2021, the Ministry of Education of Ecuador established an educational curriculum for each level of schooling fostering the learning of English as a foreign language. The curriculum has five strands, all of which promote the learning of the language. One of these strands promotes language acquisition through the arts. While all five strands are part of a whole in terms of teaching methodology, studying a language through aesthetic teaching initiates both teachers and students into the realm of performative language learning. There are several options to consider within this space, this capstone project will focus on teaching a foreign language (English) through the production of a Play. This play is based on one of the classics of English literature *Frankenstein* by Mary Shelley. The evidence for this task is found in a unit plan made of fifty lesson plans which will guide teachers and students into the world of English Learning and theatre. This unit plan has been created for high school students with a B1 to B2 English Level according to the Common European Framework of Reference For Languages (CEFR).

Language is a living form of communication, just as staging is for theatre. Together, they are part of a living and real interaction that takes place in everyday life, hence the richness of learning a foreign language through theatre.

Keywords: Ministry of Education of Ecuador, English, learning and art, performative language learning, education and theatre, unit plan

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INTRODUCTION

The present study aims to propose a unit plan for teaching English as a foreign language through theatre to high school students ages fifteen to eighteen. Few English language learners have access to immersion programs where they experience the target language firsthand, hence, this aesthetic approach provides learners with self-expression and engagement with the target language through process drama and its final product, theatre. The evidence that supports this approach to teaching EFL is found in the literature review.

The first section of the literature review will acquaint the reader with the core aspects of the Ecuadorian Legislation for Education. The second section will provide information about the English as a Foreign Language Curriculum in Ecuador since the unit plan is established upon its principles of skills and assessment. The third section is Language through the Performing Arts, it contains six sub-sections. The first subsection is the communicative approach which explains how a learner's involvement in authentic communication is key to learning EFL through theatre. The second sub-section refers to Content and Integrated Language Learning which offers EFL learners the opportunity to learn a foreign language through language immersion and content-based instruction. The third subsection is concerned with The Lexical Approach which explains how learners understand language and structure alongside accuracy and fluency to acquire communicative competence. The fourth subsection is English for Specific Purposes which is centered around the language that is appropriate to the discipline regarding grammar, vocabulary, discourse, and genre, in this case, theatre. The fifth subsection talks about Extended Reading, this approach focuses on reading long texts for enjoyment and to develop reading comprehension skills. Lastly, Performative Language Learning claims that drama-based tasks are educational tools to teach a second language because they are established upon the ability to reflect, speak, and discuss.

The fourth section presents Theatre for Teaching EFL which sees drama as a technique that can be used to teach structure and vocabulary, and it is effective for revision and reinforcement. Performance enhances student's self-confidence in the target language and their communicative competence in an aesthetic context. In this section, How EFL teachers teach theatre in a language class shows four case studies of how language teachers have tried the drama project to teach EFL to learners. Next, Challenges of Theatre in TESOL explains the possible setbacks teachers and learners may face when implementing the drama project. The fifth section is about the importance of an enjoyable curriculum that incorporates content-based and skill-based content to foster lifelong learning.

The unit plan is created based on the concept of literary theatre and a literary classic from English Literature, *Frankenstein.* This is due to students' choice from a private bilingual school in Quito who decided to explore the English classics from the 19th century. The first section of the unit plan focuses on choosing, reading it and all the activities that develop student's motivation to read the text and go beyond it. The second section is about the process of students creating a play script based on the literary work they've read. The third section consists of the stage where students choose roles for the play and rehearse their play. It's worth mentioning that all three sections are bound by three main threads: Reading, Social Emotional Learning, and learning English as a Foreign Language.

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LITERATURE REVIEW

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Overview

This chapter will familiarize the reader with the Ecuadorian legislation for education, the Ecuadorian Ministry's vision for education, and the profile they expect high school students to achieve in "Lengua Extranjera". Afterward, Language through Performing Arts that includes six sub sections. The Communicative Approach, CLIL, The Lexical Approach, ESP, Extended Reading, and Performative Language Learning. The next section is centered around Theater for teaching EFL and four case studies of how EFL language teachers implemented the drama project in their language classrooms as well as the Challenges of Theater in TESOL. Lastly, Curriculum Design is about proving that an enjoyable curriculum with varied learning activities impacts language learners positively.

Ecuadorian Legislation for Education

Following article twenty, section two of the Universal Declaration of Human Rights, education is central to the full development of human beings as it helps build their personalities, strengths, and respect for their peers and environment. Education should promote tolerance, and friendship among all nations and ethnicities to provide peace and progress.[1] The Ministry of Education in Ecuador aligns with the Declaration of Human Rights as it guarantees access and quality for all levels of education to all its inhabitants; from preschool to primary school, middle school, and high school.[2] The Ministry of Education's vision is to provide a student-centered education that fosters quality, warmth, integrity, and inclusivity. A vision needs to be supported by a plan, in this case, a curriculum.

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[1] United Nations, "Universal Declaration of Human Rights", accessed March 7, 2024, https://www.un.org/en/about-us/universal-declaration-of-human-rights

[2] Ministerio de Educación del Ecuador, "Misión, Visión y Valores", *Ministerio de Educación del Ecuador*, Quito-Ecuador, accessed March 7, 2024, https://educacion.gob.e valores-mision-vision/

A curriculum is a document that guides the learning process; it organizes content, skill sets, and learning outcomes.[3] Teachers are key when applying a curriculum by understanding students' contexts and educational needs. The goal is for teachers to engage students with learning experiences that outline measurable objectives and tangible learning outcomes. The Ministry of Education offers a curriculum focusing on communicative, mathematical, digital, and socio-emotional competencies from 2021.[4] These competencies can be developed in the physical premises of schools or through online education.

English as a Foreign Language Curriculum in Ecuador

The Ecuadorian English National Curricular Guidelines expect senior-year students to reach a B1 level according to the *Common European Framework of Reference for Languages* (CEFR). This level of English defines an intermediate learner who can understand clear texts, and manage daily life situations where English is used, produce organized texts, and describe experiences, events, desires, aspirations, opinions, and plans in the standard language. The Ecuadorian English Language Curriculum is implemented from "Educación General Básica" until "Bachillerato General Unificado" to students whose L1 is not English. The Ecuadorian English Language Curriculum presents a framework that facilitates educational inclusion regardless of students' L1.[5] This curriculum has been developed for monolingual and multilingual learners, for students who speak Spanish fluently as well as for students who aren't fluent in Spanish, hence, the EFL curriculum upholds three main skills that encourage

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[3] Ministerio de Educación del Ecuador, "Currículo priorizado con énfasis en competencias comunicacionales, matemáticas, digitales y socioemocionales", accesed September 11, 2024, https://educacion.gob.ec/wp-content/uploads/downloads/2022/03/Curriculo-con-enfasis-en-CC-CM-CD-CS_-Bachillerato.pdf , 5.

[4] Ibid. 5

[5] Ministerio de Educación del Ecuador, "Currículo de los Niveles de Educación Obligatoria, Nivel Bachillerato, tomo II", *Ministerio de Educación del Ecuador*, Quito-Ecuador (2016), accessed March 7, 2024, https://educacion.gob.ec/wp-content/uploads/downloads/2019/09/BGU-tomo-2.pdf, 192.

students to learn from and engage with local and international communities of the twenty-first century.

The first one is "Global Engagement" which deals with the learner's understanding of the world, starting with their own culture and moving along to other cultures to communicate their views to others in English. Alongside this skill, Social and Thinking skills aim to develop personal, social, and intellectual skills for students to reach their potential and participate productively in an ever-increasing globalized world whose main *lingua franca* is English. The third skill is "Foundation for life-long learning" which shows the love for learning languages from a very young age to ensure the making of global citizens who enjoy learning English through positive learning experiences.[6]

Furthermore, the core principles of the Ecuadorian EFL Curriculum can be summarized in the following aspects. The communicative language approach posits that language is best learned when interacting and communicating. Additionally, Content and Integrated Language Learning (CLIL) is a model that enables the learner to learn a language through cultural and cognitive aspects.[7] Moreover, international standards must be implemented to assess the learner at their English level, this is done through the Common European Framework of Reference for Languages. In addition, developing thinking skills as a tool to boost social and creative skills can help students see themselves as citizens of the world. And lastly, the learner-centered approach should build up the learners' strengths and aid them when confronted with challenges to motivate them to enjoy the language.

The EFL curriculum assists students in developing their knowledge through five curricular threads. Communication and cultural awareness is one of the five threads that aim to foster intercultural awareness in students. Learners are motivated to understand and

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[6] Ministerio de Educación del Ecuador, *Currículo de los Niveles de Educación Obligatoria, Nivel Bachillerato, tomo II*, 192.
[7] Ibid. 193

appreciate their native language as well as the foreign language they are learning through activities that promote intercultural communication. Learners can have discussions about how they view their language and culture and the target language, and how the speakers of said target language view them.[8] Alongside this thread, oral communication provides learners with the opportunity to develop a process where they can infer, predict, and construct meaning through the skills of listening and speaking.[9] In addition, reading allows students to interact with different types of texts to extract information, analyze said information, and communicate with their peers. Likewise, a literacy-rich environment creates access to culture and a better understanding of the world.[10] Furthermore, writing is a thread that allows learners to convey a message, and in this message express their ideas. For this reason, writing is considered a social practice that enables learners to evaluate the context, the audience, and the purpose for whom they are communicating with.[11] Lastly, the thread of Language through the arts is central to the EFL curriculum because stories and themes that stem from literary texts present students with the opportunity to construct coherence and meaning on one hand and engage with the language out of enjoyment, on the other.[12] The CLIL approach is particularly important for the fifth thread because it highlights the benefits of including content from other disciplines that can be used for meaningful and purposeful language use, including the arts, in this specific case, theatre.

The EFL Ecuadorian Curriculum speaks of eight features that comprise a teaching methodology based on a communicative approach. These features encourage teachers to focus on what and how their students are learning and acknowledge students learn differently, therefore, applying differentiated learning strategies to achieve results that show steady

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[8] Ibid. 208
[9] Ibid. 209
[10] Ibid. 210
[11] Ibid. 214
[12] Ibid. 216

progress is required. Additionally, teachers must foster a positive attitude to create a safe learning environment for students to share and participate in making the most of their intellectual growth. Alongside a positive attitude, teachers must be aware of and show respect for their student's cultural background. It takes time for students to develop interlanguage. Consequently, teachers have to be conscious of the language acquisition process, and by doing so, promote varied and dynamic learning experiences that foster active learning. The latter is encouraged to be achieved through the constructivist approach of learning where students construct their knowledge. To track students' progress and ensure that they are held accountable teachers must implement formative and summative assessments where feedback and feedforward can give the students the information they need to better their skill set. Moreover, interdisciplinary knowledge is compulsory to bring out a variety of learning activities and cognitive skills; such skills can be transferable across subjects. Lastly, the EFL Ecuadorian Curriculum recognizes learning as developing skills that perpetuate long-life learning.

Language through the Performing Arts

John Dewey, an American educator, psychologist, and philosopher from the twentieth century, was one of the main figures of progressive education. Dewey thought education was not only meant to prepare students for their future careers, but he also believed students need to be engaged in the present moment, as they are learning. In his work, he talks about the four occupations of childhood: conversation, inquiry, creating things, and artistic expression.[13] The EFL Ecuadorian curriculum considers the arts as any activity that engages students

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[13] Ministerio de Educación del Ecuador, *Currículo de los Niveles de Educación Obligatoria, Nivel Bachillerato, tomo II*, 216.

intellectually, emotionally, socially, and physically through literary texts, creative writing, and creative thinking skills.

An approach refers to a set of theoretical and practical beliefs. It provides principles to decide what kind of content and what procedures are appropriate.[14] Consequently, teaching a language through the performing arts is an approach that teaches a language through the arts; for instance, theatre requires learners to inquire, create, and express themselves within a group that delivers a message beyond everyday communication.

The following sub-threads will aid teachers in teaching language through performance: literary texts in context, creative writing, and creative thinking skills.[15] The first sub-thread acknowledges literary texts as sources of stories and themes.[16] Stories and themes allow learners to gather information about several subjects and perspectives. They create meaning and coherence as well as engagement through enjoyment. Learners can develop a sense of ownership regarding the literary text they are reading and analyzing; they come in contact with the traditions of said language and understand it with a wider palette of colors.[17] For the engagement of a literary work to be successful, teachers can focus on the interests of their students regarding not only entertainment but also opportunities to learn the use of the language. Stephen D. Krashen, an American linguist, activist, and educational researcher, has argued that people are generally more interested in the stories that are being told than in the metaknowledge of their language acquisition or the command of language itself.[18] Krashen discusses the natural process of acquiring a language which in great part is done through storytelling and reading stories.

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[14] Michael Lewis, *The Lexical Approach*: *The State of ELT and a Way Forward*, Boston, Thomson and Language Teaching Publications, 2002, 4.
[15] Ibid. 216
[16] Ibid. 216
[17] Ibid. 217
[18] Ibid. 217

The second sub-thread has to do with creative writing. In writing, learners become acquainted with the relationship they have with the function of language and the way human beings interact with one another through the use of language. Creative writing motivates students to explore how they relate to the written and spoken language; they play with it to express their personal experiences, cultural context, and immediate environment.[19] Workshops are a way to promote creative writing, at first, we start with shorter texts such as short stories, songs, poems, riddles, etc. Through the exercise of writing, learners become acquainted with the 'nuts and bolts' of how to create a world of their own, how to manipulate language to build events that are relatable to others, and how to speak through a narrator's point of view which may differ greatly from theirs. Dell Hymes and his work *Ethnography of Speaking* can help teachers when introducing creative writing to students, its key elements can be related to the production of writing: setting and scene, participants (characters), ends (messages), act sequence (plot), key (tone and manner), instrument (written language), norms of interaction (interaction and interpretation), and genre.[20] This model can help students analyze what scenarios and characters they want to develop and discuss how to convey their interests and difficulties when writing. The latter can give teachers information about their student's writing regarding form, content, and main interests.

The Communicative Approach

The communicative approach focuses on enhancing the learners' language ability through active involvement in authentic communication.[21] Consequently, communicative language

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[19] Ibid. 217

[20] Barbara Johnstone, William M. Marcelino, "Dell Hymes and the Ethnography of Communication", Rhetoric Program, Department of English, Carnegie Mellon University (January 2010), 1-17, accessed September 9,2024, DOI: 10.4135/9781446200957.n4 1-17, 5.

[21] Sahail M, Asassfeh, Faisal M, Yousef, Al-Shabaab, Sabri S, Alshboul, "Communicative Language Teaching in an EFL Context: Learners' Attitudes and Perceived Implementation", *Journal of Language Teaching and Research*, Vol. 3, No. 3, 525-535, May 2012, accessed March 29, 2024, doi:10.4304/jltr.3.3., 525.

teaching (CTL) emphasizes the element of meaning-oriented instruction (MOI) which is based on the fact that foreign language acquisition is best acquired when the focus is on meaning, and negotiating meaning through active communication. As learners delve into meaning-oriented activities where they can exchange information, give their opinions, and reason individually and as a collective, they naturally acquire language through meaningful communication. Teachers must provide comprehensible input and natural communication opportunities to create meaningful tasks.[22] Learning experiences that center around group work, pair work, whole class discussions, and student-teacher interaction can boost the practice of the target language.[23] In these learning experiences, speech errors are seen as natural to the acquisition process because, in a functional-interaction approach, an error is acceptable and even desirable as a learning and teaching aid.[24] Teaching EFL through theatre can be seen in activities where students negotiate meaning when trying to understand the events of a literary work, or when writing a script. This constant dialogue between the text, the teacher, and classmates allows students to construct their knowledge through authentic everyday communication.

Additionally, MOI activities are not limited to speaking face-to-face, or mere oral communication, they can also be seen through the practice of receptive skills like reading and listening, as interpretation and negotiation of meaning are involved. While educators can create tasks that are meaning-oriented, certain factors will affect the learning process such as religion, gender, ethnicity, social environment, etc., because when learners acquire a second language they are also learning how to think differently, through the lens of another culture

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[22] Sahail M, Asassfeh, Faisal M, Yousef, Al-Shabaab, Sabri S, Alshboul, *Communicative Language Teaching in an EFL Context: Learners' Attitudes and Perceived Implementation*, 526.
[23] Ibid. 526
[24] Sandra J. Savignon, "Language Teacher Education for the Twenty-First Century", *Interpreting Communicative Language Teaching: Contexts and Concerns in Teacher Education*, Yale University Press, 2002, 200.

and society overall. Likewise, the view of a language learner is complex because each learner has a unique story, desires, and expectations when it comes to learning a foreign language.[25] A careful handling of the topic and learning activities must be considered to ease students into new outlooks regarding their L2.

Content and Language Integrated Learning

Content and Language Integrated Learning (CLIL) is an umbrella term for European models of bilingual education aimed at foreign, second minority, or heritage languages.[26] This is an approach to teaching a language through language immersion and content-based instruction. CLIL focuses on fluency and social thinking skills for bilingual education. Teaching EFL through theatre can benefit from CLIL in that it understands learners are equipped to acquire language knowledge incidentally, this means that everyday occurrences can be an opportunity to learn the language. In this case, the events that occur in a literary text can provide the context for learners to acquire vocabulary and grammar, hence, language does not necessarily have to be taught as a system but should rather be available to students through varied exposure.[27] CLIL fosters content texts because it engages teachers and students in learning language structures. When learners are introduced to a literary text it becomes more apparent due to new vocabulary and idiomatic expressions arising from the text. Extensive and varied vocabulary can be drawn from the practice of this approach. Furthermore, the lexical approach is key when combined with CLIL.

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[25] Sandra J. Savignon, "Language Teacher Education for the Twenty-First Century", *Interpreting Communicative Language Teaching: Contexts and Concerns in Teacher Education*, 203.
[26] Christiane Dalton-Puffer, "Language use and Language Learning in CLIL Classrooms", John Benjamins Publishing Company, 2010. ProQuest Ebook Central, accessed November 3, 2024, http://ebookcentral.proquest.com/lib/usfq/detail.action?docID=623309, 23
[27] Christiane Dalton-Puffer, *Language use and Language Learning in CLIL Classrooms*, 24

The Lexical Approach

Michael Lewis states that the basis of language is lexis.[28] Learners can produce language much sooner after acquiring a varied and extensive lexicon. Lewis mentions grammar is often seen as a set of sentence frame slots, into which appropriate vocabulary words can be fitted.[29]Most language learners associate vocabulary with single words as a fixed package of meaning that can be translated directly. However, vocabulary refers to lexical items stored in the memory not only as individual morphemes but as parts of phrases or longer chunks of speech[30]. Furthermore, language is not only a matter of forming correct sentences but of using those sentences in acts of communication.[31] Language usage becomes key when learners produce language because they should be able to use their lexicon in any given situation alongside accuracy and fluency to acquire communicative competence.

The classroom is where students are taught to develop their communicative competence skills. The "real world" and "the classroom" may seem mutually exclusive, nonetheless, the classroom is part of the real world, therefore, students should be having informal conversations, conducting negotiations, developing personal relationships, etc. This is called class culture. Alongside this, when teaching EFL through theater, it is important to let students know they will enter the willing suspension of disbelief, to enter the conventions of theatre.[32] Writing and staging a play involves using certain lexical items that designate roles and specific moments during rehearsals. For example, "notes" is a term that refers to the notes made by the audience, actors, and/or the director regarding the play itself during rehearsals. Notes aid actors, scenographers, foley crew, and others to work on aspects of the play. Lewis

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[28] Carl Grove, "The Lexical Approach: The State of ELT and a Way Forward by Michael Lewis", *Teachers of English to Speakers of Other Languages, Inc. (TESOL), TESOL Quarterly* , Winter, 1994, Vol. 28, No. 4 (Winter, 1994), p. 828, accessed November 3, 2024, 828.
[29] Michael Lewis, *The Lexical Approach: The State of ELT and a Way Forward,* 8.
[30] Ibid. 121
[31] Ibid. 11
[32] Ibid. 17

suggests that teachers who concentrate on communication and content are successful in developing communicative competence in their students.

When it comes to the literary work chosen by the teacher and students, the material needs to be comprehensible. In the beginning, students might be flabbergasted when introduced to nineteenth-century English Literature, and by all means, they should, this is where the language teacher designs adequate material and learning activities for students to grasp dense lexical terms which can also improve their cultural literacy skills[33]. In terms of performativity, educators ought to focus on meaning potential[34] so learners can find a new way to combine words or rediscover terms that are long forgotten to express themselves. In this process, the negotiation of meaning becomes central because the meaning does not inhere in the text, it's created by the interaction between text and readers.[35] Literature is an ideal example of the most self-conscious use of language because it has the potential to allow readers to create meaning. In trying to make sense of an event or a moment of suspense in a literary work through lexical items, students understand language beyond a system of structures that make meaning. They also grasp the expressive power of what has been written.

English for Specific Purposes

ESP meets the specific needs of learners; it makes use of the methodology and tasks of the discipline it serves. It is centered around the language that is appropriate to the discipline regarding grammar, vocabulary, discourse, and genre. ESP has been used in particular teaching projects where learners are put in a situation where they need to use English to perform, hence, ESP focuses on preparing students to enter target discourse communities.[36]

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[33] Ibid. 27
[34] Ibid. 59
[35] Ibid. 87
[36] Helen Basturkmen, "Ideas and Options in English for Specific Purposes", Taylor & Francis Group, 2005, 1-29, accessed November 4, 2024, ProQuest Ebook Central, http://ebookcentral.proquest.com/lib/usfq/detail.action?docID=274514, 11

There must be a solid base of the basic understanding and production of the target language which is the common core. Additional to the latter, the learner's required repertoire which are the lexical items and skill sets that are requisites.

Teaching a specific variety of English can start at any level including beginners.[37] Teachers are key when selecting what to teach from the standpoint of the language and the specific discipline. Therefore, educators work with two types of syllabi, however, the truth is there are types of syllabi when it comes to ESP. The types of syllabi that concern this study are functional-notional and lexical-grammatical. The first one is organized around language functions and notions necessary to understand theatre terminology such as Act, Scene, scenography design, live foley, acoustics, costume design, alternate, etc. The second one is organized around structures and vocabulary which is seen in the process of reading a literary work, writing a playscript, and then making those words come to life in the performance, designing the stage, etc.[38]

The latter is part of a blended approach called the constructivist blended approach to ESP teaching where students learn by doing. When the Foley crew set up their station backstage to perform live sounds, they learned what Foley is. Students have the opportunity to construct their knowledge and skills through practical experience in real-life or modeled activities.[39]

Extended Reading

Introducing reading text to EFL students requires a previous ritual. No matter the level, reading takes the learner away from the here-and-now, and educators must carefully craft the

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[37] Helen Basturkmen, *Ideas and Options in English for Specific Purposes*, 17
[38] Ibid. 24
[39] Oleg Tarnopolosky, "Constructivist Blended Learning Approach : To Teaching English for Specific Purposes, Walter de Gruyter GmbH, 2013. ProQuest Ebook Central, 8-19, accessed November 4, 2024, http://ebookcentral.proquest.com/lib/usfq/detail.action?docID=1157200, 13.

space, the materials, their spoken words, and the path to presenting a story. Visual material is one path that activates the learner's prior knowledge and arouses their interest in the topic of the reading texts.[40] When students read for a reason they are more likely to sustain their motivation to finish the text and even go beyond the text. Extended or extensive reading is an approach that focuses on reading long texts for enjoyment and to develop reading comprehension skills. Extensive reading can provide comprehensive reading input, to achieve this three conditions must be met. Number one is adequate exposure to the language, number two is interesting material, and number three is a relaxed tension-free environment.[41] Not every task regarding reading has to be graded or individual silent reading. At times, students enjoy listening to their teachers and classmates read. This prompts them to try and read themselves. For this to happen, an atmosphere of respect must be held in place, so everyone gets a chance to read.

Extended reading has proven to train learners in word recognition, and the spread effect from reading competencies to other language skills such as writing, speaking, and control over syntax.[42] Another benefit of extended reading is the increase in vocabulary that arises from the interest learners have in the story rather than direct vocabulary instruction. Moreover, prolific readers become prolific writers. L2 studies by Hafiz and Tudor in the UK and Pakistan revealed that there was a significant improvement in the subject's written work because of the input-based, acquisition-oriented reading programs based on extensive reading as an effective means to improving students' writing.[43]

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[40] Atiye Bihter Sakin, "Asking students to read in class: Applying new ideas in Teaching Reading", Cambridge Scholars Publishing, 2015, 51-59, accessed November 4, 2024, ProQuest Ebook Central, http://ebookcentral.proquest.com/lib/usfq/detail.action?docID=4534921, 56.
[41] Timothy Bell, "Extensive Reading: Why? and How?", *The Asian Conference on Education*, ACE 2020 Surviving & Thriving: Education in Times of Change. Tokyo, Japan / March 29-31, 2020, 243-247, accessed November 4, 2024, 243.
[42] Timothy Bell, *Extensive Reading: Why? and How*, 244
[43] Ibid. 244

Considering the learner's interest and motivations to read a text is of the essence when undertaking extensive reading. Learning activities that promote student participation will maximize learner involvement[44]. Reading aloud in class, creating presentations based on a certain theme that arises from the reading, writing work based on the reading, and providing audio-visual material related to the reading are some tasks that engage students in extended reading. It's better to avoid test-taking and other high-stakes activities that may demotivate students from reading. Maintaining entertainment during extended reading is essential for students not to see reading as a chore but as a joyful experience and this can be achieved by low-stakes tasks that inform the teacher of the student's learning process in the four language skills as well as how invested they are in the reading.[45]

Performative Language Learning

Performative Language Learning is a natural way for students to create real-life situations where they apply their knowledge and put their skills to the test. Activities like role plays, monologues, dialogues, debates, podcasts, sketches, and playwrights may enhance students' critical thinking skills. Learners need to question why the world functions in a certain way as a means to participate in it actively. Performative language learning motivates students to construct their knowledge through analysis and interpretation. Additionally, critical performative language pedagogy, a term that appears as a theoretical lens and a methodological practice that stems from Paulo Freire's critical pedagogy, allows learners to go beyond the classroom setting to be active members of their immediate environment.[46]

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[44] Ibid. 245
[45] Ibid. 247
[46] Louis, Ross. "Performing English, Performing Bodies: A Case for Critical Performative Language Pedagogy." *Text and Performance Quarterly* 25, no. 4 (October 2005): 334–353, accessed October 10, 2023, https://doi.org/10.1080/10462930500362528, 335.

Through performativity, repetitive patterns are cemented in social norms in the context of education . In this way, both teachers and students can embody ideological bodies that talk about nationality, ethnicity, gender, race, class, etc. Language, as the main medium of classroom interaction, lets us see how to ascribe certain actions to certain bodies, the dual position of body/subject that informs us through performative behaviors.[47] Teachers become a part of said learning experience participating alongside students when creating the performative language act. These elements create a more well-rounded learning experience where students learn how to relate to each other and create meaningful connections with their classmates and teachers. Language cannot escape performativity, this aspect must not be overlooked as acquiring a foreign language does not only result in passing standardized tests.[48] Acquiring a second language involves politics, economy, history, art, literature, and more, and this is where performative language learning allows educators to bring the teaching of a foreign language alive through performances of many kinds.

Through performative language learning, students can get used to having more opportunities to practice communication in real and meaningful contexts and to train for real-life scenarios as often as possible. Teachers who propose drama as an educational tool to teach a second language know that performance is based on action, the ability to reflect, and dialogue. The efficacy of critical performative pedagogy shows when the learning experience becomes visceral, at times even uncomfortable in facing certain realities. In this case, through performance; teachers can control this aspect to make learners critical thinkers, reflective, and open-minded due to the fact they are put in somebody else's shoes through a script that not only has dialogues; it also contains body gestures, silence, movement, and physical acts of

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[47] Ibid. 337
[48] Ibid. 348

performance, making the experience of acquiring a second language much more meaningful and richer. In the words of Ross Louis:

> What matters in such cases are the moments on the way to the product, the steps in the process of doing pedagogy, that engage classroom bodies in critical reflection as a way of knowing, critiquing, and acting.[49]

Furthermore, cultural immersion in the classroom is to be accounted for. Erin Kearny, a language teacher-educator and researcher, defies the belief that classroom environments are incapable of fostering profound cultural understanding because of the physical distance from the communities that speak the target language.[50] Teachers can create a space within the classroom where the sole focus is not only on linguistic proficiency. For example, immersion programs tend to blend both linguistic proficiency and the development of a positive attitude towards the language speakers and their culture.[51] Educators can design lesson plans based on performative language learning and cultural immersion using the communicative approach. All these elements can come together to design a holistic learning experience for our students, and most importantly, to have them see the language as a rich world to discover in various instances.

> Narrative also serves identity functions and allows for meaning-making on a grander scale, though, and cultural immersion, if we assume it to involve learners' potentially transforming identities or notions of actual and possible selves, must also be connected to their encounters with the larger meaning-making systems present in other languages and culture.[52]

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[49] Ibid. 349
[50] Erin, Kearney, "Cultural Immersion in the Foreign Language Classroom: Some Narrative Possibilities", *The Modern Language Journal* , Summer 2010, Vol. 94, No. 2 (Summer 2010), pp. 332-336, Published by: Wiley on behalf of the National Federation of Modern Language Teachers Associations, accessed October 5. 2023, Stable URL: https://www.jstor.org/stable/40856138334, 334.
[51] Erin, Kearney, *Cultural Immersion in the Foreign Language Classroom: Some Narrative Possibilities*, 333.
[52] Ibid. 334

Second language learners, especially sequential bilinguals, already have an identity of the nation, language, and culture they were born in. When learning a new language, they also build a new identity which needs to be in constant dialogue with their L1. For this dialogue to take place, being aware of the cultural aspects of the target language is key for learners to be motivated in their learning journey. Learners are unique individuals who are in a constant process of negotiation, exploration, and remaking themselves through real, imagined, and possible worlds when acquiring a foreign language. Teachers can provide students with the tools to achieve cultural immersion.[53] A curated selection of texts must be made to forge a classroom environment that fosters cultural immersion. These texts can range from stories to novels, poems, images, paintings, playwrights, films, and videos, etc. Learners interact with the text, their classmates, and the teacher. This is where performative language learning and cultural immersion come together for students to bring their understanding forward and build their narratives. If this practice becomes a recurrent learning experience, students will identify a range of cultural narratives, common plots, character types, opposing viewpoints, etc.[54]

Kearney conducted a research project in a university-level French classroom in the United States, 2008. The students were acquainted with cultural narratives from World War II. Once they analyzed and interpreted the texts; they simultaneously worked on texts of their own as if they were experiencing the war themselves. This extended writing project required learners to visit their cultural narratives as they were building a world for their characters that was credible. When creating stories, students draw on broader cultural narratives; they inhabit another person, or another point of view to recreate an experience that may seem foreign to them.[55] When working on their characters, some students wondered what decisions they would have made. This highlights the enhancement of critical thinking skills. Reflecting on

[53] Ibid. 334
[54] Ibid. 335
[55] Ibid. 335

language and culture makes language learning transformational for the individual. Kearney asserts that integration of approaches can successfully bring culture learning from the periphery to the center, where nearly everyone agrees it belongs.[56]

Theatre for Teaching EFL

Theatre derives from the Greek verb "to see, to view.[57] Phyllis Hartnoll, British author, editor, and poet, explains that the origins of theatre came through ancient religious rites, songs, and dances performed by worshipers. But these rites are not 'theatre' as we understand it today because contemporary theatre has three main elements. First, actors and speakers who perform independently, without the original unison chorus found in Euripides' and Sophocles' plays. Second, an element of conflict in the dialogue, and third, an audience who is emotionally involved in the action, but does not take part in the action itself. Without these elements, we would have religious and social rites or ceremonies, but not 'theatre'.[58] Social and religious events are firmly rooted in reality, whereas theatre is not. Aristotle explains that a play is 'an imitation of action, and not the action itself'.[59]

According to Nichols, theatre is the place that lets us see ourselves in all kinds of imagined experiences that provoke pleasure, discomfort, and amusement[60]. Likewise, it can deepen our understanding of ourselves and society, and extend our knowledge of the human condition. Theatre is an audiovisual narrative that happens in real-time and gathers spectators to see the performance in real-time too. In other words, it unites people to share an experience.

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[56] Ibid. 335
[57] Dudley Nichols, "Theatre, Society, Education", *Educational Theatre Journal*, Oct., 1956, Vol. 8, No. 3 (Oct., 1956), pp. 179-184. Published by: The Johns Hopkins University Press, accessed May 7, 2024. https://www.jstor.org/stable/3204112. 179.
[58] Phyllis Hartnoll, *The Theater: A Concise History,* New York, New York, Thames and Hudson, 1998, 7.
[59] Ibid. 7
[60] Dudley Nichols. *Theatre, Society, Education*, 180.

Moreover, Nichols[61] views education as society's organized effort to enrich, develop, and consolidate an individual who is part of society. Society shapes theatre and theatre shapes society.

A case study of theatre Education can be found in 1964 at *Belgrade Theatre* in Coventry, England. Helane Rosenberg[62] thinks the key to theatre education is the actor/teacher who is trained in theatre and education. We are aware of the fact that this is not a very common scenario in education, nonetheless; it should be an option for teachers to explore their potential since theatre can utilize themes that are meaningful for students. Drama utilizes students' interests and capabilities to carry out projects based on a curriculum to enhance personal, political, social, and cultural consciousness.[63] The aim of the Belgrade team was not to encourage young people to take on theatre as a career, but for students and teachers to realize the potential drama has to educate. One of the purposes of theatre Education is to motivate personal creativity and emotional experiences so that students become more than passive receptors of information. The Belgrade team managed to work with students of all ages. When it came down to working with junior students, drama reached out to case studies and situations that were complex such as the reconstruction of historical events. The proposal for an aesthetic education is considered through this project.

Weitz argues that an aesthetic education aims to pursue the extent of affective, imaginative, formal, perceptual, and cognitive possibilities of the arts. The author claims that an aesthetic education begins with the whole art of Literature and communication.[64] Language cannot be omitted from the teaching of literature, therefore, the teacher needs to make the text

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[61] Ibid.180

[62] Helane Rosenberg, "Theatre in Education: The Belgrade Team", *The Elementary School Journal*, Published by: The University of Chicago Press. Nov., 1973, Vol. 74, No. 2 (Nov. 1973), pp. 84-87, accessed May 7, 2024. https://www.jstor.org/stable/1000710. 84

[63] Helane Rosenberg. *Theatre in Education: The Belgrade Team*, 86

[64] Weitz Morris, "What is Aesthetic Education", *Educational Theatre Journal*, Mar., 1972, Vol. 24, No. 1 (Mar., 1972), pp. 1-4 Published by: The Johns Hopkins University Press. Accessed May 13, 2024. L: https://www.jstor.org/stable/3205383. 2

'stand up and walk about', this is where drama comes in as a means of helping students to see beyond the printed page. For this to happen, six key notions ought to be accounted for: creating a need for action, infusing dramatic tension, stepping into the role, seeing beyond the immediate, slowing down the experience, and encouraging students to make decisions.[65] Nonetheless, the aesthetic approach has been marginalized from the school system and society as an elitist endeavor. However, art is a necessity and should be recognized as a discipline of the intellect that serves the education system and, therefore, society.[66]

Theatre as a means or a tool to teach a second language is a technique through which we can revitalize the language classroom and falls in line with the main premise of an aesthetic education. Teachers can benefit from theatre and drama as instructional support that provides options to enhance their teaching and learning spaces.[67] For example, if an English learner were to ask, What is a blind person? a teacher can provide a definition, 'A blind person cannot see'. But if the teacher told the student to close their eyes and try to find a pen, he or she is involving the learner in the actual experience of being blind, thus satisfying the learner not only intellectually, but emotionally as well, and possibly inspire feelings of empathy with all blind people.[68] The learner is most likely to remember the meaning of the word he or she asked for as a result of direct experience, making him or her an active participant rather than a passive receptor.

EFL through direct experiences followed by drama-based tasks, and a performance as the final product, explores the foundations of surface reality when learners are given a background situation. Drama is a technique that can be used to teach structure and vocabulary,

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[65] Charlyn Wessels, "Drama", *Oxford English Resource Books for Teachers*, Oxford University Press, 1987, Hon Kong, ISN:0194370976, 93

[66] Weitz, Morris. *What is Aesthetic Education*, 4.

[67] Claire Holman, "Theatre as a Means for Teaching a Second Language." *GATESOL Journal* 32, no. 2 (2022), accessed April 20, 2024, https://doi.org/10.52242/gatesol, 14-26,.14.

[68] Charlyn Wessels, *Drama*, 7

and it is effective for revision and reinforcement. For example, verbs and the context in which they occur can be taught and revised through mime. [69] Improvisations, for example, is an activity where learners can create original dialogues from a basic vocabulary list. However, if these activities serve the goal of a drama project, two levels of communication will take place. The first one is to do with learning lines for a play and rehearsing these, and the second one is to be involved in constant discussions and interaction in the target language, a more natural type of acquisition as opposed to conscious learning.[70]

For learners to be able to perform using their L2 means that they are understanding the target language holistically: its formal structures but in its everyday use, or its use to express something sublime. Claire Holman believes that:

> To truly communicate and participate in the target language (TL), students must be taught in a way that recontextualizes language into its culture and builds their communicative skills.[71]

Furthermore, language is an act of performance itself that is bound to context, and in understanding such complexities we can envision a new way of teaching. Creating an enjoyable curriculum infused with drama and theatrics aids teachers in immersing learners into an environment where acquiring a second language is exciting. When students visualize a second language as a piece of art, culture, and life, language teachers are giving their students a memorable experience.[72] Drama pedagogy can offer such an experience through acting. Sanford Meisner defined acting as "behaving truthfully under imaginary circumstances".[73] This practice allows learners to use spontaneous spoken language in an environment controlled and monitored by the teacher so students can make the most out of the interaction

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[69] Ibid. 7
[70] Ibid. 12
[71] Ibid. 15
[72] Ibid. 15
[73] Ibid. 16

acting promotes. Additionally, progressively expanded speech production generates the ongoing practice that is needed to correct errors when the target language is not structurally accurate.[74]

Dramatic role play allows learners to embody someone else, therefore, they are not excessively conscious about themselves as language learners. This can reduce anxiety levels since fear of failure can hinder speech production.[75] Drama-based activities create a risk-free environment where participation increases as well as their experimentation and risk-taking with the target language.[76]

Susan L. Stern in her paper *Drama in Second Language Learning from a Psycholinguistic Perspectiv*e explains that implementing theatre practices makes for a safe space to be culturally and linguistically vulnerable[77]. Meaningful learning is about making an impact on the learner. Language is alive and ever-changing, this is why theatre practices help students' motivation increase due to the rich process of creation, rehearsal, and performance.[78] When students are given a platform to create, the classroom setting turns into a writers' room for creativity to thrive. Learners create something unique that is their own, which can transcend the classroom to feel like they are doing something more outside of the classroom setting.

It is worth mentioning that there is a difference between theatre and drama. Theatre is the product of staging a theatrical production which requires performance, technical aspects, and an audience.[79] Drama refers to the exercises that combine dialogue and action. Drama is bound to be more flexible in that it can be used for a whole lesson plan or a single part of a

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[74] Chamkaur Gill, "Oral Communication in ESL Through Improvisations, Playwriting, And Rehearsals" *Advances in Language and Literary Studies,* Vol. 4 No. 1 34:41; January 2013, Australian International Academic Centre, Australia, 34.
[75] Chamkaur Gill, *Oral Communication in ESL Through Improvisations, Playwriting, And Rehearsals*, 34
[76] Ibid. 35
[77] Claire Holman, *Theatre as a Means for Teaching a Second Language*, 16
[78] Ibid. 17
[79] Ibid. 19

lesson plan. On the other hand, Theater-based instruction refers to the final formal performance where the audience sees dramatic realization. Aside from learning a second language, students can attain abilities within the dramatic arts, designing abilities for scenography, makeup, wardrobe, and foley which make up for an interdisciplinary connection to other subjects learned at school. Performing welcomes learners to risk their sense of self, and to slowly but surely become comfortable in communicating and expressing themselves entirely in the target language. Theatre is flexible and permeable, it can be structured or unstructured, this allows for the simplest activities to have a profound effect on students' knowledge and language skill set. Performing, just like language, exists naturally in everyday life. When educators teach a second language with this in mind, learning becomes an experience that is approachable, relevant, and achievable.[80]

Erika Piazzoli mentions that intercultural dramatic tension explores untranslatable concepts across languages, and the synergy between language acquisition and drama has been known for centuries[81]. Piazzoli talks about *process drama* referring to a dramatic form in the drama education tradition where teachers and students work in and out of roles. This makes for a class culture where students feel motivated to become involved in creating a fictional space where they can readily explore what they want to say or can't express. The merging of the communicative approach and process drama makes for a space where teachers explore their facilitator skills. O'Neill's and Kao's work "Words into Words" discusses how process drama increases oral proficiency for learners in various language contexts regardless of their age, nationality, and social status[82]. Drama, as an educational tool, can effectively support second language acquisition. In the last ten years, this has been known as performative

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[80] Ibid. 24
[81] Erika Piazzoli, *The Elements of Drama in Second Language Education, 392*
[82] Ibid. 392

language teaching.[83] The latter has shown a positive impact when evaluating students' proficiency in the four language skills: reading, listening, writing, and speaking. Students' self-esteem, self-efficacy, intercultural awareness, and cultural literacy have also been shown to increase in students.

When faced with learning a second language, we face the "otherness" of a new culture, a new way of seeing the world, hence, learners experience a roller coaster of emotions. Students can feel threatened, scared, confused, overwhelmed, curious, intrigued, etc. Collaborative and performative work can reduce the effects of these emotions. One of the most used performative exercises is role-play.

Role-plays are often used when teachers want students to enhance their oral proficiency. Nevertheless, when there isn't an understanding of the dramatic form, the role-play often stays at a surface level.[84] Furthermore, process drama can help ESL students comprehend specific cultural concepts that are difficult to translate to their L1. For example, idiomatic expressions cannot be translated directly, therefore, drama can aid learners in understanding and later expressing what can't be articulated easily in their L1.

> The arts liberate us from the literal; they enable us to step into the shoes of
>
> others and to experience vicariously what we have not experienced directly. [85]

Drama embodies emotion into action.[86] When teaching a second language, dramatic elements can help make words come alive through actions, gestures, characters, and relationships that shape the human context. This is expressed by language and movement which are then put together to form dramatic meaning, and when this is performed in front of an audience, it becomes theatre.

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[83] Ibid. 392
[84] Ibid. 393
[85] Elliot W. Eisner, "The Arts and the Creation of Mind." In *The Role of the Arts in Transforming Consciousness*, 1-24. Connecticut: Yale University Press, 2002, accessed October 9,2024, 10
[86] Ibid. 394

Theatre for ESL teaching brings beauty to the language process, said beauty comes through the complexities of the characters and situations that stem from a story, the source that initiates process drama.[87] This is where literary theatre gives process drama an educational aim. Since Aristotle's Poetics, theatre has been considered a branch of literature. A written script can be analyzed and discussed in the same way as a literary work because the basic elements are present: plot, imagery, theme, and characterization.[88] According to Kirby, choosing "good literature" makes for a good script, a good performance follows, and therefore, good theatre. When reading a text we interpret signs, the written word is translated into meaning, likewise in theatre, we also interpret signs such as dialogue, movement, sounds, etc. Theatre like Literature needs syntax.

> A noun relates to a verb or an adjective in particular ways; the combinations produce information of a particular kind. To the extent that this type of connective mental process is completed as part of the performance experience, the presentation may be seen as literary theatre.[89]

Theatrical signs in literary theatre are presented in a controlled order. For instance, actors are directed to remain motionless or display a certain emotion to catch the audience's eye, and stage movement can be blocked to show a particular place at a specific time. These patterns have to be defined so spectators can follow the plot. Spectators can read the performance, and the experience of the presentation takes on literary qualities that are unrelated to reading.[90] The literary quality comes through performance, speech, and gestures. Kirby emphasizes that the script and the enactment of it are the essentials for a theatrical performance, while scenography and foley can be omitted, the story and the actions are indispensable. A script

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[87] Ibid, 401

[88] Michael Kirby. "On Literary Theatre" *The Drama Review:* TDR , Jun., 1974, Vol. 18, No. 2, Rehearsal Procedures Issue and Berlin Dada (Jun., 1974), pp. 103-113, accessed May 5, 2024.https://www.jstor.org/stable/1144907, 103

[89] Michael Kirby. *On Literary Theatre,* 103

[90] Ibid, 104

defines all of the above. Playwriting is a collaborative activity, experiential, and constructivist by nature.[91]

> Acting out stories and events would motivate learners to process and share information. Drama activities provide students with a variety of contextualized and scaffolded activities that gradually involve more participation and more oral proficiency; they are also non-threatening and a lot of fun. [92]

Henceforth, writing a play script allows learners to identify novel concepts and construct new understandings as well as allowing learners to practice for extensive learner-talk. [93] Work in the arts related to learning a foreign language is not only a way of creating performances and products, but also a way to establish contact with others and share experiences.[94] This is a valuable asset in education because learning to use particular forms of representation like theatre teaches students to think and represent meaning in a particular way. Art is a form of the human experience that can be secured whenever an individual interacts with any aspect of the world, hence, teaching a foreign language through theatre is a valid approach since teaching and learning are essential to the human condition. [95]

How EFL Teachers Teach Theatre in a Language Class

Drama, theater performance, and theater play allow students to live the experience and perform their oral presentation skills in real life through three aspects. First, systematic desensitization which has the potency to desensitize student's speaking anxiety by allowing learners to explore the target language in various meaningful contexts. Second, skills training

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[91] Chamkaur Gill, *Oral Communication in ESL Through Improvisations, Playwriting, And Rehearsals*, 34
[92] Rass, Ruwaida Abu. "Drama in Chalk and Talk Classrooms." *Journal of Language Teaching and Research, Vol. 1, No. 4,* 2021: 378-381, accessed October 11, 2024, 378.
[93] Ibid. 39
[94] Elliot W. Eisner*, The Arts and the Creation of Mind*, 3
[95] Ibid, 10

which talks about preparing students to develop the oratory skills that are required for meaningful communicative activities beyond the classroom setting, and third, cognitive modification which helps students to develop a positive mindset for public speaking and performance beyond the classroom setting.[96]

Lee and Liu[97] conducted a longitudinal study in two EFL college classes at a university in China to inquire if drama based tasks improved learners' oral presentation skills. Class number one (experiment) received a drama-based training pedagogy while class number two (comparison) received a traditional public speaking pedagogy training. This study aimed to evaluate whether drama based pedagogy improved L2 learner's oral skills. The two groups had a B1 level of English according to CEFR. These groups were observed and evaluated for two whole semesters. The dependable variables in this investigation were oral performance and presentation techniques (structure, audience, adaptation, speech, content, posture, and non-verbal delivery), and the independent variables were the drama-based activities. There are three main areas the researchers considered to measure their results: task authenticity, presentation performance, and content.

The experiment group was told to gather children's books that had mostly images rather than text. The idea behind this was to create a script based on these children's books in English, and display the final product in a performance. Five groups within this control group were created, each one had to write and perform their scripts. During the first stage (first semester), this group was exposed to a series of drama based tasks that were designed to increment oratory skills and have students become acquainted with the six key elements of

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[96] Yow-jyy Joyce Lee, "Promoting oral presentation skills through Drama-based tasks with an Authentic Audience: A longitudinal study", *Asia Pacific Edu Res,*2021, 31 (3):253-27, accessed November 8, 2024, https://doi.org/10.1007/s40299-021-00557-x, 253

[97] Yow-jyy Joyce Lee, *Promoting oral presentation skills through Drama-based tasks with an Authentic Audience: A longitudinal study*, 255

drama as posed by Aristotle.[98] EFL learners experienced tasks such as storytelling, roleplay, character review, monologue, and play rehearsal in the classroom. In addition to the latter, they also had to produce sound effects and music for their play.[99] During the second stage (second semester), the first group worked on writing their script, polishing it, and rehearsing the play itself. The performances were shown to the children in the local community.

On the other hand, the comparison group received a series of lectures on presentation skills. The goal for this group was to deliver a speech about what happened during summer vacation. This group was exposed to learning experiences such as storytelling, character review for self-introduction, and monologue in the first semester, and interactive presentation skills during the second semester. Both groups had the same time to increase their oral proficiency skills through these two different approaches.

The results show that task authenticity was achieved by the theatrical production since each learner played a critical role in the play and the power to shape their script and overall play. The experiment group was entrusted with the responsibility to teach English to children via a production. Enhanced presentation performance was another marker where the experiment group excelled, an astounding 91% of the participants testified at the post-study interviews and claimed their presentation skills improved substantially after the drama-based activities involving real-life audiences.[100] And lastly, the content was relevant to the participants because turning a picture book to a script encouraged them to pay close attention to what content form the picture books were adequate for children, and what plot point to include for the audience to understand the story.

During the first semester, the absence or presence of drama didn't create significantly different results between the two groups. However, during the second semester, the

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[98] Ibid. 257
[99] Ibid. 259
[100] Ibid. 263

experiment group succeeded in acquiring oral presentation skills compared to the other group because of the nature of drama-based activities[101].

Another study conducted in Iran attempted to investigate the efficacy of Readers Theatre on the oral proficiency of ninety female Iranian EFL learners ages ten to fifteen years old versus a comparison group of the same characteristics, both groups studied at the same language institute in Iran.[102] The comparison group attended their regular classes. This research was conducted in 2014 in the summer semester. The semester had twenty one session of ninety minutes each. It's worth mentioning that both groups has at least two school years of experience learning English.

Reader's theatre can be defined as the expressive and dramatic reading of a script that may or may not include scenography, live foley or costumes. The experiment group was presented with tasks that involved reading different scripts and after rehearsing their performance. This would potentially increase their chances of becoming fluent readers. Rehearsal time was dedicated to ensuring that the script was read with proper expression, intonation, and speech rhythm to make sure that the story was told effectively.[103] The lessons that were designed by the teacher included a number of activities where collaborative work was key, most activities were accomplished by groups, so all readers were responsible for the overall outcome of the performance. Tasks regarding listening, reading, writing, and speaking were immediately followed by activities that fostered discussions about the script to maintain sustained communication amongst students.[104]The lesson plans were gathered in stages. The first stage is called "Presentation Stage" where learners listened to recordings based on the

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[101] Ibid. 265

[102] Mina Boroojerdi Moghadam and Hamid Reza Haghverdi, "The Impact of Readers Theatre on the Development of Pre Intermediate Iranian EFL Learners' Oral Proficiency*", *Department of English, Isfahan (Khorasgan) Branch, Islamic Azad University, Isfahan, Iran, IJERT- Volume 3, No. 2,* 44-56, Autumn & Winter 2015-16, accessed November 5, 2024, 44.

[103] Mina Boroojerdi Moghadam and Hamid Reza Haghverdi, *The Impact of Readers Theatre on the Development of Pre Intermediate Iranian EFL Learners' Oral Proficiency*, 47.

[104] Ibid. 48

short scripts they had. Students had to repeat the lines they listened to practicing pronunciation and intonation. Afterwards, the teacher asked comprehension questions about the recordings and asked students to mimic what they listened to. The second stage is called "Practice Stage" where students are divided into groups to perform a short script. The teacher played the role of a facilitator when helping students with their performance. The third stage is the "Production Stage" where learners had to manage the task of rehearsals by themselves, after each group presented their performance. This process was carried out every day. The results of this study evidenced that the flexibility of task-based approaches like Readers Theatre offer flexibility to language learners and has the potential to enhance communicative fluency while not neglecting accuracy of language.[105] This research revealed that Readers Theaters students had an advantage in terms of performance, complexity in speech, and fluency, however, the experiment group didn't achieve a high score in accuracy while the comparison group did. Overall, this study has proven that performative language learning leads to better results in oral proficiency.

Universidad Nacional de Colombia has implemented a program called "The E Theatre" which is an English foreign language theatre interdisciplinary group that has been active since 2008. Evelyn Gualdron and Edna Castillo[106] have done a qualitative study on how long term application of theatre content based methodology benefits Colombian college EFL learners in lowering their affective filter and improving their production and comprehension of L2 skills as well as their intercultural competence. The participants of the study were mainly students who belonged to undergraduate programs at Universidad Nacional de

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[105] Ibid. 53

[106] Evelyn Gualdron and Edna Castillo, "Theater for Language Teaching and Learning: The E Theater, a Holistic Methodology", *Universidad Nacional de Colombia, Sede Bogotá, : Issues Teach. Prof. Dev., Vol. 20 No. 2, Jul-Dec, 2018.*, 211-227, accessed November 10, 2024, ISSN 1657-0790 (printed) 2256-5760 (online). Bogotá, Colombia, 211.

Colombia, Bogotá. This project came alive in March of 2008 by a group of students majoring in English Philology and Language. The project aims to promote the learning of English for EFL learners through a literary and cultural approach by means of performing literary pieces from English speaking authors. [107]

The E Theatre workshops support the idea of theatre as a holistic strategy to teach and learn an L2, in this case, English. This program claims that performance in L2 in a theatrical ensemble provides participants with the four Cs of intrinsic motivation: challenge, curiosity, control and context, hence, L2 learning through acting makes space meaningful. motivational and inspirational learning.[108] For The E Theatre, theatre for language learning can be mainly seen in presenting plays in a foreign language and to apply theatre as a way to develop the learner's communicative competence. The methodology of this project follows four phases. The first phase is theatre training where learners have the opportunity to explore different theatre workshops. The second phase is about learners discussing and deciding on what play they would like to perform. The third phase, the literary work they have chosen, is adapted by the L2 learners, and the fourth phase focuses on rehearsing and presenting the play to the audience.[109]

In the study L2 learners were designated to their teacher-directors, and the coordinators of this program took on the role of researchers. The activities implemented by the teacher-directors focused on listening, reading, writing, and speaking. For listening, comprehension and discrimination of sounds were key, for reading, reading context and comprehension, for writing, learners had to think about the impact the script was going to have on the audience, and for speaking, fluency, speech, pronunciation, expressivity,

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[107] Evelyn Gualdron and Edna Castillo, *Theater for Language Teaching and Learning: The E Theater, a Holistic Methodology*, 212.
[108] Ibid. 213
[109] Ibid. 215

vocalization, and musicality were some of the aspects teachers and learners focused on. For cognitive skills, tasks centered around thinking in the language, exercising attention and memory training were key. For the affective filter, gaining confidence using the language was the main focus.[110] Some of the challenges the students faced were facing the audience. Acting and talking in their L2 at the same time, improvising in English, and coming out of their comfort zone overall. Despite these obstacles, when the participants were asked to explain their experience in one adjective, 96% used positive adjectives like: interesting, enriching, creative, excellent, learning, challenging, exciting, motivational, positive, dynamic, interactive, and intense.[111] The authors of this research concluded that the methodology used in The E Theatre reinforces the idea of theatre as a holistic discipline enhances the communicative competence of learners.

Angélica Galante and Ron I. Thomson[112] investigated how drama can positively influence L2 fluency, comprehensibility, and accentedness, the three dimensions of L2 speech. The researchers gathered speech samples from 24 Brazilian adolescent EFL learners before and after their participation in a four month drama-based English program in comparison with a parallel group of EFL learners who received four months of English classes in a traditional communicative EFL classroom. Both researchers claim that techniques borrowed from drama and theatre can provide L2 learners with extensive speaking practice.[113]

This study took place in a private English institute at two different sites in the metropolitan area of Sao Paulo, Brazil. Both groups shared a level 7 that can be equated to a B1 in the

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[110] Ibid. 217

[111] Ibid. 221

[112] Angélica Galante and Ron I. Thomson, "The Effectiveness of Drama as an Instructional Approach for the Development of Second Language Oral Fluency , Comprehensibility, and Accentednes", *Teachers of English to Speakers of Other Languages, Inc. (TESOL)*, TESOL Quarterly, Vol. 51, No. 1 (MARCH 2017), pp. 115-142, accessed November 9, 2024, 115.

[113] Angélica Galante and Ron I. Thomson, *The Effectiveness of Drama as an Instructional Approach for the Development of Second Language Oral Fluency , Comprehensibility, and Accentednes*, 116.

CEFR. The experiment group and the comparison group took 2 hours of English a week, a total of 74 hours in the space of four months[114].

The experiment group was exposed to product-oriented drama activities with tasks that included scripted scenarios, roleplays, rehearsals and the final performance. These performances lasted fifteen minutes. Scripted presentations and roleplays where learners take pre-established roles, and use language to a particular script are found in many L2 books. However, in theatre and drama techniques these activities are part of a process-oriented approach where group-oriented activities, negotiation of meaning and extemporaneous speech are intended to enhance fluency in communication.[115] For example, if a lesson focused on adjectives to describe people, the drama activities were designed to teach the same linguistic items through roleplay. At the two month mark, students were given an array of plays to choose from to perform. Once they had chosen their performance piece, during rehearsals teachers helped students understand and convey the meaning of their lines and to work on character development. At the end of the 4 month course, students presented their plays to their friends and family. On the other hand, the comparison group worked on prepared presentation projects which included a set of steps. Open-ended discussions in class, texts of their own interest. Even though both groups benefited from the communicative approach, the results of this research suggest that the use of drama-based tasks and techniques have a significant impact on L2 learners' fluency compared to their peers who weren't exposed to drama-based tasks to acquire English as a foreign language.[116]

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[114] Ibid. 121
[115] Ibid. 119
[116] Ibid. 135

Challenges of Theatre in TESOL

Lewis mentions that humans tend to look for predictable patterns in learning and the feeling of security over insecurity in said process. Nevertheless, he also points out that a balance between methods that work, and novelty is considered a more interesting and richer path toward teaching approaches.[117] In truth, administrative work, time, and student expectations may be challenges teachers may encounter in teaching EFL through theater. Schools, colleges, and universities have an official curriculum that teachers follow because of teacher accountability. Institutions are held accountable for their work and results. Student expectations may be an obstacle because students focus on learning the language rather than learning it through a specific field of study. Not all second language learners are interested in innovative curriculums to learn a foreign language.

Working on a drama project demands time, enthusiasm, and a controlled environment. Learning lines, constantly using the target language during rehearsals, growing in confidence, and working as a coherent and solid unit does bring some challenges. Not all students will perceive the project as being useful and fail to feel motivated.[118] A drama project is time intensive. It requires considerable planning and organizational skills from the teacher as well as dedication and loyalty from the students. Drama demands enthusiasm, meticulous planning and structuring from the teacher. Teachers who see value in drama projects must not expect to achieve artistic greatness or theatrical merit. The reward lies in the greater confidence and ability of the students to use the target language.[119]

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[117] Michael Lewis, *The Lexical Approach: The State of ELT and a Way Forward,* 67
[118] Charlyn Wessels, *Drama*, 10
[119] Ibid. 10

Mariko Yoshida[120], in her study "Play building in a Japanese College EFL Classroom: Its Advantages and Disadvantages" observed two Japanese university teachers, one taught language education and the other taught drama in English, who wanted to test if the role of experience in language learning was worth exploring. Both teachers decided to create a drama project for a semester with their students. Each teacher had a group of students, and each group chose a play they wanted to enact. The first phase consisted of choosing a literary work and becoming acquainted with it through reading aloud and reading comprehension activities. The second phase consisted of learners creating their own script building the nature of the characters.[121] The third phase consisted of rehearsals; this stage turned out to be the most challenging because of limited time, the whole project had to be done in four months, last minute changes had to be done in order to deliver a coherent play, and this meant less time to explore other outlooks regarding the script. [122] One of the students mentioned he found it difficult to switch two different scenes in just a few minutes, this is understandable due to a lack of practice in scenography design because EFL learners are also acquiring skills in the making of a play rather than only focusing on the four language skills. The most time consuming problem was how to end the play because of endless discussions about what lasting impression they wanted to leave in the audience.[123] Despite these challenges, both groups found the experience enriching. Many tasks had to be undertaken in the space of four months: creating a script, making set designs, practicing acting on stage, planning costumes and makeup, just to name a few, nevertheless, learners recognized that working cooperatively helped them gain self-confidence. These qualities are transferable to L2 learning because

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[120] Mariko Yoshida, "Play building in a Japanese College EFL Classroom: Its Advantages and Disadvantages", Caribbean Quarterly , March - June 2007, Vol. 53, No. 1/2, Returning the Gaze: Reclaiming the Voice – Post-Colonialism and its Implications for Drama and Education (March - June 2007), pp. 231-240 Published by: Taylor & Francis, Ltd. Stable URL: https://www.jstor.org/stable/40654988, accessed November 10, 2024, 233.
[121] Mariko Yoshida, "Play building in a Japanese College EFL Classroom: Its Advantages and Disadvantages", 233.
[122] Ibid. 235
[123] Ibid. 237

throughout the entire process learners gained more lexicon, paid close attention to structure in writing, learned to communicate naturally with each other, and felt more comfortable using their L2.[124] Yoshida decided to insert this observation as evidence:

> They were chatting in English in the classroom, and said it became more natural for them to communicate in English than in Japanese.[125]

Curriculum Design

A curriculum constitutes an array of activities that give direction to and develop the cognitive capacities of individuals, it is a mind-altering device.[126] Curriculum design can be defined as a range of experiences that aim to build a certain skill set in learners. Its structure mostly considers established objectives, selection and organization of content, learning and teaching approaches, and assessment which evaluates whether the objectives were met.[127] It's important to keep in mind that the curriculum is influenced by social forces and the philosophy that the institution wishes to establish and practice. Elliot W. Eisner's work *The Centrality of Curriculum and the Function of Standards*[128] considers curriculum work results in plans and materials. The design of plans and materials influences student's learning, for this reason, curriculum designers consider the significance of the content they select, the judgments they make about sequencing, and how these two aspects connect.[129]

In Eisner's work, there are three aspects to a curriculum. The first one relates to the explicit curriculum that can correlate with what we call the official curriculum. The formal program is planned, taught, and graded. This curriculum consists of the subjects everyone

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[124] Ibid. 238
[125] Ibid. 239
[126] Elliot W Eisner . *The Arts and the Creation of Mind*,148
[127] Sandy Soto, "An Analysis of Curriculum Development", Article in Theory and Practice in Language Studies, Vol. 5, No. 6, pp 1129-1139, June 2015, accessed May 17. 2024. : 10.17507/tpls.0506.02. 1129
[128] Sandy Soto, *An Analysis of Curriculum Development*, 1130
[129] Elliot W. Eisner. *The Arts and the Creation of Mind*, 150

acknowledges. The Ministry of Education leads in the explicit curriculum for students to obtain their formal education academic degree to move on to the next level of academic education.[130] Alongside the explicit curriculum lies the implicit curriculum. This curriculum shows the classroom ambiance, school norms, and modes of assessment. This curriculum focuses on those aspects that are not readily apparent, they are not written down, but they are implied. Explicit curricula can change over time while implicit curriculum endures, this can be related to school culture. The final aspect of curriculum teachers encounter is the null curriculum. This arises from the absence of certain content or skills, and it also involves content and skills from the explicit curriculum that the school and/or teachers decide not to teach.[131]

When it comes to the arts, educators are encouraged to establish clear and measurable outcomes considering the importance of accountability in the educational system. Nevertheless, one of the features that art encourages is improvisation because activities in the arts don't always lend themselves to the kind of predictability inherent in an objectives-oriented approach. Eisner claims that, in the arts, as in many other fields, surprise is a friend, not a foe.

> Planning and teaching profit from flexibility, from attention to the changing
>
> colors of the context. Assumptions and concepts that seek predictability of
>
> routine and the security of conformity militate against it. [132]

Sometimes, the joys of teaching are found in unpredictable events. In this case, students are key when designing activities and even coming up with new ones considering their experiences and feedback. This is one of the beauties of curriculum, it's not a static entity, it changes and evolves according to societal conventions, the school's philosophy, the teacher's

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[130] Ibid.158
[131] Ibid. 159
[132] Ibid. 164

methodology, and the student's performance.[133]Regarding the topic of standards within a curriculum, it should not be considered contracts or prescriptions that override local judgment. In other words, the recognition of diversity means that curriculum planners and teachers ought to be sensitive to local circumstances and individual efforts.[134] This is why a curriculum that considers an aesthetic approach to education, in this case learning a foreign language, is a rich experience for teachers and students to seek balance in a formal education that mostly seeks predictability and exact outcomes. Likewise, Jin-Jy Shieh & Barry Lee Reynolds in a study called "The Origin and Impact of an ESL Teacher's Beliefs on Curriculum Design" show that an ESL curriculum should be balanced, authentic, and enjoyable[135]. Overall, teachers in higher education tend to have a higher degree of freedom when designing curricula. This is why Shieh and Reynolds focused on an ESL teacher who created a curriculum based on American cuisine. This educator argues that while institutional goals are important, having fun and learning about the local culture are equally important.[136] This outlook on curriculum stems from previous experiences where the teacher focused solely on language skills and academic reading. For him, teaching these language skills along with a local culture, and American cuisine, acquainted students with something more than just rigid academic standards, this makes for an exponentially better learning experience for both teacher and students.

> Learning English does not have to be mundane and boring! Students enjoy having something physical to show for their hard work; students who have fun in your class will want to be in your class [137]

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[133] Ibid. 164

[134] Ibid. 173

[135] Jin-Jy Shieh & Barry Lee Reynolds "The origin and impact of an ESL teacher's beliefs on curriculum design." *Asia Pacific Journal of Education* (2021): 41),574-593, accessed May 17, 2024 Doi: 10.1080/02188791.2020.1832043. 582

[136] Jin-Jy Shieh & Barry Lee Reynolds. *The origin and impact of an ESL teacher's beliefs on curriculum design.* 582

[137] Ibid, 589

The authors of this study found language teachers felt it is important to design authentic, enjoyable, and fun activities. There is no reason why an ESL curriculum can't incorporate content-based and skill-based content, whether it's American Cuisine or Theater. When students enjoy learning, especially a second language, they will be more likely to foster lifelong learning and learn other languages.

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UNIT PLAN PROPOSAL

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This unit plan is meant for students who receive English as a Foreign Language in high school, specifically junior to senior years, ages fifteen to seventeen years old. The length of this unit plan is an estimate of eight to nine weeks considering each week will have an estimate of six hours of English classes for a total of fifty lesson plans. In this unit plan students will learn how to adapt the literary work *Frankenstein* by Mary Shelley into a play.

In this unit plan, the aim is to encourage students to turn a written narrative into a visual narrative: theatre. In the process, students will be acquainted with cultural literacy skills, and the acquisition of English as a second language through the whole process of adapting the literary work of their choice into a play, and drama. The assessment will evaluate this entire process based on the Ecuadorian curriculum for English as a foreign language from the Ecuadorian Ministry of Education's latest curriculum for high school students. This unit plan has been tailored mainly for private bilingual high schools in Ecuador because they offer at least six hours of English as a subject per week, nevertheless, public schools can also benefit from this unit plan.

Three main threads hold the unit plan together. The first is reading, the second is Socio-Emotional Learning, and the third is EFL. Each of these threads is found in the learning activities of each section. In the first section, students are introduced to a literary work they have agreed upon reading as a group. Reading should be seen as an enjoyable activity rather than a chore; therefore, the learning activities aim to let students work autonomously and in groups to explore their strengths and areas where they need more input. The activities are meant to be shared experiences amongst classmates and the teacher. Educators act as facilitators in discovering the literary work, dissecting and looking at the whole picture of what a literary work has to say and share with its audience. EFL is a component through which students also learn the target language. The tasks in the unit plan are meant for students to enrich their lexicon, understand the meaning of grammar tenses, and overall command of language, through the reading and analysis of the novel, script writing, and performing.

Section #1: Engaging Students through Mary Shelley's Frankenstein

Several reading strategies may be applied to help students connect with the literary work they have chosen. This last statement is key, sometimes teachers tend to select literary works according to the English level of their students and the curriculum they are supplied with, however, it is of the essence to ask students about their current interests, and what they are curious about. This can pave the way for the English teacher to look into certain literary genres and topics. A survey can be conducted to take everyone's interest into account. An informal conversation about the movies, series, video games, and music students have seen, watched, played, and listened to can prompt some ideas for the teacher to talk about some

titles students may be interested in. Later, the teacher must find a set of appropriate novels students may fancy according to their interests and English level. The first step of this process is to bring students on board with the reading material, there are several strategies to attain this goal.

Reading during class hours is an activity that most students are not fond of, nevertheless, there are ways in which they can become engaged. Section number one of this unit plan contains a set of lessons that will introduce students to the main elements of Literature and theatre as well as the reading process of the novel *Frankenstein.*

Lessons one, two, three, and four introduce students to Literature, especially prose, through a presentation about "Building Blocks of Fiction" and Freytag's pyramid to understand the main elements of any story, whether it's a short story or a novel. Students will also be acquainted with Mary Shelley, Frankenstein the Monster, and Galvanism. Giving some context about what is about to be read entices students to find out more, and this is one way to motivate them to read. They will also be introduced to text types and how to turn them into role-play. Lessons five and six are meant to instruct students on the basics of theatre, they will also make comparisons between Literature, theatre, and Film to understand how each text is built and what its final product looks like. Lessons seven, eight, and nine start with reading the novel. Active reading through note taking, predicting, and drawing will take place. If students have a reason to listen, they will take an interest.

Each lesson will be centered around a specific chapter or chapter. It's worth mentioning that the teacher must know the English level of their students to choose an appropriate reading level. In this case, the lesson plans are made with the original novel in mind. Lesson ten initiates students in collective work, all students will work on one task as a whole, this has been designed so all students have a specific task and then they will come

together to make something bigger. Lesson eleven focuses on linguistics and it fosters the appreciation of 19th-century English from England. Lessons twelve to twenty-six focus on character analysis through a variety of tasks such as rewriting letters from the characters of the book, creating a calligram about Victor's emotions, creating a comic book about the DeLacey Family, having an interview with Safie and Felix, having debates about certain stances the main characters have about happiness and fulfillment, reflection on topics such as ambition, procrastination, revenge, and death through journal entries and essays, etc. After lesson sixteen, summative number one will take place. After lesson twenty-six, summative number two will take place. As mentioned in the introduction of the unit plan, most lessons have analytical and single-point evaluation rubrics for formative and summative assessments based on the Ecuadorian Curriculum for English as a Foreign Language from the Ecuadorian Ministry of Education's latest curriculum for high school students.

Lesson Plan #1: What is Literature?

Learning Objectives
Students will be able to:
1. **Identify** the main elements of Literature through *"Building Blocks of Fiction"*.
2. **Reflect** on the role of Literature in education.
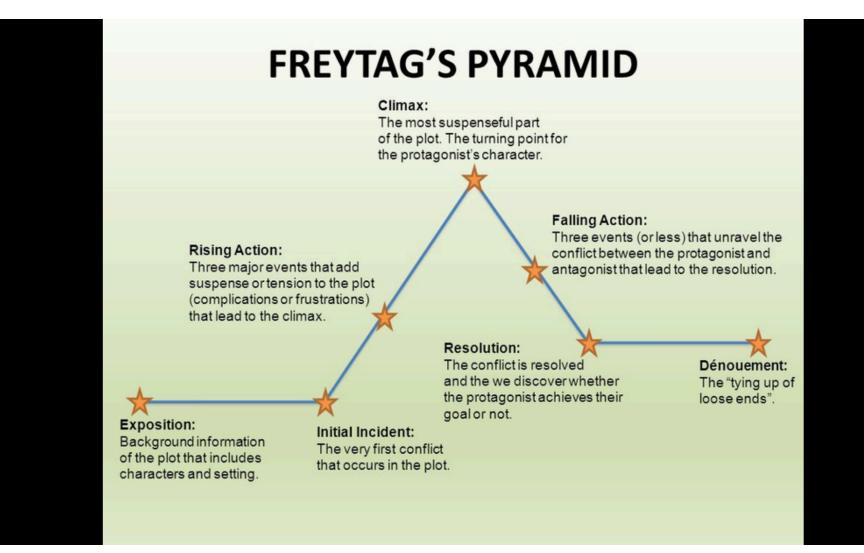
Lesson Stage	Process	Time Estimate (80 minutes)
Warm-up **Why do I like…?**	1. Students will make a list where they mention their favorite movie, video game, song, and book. 2. Afterward, they will exchange their list with another classmate and share. 3. Then, students will make groups of 3 and choose a facedown flashcard from the teacher's desk. 4. These flashcards will contain the following questions: • Why do people enjoy movies, video games, songs, and books? • Do movies, video games, songs, and books teach us something? • Why do people tell stories? 5. One member of the group will take notes and hold onto the flashcard.	10 minutes
Building Blocks of Fiction	1. Students will be introduced to the elements of a literary work, specifically novels through a presentation called: *Building Blocks of Fiction*.	15 minutes
Task No. 1 **A short story**	1. Students will be given a list of 8 authors who have written short stories in English. The authors chosen will be at the teacher's discretion. 2. Each student will choose a short story from any author and read it.	25 minutes
Task No. 2 **Freytag's pyramid**	1. Then, students will refer to Freytag's Pyramid and recreate it on a piece of paper to explain the story they have read.	20 minutes
Closing	1. Students will return to their groups from the warmup and share their answers with the class.	10 minutes

Building blocks of fiction

By: María José Cisneros Castrillón

Plot and conflict

- We call the series of events in a story the plot, these events don't have to happen in order regarding linear time.
- If we were to order the events of the story we would have the story itself.

FREYTAG'S PYRAMID

Climax:
The most suspenseful part of the plot. The turning point for the protagonist's character.

Rising Action:
Three major events that add suspense or tension to the plot (complications or frustrations) that lead to the climax.

Falling Action:
Three events (or less) that unravel the conflict between the protagonist and antagonist that lead to the resolution.

Resolution:
The conflict is resolved and the we discover whether the protagonist achieves their goal or not.

Dénouement:
The "tying up of loose ends".

Exposition:
Background information of the plot that includes characters and setting.

Initial Incident:
The very first conflict that occurs in the plot.

Conflict

Conflicts are problems that characters encounter in their struggle to achieve an aim.

Types of conflict in fiction
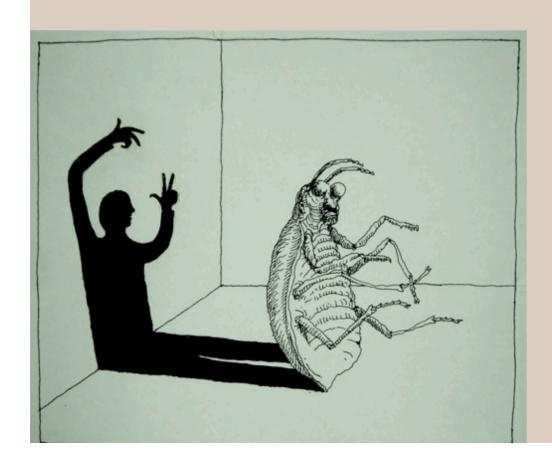
I. Individual vs. another individual : Many stories are about one main character who makes the action happen. In Literature, this person is known as the protagonist. Conflict arises when another person tries to stop the protagonist from achieveing his or her goal, this person is known as the antagonist.

2. Individual vs. Society: The protagonist is often pitted against society. The protagonist seems to be the only shinning light in a dark world. Antagonists are often part of the system that keeps people like the protagonist from achieving their goals.

3. Individual vs. circumstances: Sometimes protagonists simply have bad luck, they happen to be caught in a natural disaster or epidemic. They are in the wrong place at the wrong time, and have to deal with the consequences.
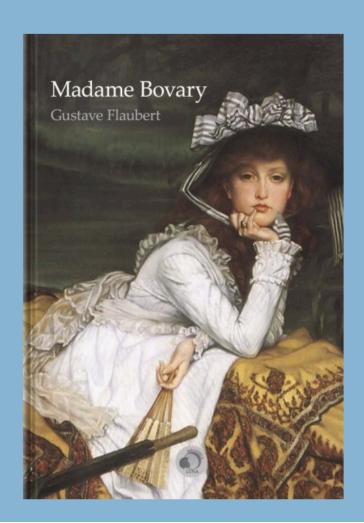
4. Individual vs. themself: At times, protagonists are their own worst enemy. As you read their thoughts, follow their actions and listen to them speak, you as the reader can see they have a flawed personality traits. They have to solve their own problems by making a personal change.

Characters

Cambridge Dictionary:

1. A person represented in a film, play or story.
2. A person, especially when you're describing a particular quality that they have.

We look to characters of novels and plays for examples of how we should or should not live our lives.

Madame Bovary
Gustave Flaubert

5 Types of characters that appear in fiction

1. **Dynamic character**: A dynamic character is one who changes over the course of the story. As such, a dynamic character makes the best protagonist.

2. **Round character**: Closely related to a dynamic character, a round character is a major character who shows fluidity and the capacity for change from the moment we meet them. By contrast, some dynamic protagonists do not change until actions in the story force that change.

3. **Static character:** A static character does not noticeably change over the course of a story. Sometimes known as a flat character, these characters often play tertiary roles in a narrative

4. **Symbolic character:** A symbolic character represents a concept or theme larger than themselves. They may have dynamic qualities, but they also exist to subtly steer an audience's mind toward broader concepts.

Setting

Point of view and narration

A storyteller, is also known as the narrator, can tell a story from one of three perspectives.

First person point of view: The story is told from the "I" perspective, the storyteller is a character in the story. He or she doesn't always have to be the main character, though often times this is the case.

Second person point of view: This is where "you" take action in the story (first you do this, then you do that). This is the style of recepies and textbooks, where the reader has an active role.

Third person point of view: This is where the narrator describes someone else's story. The narrator may know a lot about the events and characters, or the narrator may act like a video camera and simply tells what is observed.

Types of Narration

Subjective Narration: the narrator speaks to the reader directly and tells the reader what to think of the events and characters. There is a conscious act of story-telling. The narrator may pass judgement on the characters.

Objective Narration: This is where the narrator is not speaking to anyone in particular , and the reader is simply listening in. It is as if the narrator is simply a video camera, recording events and characters objectively.

Speech and Tense

Narrators either retell events or let the characters speak forthemselves. Here are two terms to describe both forms of speech.

Reported speech: this is a narrative technique in which the narrator reports on events that have happend. The narrator retells the story.

Direct speech: This is a narrative in which the characters of a story speak in quoted dialogue. It is also called quoted speech.

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Lesson Plan #2: Mary Shelley, Frankenstein, and Galvanism

Learning Objectives
Students will be able to:
1. **<u>Create</u>** an infographic to explain Mary Shelley, Galvanism, or Frankenstein.

Lesson Stage	Process	Time Estimate (80 minutes)
Warm-up **Different perspectives**	1. Students will pair up and choose a number from 1 to 3. 2. Each pair will be given a video to watch according to the number they chose. Video No. 1: https://www.youtube.com/watch?v=-ex7f7KVl3I&list=PLBmvZ5d7cBujKM0AuowcqTKf1pubfDCPB Video No. 2: https://www.youtube.com/watch?v=dsYyBdg4emI&list=PLBmvZ5d7cBujKM0AuowcqTKf1pubfDCPB&index=2 Video No. 3 https://www.youtube.com/watch?v=cGDdYUbfTtE&list=PLBmvZ5d7cBujKM0AuowcqTKf1pubfDCPB&index=5	**15 minutes**
Task No. 1 **Working on an infographic**	1. After having watched the video, students will find a pair who watched a different video from them. 2. They will discuss the information they gathered. 3. After, they will decide whether they want to make their infographic about Mary Shelley, Frankenstein, or Galvanism. 4. Students can access more information through research. 5. The evaluation rubric will be presented to them before they start the task.	**55 minutes**
Closing	1. The infographics will be posted on the classroom walls for everyone to read.	**10 minutes**

An Infographic about Mary Shelley, Frankenstein, or Galvanism

Curricular Objectives of the English as a Foreign Language Area for Subnivel Bachillerato General Unificado
O.EFL 5.6 Through selected media, participate in reasonably extended spoken or written dialogue with peers from different L1 backgrounds on work, study, or general topics of common interest, expressing ideas and opinions effectively and appropriately.

Evaluation Rubric

Skills and performance descriptors	Excellent 4 pts	Competent 3 pts	Needs Work 2 pts
Curricular thread 1 Communication and cultural awareness EFL 5.1.9	**Communicates information** and ideas **effectively** to diverse audiences using a variety of media and formats, in this case, an infographic.	**Communicates information** and ideas to diverse audiences using a variety of media and formats, in this case, an infographic.	**Attempts to communicate information** and ideas to diverse audiences using a variety of media and formats, in this case, an infographic.
Curricular thread 4 Writing EFL 5.4.4	**Selects** and **makes effective use** of a range of digital tools to write, edit, revise, and publish written work in a way that supports collaboration, learning, and productivity.	**Sometimes selects** and **makes use** of a range of digital tools to write, edit, revise, and publish written work in a way that supports collaboration, learning, and productivity.	**Rarely selects** and **makes use** of a range of digital tools to write, edit, revise, and publish written work in a way that supports collaboration, learning, and productivity.

Curricular thread 5 Language through the arts **EFL 5.5.8**	**Contributes** to team projects to produce original works and solve problems while **effectively** negotiating and managing interactions to accomplish social and classroom tasks.	**Somewhat contributes** to team projects to produce original works and solve problems while negotiating and managing interactions to accomplish social and classroom tasks.	**Rarely contributes** to team projects to produce original works and solve problems while negotiating and managing interactions to accomplish social and classroom tasks.
Curricular thread 5 Language through the arts **EFL 5.5.9**	**Engages** in collaborative activities through a variety of student groupings to share, reflect on, express, and interpret opinions and evaluations of a range of literary texts.	**Somewhat engages** in collaborative activities through a variety of student groupings to share, reflect on, express, and interpret opinions and evaluations of a range of literary texts.	**Rarely engages** in collaborative activities through a variety of student groupings to share, reflect on, express, and interpret opinions and evaluations of a range of literary texts.
			Total /16

Lesson Plan #3: Text Types and Role Play

Learning Objectives
Students will be able to:
  1. **Convert** a specific text type into a role play.

Lesson Stage	Process	Time Estimate (80 minutes)
Warm-up I wonder what this is…?	1. Students walk around the classroom while music is playing. Once the music stops, they will gather in groups of 3 to 4 students, this can vary according to the number of students in the class. 2. The following questions will be posted on the board: What are text types? And What is a role play? 3. Students will discuss this question, one student will take notes about the ideas the group has gathered. 4. Then, students share their answers to the question.	**15 minutes**
Text types Roleplay	1. The teacher will explain what text types are, and what role play is through two brief presentations: ***Text types*** and ***Roleplay***	**20 minutes**

Task No. 1 Words to actions	1. Students will work in groups.
	2. Each group will be handed a different text type. Some groups will be given a short poem, others a short story, others a short article for a newspaper or magazine, etc.
	3. Each group will receive a certain letter "A" or "B"
	  ● Letter "A" will ask them to show a role play based on their text type.
	  ● Letter "B" will ask them to film the role play they will make based on their text type.
	4. Then, students will be presented with an evaluation rubric that assesses their work.
	5. The teacher will monitor the work and interaction throughout the time given, providing students with suggestions and ideas if needed.
		40 minutes

Closing	1. For homework, each student will write a brief journal entry (1-2 paragraphs) about their experience with Task No. 1.	**5 minutes**

TEXT TYPES

By: María José Cisneros Castrillón

WHAT ARE TEXT TYPES?

Anything we write can be considered a text. From a written comment, to an article, to a piece of research, to a poem, to an essay, etc. Text types can be classified into the following:

- Personal texts
- Professional texts
- Mass Media texts

PERSONAL TEXTS

Personal texts are meant to be shared with someone specific, it could be a friend, a pen pal, a family member, a loved one, ourselves, etc. These types of texts touch upon personal matters, they are private and usually destined to be read by one person.

Examples of personal texts:
- a letter
- a diary entry
- an email
- a text message

PROFESSIONAL TEXTS

These texts are meant to be shared within members of a coorporation, workplace or institutuion. Professional texts can be shared with colleagues, classmates, teachers, bosses, and members of certain group, etc.

Examples of preofessional texts:
- Formal letters
- Formal emails
- Essays
- Reports
- Proposals

MASS MEDIA TEXTS

These types of texts are available to anyone who can access them. They are meant to be available to anyone who has an interest in them.

Examples of mass media texts:
- Advertisement
- Article
- Film
- Podcast
- Social media posts
- Books

Reference

- International Baccalaureate, Language B Guide First assessment 2020, published February 2018,pg. 22

WHAT IS A ROLE PLAY?

By: María José Cisneros Castrillón

1.Cambridge Dictionary

role play: to pretend to be a particular character and to behave and react in the way that character would.

2. Merriam Webster

role play:
  1. to act out the role of.
  2. to represent in action.

3. Collins Dictionary

role play: is the act of imitating the character and behavior of someone who is different from yourself.

Role Playing

You are given the opportunity to **assume the role** of a person or act out a given situation.

- Role plays engage students in **real life situations** and scenarios that may be unfamiliar.
- Role plays are usually **short spontaneous presentations**.

Examples: interview practice, counseling, teaching, debates, comedy sketches, amongts others.

What does a role play teach us?

- It helps us understand situations that are abstract.

- It develops our capacity to faciliatate expression of attitudes and feelings.

- It provides opportunities to speculate on uncertainties.

- It involves direct experimental learning and manipulating knowledge in

  an exciting way.

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Journal Entry No. 1: The Process of "Words to Actions"
Curricular Objectives of the English as a Foreign Language Area for Subnivel Bachillerato General Unificado
O.EFL 5.6 Through selected media, participate in reasonably extended spoken or written dialogue with peers from different L1 backgrounds on work, study, or general topics of common interest, expressing ideas and opinions effectively and appropriately.

Evaluation Rubric

Skills and performance descriptors	Excellent 4 pts	Competent 3 pts	Needs Work 2 pts	Missing/Incomplete 0 pts.
Curricular thread 1 Communication and cultural awareness EFL 5.1.9	**Communicates information** and ideas **effectively** to diverse audiences using a variety of media and formats, in this case, a journal entry.	**Communicates information** and ideas to diverse audiences using a variety of media and formats, in this case, a journal entry.	**Rarely communicates information** and ideas to diverse audiences using a variety of media and formats, in this case, a journal entry.	**The student has not completed the task accordingly or has not turned it in.**
Curricular thread 4 Writing EFL 5.4.5	**Justifies and explains** the rationale for a position on an argument, in this case, their experience with Task No. 1.	**Somewhat justifies and explains** the rationale for a position on an argument, in this case, their experience with Task No. 1.	**Rarely justifies and explains** the rationale for a position on an argument, in this case, their experience with Task No. 1	**The student has not completed the task accordingly or has not turned it in.**

Curricular thread 4 Writing EFL 5.4.6	The student produces a journal entry **describing personal experiences and feelings** about converting a written text into a role play.	The student produces a journal entry that **somewhat describes personal experiences and feelings** about converting a written text into a role play.	The student produces a journal entry that **rarely describes personal experiences and feelings** about converting a written text into a role play.	**The student has not completed the task accordingly or has not turned it in.**
Curricular thread 5 Language through the arts EFL 5.5.2	**Makes** predictions, inferences, and deductions to demonstrate different levels of meaning of literary texts presented orally or in digital form, including literal and implied meanings.	**Sometimes makes** predictions, inferences, and deductions to demonstrate different levels of meaning of literary texts presented orally or in digital form, including literal and implied meanings.	**Rarely makes** predictions, inferences, and deductions to demonstrate different levels of meaning of literary texts presented orally or in digital form, including literal and implied meanings.	**The student has not completed the task accordingly or has not turned it in.**
				Total /16

Lesson Plan #4: A Role Play

Learning Objectives
Students will be able to:
1. **Present** a role play.
2. **Discuss** their performance.

Lesson Stage	Process	Time Estimate (80 minutes)
Recap and review	1. Students will be asked to join their groups to keep working on task one from the previous lesson and be ready to present their work to their classmates.	**10 minutes**
Task No. 1 Presenting "Words to Actions"	1. Students will walk their classmates through their understanding of the original text type and how they thought it was best to showcase it as a role-play or a filmed role-play. 2. After each group presents their work, the other students can give feedback and ask questions. Then, each team member will do a brief self-assessment of the work they did as a team. 3. The teacher will gather each group to hand them their evaluation rubric along with their feedback.	**60 minutes**
Closing	1. For homework, each student will write a brief journal entry (1-2 paragraphs) about their experience with the presentation for the task "Words and Actions"	**10 minutes**

Journal Entry No. 2: Presenting "Words to Actions"
Curricular Objectives of the English as a Foreign Language Area for Subnivel Bachillerato General Unificado
O.EFL 5.7 Interact quite clearly, confidently, and appropriately in a range of formal and informal social situations with a limited but effective command of the spoken language (CEFR B1 level).

Evaluation Rubric

Skills and performance descriptors	Excellent 4 pts	Competent 3 pts	Needs Work 2 pts	Missing/Incomplete 0 pts.
Curricular thread 1 Communication and cultural awareness EFL 5.1.7	**Interprets and demonstrates** knowledge of nonverbal and oral communication features by applying them in appropriate contexts: role-play	**Fairly interprets and demonstrates** knowledge of nonverbal and oral communication features by applying them in appropriate contexts: role-play.	**Attempts to interpret and demonstrate** knowledge of nonverbal and oral communication features by applying them in appropriate contexts: role-play	**The student has not completed the task accordingly or has not turned it in.**
Curricular thread 1 Communication and cultural awareness EFL 5.1.8	**Discovers and employs** alternative ways of saying things in social and classroom interactions: role-play	**Fairly discovers and employs** alternative ways of saying things in social and classroom interactions: role-play.	**Attempts to discover and employ** alternative ways of saying things in social and classroom interactions: role-play	**The student has not completed the task accordingly or has not turned it in.**

Curricular thread 2 Oral communication **EFL 5.2.7**	**Presents information clearly and effectively** in a variety of oral forms for a range of audiences and purposes, in this case: role-play.	**Presents information clearly** in a variety of oral forms for a range of audiences and purposes, in this case: role play.	**Attempts to present information** in a variety of oral forms for a range of audiences and purposes, in this case: role-play.	**The student has not completed the task accordingly or has not turned it in.**
Curricular thread 2 Oral communication EFL 5.2.10	**Develops an argument** well enough to be followed by a peer audience without much difficulty in preparing presentations: role-play	**Fairly develops an argument** well enough to be followed by a peer audience without much difficulty in prepared presentations: role-play.	**Attempts to develop an argument** to be followed by a peer audience without much difficulty in preparing presentations: role-play	**The student has not completed the task accordingly or has not turned it in.**
				Total /16

Lesson Plan #5: What is Theatre?

Learning Objectives
Students will be able to:
1. **Identify** the elements of Theatre.
2. **Appreciate** Theatre

Lesson Stage	Process	Time Estimate (80 minutes)

Warm-up
 	
Colors and emotions
	1. Each student will be given a circled piece of cardboard of a specific color. Each color signifies an emotion.
	   ● Blue= sadness, Red= anger, Green= disgust ,Yellow= joy ,Purple= boredom ,Orange= anxiety.
	2. Once the students know what the color stands for, they will choose one of these options to showcase the emotion they got:
	   ● Mimic the emotion
	   ● Write a sentence that embodies the emotion.
	   ● Act the emotion with a short monologue or dialogue (another classmate can chime in to help)
	3. Then students will pair up to answer the following question:
	   ● What is Theatre?
	4. After, all students will share their answers.
		25 minutes

About theatre	1. The teacher will introduce students to the main elements of Theatre through a presentation called: *About theatre*	**30 minutes**

Task No. 1 Reflect and Discuss	1. Based on the previous presentation, students will choose one of the following questions to answer:
	   ● How would you define Theatre?
	   ● Does Theatre teach us something?
		15 minutes

Closing	1. Students who want to share can read their answers from the previous task.	**10 minutes**

ABOUT THEATER
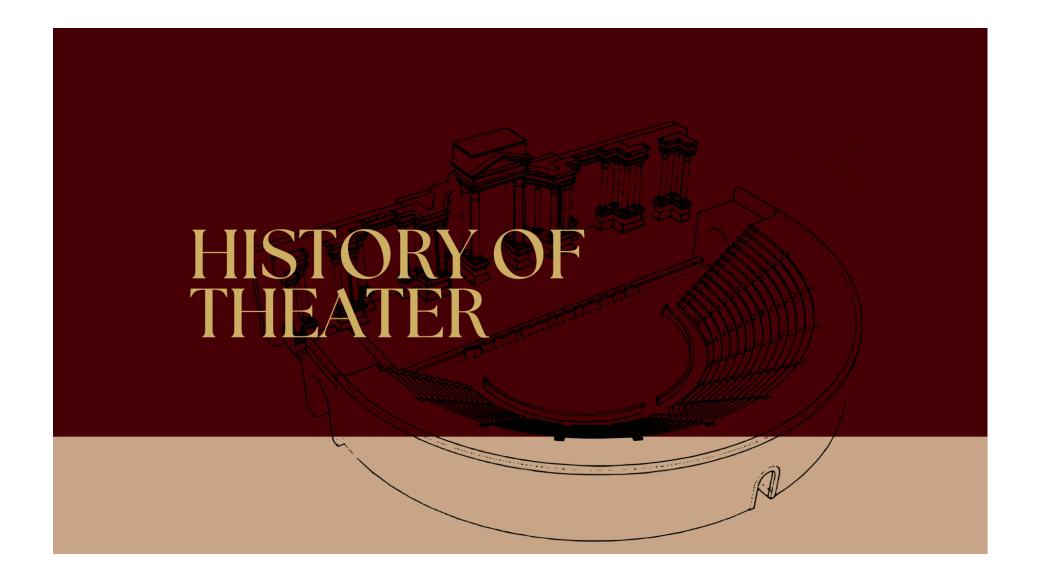
By: María José Cisneros Castrillón

INTRODUCTION

According to Oxford Academic, Theatre is built upon what appers to be universal human activities: storytelling, imitation and performance. Trace Crawford, playwriter, says Theatre is an interpretative discipline and it uses the live preformer to design time, sound, and three dimensional space into a production that expresses meaning.

Theatre is multi-dimensional and highly collaborative.

ORIGINS

Anthropologists suggest the origins of Theatre can be found in ancient times, before Christ. Members of primitive communities from Europe and Asia gathered around a campfire circle to participate in tribe rituals where priests would attempt to communicate with natural foreces. Eventually, the priests and the performers that aided in said rituals separated form the spectators. Thus, *Theatron* was born.

HISTORY OF THEATER

Classical Theatre: Ancient Greece

Medieval Theatre

Renaissance

Restoration

Kabuki Theatre

American Vaudeville

Victorian Theatre

Modern Theatre

THEATER GENRES

"Tragedy originated in ancient Greece and was considered the highest form of drama. Tragedy confronts the most serious and profound aspects of human existence. Tragedy, which focuses on the downfall of an ordinary person, rather than nobility" (Cash, 2024)

"Comedy also began in ancient Greece but was considered a lower form than tragedy. Through humour, it offers social critique and relief from the more severe aspects of life." (Cash, 2024)

SIX ARISTOTELIAN ELEMENTS OF A PLAY

1. PLOT

- The arrangement of events on the stage.

- Plot is to be differentiated from the story.

- Events happening off stage are introduced through exposition (narrative dialogue).

- The playwright must create a plot that is both credible and astonishing.

2. CHARACTERS

- The agents of the plot.

- Characters provide the motivations for the events of the plot.

- Vivid characters face and overcome obstacles that we can recognize.

- They provide the vehicle for conflict.

3. THEME

- The reason the play is written.
- The motives and messages the playwright wants to get across.

4. LANGUAGE

- Characters face and overcome obstacles.
- These obstacles are expressed through dramatic dialogue: narrative and drama.
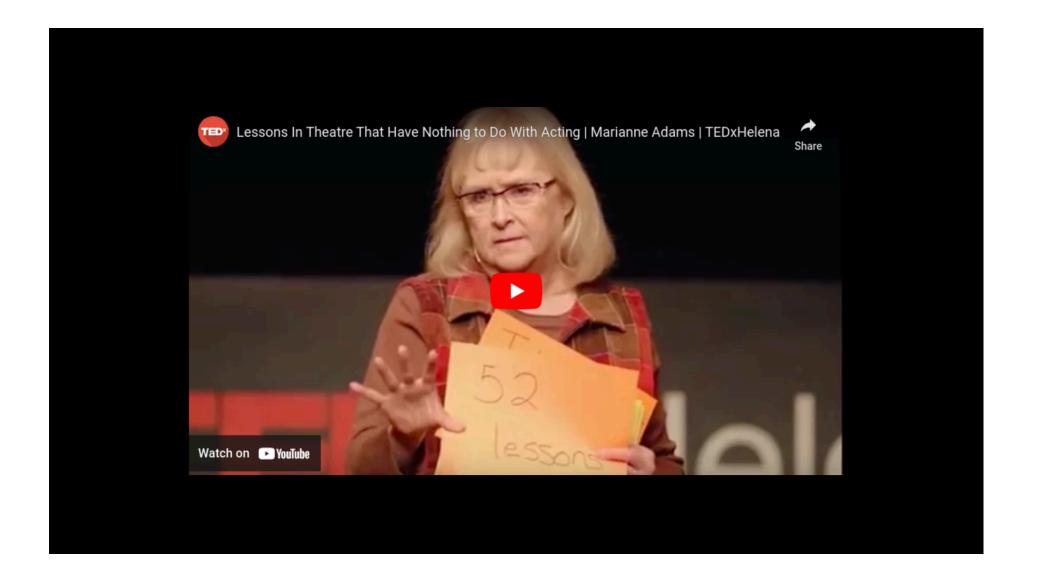
5. SPECTACLE

- Everything that is seen and heard on stage: actors, sets, costumes,lights, and sound.
- All plays have spectacles, some emphasize spectacle more than others.

6. RYTHM

- The heart of the play.
- Plot, characters, language and spectacle have their own rythms in time.
- The combination of these rythms creates mood

WHY DO THEATRE?

FAMOUS THEATRICAL QUOTES

"Love art in yourself, and not yourself in art."

— Constantin Stanislavski, My Life In Art

"An actor must never be afraid to make a fool of himself."

— Harvey Cocks

"Your job as actors is to understand the size of what you say, to understand what's beneath the word."

— Stella Adler, The Art of Acting

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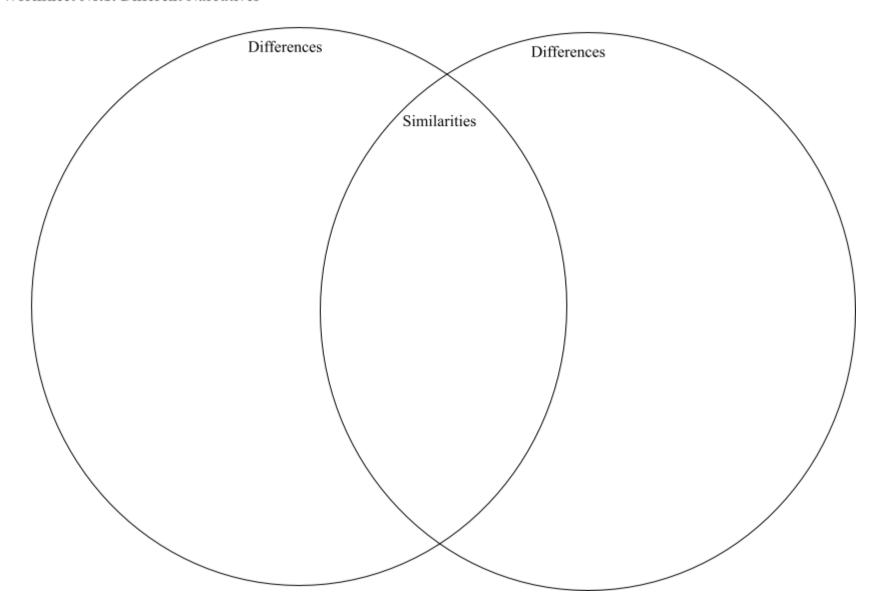
Lesson Plan #6: Different Narratives

Learning Objectives
Students will be able to:
1. **Describe and Explain** the similarities and differences between
   ● Literature and Theatre
   ● Theatre and Film
   ● Literature and Film

Lesson Stage	Process	Time Estimate (80 minutes)

Warm-up
 	
Choose a letter
	1. Each student will choose a flash card.
	2. Each flash card has a letter:
	   ● L= Literature
	   ● T= Theatre
	   ● F= Film
	3. The teacher will pair up the students so they are all paired up with different letters.
	4. Students can try and guess today's task.
		5 minutes

Task No. 1
 	
A Venn diagram
	1. Students will pair up and answer one of these questions according to their letters.
	   ● What are the differences and similarities between Literature and Theatre?
	   ● What are the differences and similarities between Theatre and Film?
	   ● What are the differences and similarities between Literature and Film?
	2. They can use their electronic devices to research and answer their question in a Venn Diagram
	3. The evaluation rubric will be shown to them before they start the task.
		40 minutes

Closing	1. Students will share their findings with their classmates and the teacher. 2. The teacher will offer clarifications and feedback if and when needed.	**35 minutes**

Worksheet No.1: Different Narratives

Differences

Differences

Similarities

Presenting a Venn Diagram

Curricular Objectives of the English as a Foreign Language Area for Subnivel Bachillerato General Unificado

O.EFL 5.7 Interact quite clearly, confidently, and appropriately in a range of formal and informal social situations with a limited but effective command of the spoken language (CEFR B1 level).

Evaluation Rubric

Skills and performance descriptors	Excellent 4 pts	Competent 3 pts	Needs Work 2 pts
Curricular thread 1 Communication and cultural awareness EFL 5.1.8	**Discovers and employs** alternative ways of saying things in social and classroom interactions.	**Fairly discovers and employs** alternative ways of saying things in social and classroom interactions.	**Attempts to discover and employ** alternative ways of saying things in social and classroom interactions.
Curricular thread 2 Oral communication EFL 5.2.7	**Presents information clearly and effectively** in a variety of oral forms for a range of audiences and purposes: Venn Diagram	**Presents information clearly** in a variety of oral forms for a range of audiences and purposes: Venn Diagram.	**Attempts to present information** in a variety of oral forms for a range of audiences and purposes: Venn Diagram.
Curricular thread 2 Oral communication EFL 5.2.10	**Develops an argument** well enough to be followed by a peer	**Fairly develops an argument** well enough to be followed by a peer audience without much	**Attempts to develop an argument** to be followed by a peer audience without much

	audience without much difficulty in preparing presentations.	difficulty in preparing presentations.	difficulty in preparing presentations.
Curricular thread 4 Writing **EFL 5.4.3**	**Applies** new and prior knowledge to plan and create texts and determine if the new knowledge adds value to or contradicts prior information.	**Occasionally applies** new and prior knowledge to plan and create texts and determine if the new knowledge adds value to or contradicts prior information.	**Rarely applies** new and prior knowledge to plan and create texts and determine if the new knowledge adds value to or contradicts prior information.
			Total /16

Lesson Plan #7: Active Reading and Note-Taking

Learning Objectives
Students will be able to:
1. <u>Summarize</u> **Chapter 1** through active reading and note-taking.
2. <u>Organize</u> the key aspects of a chapter in a chart.

Lesson Stage	Process	Time Estimate (80 minutes)
Warm-up **Stop and read**	1. Students will take out their reading material and place it on their desk. 2. After, they will walk around the class while instrumental music is playing. Once the music stops, they will sit in any seat, pick up the reading material, and read any page. 3. This will be done up to three times. 4. Then, students will gather in groups to discuss what they read.	**5 minutes**
The Introduction	1. The teacher will ask students to share what they discussed. 2. After, the teacher will introduce the novel using a presentation, a trailer, or a game.	**10 minutes**
Task No. 1 **Active Reading**	1. Students will pair up with their reading material. One student will read and the other will listen. 2. While one reads, the other takes notes in their notebook, these notes can be written as phrases, keywords, questions, new lexicon, or even drawings as long as they capture the key concepts and events of the chapter.	**30 minutes**
Task No. 2 **Discussion**	1. Once time is up, the teacher will gather what students took from the chapter they read through a conversation with the students and their impressions of the chapter, as well as make clarifications and discuss new vocabulary.	**15 minutes**
Summary chapter chart	1. Students will fill out a summary chapter chart containing information they gathered, and the teacher's contributions. Each aspect of the summary chapter chart is worth 2 points.	**20 minutes**

Worksheet No. 2: Summary chapter chart

Narrator	Setting (place)
Major Characters	Minor Characters
Themes	Important quotes

Lesson Plan #8: Active Reading and Predicting

Learning Objectives
Students will be able to:
1. <u>**Integrate**</u> the knowledge from the first chapter to predict what will happen to the main characters in **Chapter 2.**
2. <u>**Produce**</u> a feasible written comment about what will happen in the next chapter through their understanding of the previous chapter.

Lesson Stage	Process	Time Estimate (80 minutes)
Warm-up Missing data	1. Students will write about their morning and night routines with some unfinished steps. 2. Then, they will pair up with a classmate and exchange their unfinished routines. They have to fill in the blanks for their classmates.	**10 minutes**
Task No. 1 The written comment	1. If need be, students may review the previous chapter they have read through their notes and Summary Chapter Chart. 2. Once they have reviewed the last chapter, they will write a 1-2 paragraph written comment answering the following question: What will happen to the main characters in the next chapter? 3. After, they will read the next chapter to see if their ideas from the written comment match what happened.	**40 minutes**
Task No. 2 Discussion	1. Students will share their results as a class to see who made the most accurate predictions. 2. The students closest to what happened with the main characters will explain how they got there.	**25 minutes**
Closing	● Is predicting an engaging exercise to keep on reading the novel?	**5 minutes**

Lesson Plan #9: Active Reading and Drawing

Learning Objectives
Students will be able to:
1. <u>**Design**</u> the settings for **Chapter 3.** Outdoor and indoor settings.

Lesson Stage	Process	Time Estimate (80 minutes)
Warm-up **My favorite place is….**	1. Students will describe their favorite place. It could be an indoor or outdoor place.	**5 minutes**
Task No. 1 **Drawing settings**	1. Students will read Chapter 3 in pairs, alone or in groups, however, they wish. 2. As they read, students will draw the settings described in the chapter along with the characters who interact with such settings. 3. The drawing doesn't have to be exquisite as long as students understand their drawings.	**50 minutes**
Task No. 2 **Discussing and sharing**	1. The teacher will bring everyone in to discuss the settings in Chapter 3 alongside the drawings of the students. 2. The teacher will offer clarifications and feedback if and when needed.	**20 minutes**
Closing	1. Students will answer the following question on a piece of paper: ● Is drawing the settings of a chapter an engaging exercise to keep on reading the novel? 2. After, the teacher will share some of the answers with the class. 3. For homework, students will read **Chapter 4 and Chapter 5.**	**5 minutes**

Lesson Plan #10: A Collective Mind Map

Learning Objectives
Students will be able to:

1. **Explain** the process Victor Frankenstein goes through to create "Frankenstein" (**Chapter 4 and Chapter 5**)

Lesson Stage	Process	Time Estimate (80 minutes)
Warm-up Share	1. Students will give their impressions about Chapter 4 and Chapter 5.	**5 minutes**
Task No. 1 Organizing thoughts	1. For this task, the teacher will let students take the leadership position in organizing and delegating the work. The teacher acts as a monitor and facilitator. 2. This task consists of creating a collective mind map where each student is assigned a task. The mind map must have the main events of Chapters 4 and 5, drawings of the settings from each chapter, and the characters involved as tokens, each one with a bubble that explains their thoughts and emotions briefly.	**35 minutes**
Task No. 2 Creating a Mind Map	1. Once the groups have finished, all the seats in the classroom will be put against the wall so the floor is free, and make sure it's clean as well. 2. The groups will come together to talk about their information (cardboard) and organize it as a mindmap. 3. Where are they going to create their mind map? On the classroom floor.	**30 minutes**
Closing	1. Students will explain their mind map and take a picture. 2. For homework, students will journal. They will write 1-2 paragraphs answering this question: **What is ambition?**	**10 minutes**

Journal Entry No. 3: A Reflection on Ambition
Curricular Objectives of the English as a Foreign Language Area for Subnivel Bachillerato General Unificado
O.EFL 5.6 Through selected media, participate in reasonably extended spoken or written dialogue with peers from different L1 backgrounds on work, study, or general topics of common interest, expressing ideas and opinions effectively and appropriately.

Evaluation Rubric

Skills and performance descriptors	Excellent 4 pts	Competent 3 pts	Needs Work 2 pts	Missing/Incomplete 0 pts.
Curricular thread 1 Communication and cultural awareness EFL 5.1.9	**Communicates information** and ideas **effectively** to diverse audiences using a variety of media and formats, in this case, a journal entry.	**Communicate information** and ideas to diverse audiences using a variety of media and formats, in this case, a journal entry.	**Rarely communicates information** to diverse audiences using a variety of media and formats, in this case, a journal entry.	**The student has not completed the task or has not turned it in.**
Curricular thread 4 Writing EFL 5.4.5	**Justifies and explains** the rationale for a position on an argument.	**Somewhat justifies and explains** the rationale for a position on an argument.	**Rarely justifies and explains** the rationale for a position on an argument.	**The student has not completed the task or has not turned it in.**

Curricular thread 4 Writing EFL 5.4.6	The student produces a journal entry **describing personal experiences and feelings** about what ambition is to them.	The student produces a journal entry that **somewhat describes personal experiences and feelings** about what ambition is to them.	The student produces a journal entry that **rarely describes personal experiences and feelings** about what ambition is to them.	**The student has not completed the task or has not turned it in.**
Curricular thread 5 Language through the arts EFL 5.5.2	**Makes** predictions, inferences, and deductions to demonstrate different levels of meaning of literary texts presented orally or in digital form, including literal and implied meanings.	**Sometimes makes** predictions, inferences, and deductions to demonstrate different levels of meaning of literary texts presented orally or in digital form, including literal and implied meanings.	**Rarely makes** predictions, inferences, and deductions to demonstrate different levels of meaning of literary texts presented orally or in digital form, including literal and implied meanings.	**The student has not completed the task or has not turned it in.**
				Total /16

Lesson Plan #11: Nineteenth-century Writing Style

Learning Objectives
Students will be able to:
1. **Identify** the words or sentences that may cause difficulty when reading **Chapter 6.**

Lesson Stage	Process	Time Estimate (80 minutes)
Warm-up Share	1. The teacher will ask students how they felt about writing a reflection about ambition.	**5 minutes**
Task No. 1 Reading quietly	1. Students will read Chapter 6 individually. They can take notes or use the Summary Chapter Chart to record the main events in the Chapter.	**40 minutes**
Task No. 2 19th-century writing style	1. In groups, students will make a list of words and phrases from Chapter 6 that they find difficult to understand. The list must have at least 8 items. 2. After they will research what those words or phrases mean explain where the difficulty was (grammar, spelling, meaning, culture), and explain the meaning of said words or sentences in English and Spanish. 3. Then, they will share it with classmates. 4. The evaluation rubric will be explained before students start their task. 5. The teacher will offer clarifications and feedback if and when needed.	**30 minutes**
Closing	1. Students will pair up with a classmate and use the new words and phrases they've learned from Chapter 6 in an informal conversation.	**5 minutes**

Worksheet No. 3: 19th-century Writing Style

Word/ Sentence	Where was the difficulty?	What it means in today's English	Lo que significa en español
1.			
2.			
3.			
4.			
5.			
6.			
7.			
8.			

19th-century writing style

Curricular Objectives of the English as a Foreign Language Area for Subnivel Bachillerato General Unificado

O.EFL 5.3 Access greater flexibility of mind, creativity, enhanced linguistic intelligence, and critical thinking skills through an appreciation of linguistic differences. Enjoy an enriched perspective of their L1 and of language use for communication and learning.

Evaluation Rubric

Skills and performance descriptors	Excellent 4 pts	Competent 3 pts	Needs Work 2 pts
Curricular thread 3 Reading **EFL 5.3.6**	**Displays** an appreciation of the language by interacting and engaging with a variety of digital and print texts and resources and by **selecting and evaluating** these materials as a means to promote and strengthen literacy skills and language acquisition.	**Fairly displays** an appreciation of the language by interacting and engaging with a variety of digital and print texts and resources and by **fairly selecting and evaluating** these materials as a means to promote and strengthen literacy skills and language acquisition.	**Struggle to display** an appreciation of the language by interacting and engaging with a variety of digital and print texts and resources and by **attempting to select and evaluate** these materials as a means to promote and strengthen literacy skills and language acquisition.
Curricular thread 1 Communication and cultural awareness **EFL 5.1.4.**	**Identifies and interprets** how cultural and language patterns in English are used when exchanging ideas on familiar topics according to a B1.2 level.	**Moderately identifies and interprets** how cultural and language patterns in English are used when exchanging ideas on familiar topics according to a	**Struggles to identify and interpret** how cultural and language patterns in English are used when exchanging ideas on familiar topics according to a

	(Example: slang, idioms, humor, levels of formality, etc.)	B1.2 level. (Example: slang, idioms, humor, levels of formality, etc.)	B1.2 level. (Example: slang, idioms, humor, levels of formality, etc.)
Curricular thread 4 Writing EFL 5.4.9	**Uses a variety** of oral, print, and electronic forms for writing to others or for writing for themselves, applying the conventions of social writing. **In this case a list of words to enrich their lexicon.**	**Somewhat uses a variety** of oral, print, and electronic forms for writing to others or for writing for themselves, applying the conventions of social writing. **In this case a list of words to enrich their lexicon.**	**Seldousesse a variety** of oral, print, and electronic forms for writing to others or for writing for themselves, applying the conventions of social writing. **In this case a list of words to enrich their lexicon.**
Curricular thread 2 Oral communication EFL 5.2.6	**Uses new words and expressions** that occur in conversations in the personal and educational domains and makes use of such terms and expressions wherever appropriate and necessary.	**Sometimes use new words and expressions** that occur in conversations in the personal and educational domains and make use of such terms and expressions wherever appropriate and necessary.	**Rarely uses new words and expressions** that occur in conversations in the personal and educational domains, and makes use of such terms and expressions wherever appropriate and necessary.
			Total /16

Lesson Plan #12: Rewriting a Letter

Learning Objectives
Students will be able to:
1. <u>Analyze</u> the content of Mr. Frankenstein's letter from **Chapter 7** and rewrite it in today's writing style,

Lesson Stage	Process	Time Estimate (80 minutes)
Warm-up Share	1. Students will share their impressions about Elizabeth's letter to Victor from Chapter 6.	**5 minutes**
Task No. 1 Reading to students	1. The teacher will gather the students outside the classroom (library or a quiet enclosed space) 2. Students will take a seat and listen to the teacher read. 3. The teacher will perform a lively reading, giving the characters different voices and enacting their emotions as best as possible. 4. The teacher may take volunteers (students) to read as well.	**40 minutes**
Task No. 2 Rewriting Mr. Frankenstein's letter	1. Students will rewrite Mr. Frankenstein's letter. 2. Each student will write a personal letter according to today's standard writing. 3. The letter's length must be at least one page and a half. 4. The evaluation rubric will be explained before students begin the task.	**35 minutes**
Closing	1. For homework, students will read **Chapter 8.** 2. For the next class, each student will bring the following materials: • 1 color cardboard,1 pair of scissors, and markers.	

Rewriting Mr. Frankenstein's Letter

Curricular Objectives of the English as a Foreign Language Area for Subnivel Bachillerato General Unificado

O.EFL 5.1 Encounter socio-cultural aspects of their own and other countries in a thoughtful and inquisitive manner, maturely, and openly experiencing other cultures and languages from the secure standpoint of their own national and cultural identity.

Evaluation Rubric

Skills and performance descriptors	Excellent 4 pts	Competent 3 pts	Needs Work 2 pts	Missing/Incomplete 0 pts.
Curricular thread 3 Reading EFL 5.3.8	**Identifies and understands** the main points in straightforward texts on subjects of personal interest or familiar academic topics.	**Moderately identifies and understands** the main points in straightforward texts on subjects of personal interest or familiar academic topics.	**Rarely identifies and understands** the main points in straightforward texts on subjects of personal interest or familiar academic topics.	**The student has not completed the task accordingly or has not turned it in.**
Curricular thread 1 Communication and cultural awareness EFL 5.1.1	**Displays** an understanding of the relationship between the practices and perspectives of different cultures by recognizing and	**Somewhat displays** an understanding of the relationship between the practices and perspectives of different cultures by recognizing and sharing cross-cultural	**Attempts to display** an understanding of the relationship between the practices and perspectives of different cultures by recognizing and sharing	**The student has not completed the task accordingly or has not turned it in.**

	sharing cross-cultural experiences and ideas. In this case, the sharing of the cross-cultural experiences of death.	experiences and ideas. In this case, the sharing of the cross-cultural experiences of death.	cross-cultural experiences and ideas. In this case, the sharing of the cross-cultural experiences of death.	
Curricular thread 1 Communication and cultural awareness EFL 5.1.9	**Communicates information** and ideas **effectively** to diverse audiences using a variety of media and formats. In this case, a personal letter.	**Communicates information** and ideas to diverse audiences using a variety of media and formats. In this case, a personal letter.	**Rarely communicates** information and ideas to diverse audiences using a variety of media and formats. In this case, a personal letter	**The student has not completed the task accordingly or has not turned it in.**
Curricular thread 4 Writing EFL 5.4.8	**Creates** an **effective** voice, using a variety of writing styles. In this case, rewriting a letter that talks about death.	**Creates** a voice, using a variety of writing styles. In this case, rewriting a letter that talks about death.	**Rarely creates** a voice, using a variety of writing styles. In this case, rewriting a letter that talks about death.	**The student has not completed the task accordingly or has not turned it in.**
				Total /16

Lesson Plan #13: Active Reading and Puzzle Making

Learning Objectives
Students will be able to:
1. **Create** a cardboard puzzle that explains **Chapter 8**.

Lesson Stage	Process	Time Estimate (80 minutes)
Warm-up Share	1. Students will share their impressions about Justine's trial from Chapter 8 in one word and write it on the board for everyone to see.	**5 minutes**
Task No. 1 Making a Puzzle	1. Students will gather in groups. 2. Each group will create a puzzle to explain the events that happened in Chapter 8. 3. The puzzle must have at least 10 puzzle pieces to put together. 4. The way the puzzle pieces are assembled must tell us the order in which the events happened. From left to right, from top to bottom.	**50 minutes**
Task No. 2 The interchange	1. Once students have finished their puzzles, they will exchange theirs with another group and vice versa. 2. Every group will put together the other group's puzzle.	**20 minutes**
Closing	1. Students will share their opinions about the activity.	**5 minutes**

Lesson Plan #14: A Calligram about Victor's Emotions

Learning Objectives
Students will be able to:
1. <u>List</u> new lexicon (vocabulary words or phrases) from **Chapter 9** related to the emotion of sadness.
2. <u>Create</u> a calligram using the new words.

Lesson Stage	Process	Time Estimate (80 minutes)
Warm-up Find out	1. The teacher will hand out a few examples of a Calligram. 2. Then, students will explain what a Calligram is in their own words. 3. Afterward, students will search for the word "Calligram" on the internet or Chat GPT and read about it. 4. A few volunteers will explain what a Calligram is to the whole class.	15 minutes
Task No. 1 Reading quietly	1. Students will read Chapter 9 individually and quietly. 2. As they are reading, they will make a list of at least 10 words or phrases related to the sadness Victor feels because of little William's passing along with other events that cause him heartache and anguish.	40 minutes
Task No. 2	1. Students will use the words they listed to make a Calligram.	20 minutes
Closing	1. Students may share their Calligrams with the class. 2. For homework, students will read **Chapters 10 and 11.**	5 minutes

Lesson Plan #15: Character Analysis

Learning Objectives
Students will be able to:
1. **Organize** key traits from the main characters: Victor Frankenstein and Frankenstein. **(Chapter 10 and Chapter 11)**

Lesson Stage	Process	Time Estimate (80 minutes)
Warm-up Sharing	1. Students will share their impressions about the encounter of Victor and his creations.	**5 minutes**
Introduction	1. The teacher will explain how to fill in the "Character Analysis Chart".	**10 minutes**
Task No. 1 Character Analysis Chart	1. In pairs, students will fill out the "Character Analysis Chart" (CAC) for Victor Frankenstein and Frankenstein.	**35 minutes**
Task No. 2 Why now…?	1. After, they will make a written comment about why they think the teacher chose **Chapter 10 and Chapter 11** to analyze the main characters.	**20 minutes**
Closing	1. Students will share their written comments with the class. 2. The teacher will offer clarifications and feedback if and when needed. 3. For homework, students will read Chapter 12 and Chapter 13. 4. For the next class, each student will bring the following: • One piece of white cardboard • Color pencils and markers.	**10 minutes**

Worksheet No. 4: Character Analysis Chart

Victor Frankenstein	Frankenstein
Physical Appearance	Physical Appearance
Personality Traits	Personality Traits
Behavior	Behavior

Actions	Actions
Challenges	Challenges
What does he think/say about Frankenstein?	What does he think/say about Victor?

Lesson Plan #16: The DeLacey's in a Comic Book

Learning Objectives
Students will be able to:
1. **Sketch** a short comic book about the story of the DeLacey family according to Frankenstein's words, and what Frankenstein learned from the DeLacey family. **(Chapter 12 and Chapter 13)**

Lesson Stage	Process	Time Estimate (80 minutes)
Warm-up Search	1. Students will search for comic books. 2. Then, they will share their impressions about them, and the key features of a comic book.	**20 minutes**
Task No. 1 The comic book	1. Students will pair up to make their comic book. 2. The evaluation rubric will be explained before they start the task.	**60 minutes**
Closing	1. Students will hand in their comic books. 2. For the next class, students will have read **Chapter 14.**	

Summative Assessment #1: Main Character Presentation

Curricular Objectives of the English as a Foreign Language Area for Subnivel Bachillerato General Unificado

O.EFL 5.6 Through selected media, participate in reasonably extended spoken or written dialogue with peers from different L1 backgrounds on work, study, or general topics of common interest, expressing ideas and opinions effectively and appropriately.

Instructions:

1. Students will pair up to create a presentation about a main character from the novel "Frankenstein".
2. The presentation can be done digitally or through posters. At most **8 slides**, at most **4 posters.**
3. The presentation will address the following aspects:

   - A cover page.
   - A brief introduction to the author of the novel.
   - A brief introduction to the historical time of the novel.
   - A character analysis of Victor Frankenstein and Frankenstein the Monster.
   - The relationship of the main characters with minor characters in the novel.
   - What are the complex emotions shown in the main character and why?

Evaluation Rubric

Skills and performance descriptors	Excellent 4 pts	Competent 3 pts	Needs Work 2 pts
Curricular thread 1 Communication and cultural awareness EFL 5.1.9	**Communicates** information and ideas effectively to diverse audiences using a variety of media and formats.	**Communicates** information and ideas to diverse audiences using a variety of media and formats.	**Seldom communicates** information and ideas to diverse audiences using a variety of media and formats.
Curriculat thread 5 Language through the arts EFL 5.5.1	**Presents** personal and formal responses to and interpretations of published literary texts and the works of peers, referring to details and features of the text.	**Occasionally presents** personal and formal responses to and interpretations of published literary texts and the works of peers, referring to details and features of the text.	**Seldom presents** personal and formal responses to and interpretations of published literary texts and the works of peers, referring to details and features of the text.
Curricular thread 2 Oral communication EFL 5.2.7	**Presents** information **clearly** and **effectively** in a variety of oral forms for a range of audiences and purposes. In this case, a presentation about a main character from the novel "Frankenstein".	**Presents** information **clearly** and in a variety of oral forms for a range of audiences and purposes. In this case, a presentation about a main character from the novel "Frankenstein".	**Seldom presents** information in a variety of oral forms for a range of audiences and purposes. In this case, a presentation about a main character from the novel "Frankenstein".

Curricular thread 4 Writing **EFL 5.4.5**	**Justifies and explains** the rationale for a position on an argument, using persuasive language, tone, evidence, and well-developed arguments through a presentation about a main character from the novel "Frankenstein".	**Occasionally justifies and explains** the rationale for a position on an argument, using persuasive language, tone, evidence, and well-developed arguments through a presentation about a main character from the novel "Frankenstein".	**Seldom justifies and explains** the rationale for a position on an argument, using persuasive language, tone, evidence, and well-developed arguments through a presentation about a main character from the novel "Frankenstein".
			Total /16

Lesson Plan #17: The interview: Felix and Safie

Learning Objectives
Students will be able to:
1. **Interview** each other as if they were Felix or Safie. **(Chapter 14)**

Lesson Stage	Process	Time Estimate (80 minutes)

Warm-up Share	1. The teacher will prompt students to talk about what had happened in Chapter 14 through these questions:
	   ● Is Felix in love with Safie?
	   ● Are the DeLacey family happy to be reunited with Safie?
		5 minutes

Task No. 1 The interview	1. Students will be given a small piece of paper with the words "interviewer" or interviewee". 2. The interviewers will ask questions to either Safie or Felix about their story. 3. The interviewees can choose to be either Safie or Felix. 4. The interviewers must ask at least 3 questions with a follow-up question for each question they make, and make sure the interviewee answers in full sentences. 5. The teacher will explain the evaluation rubric before the task begins.	**60 minutes**
Closing	1. Students will talk about their experience with the interview, and share their opinions with the class.	**15 minutes**

An interview with Safie or Felix

Curricular Objectives of the English as a Foreign Language Area for Subnivel Bachillerato General Unificado

O.EFL 5.7 Interact quite clearly, confidently, and appropriately in a range of formal and informal social situations with a limited but effective command of the spoken language (CEFR B1 level)

Evaluation Rubric

Skills and performance descriptors	Excellent 4 pts	Competent 3 pts	Needs Work 2 pts
Curriculum thread 5 Language through the arts EFL 5.5.4	**Reads aloud** with confidence, accuracy, fluency, and expression to demonstrate understanding and to convey an interpretation of meaning**.**	**Sometimes reads aloud** with confidence, accuracy, fluency, and expression to demonstrate understanding and to convey an interpretation of meaning**.**	**Rarely reads aloud** with confidence, accuracy, fluency, and expression to demonstrate understanding and to convey an interpretation of meaning**.**
Curriculum thread 5 Language through the arts EFL 5.5.9	**Engages** in collaborative activities through a variety of student groupings to share: an interview.	**Sometimes engages** in collaborative activities through a variety of student groupings to share: an interview.	**Rarely engages** in collaborative activities through a variety of student groupings to share: an interview.
Curricular thread 2 Oral communication EFL 5.2.4	**Follows** oral directions in classroom activities and projects and provides directions to peers in selected	**Sometimes follows** oral directions in classroom activities and projects and provides directions to peers in selected	**Seldom follows** oral directions in classroom activities and projects and provides directions to peers in selected interactions

	interactions: an interview.	interactions, such as an interview.	and interviews.
Curricular thread 2 **Oral communication** **EFL 5.2.15**	**Engages** in an extended conversation on most general topics and keeps it going by expressing and responding to suggestions, opinions, attitudes, advice, feelings, etc**.**	**Sometimes engages** in an extended conversation on most general topics and keeps it going by expressing and responding to suggestions, opinions, attitudes, advice, feelings, etc**.**	**Seldom engages** in an extended conversation on most general topics and keeps it going by expressing and responding to suggestions, opinions, attitudes, advice, feelings, etc**.**
			Total /16

Lesson Plan #18: Two points of view about Frankenstein

Learning Objectives
Students will be able to:
1. **Understand** two different stances regarding Frankenstein's visit to the DeLacey's.
   (Chapter 15)

Lesson Stage	Process	Time Estimate (80 minutes)
Warm-up Questions	1. Students will think about the answer to the following question: • What is a point of view?	**5 minutes**
Task No. 1 Reading together	1. The teacher will read Chapter 15 aloud along with student volunteers who want to read. 2. Students may take notes or use the SCC.	**40 minutes**
Task No. 2 Pick a point of view (debate)	1. Each student receives a small piece of paper with the following phrase: • In favor of Felix's actions. • Against Felix's actions 2. The class will be divided into 2 groups according to the phrase they got. 3. Each group will defend the point of view they were given.	**30 minutes**
Closing	1. Students will answer the warm-up question. 2. For homework, students will **Chapter 16.**	**5 minutes**

Lesson Plan #19: Victor's and Frankenstein's Relationship

Learning Objectives
Students will be able to:
1. **Categorize** the feelings and thoughts of Victor and Frankenstein. **(Chapter 16)**

Lesson Stage	Process	Time Estimate (80 minutes)
Warm-up Complex emotions	1. Students will research the concept of "complex emotions" and share their findings with the class. 2. They can visit this website: https://dictionary.apa.org/complex-emotion	**20 minutes**
Task No. 1 Classifying emotions	1. The class will be divided into two teams 2. "Team V" will seek Victor's complex emotions throughout Chapter 16. 3. "Team F" will seek Frankenstein's complex emotions throughout Chapter 16. 4. Each team will be given 10 flashcards where they will write the name of the complex emotions they find on the front and in the back a quote from the chapter that exemplifies it.	**40 minutes**
Closing	1. After the time is up for the previous task, the teams will interchange flashcards and read what their classmates wrote. 2. At the end of this lesson, students will share their thoughts about Frankenstein's and Victor's relationship.	**20 minutes**

Lesson Plan #20: A Debate about Justice

Learning Objectives
Students will be able to:
1. **Argue** whether Frankenstein's proposal is fair. **(Chapter 17)**

Lesson Stage	Process	Time Estimate (80 minutes)
Warm-up Questions	1. Students will be asked the following questions: • Do you identify with any of the characters from the book? Explain.	**10 minutes**
Task No. 1 Reading quietly	1. Students will read Chapter 17 quietly. They can choose to do it individually, in pairs, or in groups. 2. They may take notes or use the SCC.	**25 minutes**

Task No. 2 The Debate	1. Students will choose one of these two stances:
	   • In favor of Victor creating a partner for Frankenstein.
	   • Against Victor creating a partner for Frankenstein.
	2. Students will work together to create the rules for the debate as well as choose a moderator for the debate.
		40 minutes

Closing	1. End of the debate and conclusion. 2. For homework, students will read **Chapter 18.**	**5 minutes**

Lesson Plan #21: Victor's and Henry's Travels

Learning Objectives
Students will be able to:
1. **Draw** a map with the places mentioned in **Chapter 18.**
2. **Locate** the places they would like to travel to in the future.

Lesson Stage	Process	Time Estimate (80 minutes)

Warm-up Questions	1. The teacher will write the following questions for students to answer.
	   • Have you traveled to another country?
	   • Would you like to visit another country?
	   • Does travel teach us anything?
		15 minutes

Task No. 1 Locating places	1. Students will pair up to draw a map that shows the places Henry and Victor visited or are planning to visit and mark the locations they would like to visit themselves. 2. This map can be handmade or made digitally according to the available resources.	**40 minutes**
Closing	1. Each pair will present their maps to the class, and explain why they chose certain places they would like to travel to.	**25 minutes**

Victor's and Henry's Travels
Curricular Objectives of the English as a Foreign Language Area for Subnivel Bachillerato General Unificado
O.EFL 5.7 Interact quite clearly, confidently, and appropriately in a range of formal and informal social situations with a limited but effective command of the spoken language (CEFR B1 level)

Evaluation Rubric

Skills and performance descriptors	Excellent 4 pts	Competent 3 pts	Needs Work 2 pts
Curricular thread 5 Language through the arts EFL 5.5.4	**Reads aloud** with confidence, accuracy, fluency, and expression to demonstrate understanding and to convey an interpretation of meaning.	**Sometimes reads aloud** with confidence, accuracy, fluency, and expression to demonstrate understanding and to convey an interpretation of meaning**.**	**Rarely reads aloud** with confidence, accuracy, fluency, and expression to demonstrate understanding and to convey an interpretation of meaning**.**
Curriculum thread 5 Language through the arts EFL 5.5.9	**Engages** in collaborative activities through a variety of student groupings to share.	**Sometimes engages** in collaborative activities through a variety of student groupings to share.	**Rarely engages** in collaborative activities through a variety of student groupings to share.

Curricular thread 2: Oral communication **EFL 5.2.7**	**Presents** information **clearly** and **effectively** in a variety of oral forms for a range of audiences and purposes. In this case, explaining a map and its places.	**Presents** information **clearly** and in a variety of oral forms for a range of audiences and purposes. In this case, explaining a map and its places.	**Rarely presents** information in a variety of oral forms for a range of audiences and purposes. In this case, explaining a map and its places.
Curricular thread 2 Oral communication **EFL 5.2.15**	**Engages** in an extended conversation on most general topics and keeps it going by expressing and responding to suggestions, opinions, attitudes, advice, feelings, etc**.**	**Sometimes engages** in an extended conversation on most general topics and keeps it going by expressing and responding to suggestions, opinions, attitudes, advice, feelings, etc**.**	**Seldom engages** in an extended conversation on most general topics and keeps it going by expressing and responding to suggestions, opinions, attitudes, advice, feelings, etc**.**
			Total /16

Lesson Plan #22: Victor's Procrastination

Learning Objectives
Students will be able to:

1. **Write** an essay about Victor's procrastination. **(Chapter 19)**

Lesson Stage	Process	Time Estimate (80 minutes)
Warm-up	1. Students will stretch before starting the class.	**5 minutes**
Recap and review	1. The teacher will review how to write a 300-word essay with students.	**10 minutes**
Task No. 1 Listen for meaning	1. Students will pair up with another classmate for some **active reading and note-taking** from Chapter 19, focusing on the reasons why Victor procrastinates.	**30 minutes**
Task No. 2 Writing an essay	1. Each student will write a 300-word essay where they explain the reasons why Victor procrastinates in his endeavor of creating a partner for Frankenstein. They may use direct quotes from the book to illustrate their arguments. 2. A Single Point Rubric will be shown to them before starting this task.	**30 minutes**
Closing	1. Students hand in their essays. 2. For homework, students will read **Chapter 20.**	**5 minutes**

Single Point Rubric: An essay
Curricular Objectives of the English as a Foreign Language Area for Subnivel Bachillerato General Unificado
O.EFL 5.4 Deploy a range of learning strategies, thereby increasing disposition and ability to independently access further (language) learning and practice opportunities. Respect themselves and others within the communication process, cultivating habits of honesty and integrity into responsible academic behavior.

Needs Improvement to meet expectations	Meets Expectations	Exceeds expectations
	Criteria: Communication and cultural awareness. **Descriptor: EFL 5.1.9** Communicates information and ideas effectively to diverse audiences using a variety of media and formats. (Essay)	
	Criteria: Reading **Descriptor: EFL 5.3.8** Identifies and understands the main points in straightforward texts on subjects of personal interest or familiar academic topics.	

	Criteria: Writing **Descriptor: EFL 5.4.5** Justifies and explains the rationale for a position on an argument, using persuasive language, tone, evidence, and well-developed arguments through essays, editorials, movie and book reviews, position papers, and brochures.	
	Criteria: Language through the arts **Descriptor: EFL 5.5.2** Makes predictions, inferences, and deductions to demonstrate different levels of meaning of literary texts presented orally or in digital form, including literal and implied meanings. (Example: summarizing, explaining and identifying, word choice, symbols, points of view, etc.)	

Lesson Plan #23: Henry's Death

Learning Objectives
Students will be able to:
  1. <u>**Write**</u> an essay about Henry's death and the impact it had on Victor. **(Chapter 20 and Chapter 21)**

Lesson Stage	Process	Time Estimate (80 minutes)
Personal feedback	1. The teacher will give students personal feedback based on the Single Point Rubric while they read Chapter 21.	**40 minutes**
Task No. 1 Writing an essay	1. Once students are done with the reading, they will write a 300-word essay about Henry's death and the impact it had on Victor taking into account the personal feedback given by the teacher.	**40 minutes**
Closing	1. Students hand in their essays.	

An essay about Henry's Death

Curricular Objectives of the English as a Foreign Language Area for Subnivel Bachillerato General Unificado

O.EFL 5.4 Deploy a range of learning strategies, thereby increasing disposition and ability to independently access further (language) learning and practice opportunities. Respect themselves and others within the communication process, cultivating habits of honesty and integrity into responsible academic behavior.

Evaluation Rubric

Skills and performance descriptors	Excellent 4 pts	Competent 3 pts	Needs Work 2 pts	Missing/Incomplete 0 pts.
Curricular thread 1 Communication and cultural awareness. EFL 5.1.9	**Communicates information** and ideas **effectively** to diverse audiences using a variety of media and formats. (Essay)	**Communicates** information and ideas to diverse audiences using a variety of media and formats. (Essay)	**Rarely communicates** information and ideas to diverse audiences using a variety of media and formats. (Essay)	**The student has not completed the task accordingly or has not turned it in.**
Curricular thread 3 Reading EFL 5.3.8	**Identifies** and **understands** the main points in straightforward texts on subjects of personal interest or familiar academic topics.	**Sometimes identifies** and **understands** the main points in straightforward texts on subjects of personal interest or familiar academic topics.	**Rarely identifies** and **understands** the main points in straightforward texts on subjects of personal interest or familiar academic topics.	**The student has not completed the task accordingly or has not turned it in.**

Curricular thread 4 Writing **EFL 5.4.5**	**Justify** and **explain** the rationale for a position on an argument, using persuasive language, tone, evidence, and well-developed arguments throughout the essay.	**Justifies** the rationale for a position on an argument, using persuasive language, tone, evidence, and well-developed arguments throughout the essays.	**Rarely justifies** a position on an argument, using persuasive language, tone, evidence, and well-developed arguments throughout the essay.	**The student has not completed the task accordingly or has not turned it in.**
Curricular thread 5 Language through the arts **EFL 5.5.2**	**Makes** predictions, inferences, and deductions to demonstrate different levels of meaning of literary texts presented orally or in digital form, including literal and implied meanings.	**Sometimes makes** predictions, inferences, and deductions to demonstrate different levels of meaning of literary texts presented orally or in digital form, including literal and implied meanings.	**Rarely makes** predictions, inferences, and deductions to demonstrate different levels of meaning of literary texts presented orally or in digital form, including literal and implied meanings.	**The student has not completed the task accordingly or has not turned it in.**
			Total /16

Lesson Plan #24: Types of Fictional Characters

Learning Objectives
Students will be able to:
1. <u>Classify</u> the characters of the Novel Frankenstein. **(Chapter 22)**

Lesson Stage	Process	Time Estimate (80 minutes)
Warm-up Fictional character	1. The teacher will give students the following prompt to answer: • If you were a type of fictional character, what character would you be and why?	**10 minutes**
Task No. 1 Types of fictional characters	1. The teacher will review types of fictional characters from "Building Blocks of Fiction" 2. Then, students will gather in groups of 4 to fill out a worksheet classifying the characters from the novel, the ones they have seen so far of course. 3. After, each group will be paired with another group to discuss their charts.	**40 minutes**
Closing	1. Each group will present their chart and explain why they placed certain characters in a type of fictional character through concrete examples from the book. 2. The teacher will offer clarifications and feedback if and when needed.	**30 minutes**

Worksheet No. 5: Types of Fictional Characters

Dynamic Character	Round Character

Static Character	Symbolic Character

Types of Fictional Characters

Curricular Objectives of the English as a Foreign Language Area for Subnivel Bachillerato General Unificado

O.EFL 5.7 Interact quite clearly, confidently, and appropriately in a range of formal and informal social situations with a limited but effective command of the spoken language (CEFR B1 level)

Evaluation Rubric

Skills and performance descriptors	Excellent 4 pts	Competent 3 pts	Needs Work 2 pts
Curriculum thread 5 Language through the arts EFL 5.5.4	**Reads aloud** with confidence, accuracy, fluency, and expression to demonstrate understanding and to convey an interpretation of meaning.	**Sometimes reads aloud** with confidence, accuracy, fluency, and expression to demonstrate understanding and to convey an interpretation of meaning**.**	**Rarely reads aloud** with confidence, accuracy, fluency, and expression to demonstrate understanding and to convey an interpretation of meaning**.**
Curriculum thread 5 Language through the arts EFL 5.5.9	**Engages** in collaborative activities through a variety of student groupings to share.	**Sometimes engages** in collaborative activities through a variety of student groupings to share.	**Rarely engages** in collaborative activities through a variety of student groupings to share.
Curricular thread 2 Oral communication	**Presents** information **clearly** and **effectively** in a variety of	**Presents** information **clearly** and in a variety of oral forms for a	**Rarely presents** information in a variety of oral forms for a range

EFL 5.2.7	oral forms for a range of audiences and purposes. In this case, explaining the choices made to classify the characters from the novel.	range of audiences and purposes. In this case, explaining the choices made to classify the characters from the novel.	of audiences and purposes. In this case, explaining the choices made to classify the characters from the novel.
Curricular thread 2 Oral communication **EFL 5.2.15**	**Engages** in an extended conversation on most general topics and keeps it going by expressing and responding to suggestions, opinions, attitudes, advice, feelings, etc**.**	**Sometimes engages** in an extended conversation on most general topics and keeps it going by expressing and responding to suggestions, opinions, attitudes, advice, feelings, etc**.**	**Seldom engages** in an extended conversation on most general topics and keeps it going by expressing and responding to suggestions, opinions, attitudes, advice, feelings, etc**.**
			Total /16

Lesson Plan #25: A Reflection on Revenge

Learning Objectives
Students will be able to:
1. **Analyze** the meaning of revenge and its outcomes in **Chapter 23.**

Lesson Stage	Process	Time Estimate (80 minutes)

Warm-up Entry ticket	1. Students will answer one of these questions on a small piece of paper.
	   ● What do you think Elizabeth's and Victor's wedding day is going to be like?
	   ● If you were Elizabeth, how would you feel about the wedding?
	   ● If you were Victor, how would you feel about the wedding?
	2. Then, the teacher will read some of the answers aloud.
		10 minutes

Task No. 1 Reading together	1. The teacher and students will read Chapter 23 aloud, making stops to talk about certain events to digest them well.	**40 minutes**
Task No. 2 Journaling	1. Students will journal about the meaning and outcomes of revenge according to what they've read in Chapter 23. They will include their opinions and thoughts about what revenge is.	**30 minutes**
Closing	1. Students will hand in their journals.	

Journal Entry No. 4: A Reflection on Revenge

Curricular Objectives of the English as a Foreign Language Area for Subnivel Bachillerato General Unificado

O.EFL 5.6 Through selected media, participate in reasonably extended spoken or written dialogue with peers from different L1 backgrounds on work, study, or general topics of common interest, expressing ideas and opinions effectively and appropriately.

Evaluation Rubric

Skills and performance descriptors	Excellent 4 pts	Competent 3 pts	Needs Work 2 pts	Missing/Incomplete 0 pts.
Curricular thread 1 Communication and cultural awareness EFL 5.1.9	**Communicates information** and ideas **effectively** to diverse audiences using a variety of media and formats, in this case, a journal entry.	**Communicate information** and ideas to diverse audiences using a variety of media and formats, in this case, a journal entry.	**Rarely communicates information** and ideas to diverse audiences using a variety of media and formats, in this case, a journal entry.	**The student has not completed the task accordingly or has not turned it in.**
Curricular thread 4 Writing EFL 5.4.5	**Justifies and explains** the rationale for a position on an argument, in this case, their point of view or stance on what revenge means and what it causes.	**Justifies** the rationale for a position on an argument, in this case, their point of view or stance on what revenge means and what it causes.	**Rarely justifies** the rationale for a position on an argument, in this case, their point of view or stance on what revenge means and what it causes.	**The student has not completed the task accordingly or has not turned it in.**

Curricular thread 4 Writing EFL 5.4.6	The student produces a journal entry **describing personal experiences and feelings** about what ambition is to them.	The student produces a journal entry that **somewhat describes personal experiences and feelings** about what ambition is to them.	The student produces a journal entry that **rarely describes personal experiences and feelings** about what ambition is to them.	**The student has not completed the task accordingly or has not turned it in.**
Curricular thread 5 Language through the arts EFL 5.5.2	**Makes** predictions, inferences, and deductions to demonstrate different levels of meaning of literary texts presented orally or in digital form, including literal and implied meanings. (Example: summarizing, explaining and identifying, word choice, symbols, points of view, etc.)	**Sometimes makes** predictions, inferences, and deductions to demonstrate different levels of meaning of literary texts presented orally or in digital form, including literal and implied meanings. (Example: summarizing, explaining and identifying, word choice, symbols, points of view, etc.)	**Rarely makes** predictions, inferences, and deductions to demonstrate different levels of meaning of literary texts presented orally or in digital form, including literal and implied meanings. (Example: summarizing, explaining and identifying, word choice, symbols, points of view, etc.)	**The student has not completed the task accordingly or has not turned it in.**
				Total /16

Lesson Plan #26: The End

Learning Objectives
Students will be able to:
1. **Evaluate** the end of the novel through listening and active note-taking. **(Chapter 24)**

Lesson Stage	Process	Time Estimate (80 minutes)
Warm-up **The end?**	1. The teacher will ask students to choose one of the possible endings for the novel. • Victor and Frankenstein reconcile and become good friends. • Victor and Frankenstein die. • Victor dies and Frankenstein lives. 2. The possible endings will be discussed in the class.	**5 minutes**
Task No. 1 **Reading together**	1. The teacher and students will read Chapter 24 aloud, making stops to talk about certain events to digest them well. 2. Students may take notes or use the SCC chart.	**75 minutes**
Closing	For homework, students will journal 3-4 paragraphs about their final thoughts regarding the novel.	

Journal Entry No. 5: The End

Curricular Objectives of the English as a Foreign Language Area for Subnivel Bachillerato General Unificado

O.EFL 5.6 Through selected media, participate in reasonably extended spoken or written dialogue with peers from different L1 backgrounds on work, study, or general topics of common interest, expressing ideas and opinions effectively and appropriately.

Evaluation Rubric

Skills and performance descriptors	Excellent 4 pts	Competent 3 pts	Needs Work 2 pts	Missing/Incomplete 0 pts.
Curricular thread 1 Communication and cultural awareness EFL 5.1.9	**Communicates information** and ideas **effectively** to diverse audiences using a variety of media and formats, in this case, a journal entry.	**Communicates information** and ideas to diverse audiences using a variety of media and formats, in this case, a journal entry.	**Rarely communicates information** and ideas to diverse audiences using a variety of media and formats, in this case, a journal entry.	**The student has not completed the task accordingly or has not turned it in.**
Curricular thread 4 Writing EFL 5.4.5	**Justifies and explains** the rationale for a position on an argument, in this case, their final thoughts about the novel "Frankenstein"	**Justifies** the rationale for a position on an argument, in this case, their final thoughts about the novel "Frankenstein"	**Rarely justifies** the rationale for a position on an argument, in this case, their final thoughts about the novel "Frankenstein"	**The student has not completed the task accordingly or has not turned it in.**

Curricular thread 4 Writing EFL 5.4.6	The student produces a journal entry **describing personal experiences and feelings** about the novel "Frankenstein"	The student produces a journal entry that **somewhat describes personal experiences and feelings** about the novel "Frankenstein"	The student produces a journal entry that **rarely describes personal experiences and feelings** about the novel "Frankenstein"	**The student has not completed the task accordingly or has not turned it in.**
Curricular thread 5 Language through the arts EFL 5.5.2	**Makes** predictions, inferences, and deductions to demonstrate different levels of meaning of literary texts presented orally or in digital form, including literal and implied meanings.	**Sometimes makes** predictions, inferences, and deductions to demonstrate different levels of meaning of literary texts presented orally or in digital form, including literal and implied meanings.	**Rarely makes** predictions, inferences, and deductions to demonstrate different levels of meaning of literary texts presented orally or in digital form, including literal and implied meanings.	**The student has not completed the task accordingly or has not turned it in.**
				Total /16

Summative Assessment #2: Creating an Alternative Ending

Curricular Objectives of the English as a Foreign Language Area for Subnivel Bachillerato General Unificado

O.EFL 5.6 Through selected media, participate in reasonably extended spoken or written dialogue with peers from different L1 backgrounds on work, study, or general topics of common interest, expressing ideas and opinions effectively and appropriately.

Instructions:

1. Each student will write another ending for the novel "Frankenstein" in 1 to 3 pages.
2. The ending must be written following the backstory of the characters and the plot of the novel.
3. This is a creative writing task.
4. Students must hand in their work with their names at the end of class.

Evaluation Rubric

Skills and performance descriptors	Excellent 4 pts	Competent 3 pts	Needs Work 2 pts
Curricular thread 1 Communication and cultural Awareness **EFL 5.1.9**	**Communicates information** and ideas **effectively** to diverse audiences using a variety of media and formats.	**Communicates information** and ideas to diverse audiences using a variety of media and formats.	**Seldom communicates** information and ideas to diverse audiences using a variety of media and formats.
Curricular thread 4 Writing **EFL 5.4.8**	**Creates** an **effective** voice, using a variety of writing styles appropriate to different audiences, purposes, and settings, and adjusts these styles as necessary in their creative writing.	**Creates** a voice, using a variety of writing styles appropriate to different audiences, purposes, and settings, and adjusts these styles as necessary in their creative writing.	**Seldom creates** a voice, using a variety of writing styles appropriate to different audiences, purposes, and settings, and adjusts these styles as necessary in their creative writing.
Curricular thread 5 Language through the arts **EFL 5.5.2**	**Makes** predictions, inferences, and deductions to demonstrate different levels of meaning of literary texts in their creative writing.	**Sometimes make** predictions, inferences, and deductions to demonstrate different levels of meaning of literary texts in their creative writing.	**Rarely make** predictions, inferences, and deductions to demonstrate different levels of meaning of literary texts in their creative writing.

Curricular thread 5 Language through the arts **EFL 5.5.5**	**Creates an original** and **imaginative** ending using appropriate vocabulary and elements of the literature learners have read or heard.	**Creates an original** ending using appropriate vocabulary and elements of the literature learners have read or heard.	**Creates an** ending using appropriate vocabulary and elements of the literature learners have read or heard.
			Total /16

Section #2: Motivating students to write a Play Script

Most teachers will stop at the end of section number one due to a lack of time or interest from students to stage a play. This is completely understandable because not many are interested in theatre, and the thought of it is outdated to most. However, the main objective of this unit plan is to go one step further for students to embody the target language; to think about it, to feel it through the long, complex, and enriching process of staging a play. For teachers who are interested in the approach of teaching English through the arts, and aesthetic education, it's worth a while to immerse yourself in the world of theatre, you don't have to be an expert or acquire official credentials to give it a try. The script doesn't have to be perfect, and the play doesn't have to be perfect either, but the experience and memories made along the way combined with the knowledge and perspective students gain from the writer, the story, the culture and its period, classmates, and teacher are what makes staging a play fulfilling, not everything comes down to a passing grade or an outstanding result, it is also about stepping out of a comfort zone to try something unique.

Lesson twenty-seven welcomes students to review the story they have just finished. They will work together to discuss the events they want to see portrayed in their play. Lesson twenty-eight will invite students to share information regarding the previous lesson with each other. It's important to have students talk, mediate, and negotiate regarding the events of the novel they want to stage. Lesson twenty-nine follows the previous thread of thought by making students work as one solid group to create a Freytag's Pyramid about the novel. This can be considered a task that helps students develop their synthesizing skills.

Once the group has a clear idea of what they want to present, lesson thirty will make them curious about acting. This lesson is key for students to go through with the process of staging

a play. Lesson thirty-one will introduce students to what is a script and its elements to have a clear idea of what writing the script will be about. Lesson thirty-two focuses on deciding on a format since there are different styles. Remind your students that writing a script is a collaborative task, every idea from everyone counts, it doesn't matter if some students don't choose to act or narrate, everyone must be involved in writing the script because everyone creates a puzzle piece on paper for it to be seen on stage. Lesson thirty-three will introduce the students to what scenography and foley are. Lessons thirty-four to thirty-six will focus on students deciding what role or roles they want to take on in the play. Some students may want to act and work on scenography, others might want to work on scenography and also make foley, and others may want to be acting coaches and help in the makeup department. This truly depends on the number of students and their interests. If there are students who don't want to participate in this project for cultural or religious reasons, or any other reason, lesson thirty-six provides options for the students and the teacher.

Lessons thirty-seven to thirty-nine fully dive into the process of writing the script. I like to call this "the writers' room". The majority of teenagers are fond of television series, movies, podcasts, etc., and once they learn that what keeps them up until dawn starts with writing a script, they often become excited because now it's their chance to create something of their own. It's worth mentioning that the play is an adaptation of a 19th-century novel, so students have the challenge of creating dialogues that will be understood by their peers without changing the story. I have destined three lessons to finish the script, however, it may take more than that, it depends on the student's commitment and focus as well as on the teacher's commitment and motivation to engage students in writing the script. On principle a script is never really finished, once rehearsals take place, according to the space and resources the school offers, as well as rehearsal schedules, things might be moved around or changed

regarding the number of acts, the characters of the story, the events, the wardrobe, foley, etc. Moreover, it is worth telling students to work within the limits of three acts which altogether may last from thirty minutes up to forty minutes. This can vary according to the school's schedule and flexibility for students to create more acts and ask for more time to present their play.

Lesson Plan #27: The Story

Learning Objectives
Students will be able to:
1. **Examine** the main events of the novel through a collaborative process.
2. **Depict** a graphic organizer to display the main events of the novel.

Lesson Stage	Process	Time Estimate (80 minutes)
Warm-up Questions	1. The teacher will ask students if they know anything about writing a script. 2. After, students will be shown a short video about writing a script for theater. Video: https://www.youtube.com/watch?v=2MeJcFfQ5zI	**15 minutes**
Task No. 1 Beginning, middle, and end	1. Students will be divided into three groups. 2. The first group will gather the main events from the novel's beginning. 3. The second group will gather the main events from the novel's middle. 4. The third group will gather the main events from the novel's end. 5. The three groups will have to **talk with one another** to agree on what Chapters they will discuss according to their section of the story. 6. Each group will be handed a big poster **to create any kind of graphic organizer** to visualize the main events of their section. 7. The evaluation rubric will be explained before they begin the task.	**60 minutes**
Closing	1. Students will give their thoughts about the task through brief comments.	**5 minutes**

Making a Graphic Organizer about *Frankenstein's* Story

Curricular Objectives of the English as a Foreign Language Area for Subnivel Bachillerato General Unificado

O.EFL 5.6 Through selected media, participate in reasonably extended spoken or written dialogue with peers from different L1 backgrounds on work, study, or general topics of common interest, expressing ideas and opinions effectively and appropriately.

Evaluation Rubric

Skills and performance descriptors	Excellent 4 pts	Competent 3 pts	Needs Work 2 pts
Curricular thread 1 Communication and cultural awareness EFL 5.1.9	**Communicates information** and ideas **effectively** to diverse audiences using a variety of media and formats to discuss the main events of the novel according to their section.	**Communicates information** and ideas to diverse audiences using a variety of media and formats, to discuss the main events of the novel according to their section.	**Attempts to communicate information** and ideas to diverse audiences using a variety of media and formats to discuss the main events of the novel according to their section.
Curricular thread 4 Writing EFL 5.4.3	**Applies** new and prior knowledge to plan and create texts and determine if the new knowledge adds value to or contradicts prior information.	**Sometimes apply** new and prior knowledge plan and create texts and determine if the new knowledge adds value to or contradicts prior information.	**Rarely applies** new and prior knowledge to plan and create texts and determine if the new knowledge adds value to or contradicts prior information.

Curricular thread 5 Language through the arts **EFL 5.5.8**	**Contributes** to team projects to produce original works and solve problems while **effectively** negotiating and managing interactions to accomplish social and classroom tasks.	**Somewhat contributes** to team projects to produce original works and solve problems while negotiating and managing interactions to accomplish social and classroom tasks.	**Rarely contributes** to team projects to produce original works and solve problems while negotiating and managing interactions to accomplish social and classroom tasks.
Curricular thread 5 Language through the arts **EFL 5.5.9**	**Engages** in collaborative activities through a variety of student groupings to share, reflect on, express, and interpret opinions and evaluations about the novel "Frankenstein"	**Somewhat engages** in collaborative activities through a variety of student groupings to share, reflect on, express, and interpret opinions and evaluations about the novel "Frankenstein"	**Rarely engages** in collaborative activities through a variety of student groupings to share, reflect on, express, and interpret opinions and evaluations about the novel "Frankenstein"
			Total /16

Lesson Plan #28: The Main Events

Learning Objectives
Students will be able to:
1. **Present** a graphic organizer to display the main events of the novel.

Lesson Stage	Process	Time Estimate (80 minutes)
Warm-up Discussion	1. Students will discuss the final touches to present their graphic organizer to the class.	**10 minutes**
Task No. 1 Presenting the main events.	1. Each group will present their graphic organizer to the class and go through the main events they found worth mentioning to stage the play. 2. Feedback: After each group presents its graphic organizer, the other groups will ask questions about the choices their classmates made regarding the main events as they take notes in their notebooks. 3. The evaluation rubric will be shown before the presentations start.	**60 minutes**

Closing Exit ticket	1. Students will answer one of these questions on a small piece of paper.
	    ● What do you make of the collaborative process to define the main events of the novel?
	    ● What do you make of discussing the events as a class while taking notes about your classmates' choices?
	2. The teacher will read some of the answers aloud.
	3. The teacher will collect the student's graphic organizers.
		10 minutes

Presenting a Graphic Organizer about *Frankenstein's* Story

Curricular Objectives of the English as a Foreign Language Area for Subnivel Bachillerato General Unificado

O.EFL 5.7 Interact quite clearly, confidently, and appropriately in a range of formal and informal social situations with a limited but effective command of the spoken language (CEFR B1 level).

Evaluation Rubric

Skills and performance descriptors	Excellent 4 pts	Competent 3 pts	Needs Work 2 pts
Curricular thread 1 Communication and cultural awareness **EFL 5.1.7**	**Interprets and demonstrates** knowledge of nonverbal and oral communication features by applying them in appropriate contexts: explaining the graphic organizer.	**Fairly interprets and demonstrates** knowledge of nonverbal and oral communication features by applying them in appropriate contexts: explaining the graphic organizer.	**Attempts to interpret and demonstrate** knowledge of nonverbal and oral communication features by applying them in appropriate contexts: explaining the graphic organizer.
Curricular thread 1 Communication and cultural awareness **EFL 5.1.8**	**Discovers and employs** alternative ways of saying things in social and classroom interactions: explaining the graphic organizer.	**Fairly discovers and employs** alternative ways of saying things in social and classroom interactions: explaining the graphic organizer.	**Attempts to discover and employ** alternative ways of saying things in social and classroom interactions: explaining the graphic organizer.

Curricular thread 2 **Oral communication** **EFL 5.2.7**	**Presents information clearly and effectively** in a variety of oral forms for a range of audiences and purposes, in this case: explaining the graphic organizer.	**Presents information clearly** in a variety of oral forms for a range of audiences and purposes, in this case: explaining the graphic organizer.	**Attempts to present information** in a variety of oral forms for a range of audiences and purposes, in this case: explaining the graphic organizer.
Curricular thread 2 **Oral communication** **EFL 5.2.10**	**Develops an argument** well enough to be followed by a peer audience without much difficulty in preparing presentations: explaining the graphic organizer.	**Fairly develops an argument** well enough to be followed by a peer audience without much difficulty in preparing presentations: explaining the graphic organizer.	**Attempts to develop an argument** to be followed by a peer audience without much difficulty in preparing presentations: explaining the graphic organizer.
			Total /16

Lesson Plan #29: Freytag's Pyramid

Learning Objectives
Students will be able to:
1. **Build** the storyline for the play based on the previous task using Freytag's Pyramid.

Lesson Plan	Process	Time Estimate (80 minutes)
Warm-up Review	1. The teacher will gather the class in a circle and review Freytag's Pyramid. 2. Then, she will hand out the graphic organizers to each group.	**5 minutes**
Task No. 1 Discussion	1. Students will review their graphic organizers, notes, and feedback from the previous class. 2. They will decide, as a class, on the events they want to portray in the play and make a decision on the characters, settings, and situations they will showcase to an audience of high school students. 3. The teacher's guidance and intervention will be given throughout the whole discussion. 4. Once students have agreed upon what characters, settings, and situations they will showcase to an audience of high school students, they are ready for the next task.	**40 minutes**
Task No. 2 Freytag's Pyramid	1. Students will be handed 3 posters. 2. All three groups from the previous task will work collaboratively to make a Freytag's pyramid about the story of "Frankenstein". 3. This will serve to synthesize the story to have a clear idea of how the story will be staged.	**30 minutes**
Closing	1. Students will hand in their Freytag's Pyramid.	**5 minutes**

Lesson Plan #30: Motivation to Stage a Play

Learning Objectives
Students will be able to:
1. **Consider** the role they would like to play.

Lesson Stage	Process	Time Estimate (80 minutes)
Warm-up Questions	1. The teacher will write the following question on the board: ● What is acting? 2. Then, students will grab a whiteboard marker and write their thoughts on the board. 3. The teacher will write down or take a picture of what students wrote.	**5 minutes**
Task No. 1 What is acting?	1. Students will watch the following video: ● https://www.youtube.com/watch?v=cBavoLbuDBw 2. Then, they will share their impressions, thoughts, questions, objections, and doubts.	**20 minutes**

Task No. 2 Listening and Active note-taking	1. Students will watch and listen to the following videos to answer these questions:
	    ● What are the differences between stage and film regarding acting?
	    ● What challenges does acting on stage pose?
	    ● What challenges does acting in front of a camera pose?
	Videos:
	    ● https://www.youtube.com/watch?v=cOzrXgul1EI
	    ● https://www.youtube.com/watch?v=yowqiaw52Gg
	2. Then, they will share their impressions, thoughts, questions, objections, and doubts.
		20 minutes

Closing	1. Students will journal (1-2 paragraphs) about what acting is according to the videos and their perspective. The evaluation rubric will be presented before the task begins.	**35 minutes**

Journal Entry No. 6: What is acting?
Curricular Objectives of the English as a Foreign Language Area for Subnivel Bachillerato General Unificado
O.EFL 5.6 Through selected media, participate in reasonably extended spoken or written dialogue with peers from different L1 backgrounds on work, study, or general topics of common interest, expressing ideas and opinions effectively and appropriately.

Evaluation Rubric

Skills and performance descriptors	Excellent 4 pts	Competent 3 pts	Needs Work 2 pts
Curricular thread 1 Communication and cultural awareness EFL 5.1.9	**Communicates information** and ideas **effectively** to diverse audiences using a variety of media and formats, in this case, what acting is and what it means to each student.	**Communicates information** and ideas to diverse audiences using a variety of media and formats, in this case, what acting is and what it means to each student.	**Rarely communicates information** and ideas to diverse audiences using a variety of media and formats, in this case, what acting is and what it means to each student.
Curricular thread 4 Writing EFL 5.4.5	**Justifies and explains** the rationale for a position on an argument, in this case, what acting is and what it means to each student.	**Justifies** the rationale for a position on an argument, in this case, what acting is and what it means to each student.	**Rarely justifies** the rationale for a position on an argument, in this case, what acting is and what it means to each student.
Curricular thread 4 Writing EFL 5.4.6	The student produces a journal entry **describing personal experiences and feelings about**	The student produces a journal entry that **somewhat describes personal experiences and**	The student produces a journal entry that **rarely describes personal experiences and**

	what acting is and what it means to each student.	**feelings** about what acting is and what it means to each student.	**feelings** about what acting is and what it means to each student.
Curricular thread 5 Language through the arts **EFL 5.5.2**	**Makes** inferences, and deductions to demonstrate different levels of understanding regarding what acting is and what it means to each student.	**Sometimes makes** inferences, and deductions to demonstrate different levels of understanding regarding what acting is and what it means to each student.	**Rarely makes** inferences, and deductions to demonstrate different levels of understanding regarding what acting is and what it means to each student.
			Total /16

Lesson Plan #31: What is a script? The Art of World Building

Learning Objectives
Students will be able to:
   1. **Understand** the elements of a script.

Lesson Stage	Process	Time Estimate (80 minutes)
Warm-up Research	1. Students will pair up to research the following: • What is a script? 2. Then, they will share their answers with the class.	**5 minutes**
The art of world-building	1. The teacher will explain the elements of a script through a presentation called *The art of world-building*.	**20 minutes**
Task No. 1 A short script	1. Students will pair up and attempt to write a short script about a section from a chapter from the novel based on the previous presentation as guidance. 2. The evaluation rubric will be explained before the task starts,	**30 minutes**
Closing	1. Students will exchange their scripts with another pair to compare and contrast how the elements of a script show up in their work.	**25 minutes**

THE ART OF WORLD BUILDING

By: María José Cisneros Castrillón

DEFINE WHAT A SCRIPT IS

The written text of a stage play or screen play used in a production or perfomance. A document that contains setting, characters, dialogue, and stage directions. In Theatre, a script is also known as a playscript. A script starts the artistic process of a dramatic performance.

DEVELOPING ORIGINAL IDEAS

01.

Get over the disease to please

Tell an amazing story

03.

Tell a story and enhance it for Theatre

02.

THE ABILITY TO VISUALIZE

All the following information stems from an interview to Betty Ann Norton from the *Betty Ann Norton Theatre School*

"Visualisation is similar to dreaming but it involves making a deliberate attempt with the conscious mind. Children and young people have vivid imaginations (despite the encroachment of TV — I am not anti-TV, but we require balance) and find it easy to create mental pictures."

PAGE TO STAGE: PREPARATION

Questions:

- How can you incorporate long, descriptive passages of people? Places? Events?

- Do you even try?

- Will dialogue have to be condensed?

Answer: **YES**

PAGE TO STAGE...

1. You look closely and **choose the angle** from which you want your team and audience to view the events.

2. You want to keep your audience **interested** but don't expect them to take notes.

3. **Characters** from the original novel **may have to be dropped**, their plot lines may be used in reported speech or given to other characters.

4. You must establish the status and the relationship of the characters early on, whereas a book has time on its side.

PAGE TO STAGE...

"This type of preparation, while much more time consuming, is more exciting than picking up a regular script because, **as you adapt it, it becomes more and more your unique perception of the book,** *and chunks of narrative and character description are distilled into precise images."*

PAGE TO STAGE...

5. Writing a script is the ultimate a collaborative process, there's no "you" or "your", **there is only "us"**

"This is a collective, creative process but the director must ultimately be the arbiter and editor." (Norton, 2020)

<u>In this case de director/editor is the teacher or teachers in charge.</u>

6. Research needs to be done to gather factual information, historical details, and technical background. This helps everyone believe in the reality of the play.

PAGE TO STAGE...

<u>Scenography: Set</u>

Make out a floor plan. Decide the exact locations you require.

Can two be combined?

For example, we had difficulty with having both a drawing room and a dining room. We did need both, but space was limited so we overlapped the two, setting up a table and striking it when necessary.

PAGE TO STAGE...

Characters: You need to know as much as possible about the characters.

You should consider some **"hot seat" exercises:** take a character from the book and set up an interview. The idea was inspired by Dr. Anthony Clare's "In the Psychiatrist's Chair".

- **Ask the character routine questions** such as their name, age, occupation, and hobbies. Then ask about their family background, early childhood, life history, hopes and fears for the future.

- How does the subject get on with other people in their life? **How do they feel about other characters and how do they think the other characters feel about them?** What turning points have there been in their life?

PAGE TO STAGE...

As the plot begins to fall into place and you select the scenes you wish to present, note the shape of the play.

- You need a beginning that draws the audience in, and a satisfactory ending that is not anticlimactic.

- The turning points must be well-placed.

- Each character must be introduced to the audienc

- Some scenes will need developing, others will need cutting.

REHEARSALS...

- **Start on schedule**, time is of the essence.

- The important thing when rehearsing an adaptation is to **let the play run.**

- Use costumes and props as soon as possible as they will cause problems of timing etc. if introduced too late.

- As rehearsals go on, a play can lose its freshness; you may need to maintain the moods and emotions of the play to ensure spontaneity and a feeling that everything is happening for the first time.

REHEARSALS...

- In order to present a high quality product you should consider alternative of **calm, bland scenes with high drama.**

- Also, make sure all your young actors know where the climax of the scene is. When adjudicating, I find they do not.

- When you have completed your adaptation and various scenes, make sure to **rehearse beginnings and endings** or it may become a series of individual scenes.

- You need flow. You can have some dovetail scenes, leave beats or pauses after others, overlap with some, let some occur simultaneously. **There is scope for artistry here.**

References

1. Feely, C. (2020, August 28). From page to stage: Adapting novels for theatre.

   Medium. https://medium.com/betty-ann-norton-theatre-school/from-page-to-

   stage-adapting-novels-for-theatre-9ae9ba5df0fb

2. Take Two: How to adapt a book into a screenplay - writer's digest. (n.d.-c).

   https://www.writersdigest.com/write-better-fiction/take-two-how-to-adapt-a-

   book-into-a-screenplay

Single Point Rubric: A short script

Curricular Objectives of the English as a Foreign Language Area for Subnivel Bachillerato General Unificado

O.EFL 5.4 Deploy a range of learning strategies, thereby increasing disposition and ability to independently access further (language) learning and practice opportunities. Respect themselves and others within the communication process, cultivating habits of honesty and integrity into responsible academic behavior.

Needs Improvement to meet expectations	Meets Expectations	Exceeds expectations
	Criteria: Communication and cultural awareness. **Descriptor: EFL 5.1.9** Communicates information and ideas effectively to diverse audiences using a variety of media and formats. (Script)	
	Criteria: Reading **Descriptor: EFL 5.3.8** Identifies and understands the main points in straightforward texts on subjects of personal interest or familiar academic topics.	
	Criteria: Writing **Descriptor: EFL 5.4.8**	

	Create an effective voice, using a variety of writing styles appropriate to different audiences, purposes, and settings, and adjust these styles as necessary.	
	Criteria: Language through the arts **Descriptor: EFL 5.5.5** Create original, imaginative stories using appropriate vocabulary and elements of the literature learners have read or heard.	

Lesson Plan #32: Deciding on a Format

Learning Objectives
Students will be able to:

1. **Assess** different types of formats to write a play script and choose the best one.

Lesson Stage	Process	Time Estimate (80 minutes)
Warm-up Simone says	1. The teacher will ask students to portray a variety of emotions to the call of Simone Says to have them practice their facial expressions.	**5 minutes**

Task No. 1 Deciding on a format	1. Students gather in groups of three and research play scripts since play scripts are specific to Theatre.
	2. Each group will present their format and persuade their classmates to choose theirs.
	3. For this to happen, students will create a checklist of what an efficient playscript needs to vote for the best format.
	4. Besides student research, you can provide the following links for guidance in writing a playscript:
	    ● https://www.lazybeescripts.co.uk/Scripts/script.aspx?iSS=3396
	    ● https://proplay.ws/monster-girl/
	    ● https://www.newyorktheatreguide.com/theatre-news/news/where-to-read-plays-for-free-online
	5. Let your students come up with their format as well.
		50 minutes

Closing	1. After each group has presented its format, voting will take place to decide on an official format to write the play script. 2. The teacher will announce the winning format to write the official playscript.	**25 minutes**

Lesson Plan #33: Scenography or Theatre Design

Learning Objectives
Students will be able to:
1. **Apprehend** the concept of scenography and foley in Theatre

Lesson Stage	Process	Time Estimate (80 minutes)
Warm-up Imagining	1. The teacher will guide a meditation where students will envision a specific place. 2. It is up to the teacher to choose a short text that alludes to the senses and vivid descriptions of objects, sounds, aromas, etc. 3. After that, students will start their first task.	**10 minutes**
Scenography or Theatre design	1. The teacher will introduce the basic concepts of scenography foley, costume design, and makeup through a presentation: *Scenography or Theatre design*. 2. Students may take notes and ask questions if need be.	**15 minutes**
Task No. 1 A rough draft	1. Students will be handed their Freytag's Pyramid about the storyline of "Frankenstein". 2. Then, students will gather into three groups. 3. Each group will be handed 3 posters. 4. Each group will choose a section of the pyramid to sketch out the places (indoors and outdoors) of said section. They will also write down the sounds or music for each place.	**35 minutes**
Closing	1. Students will share their posters and the teacher to discuss their choices and sketches.	**20 minutes**

Staging a Play

SCENOGRAPHY OR THEATER DESIGN

By: María José Cisneros Castrillón

AGENDA

- **Scenography**

- **Foley**

- **Costume Desing and Makeup**

ESTUDIO SHONOS

>>>

What is
Scenography?
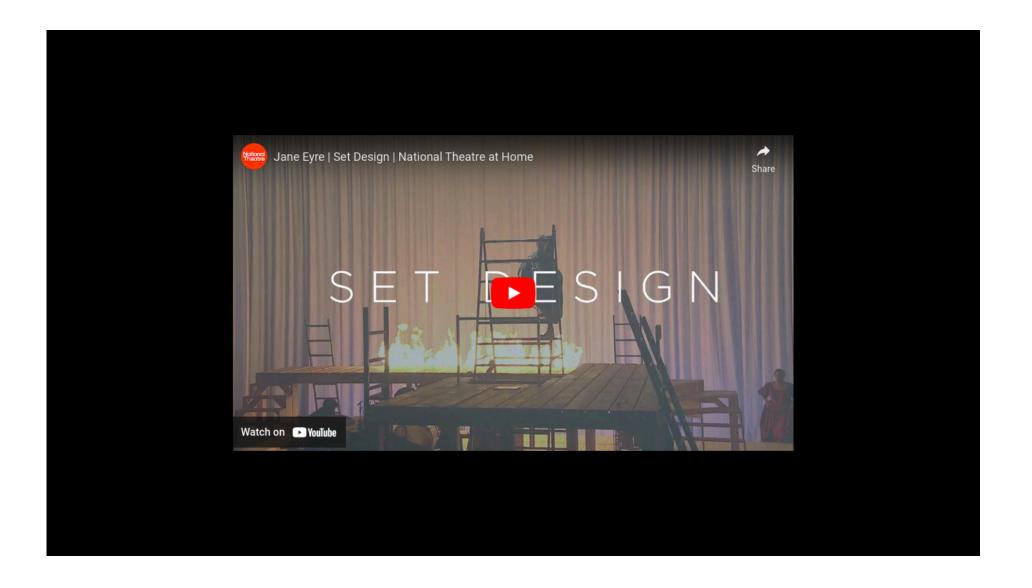
The term draws attention to the way stage space can be used to give dynamisn to a performance. Architect and scenographer **João Mendes Ribeiro** says that scenography is concerned primarily with the *'inhabitability of the space'* ; that is, the creation of spaces with which performing bodies can interact. Scenography referes to a three dimensional space that holds a close relationship with the performers. (Cambridge Press, 2024)

What is
Scenography?

Theatre designer **Josef Svoboda** claims that scenography is a component of a performance: 'True scenography is what happens when the curtain opens and can't be judged in any other way.' (Cambridge Press, 2024) Scenography establishes an atmosphere, a mood. Lighting, sound, set, costume design, and makeup hold everything together.

Scenography

- Scenography is the integration of space, text, research, arts, actors, directors, and spectators (Joshua A. Fisher, 2018)

- The Scenographer becomes a multi- or inter-disciplinary artist. (Fiona Patten, 2020)
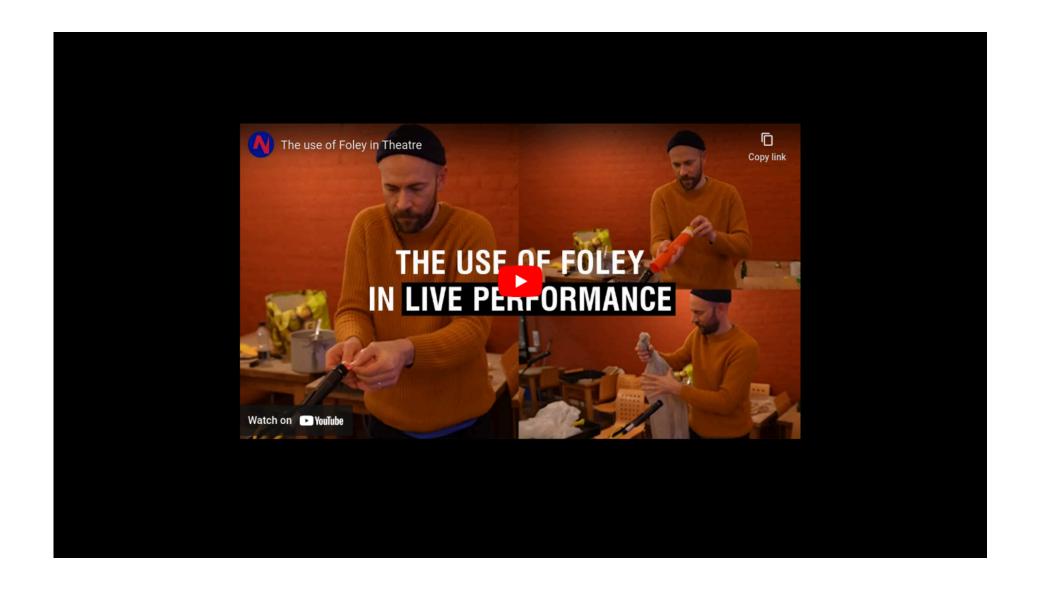
What is Foley?

According to Oxford Englisg Dictionary online, Foley refers to sound effects created to mimic ambient noises using a variety of objects, it´s the process of crearting such effects. Foley is used in the post-production of film, but it can also be used in Theatre.

Foley in Theatre
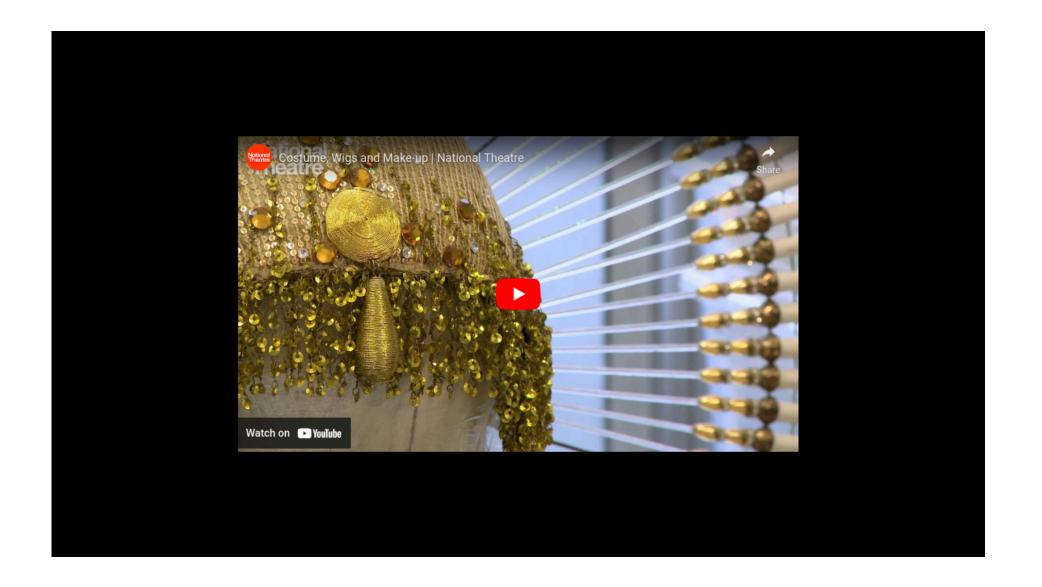
In Theatre, foley artists will be in a sort of isolated box somewhere else on stage making sound effects and ambient noises where the scene requires it. Foley artists will perform foley live in real time to an image that they are watching.

Costume Design and Makeup

Wardrobe and makeup artists alter the perception of an audience of an actor. For the audience the actor is that character because of his or her physical appearance.

"Costume design may seem like a silent language. It speaks to an audience long before a word of the script is uttered and it deals with the actor from head to foot. Costumes and makeup give the audience insight into a character. Depending upon the role, the costumes and makeup may reveal truths or hide secrets. Costumes give us the determining factors and fates of the characters, and as designers we must visually tell the story" (Hart, 2016)

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Lesson Plan #34: Deciding on Roles Part I

Learning Objectives
Students will be able to:
1. **Consider** a role in the play through a checklist.

Lesson Stage	Process	Time Estimate (80 minutes)
Warm-up Questions	1. The teacher will write down the following words for students to think about Actor/ Actress, Costume designer, Makeup artists, Foley, Scriptwriter, Scenography (set design), Co-director, and acting coach	**5 minutes**
Task No. 1 Research and make a checklist	1. Students will gather in seven groups. 2. Then, they will be given one of the roles from the warm-up to research. 3. Based on their research, each group will create a quiz (multiple choice, 5-8 questions) that will decide if the quiz taker has what it takes to be a: ● Actor/ Actress ● Costume designers and make-up artists ● Foley ● Scriptwriter ● Scenography (set design) ● Co-director ● Acting coach	**30 minutes**
Task No. 2 Taking the quiz.	1. Each group will share their quiz with the other groups, and do their own to see how they score regarding each role to stage a play.	**30 minutes**
Closing	1. Students will share the results with their teacher.	**5 minutes**

Lesson Plan #35: Deciding on Roles Part II

Learning Objectives
Students will be able to:
1. **Consider** what role or roles they want to take on for the play.

Lesson Stage	Process	Time Estimate (80 minutes)
Warm-up Entry ticket	1. Students will answer the questions on a small piece of paper: • What do you think about staging a play?	**10 minutes**
Task No. 1 About staging a play…	1. Students will write a **300-450 word essay** about the role or roles they are interested in to stage a play. If students are not interested in any of the roles, they will also give their point of view of why. 2. The evaluation rubric will be explained before the task.	**45 minutes**
Closing	1. The teacher will share some of the answers from the warm-up anonymously. 2. In the next class, the teacher will ask students about staging the play and the roles they would like to take on.	**25 minutes**

An essay about staging a play

Curricular Objectives of the English as a Foreign Language Area for Subnivel Bachillerato General Unificado

O.EFL 5.4 Deploy a range of learning strategies, thereby increasing disposition and ability to independently access further (language) learning and practice opportunities. Respect themselves and others within the communication process, cultivating habits of honesty and integrity into responsible academic behavior.

Evaluation Rubric

Skills and performance descriptors	Excellent 4 pts	Competent 3 pts	Needs Work 2 pts
Curricular thread 1 Communication and cultural awareness EFL 5.1.9	**Communicates information** and ideas **effectively** to diverse audiences using a variety of media and formats. (Essay)	**Communicates** information and ideas to diverse audiences using a variety of media and formats. (Essay)	**Rarely communicates** information and ideas to diverse audiences using a variety of media and formats. (Essay)
Curricular thread 4 Writing EFL 5.4.5	**Justify** and **explain** the rationale for a position on an argument, using persuasive language, tone, evidence, and well-developed arguments throughout the essay.	**Justifies** the rationale for a position on an argument, using persuasive language, tone, evidence, and well-developed arguments throughout the essays.	**Rarely justifies** a position on an argument, using persuasive language, tone, evidence, and well-developed arguments throughout the essay.
Curricular thread 4 Writing EFL 5.4.6	The student produces an essay entry **describing personal experiences and feelings** about	The student produces a journal entry that **somewhat describes personal experiences and**	The student produces a journal entry that **rarely describes personal experiences and**

	what role or roles they think they are fit for or not regarding staging a play.	**feelings** about what role or roles they think they are fit for or not regarding staging a play.	**feelings** about what role or roles they think they are fit for or not regarding staging a play.
Curricular thread 5 Language through the arts **EFL 5.5.2**	**Makes** predictions, inferences, and deductions to demonstrate why they are fit for a role or roles in the play or not.	**Sometimes make** predictions, inferences, and deductions to demonstrate why they are fit for a role or roles in the play or not.	**Rarely makes** predictions, inferences, and deductions to demonstrate why they are fit for a role or roles in the play or not.
			Total /16

Lesson Plan #36: Deciding Roles Part III

Learning Objectives
Students will be able to:
1. **Decide** what role or roles they want to take on for the play.

Lesson Stage	Process	Time Estimate (80 minutes)

Warm-up Conversation about the play	1. The teacher will talk to the students about staging a play.
	2. It is of the essence to involve all students in the staging of a play, if half of the students are not interested it will be difficult to proceed.
	3. In case half of the students are not interested in staging a play there are **3 choices:**
	    ● The play won't be staged and other activities can be planned based on the novel.
	    ● The students who don't want to be involved in staging the play will still work on activities related to the novel. In this case, the teacher will have to do double planning.
	    ● The teacher tries his/her best to motivate all students to work on staging the play.
		30 minutes

Task No. 1 Assigning roles	1. The best-case scenario is that all students are motivated to stage the play based on the novel, in this case, "Frankenstein" 2. Students will discuss what roles they would like to take on amongst themselves. 3. It's vital to let students take the lead in this process so that their executive skills develop through distributing roles, negotiating, mediating, and building classroom culture. 4. The teacher will monitor and guide students whenever it's needed.	**30 minutes**
Task No. 2 Role chart	1. Students will work on creating a chart that will include their names and the roles they will take on to stage the play. **Students can take up to 2 roles.**	**20 minutes**
Closing	1. Students hand in their role chart.	

Worksheet No. 6: Role Chart

Roles and Names
Play Script writers:
Co-directors:
Actors and Actresses:
Narrator:
Acting coaches:

Scenography (set design):

Foley:

Costume designers:

Makeup artists:

Lesson Plan #37: The Process of Writing a Playscript Part I

Learning Objectives
Students will be able to:
1. **Execute** the first draft of the script.

Lesson Stage	Process	Time Estimate (80 minutes)
Review	1. Students can refer to the work they have done in Section #1, the Freytag's Pyramid poster, and the format they chose for writing a playscript. 2. The script can be handwritten, or digitally made through various apps and script writing programs, this depends on the availability of the resources the school and students have.	**15 minutes**
Task No.1 **The 1st draft**	1. The idea is for **all students** to be involved in writing the play script and they can be. 2. Scriptwriters are the captains of the ship, but actors, acting coaches, co-directors, scenography crew, and foley are equally responsible for writing the script since it's not all about the dialogues, it's also about the construction of the place in which the dialogues take place. The latter involves costumes, sounds, objects, etc. 3. It's better to create a round table and have students face one another to start the process. 4. The teacher's role here is to be a facilitator, to make sure all students create a piece of the puzzle that is the play. 5. This process takes time, like being in the writer's room.	**65 minutes**
Closing	1. Students will continue with the process of writing their first draft next class.	

Lesson Plan #38: The Process of Writing a Playscript Part II

Learning Objectives
Students will be able to:
1. **Execute** the first draft of the script.

Lesson Stage	Process	Time Estimate (80 minutes)
Review	1. Students will revisit their script and continue working. 2. The teacher must help with organization and motivation for students to write the script, also by giving ideas and promoting creativity in the dialogues and the making of the spaces for each scene.	**10 minutes**
Task No.1 The 1st draft.	1. Students will continue writing, all must be involved when it comes to voicing their opinions and ideas. 2. The teacher's role here is to be a facilitator, to make sure all students create a piece of the puzzle and put it together. 3. This process takes time, like being in the writer's room.	**70 minutes**
Closing	1. Students hand in their first draft 2. Feedback will be given through a single-point rubric	

Single Point Rubric: The 1st draft

Curricular Objectives of the English as a Foreign Language Area for Subnivel Bachillerato General Unificado

O.EFL 5.4 Deploy a range of learning strategies, thereby increasing disposition and ability to independently access further (language) learning and practice opportunities. Respect themselves and others within the communication process, cultivating habits of honesty and integrity into responsible academic behavior.

Needs Improvement to meet expectations	Meets Expectations	Exceeds expectations
	Criteria: Communication and cultural awareness. **Descriptor: EFL 5.1.9** Communicates information and ideas effectively in the dialogues of each scene and act. The story is easy to understand and includes aspects of the culture and time of the novel.	
	Criteria: Writing **Descriptor: EFL 5.4.8** Create an effective voice, using a variety of writing styles appropriate to different audiences, purposes, and settings, and adjust these styles as necessary for each character (actor/actress) and narrator.	

	Criteria: Language through the arts **Descriptor: EFL 5.5.5** Create original, imaginative dialogues, locations, wardrobes, and sounds using appropriate vocabulary and elements of the literature learners have read or heard.	
	Criteria: Language through the arts **Descriptor: EFL 5.5.8** Contribute to team projects to produce original works and solve problems while effectively negotiating and managing interactions to accomplish writing the first draft of the script.	

Lesson Plan #39: The Final Play Script?

Learning Objectives
Students will be able to:
1. **Create** a script for a play.

Lesson Stage	Process	Time Estimate (80 minutes)
Review	1. The teacher offers feedback about the first draft of the script.	**30 minutes**
Task No. 1 The final script	1. Students will make corrections according to the feedback they were given. 2. The teacher will be involved in this process step by step so the final script can be settled. 3. It is important to let students know that art is never just done, there is always space for change in every sense, so there will be changes made to the script as it takes shape on the stage, whether it's a line, a place, an actor, a song, a sound, a change of direction regarding the content of the scene or act, etc. 4. The role of the teacher is fundamental in every stage, but as we get closer to staging the play, the teacher/director/actor is key to motivating students as best as possible. 5. The rubric for this task will be explained before students make corrections.	**50 minutes**
Closing	1. Students hand in their finished script.	

Section #3: Staging a Play

As I've mentioned in the previous section, the play script is never really finished, however, the three acts must be defined in their content, scenography, and foley up to at least ninety percent. At this point, students have taken their roles and now they will prepare before going on stage to rehearse. As a warm-up for most of the following lesson, all students will participate in what's called the actor's warm-up which consists of vocal exercises and stretching exercises to get them prepared for their tasks. In the classroom, students will be divided into two groups. Group number one is made up of actors/actresses, narrators, co-directors, acting coaches, and the teacher/director. The last three will guide and comment on the actors'/actresses' work, constructive criticism is key, and the teacher/director will lead by example by prepping the others on how to build up an actor's performance. Co-directors, acting coaches, and the teacher/director will work on the actors/actresses' voice tone, pronunciation, diction, nonverbal communication, and how to hit their marks on the stage. Actors and actresses have to research and understand the character they are bringing to life not just through dialogues but also through their body language, facial expressions, and overall demeanor. Group one works as a solid unit sharing ideas about how to deliver a clear and felt performance for their audience respecting Mary Shelley's story.

Group number two consists of scenography, makeup, costume design, and foley. This group focuses on the tangible aspect of the play regarding creating the scenes for each act and enhancing the performance of the actors and actresses through the use of sound, makeup, and wardrobe. The objects of a scene can make or break the understanding of an event, an intention, or an emotion; therefore, scenography is essential to the actor's work. Scenography has to work closely with the scriptwriters who, when staging the play, often become

co-directors and acting coaches themselves. Scenography thinks about the aesthetics of the scenes and the position of objects with whom performers interact. Scenography creates a three-dimensional space that creates an atmosphere, they are also the ones who make sure actors hit their marks on stage. Scenography has the main responsibility of creating spaces, they bring the book's settings to life so it can feel as close and real as possible to the audience. This does not mean students need a budget to buy or make anything, each student, with their parent's permission and the school's, may bring or borrow objects like furniture. Students get creative when their resources are limited, and that's one of the beauties of staging a play. Foley, on the other hand, makes the soundtrack for the play. They may use digital programs to record the sounds of someone knocking on the door, running, or falling down the stairs. They also investigate what objects make certain sounds, for example, simulating knocking on the door with their fist, running, or falling down the stairs with the clapping of their hands, making sounds of thunder using a plain cardboard, etc. All this is done live backstage. Students who are fond of music and know how to play instruments can make incidental music for the play. The possibilities are endless according to the available resources. Foley, as well as scenography, are another piece of the puzzle that completes a performance. Costume design and Makeup ensure actors and actresses get into character by dressing and looking like their characters. They may have to prepare more than one look for a character or characters. Costume design and makeup create an image that speaks for itself before a word is uttered. Group number one and group number two will communicate with one another constantly, as they hold the various pieces to the puzzle: the enactment. These groups ought to work together all the time, from writing each act to rehearsing it. The teacher director is in charge of holding everything together by offering constructive feedback, motivation, and balance.

Lessons forty to forty-two are about prepping for Act I, Act II, and Act III. Both groups have specific tasks to complete while also applying the system of checks and balances amongst each other. Lesson forty-three to lesson forty-five will have students rehearse acts one to three in the stage or place where they are going to present their play so they can become acquainted with the space. Lesson forty-seven will consist of a self-assessment using the iceberg method for students to talk about their experience with staging the play so far, here they can talk about problems, solutions, suggestions, changes, and most importantly how they feel about presenting the play, and if this experience has made a significant improvement in learning English as a foreign language from the language skills to the cultural literacy skills as well as soft skills stance.

Lesson forty-eight will allow students to rehearse the entire play. After that, the teacher director, co-directors, and acting coaches will give notes. Later, both groups will gather to make a checklist of what needs to be met for the performance to run smoothly. Lesson forty-nine will introduce the evaluation rubric with which the groups will be graded as well as rehearsing the entire play. This rehearsal will be graded by the teacher and feedback will be offered to both groups. Lesson fifty will allow students to rehearse the entire play once again after notes, grading, and feedback. If possible, during the final rehearsals, have your colleagues or students from other grades watch the performance as long as they are interested in offering constructive feedback about what they are watching. This may cause spoiler alerts amongst the other students and teacher staff; this is just an option if your group is willing. Lastly, the third summative will grade the play..

Lesson Plan #40: Prepping Act I

Learning Objectives
Students will be able to:

1. **Plan** a course of action according to their roles.

Lesson Stage	Process	Time Estimate (80 minutes)
Warm-up Actor's warm-up	1. The teacher will guide students toward a type of warm-up meant to have them stretch and work on vocal exercises. Link: https://www.youtube.com/watch?v=CFXqyl4C1J4	**12 minutes**
Task No. 1 Prepping Act 1 **Both groups will work simultaneously.**	**Group 1: Actors/Narrator/ Acting coaches/ co-directors** ● Read the script: Act I ● Read the script: Act I for a second time, they will discuss the emotions and intentions of each character in Act I. ● The third time, they will reread the script integrating the emotions and intentions of the character. ● Then, the crew will work on body language and expressions. **Group 2: Scenography, Foley, Costume Design and Makeup** ● **Scenography** will create a sketchbook or drawing pad where they draw the scenes of Act I. Each object in the scene must be labeled and colored. ● **Costume Design and Makeup:** will create a sketchbook or drawing pad where they create the looks for each character of the play for Act I. Each piece of clothing and makeup tools must be labeled and colored. ● **Foley:** will research more about the art of foley to think about what type of material they need to ensemble the music and sound for Act I. The teacher will monitor the groups constantly to offer guidance and evaluate them using a single-point rubric. The evaluation rubric will be explained before students start their task.	**60 minutes**
Closing	1. Students will share their experiences with their tasks to suggest changes and improvements.	**5 minutes**

Single Point Rubric: Group 1 Act I

Curricular Objectives of the English as a Foreign Language Area for Subnivel Bachillerato General Unificado

O.EFL 5.4 Deploy a range of learning strategies, thereby increasing disposition and ability to independently access further (language) learning and practice opportunities. Respect themselves and others within the communication process, cultivating habits of honesty and integrity into responsible academic behavior.

Needs Improvement to meet expectations	Meets Expectations	Exceeds expectations
	Criteria: Oral communication **Descriptor: EFL 5.2.4** Follows oral directions in classroom activities and projects and provides directions to peers in selected interactions.	
	Criteria: Oral communication **Descriptor: EFL 5.2.8** Influence an audience effectively through correct pronunciation and enunciation.	
	Criteria: Language through the arts **Descriptor: EFL 5.5.4** Read aloud with confidence, accuracy,	

	fluency, and expression to demonstrate understanding and to convey an interpretation of meaning.	
	Criteria: Language through the arts **Descriptor: EFL 5.5.8** Contribute to team projects to produce original works and solve problems while effectively negotiating and managing interactions to accomplish social and classroom tasks.	

Single Point Rubric: Group 2 Act I

Curricular Objectives of the English as a Foreign Language Area for Subnivel Bachillerato General Unificado

O.EFL 5.4 Deploy a range of learning strategies, thereby increasing disposition and ability to independently access further (language) learning and practice opportunities. Respect themselves and others within the communication process, cultivating habits of honesty and integrity into responsible academic behavior.

Needs Improvement to meet expectations	Meets Expectations	Exceeds expectations
	Criteria: Communication and cultural Awareness **Descriptor: EFL 5.1.9** Communicates information and ideas effectively to diverse audiences using a variety of media and formats: sketchbooks and drawing pads.	
	Criteria: Writing **Descriptor: EFL 5.4.4** Select and make effective use of a range of digital tools to write, edit, revise, and publish written work in a way that supports collaboration, learning, and productivity. (sketchbooks and drawing pads)	

	Criteria: Language through the arts **Descriptor: EFL 5.5.8** Contribute to team projects to produce original works and solve problems while effectively negotiating and managing interactions to accomplish social and classroom.	
	Criteria: Language through the arts **Descriptor: EFL 5.5.9** Engage in collaborative activities through a variety of student groupings to share, reflect on, express, and interpret their ideas about scenography, foley, costume design, and makeup.	

Lesson Plan #41: Prepping Act II

Learning Objectives
Students will be able to:
1. **Plan** a course of action according to their roles.

Lesson Stage	Process	Time Estimate (80 minutes)
Warm-up Actor's warm-up	1. The teacher will guide students toward a type of warm-up meant to have them stretch and work on vocal exercises. Link: https://www.youtube.com/watch?v=Tc-_hoG4nec	**12 minutes**
Task No. 1 Prepping Act II **Both groups will work simultaneously.**	**Group 1: Actors/ Narrator/ Acting coaches/ co-directors** ● Read the script: Act II. ● Read the script: Act II for a second time, they will discuss the emotions and intentions of each character in Act II. ● The third time, they will reread the script integrating the emotions and intentions of the character. ● Then, the crew will work on body language and expressions. **Group 2: Scenography, Foley, Costume Design and Makeup** ● **Scenography** will create a sketchbook or drawing pad where they draw the scenes of Act II. Each object in the scene must be labeled and colored. ● **Foley:** will research more about the art of foley to think about what type of material they need to ensemble the music and sound for Act II. ● **Costume Design and Makeup:** will create a sketchbook or drawing pad where they create the looks for each character of the play for Act II. Each piece of clothing and makeup tools must be labeled and colored. The teacher will monitor the groups constantly to offer guidance and evaluate them using a single-point rubric. The evaluation rubric will be explained before students start their task.	**60 minutes**
Closing	1. Students will share their experiences with their tasks to suggest changes and improvements.	**8 minutes**

Single Point Rubric: Group 1 Act II

Curricular Objectives of the English as a Foreign Language Area for Subnivel Bachillerato General Unificado

O.EFL 5.4 Deploy a range of learning strategies, thereby increasing disposition and ability to independently access further (language) learning and practice opportunities. Respect themselves and others within the communication process, cultivating habits of honesty and integrity into responsible academic behavior.

Needs Improvement to meet expectations	Meets Expectations	Exceeds expectations
	Criteria: Oral communication **Descriptor: EFL 5.2.4** Follows oral directions in classroom activities and projects and provides directions to peers in selected interactions.	
	Criteria: Oral communication **Descriptor: EFL 5.2.8** Influence an audience effectively through correct pronunciation and enunciation.	
	Criteria: Language through the arts **Descriptor: EFL 5.5.4** Read aloud with confidence, accuracy, fluency, and expression to demonstrate	

	understanding and to convey an interpretation of meaning.	
	Criteria: Language through the arts **Descriptor: EFL 5.5.8** Contribute to team projects to produce original works and solve problems while effectively negotiating and managing interactions to accomplish social and classroom tasks.	

Single Point Rubric: Group 2 Act II

Curricular Objectives of the English as a Foreign Language Area for Subnivel Bachillerato General Unificado

O.EFL 5.4 Deploy a range of learning strategies, thereby increasing disposition and ability to independently access further (language) learning and practice opportunities. Respect themselves and others within the communication process, cultivating habits of honesty and integrity into responsible academic behavior.

Needs Improvement to meet expectations	Meets Expectations	Exceeds expectations
	Criteria: Communication and cultural awareness **Descriptor: EFL 5.1.9** Communicates information and ideas effectively to diverse audiences using a variety of media and formats: sketchbooks and drawing pads.	
	Criteria: Writing **Descriptor: EFL 5.4.4** Select and make effective use of a range of digital tools to write, edit, revise, and publish written work in a way that supports collaboration, learning, and productivity. (sketchbooks and drawing pads)	

	Criteria: Language through the arts **Descriptor: EFL 5.5.8** Contribute to team projects to produce original works and solve problems while effectively negotiating and managing interactions to accomplish social and classroom.	
	Criteria: Language through the arts **Descriptor: EFL 5.5.9** Engage in collaborative activities through a variety of student groupings to share, reflect on, express, and interpret their ideas about scenography, foley, costume design, and makeup.	

Lesson Plan #42: Prepping Act III

Learning Objectives
Students will be able to:
1. **Plan** a course of action according to their roles.

Lesson Stage	Process	Time Estimate (80 minutes)
Warm-up **Actor's warm-up**	1. The teacher will guide students toward a type of warm-up meant to have them stretch and work on vocal exercises. Link: https://www.youtube.com/watch?v=5pQ_JbzdAb8&list=PL826FE26DB872DA9E&index=8	**12 minutes**
Task No. 1 **Prepping Act III** **Both groups will work simultaneously.**	**Group 1 and Group 2 will work simultaneously.** **Group 1: Actors/ Narrator/ Acting coaches/ co-directors** ● Read the script: Act III ● Read the script: Act III for a second time, they will discuss the emotions and intentions of each character in Act III. ● The third time, they will reread the script integrating the emotions and intentions of the character. ● Then, the crew will work on body language and expressions. **Group 2: Scenography, Foley, Costume Design and Makeup** ● **Scenography** will create a sketchbook or drawing pad where they draw the scenes of Act III. Each object in the scene must be labeled and colored. ● **Foley:** will research more about the art of foley to think about what type of material they need to ensemble the music and sound for Act III. ● **Costume Design and Makeup:** will create a sketchbook or drawing pad where they create the looks for each character of the play for Act 3. Each piece of clothing and makeup tools must be labeled and colored. The teacher will monitor the groups constantly to offer guidance and evaluate using a single-point rubric.	**60 minutes**
Closing	1. Students will share their experiences with their tasks to suggest changes and improvements.	**8 minutes**

Single Point Rubric: Group 1 Act III

Curricular Objectives of the English as a Foreign Language Area for Subnivel Bachillerato General Unificado

O.EFL 5.4 Deploy a range of learning strategies, thereby increasing disposition and ability to independently access further (language) learning and practice opportunities. Respect themselves and others within the communication process, cultivating habits of honesty and integrity into responsible academic behavior.

Needs Improvement to meet expectations	Meets Expectations	Exceeds expectations
	Criteria: Oral communication **Descriptor: EFL 5.2.4** Follows oral directions in classroom activities and projects and provides directions to peers in selected interactions.	
	Criteria: Oral communication **Descriptor: EFL 5.2.8** Influence an audience effectively through correct pronunciation and enunciation.	
	Criteria: Language through the arts **Descriptor: EFL 5.5.4** Read aloud with confidence, accuracy, fluency, and expression to demonstrate	

	understanding and to convey an interpretation of meaning.	
	Criteria: Language through the arts **Descriptor: EFL 5.5.8** Contribute to team projects to produce original works and solve problems while effectively negotiating and managing interactions to accomplish social and classroom tasks.	

Single Point Rubric: Group 2 Act III
Curricular Objectives of the English as a Foreign Language Area for Subnivel Bachillerato General Unificado
O.EFL 5.4 Deploy a range of learning strategies, thereby increasing disposition and ability to independently access further (language) learning and practice opportunities. Respect themselves and others within the communication process, cultivating habits of honesty and integrity into responsible academic behavior.

Needs Improvement to meet expectations	Meets Expectations	Exceeds expectations
	Criteria: Communication and cultural awareness **Descriptor: EFL 5.1.9** Communicates information and ideas effectively to diverse audiences using a variety of media and formats: sketchbooks and drawing pads.	
	Criteria: Writing **Descriptor: EFL 5.4.4** Select and make effective use of a range of digital tools to write, edit, revise, and publish written work in a way that supports collaboration, learning, and productivity. (sketchbooks and drawing pads)	

	Criteria: Language through the arts **Descriptor: EFL 5.5.8** Contribute to team projects to produce original works and solve problems while effectively negotiating and managing interactions to accomplish social and classroom.	
	Criteria: Language through the arts **Descriptor: EFL 5.5.9** Engage in collaborative activities through a variety of student groupings to share, reflect on, express, and interpret their ideas about scenography, foley, costume design, and makeup.	

Lesson Plan #43: Stage Rehearsals for Act I

Learning Objectives
Students will be able to:
1. **Stage** Act 1 works as a solid unit.

Lesson Stage	Process	Time Estimate (80 minutes)
Warm-up **Actor's warm-up**	1. The teacher will guide students toward a type of warm-up meant to have them stretch and work on vocal exercises.	**10 minutes**
Task No. 1 **Staging Act I** **Both groups will work simultaneously.**	**Group 1: Actors/ Narrator/ Acting coaches/ co-directors** ● Actors will stage Act I. They are allowed to read the script. ● Acting coaches, co-directors, and the director (teacher) will observe the actors and take notes about their body language, voice tone, pronunciation, diction, and overall mood in every scene of Act I. ● There will be constant interaction and feedback to let the students/actors understand their characters and ease into their roles. ● Since L1 is associated with emotions, code-switching is permitted and even helpful for students/actors to grasp the emotional world of their characters. **Group 2: Scenography, Foley, Costume Design and Makeup.** ● This group will get acquainted with the stage to organize each scene for Act I. ● **Scenography:** Students will work on choreography to enhance organization and efficiency since they will only have **up to 3 minutes to set a scene.** ● **Foley** will work backstage to practice the soundtrack for Act I. The idea is to use tangible materials to make organic sounds like steps, nature sounds, knocks, etc. ● **Costume Design and Makeup:** Students will put their skills to work so that actors can embody their characters as best as possible from an appearance standpoint.	**60 minutes**
Closing	1. Students will share their experiences to make improvements.	**8 minutes**

Lesson Plan #44: Stage Rehearsals for Act II

Learning Objectives
Students will be able to:
1. **Stage Act 2** works as a solid unit.

Lesson Stage	Process	Time Estimate (80 minutes)
Warm-up Actor's warm-up	1. The teacher will guide students toward a type of warm-up meant to have them stretch and work on vocal exercises.	**10 minutes**
Task No. 1 Staging Act II **Both groups will work simultaneously.**	**Group 1: Actors/ Narrator/ Acting coaches/ co-directors** ● Actors will stage Act II. They are allowed to read the script. ● Acting coaches, co-directors, and the director (teacher) will observe the actors and take notes about their body language, voice tone, pronunciation, diction, and overall mood in every scene of Act II. ● There will be constant interaction and feedback to let the students/actors understand their characters and ease into their roles. ● Since L1 is associated with emotions, code-switching is permitted and even helpful for students/actors to grasp the emotional world of their characters. **Group 2: Scenography, Foley, Costume Design and Makeup** ● This group will get acquainted with the stage to organize each scene for Act II. ● **Scenography:** Students will work on choreography to enhance organization and efficiency since they will only have **up to 3 minutes to set a scene.** ● **Foley** will work backstage to practice the soundtrack for Act II. The idea is to use tangible materials to make organic sounds like steps, nature sounds, knocks, etc. ● **Costume Design and Makeup:** Students will put their skills to work so that actors can embody their characters as best as possible from an appearance standpoint.	**60 minutes**
Closing	1. Students will share their experiences to make improvements.	**8 minutes**

Lesson Plan #45: Stage Rehearsals for Act III

Learning Objectives
Students will be able to:
   1. **Stage Act 3** works as a solid unit.

Lesson Stage	Process	Time Estimate (80 minutes)
Warm-up Actor's warm-up	1. The teacher will guide students toward a type of warm-up meant to have them stretch and work on vocal exercises.	**10 minutes**
Task No. 1 Staging Act III **Both groups will work simultaneously.**	**Group 1: Actors/ Narrator/ Acting coaches/ co-directors** ● Actors will stage Act III. They are allowed to read the script. ● Acting coaches, co-directors, and the director (teacher) will observe the actors and take notes about their body language, voice tone, pronunciation, diction, and overall mood in every scene of Act III. ● There will be constant interaction and feedback to let the students/actors understand their characters and ease into their roles. ● Since L1 is associated with emotions, code-switching is permitted and even helpful for students/actors to grasp the emotional world of their characters. **Group 2: Scenography, Foley, Costume Design and Makeup** ● This group will get acquainted with the stage to organize each scene for Act III. ● **Scenography:** Students will work on choreography to enhance organization and efficiency since they will only have **up to 3 minutes to set a scene.** ● **Foley** will work backstage to practice the soundtrack for Act III. The idea is to use tangible materials to make organic sounds like steps, nature sounds, knocks, etc. ● **Costume Design and Makeup:** Students will put their skills to work so that actors can embody their characters as best as possible from an appearance standpoint.	**60 minutes**
Closing	2. Students will share their experiences to make improvements.	**8 minutes**

Lesson Plan #46: Rehearsing the Play Part I

Learning Objectives
Students will be able to:
  1. **Stage** the entire play working as a solid unit.

Lesson Stage	Process	Time Estimate (80 minutes)
Warm-up **Actor's warm-up**	1. The teacher will guide students toward a type of warm-up meant to have them stretch and work on vocal exercises.	**10 minutes**
Task No. 1 **Staging the play** **Both groups will work simultaneously.**	**Group 1: Actors/ Narrator/ Acting coaches/ co-directors** Actors will stage the whole play. They are **not allowed** to read the script. • Acting coaches, co-directors, and the director (teacher) will observe the actors and take notes about their body language, voice tone, pronunciation, diction, and overall mood in every scene of the play, as well as give them lines if they forget, and improvisation tips. • There will be constant interaction and feedback to let the students/actors set into their roles. • Since L1 is associated with emotions, code-switching is permitted and even helpful for students/actors to grasp the emotional world of their characters. **Group 2: Scenography, Foley, Costume Design and Makeup** • This group will stage and organize every scene of every act. • **Scenography:** Students will work on choreography to enhance organization and efficiency since they will only have **up to 3 minutes to set a scene.** • **Foley** will work backstage, and the arrangement of the soundtrack must be set, and done. • **Costume Design and Makeup:** Students will put their skills to work so that actors can embody their characters as best as possible from an appearance standpoint.	**60 minutes**
Closing	1. Students will share their experiences to make improvements.	**8 minutes**

Lesson Plan #47: Self-Assessment

Learning Objectives
Students will be able to:
1. **Assess** their work in the process of staging and rehearsing the play.

Lesson Stage	Process	Time Estimate (80 minutes)
Warm-up Questions	1. The teacher will ask the following question: ● How are you guys doing? 2. Students can share their thoughts.	**10 minutes**
Task No. 1 **Self Assessment** **The ice-berg**	1. Each student will use the iceberg" for self-assessment. They will answer each level of the iceberg in written form regarding staging and rehearsing the play. Link:https://youcandoiteducation.com.au/2019/08/26/students-are-like-icebergs-their-attitudes-are-deep/	**65 minutes**
Closing	1. Students may share their experiences with this task.	**5 minutes**

Lesson Plan #48: Rehearsing the Play Part II

Learning Objectives
Students will be able to:
2. **Stage** the entire play working as a solid unit.

Lesson Stage	Process	Time Estimate (80 minutes)
Warm-up **Actor's warm-up**	2. The teacher will guide students toward a type of warm-up meant to have them stretch and work on vocal exercises.	**10 minutes**
Task No. 1 **Staging the play** **Both groups will work simultaneously.**	**Group 1: Actors/ Narrator/ Acting coaches/ co-directors** Actors will stage the whole play. They are **not allowed** to read the script. ● Acting coaches, co-directors, and the director (teacher) will observe the actors and take notes about their body language, voice tone, pronunciation, diction, and overall mood in every scene of the play, as well as give them lines if they forget, and improvisation tips. ● There will be constant interaction and feedback to let the students/actors set into their roles. ● Since L1 is associated with emotions, code-switching is permitted and even helpful for students/actors to grasp the emotional world of their characters. **Group 2: Scenography, Foley, Costume Design and Makeup** ● This group will stage and organize every scene of every act. ● **Scenography:** Students will work on choreography to enhance organization and efficiency since they will only have **up to 3 minutes to set a scene.** ● **Foley** will work backstage, and the arrangement of the soundtrack must be set, and done. ● **Costume Design and Makeup:** Students will put their skills to work so that actors can embody their characters as best as possible from an appearance standpoint.	**60 minutes**
Closing	2. Students will share their experiences to make improvements.	**8 minutes**

Lesson Plan #49: Rehearsing the Play Part III

Learning Objectives
Students will be able to:
3. **Stage** the entire play working as a solid unit.

Lesson Stage	Process	Time Estimate (80 minutes)
Warm-up Actor's warm-up	3. The teacher will guide students toward a type of warm-up meant to have them stretch and work on vocal exercises.	**10 minutes**
Task No. 1 Staging the play **Both groups will work simultaneously.**	**Group 1: Actors/ Narrator/ Acting coaches/ co-directors** Actors will stage the whole play. They are **not allowed** to read the script. ● Acting coaches, co-directors, and the director (teacher) will observe the actors and take notes about their body language, voice tone, pronunciation, diction, and overall mood in every scene of the play, as well as give them lines if they forget, and improvisation tips. ● There will be constant interaction and feedback to let the students/actors set into their roles. ● Since L1 is associated with emotions, code-switching is permitted and even helpful for students/actors to grasp the emotional world of their characters. **Group 2: Scenography, Foley, Custome Design and Makeup** ● This group will stage and organize every scene of every act. ● **Scenography:** Students will work on choreography to enhance organization and efficiency since they will only have **up to 3 minutes to set a scene.** ● **Foley** will work backstage, and the arrangement of the soundtrack must be set, and done. ● **Costume Design and Makeup:** Students will put their skills to work so that actors can embody their characters as best as possible from an appearance standpoint.	**60 minutes**
Closing	3. Students will share their experiences to make improvements.	**8 minutes**

Grading The Play

Curricular Objectives of the English as a Foreign Language Area for Subnivel Bachillerato General Unificado
O.EFL 5.3 Access greater flexibility of mind, creativity, enhanced linguistic intelligence, and critical thinking skills through an appreciation of linguistic differences. Enjoy an enriched perspective of their L1 and of language use for communication and learning.
O.EFL 5.4 Deploy a range of learning strategies, thereby increasing disposition and ability to independently access further (language) learning and practice opportunities. Respect themselves and others within the communication process, cultivating habits of honesty and integrity into responsible academic behavior.
O.EFL 5.7 Interact quite clearly, confidently, and appropriately in a range of formal and informal social situations with a limited but effective command of the spoken language (CEFR B1 level).

Evaluation Rubric: Group 1

Actors and Narrator

Skills and performance descriptors	Excellent 4 pts	Competent 3 pts	Needs Work 2 pts
Curricular thread 1 Communication and cultural awareness EFL 5.1.7	**Interprets and demonstrates** knowledge of nonverbal and oral communication features by applying them in appropriate contexts: The play	**Fairly interprets and demonstrates** knowledge of nonverbal and oral communication features by applying them in appropriate contexts: The play.	**Attempts to interpret and demonstrate** knowledge of nonverbal and oral communication features by applying them in appropriate contexts: The play.

Curricular thread 2 Oral communication EFL 5.2.7	**Presents information clearly and effectively** in a variety of oral forms for a range of audiences and purposes, in this case: The play.	**Presents information clearly** in a variety of oral forms for a range of audiences and purposes, in this case: The play.	**Attempts to present information** in a variety of oral forms for a range of audiences and purposes, in this case: The play.
Curricular thread 2 Oral communication EFL 5.2.10	**Develops** an argument well enough to be followed by a peer audience without much difficulty during the play	**Fairly develops** an argument well enough to be followed by a peer audience without much difficulty during the play.	**Rarely develops** an argument well enough to be followed by a peer audience without much difficulty during the play.
Curricular thread 5 Language through the arts EFL 5.5.4	**Reads** aloud **with confidence, accuracy, fluency,** and expression to demonstrate understanding and interpret meaning during the play.	Read aloud with **confidence**, and expression to demonstrate understanding and to convey an interpretation of meaning during the play.	Read aloud with confidence, accuracy, fluency, and expression to demonstrate understanding and to convey an interpretation of meaning during the play.
Curricular thread 5 Language through the arts EFL 5.5.8	**Contributes** to team projects to produce original works and solve problems while effectively negotiating and managing interactions to accomplish social and classroom.	**Sometimes contributes** to team projects to produce original works and solve problems while effectively negotiating and managing interactions to accomplish social and classroom.	**Rarely contributes** to team projects to produce original works and solve problems while effectively negotiating and managing interactions to accomplish social and classroom.
			Total /20

Evaluation Rubric: Group 1

Acting coaches and Co-directors

Skills and performance descriptors	Excellent 4 pts	Competent 3 pts	Needs Work 2 pts
Curricular thread 1 Communication and cultural awareness EFL 5.1.7	**Interprets and demonstrates** knowledge of nonverbal and oral communication features by applying them in appropriate contexts: The play, when training, coaching, and directing the actors, and narrator.	**Fairly interprets and demonstrates** knowledge of nonverbal and oral communication features by applying them in appropriate contexts: The play, when training, coaching, and directing the actors, and narrator.	**Attempts to interpret and demonstrate** knowledge of nonverbal and oral communication features by applying them in appropriate contexts: The play, when training, coaching, and directing the actors, and narrator.
Curricular thread 1 Communication and cultural awareness EFL 5.1.8	**Discovers and employs** alternative ways of saying things in social interactions: The play, when training, coaching, and directing the actors and narrator.	**Fairly discovers and employs** alternative ways of saying things in social interactions: The play, when training, coaching, and directing the actors and narrator.	**Attempts to discover and employ** alternative ways of saying things in social interactions: The play, when training, coaching, and directing the actors and narrator.
Curricular thread 2 Oral communication EFL 5.2.9	**Build** on others' ideas when engaged in pair, group, or whole class discussions on personal, social, community, and academic topics	**Fairly builds** on others' ideas when engaged in pair, group, or whole class discussions on personal, social, community, and academic topics when	**Rarely builds** on others' ideas when engaged in pair, group, or whole class discussions on personal, social, community, and academic topics when

	when training, coaching, and directing the actors and narrator.	training, coaching, and directing the actors and narrator.	training, coaching, and directing the actors and narrator.
Curricular thread 5 Language through the arts EFL 5.5.8	**Contributes** to team projects to produce original works and solve problems while effectively negotiating and managing interactions to accomplish social and classroom work when training, coaching, and directing the actors and narrator.	**Sometimes contributes** to team projects to produce original works and solve problems while effectively negotiating and managing interactions to accomplish social and classroom activities when training, coaching, and directing the actors and narrator.	**Rarely contributes** to team projects to produce original works and solve problems while effectively negotiating and managing interactions to accomplish social and classroom activities when training, coaching, and directing the actors and narrator.
Curricular thread 5 Language through the arts EFL 5.5.9	**Engage** in collaborative activities through a variety of student groupings to share, reflect on, express, and interpret opinions, and evaluations when training, coaching, and directing the actors and narrator.	**Fairly engages** in collaborative activities through a variety of student groupings to share, reflect on, express, and interpret opinions, and evaluations when training, coaching, and directing the actors and narrator.	**Rarely engages** in collaborative activities through a variety of student groupings to share, reflect on, express, and interpret opinions and evaluations when training, coaching, and directing the actors and narrator.
			Total /20

Evaluation Rubric: Group 2

Scenography, Foley, Costume Design and Makeup

Skills and performance descriptors	Excellent 4 pts	Competent 3 pts	Needs Work 2 pts
Curricular thread 1 Communication and cultural awareness EFL 5.1.8	**Discover and employ** alternative ways of saying things in social interactions: The play, when interacting with Group 1 sets every scene of every act, adds sound to specific moments, and creates a fully accurate look for each character (actors).	**Fairly discovers and employs** alternative ways of saying things in social interactions: The play, when interacting with Group 1 sets every scene of every act, adds sound to specific moments, and creates a fully accurate look for each character (actors).	**Rarely employs** alternative ways of saying things in social interactions: The play, when interacting with Group 1 sets every scene of every act, adds sound to specific moments, and creates a fully accurate look for each character (actors).
Curricular thread 2 Oral communication EFL 5.2.9	**Build** on others' ideas when engaged with the whole class when interacting with Group 1 to set every scene of every act, add sound to specific moments, and create a fully accurate look for each character (actors).	**Fairly builds** on others' ideas when engaged with the whole class when interacting with Group 1 to set every scene of every act, add sound to specific moments, and create a full accurate look for each character (actors).	**Rarely builds** on others' ideas when engaged with the whole class when interacting with Group 1 to set every scene of every act, add sound to specific moments, and create a full accurate look for each character (actors).

Curricular thread 5 Language through the arts EFL 5.5.8	**Contributes** to team projects to produce original works and solve problems while effectively negotiating and managing interactions to accomplish social and classroom when interacting with Group 1 to set every scene of every act, add sound to specific moments, and create a fully accurate look for each character (actors).	**Sometimes contributes** to team projects to produce original works and solve problems while effectively negotiating and managing interactions to accomplish social and classroom activities when interacting with Group 1 to set every scene of every act, add sound to specific moments, and create a fully accurate look for each character (actors).	**Rarely contributes** to team projects to produce original works and solve problems while effectively negotiating and managing interactions to accomplish social and classroom when interacting with Group 1 to set every scene of every act, add sound to specific moments, and create a fully accurate look for each character (actors).
Curricular thread 5 Language through the arts EFL 5.5.9	**Engages** in collaborative activities through a variety of student groupings to share, reflect on, express, and interpret opinions and evaluations when interacting with Group 1 to set every scene of every act, add sound to specific moments, and create a full accurate look for each character (actors).	**Fairly engages** in collaborative activities through a variety of student groupings to share, reflect on, express, and interpret opinions and evaluations when interacting with Group 1 to set every scene of every act, add sound to specific moments, and create a full accurate look for each character (actors).	**Rarely engages** in collaborative activities through a variety of student groupings to share, reflect on, express, and interpret opinions and evaluations when interacting with Group 1 to set every scene of every act, add sound to specific moments, and create a full accurate look for each character (actors).
			Total /16

Lesson Plan #50: The Play

Learning Objectives
Students will be able to:
1. **Stage** the entire play working as a solid unit.

Lesson Stage	Process	Time Estimate (80 minutes)
Warm-up **Actor's warm-up**	1. Actor's warm-up. Students' performance will be graded according to the evaluation rubrics from the previous lesson.	**10 minutes**
Task No. 1 **Staging the play**	**Group 1: Actors/ Narrator/ Acting coaches/ co-directors** ● Actors will stage the whole play. They are **not allowed** to read the script. ● Acting coaches, co-directors, and the director (teacher) will observe the actors and take notes about their body language, voice tone, pronunciation, diction, and overall mood in every scene of the play, as well as give them lines if they forget, and improvisation tips. ● There will be constant interaction and feedback to let the students/actors set into their roles. ● Since L1 is associated with emotions, code-switching is permitted and even helpful for students/actors to grasp the emotional world of their characters. **Group 2: Scenography, Foley, Costume Design and Makeup** ● This group will get acquainted with the stage to organize each scene for Act 1. ● **Scenography:** Students will work on choreography to enhance organization and efficiency since they will only have **up to 3 minutes to set a scene.** ● **Foley** will work backstage to practice the soundtrack for Act 1. The idea is to use tangible materials to make organic sounds like steps, nature sounds, knocks, etc. If the school has a console or a piano, foley may use these elements. ● **Custom Design and Makeup:** Students will put their skills to work so that actors can embody their characters as best as possible from an appearance standpoint.	**60 minutes**
Closing	4. Students will share their experiences to make improvements.	**8 minutes**

Summative Assessment #3: Presenting the play

Curricular Objectives of the English as a Foreign Language Area for Subnivel Bachillerato General Unificado

O.EFL 5.3 Access greater flexibility of mind, creativity, enhanced linguistic intelligence, and critical thinking skills through an appreciation of linguistic differences. Enjoy an enriched perspective of their L1 and of language use for communication and learning.

O.EFL 5.4 Deploy a range of learning strategies, thereby increasing disposition and ability to independently access further (language) learning and practice opportunities. Respect themselves and others within the communication process, cultivating habits of honesty and integrity into responsible academic behavior.

O.EFL 5.7 Interact quite clearly, confidently, and appropriately in a range of formal and informal social situations with a limited but effective command of the spoken language (CEFR B1 level).

Instructions

1. Students will present a 40-minute play based on the original novel "Frankenstein" by Mary Shelley.

Evaluation Rubric: Group 1

Actors and Narrator

Skills and performance descriptors	Excellent 4 pts	Competent 3 pts	Needs Work 2 pts
Curricular thread 1 Communication and cultural awareness EFL 5.1.7	**Interprets and demonstrates** knowledge of nonverbal and oral communication features by applying them in appropriate contexts: The play	**Fairly interprets and demonstrates** knowledge of nonverbal and oral communication features by applying them in appropriate contexts: The play.	**Attempts to interpret and demonstrate** knowledge of nonverbal and oral communication features by applying them in appropriate contexts: The play.
Curricular thread 2 Oral communication EFL 5.2.7	**Presents information clearly and effectively** in a variety of oral forms for a range of audiences and purposes, in this case: The play.	**Presents information clearly** in a variety of oral forms for a range of audiences and purposes, in this case: The play.	**Attempts to present information** in a variety of oral forms for a range of audiences and purposes, in this case: The play.
Curricular thread 2 Oral communication EFL 5.2.10	**Develops** an argument well enough to be followed by a peer audience without much difficulty during the play	**Fairly develops** an argument well enough to be followed by a peer audience without much difficulty during the play.	**Rarely develops** an argument well enough to be followed by a peer audience without much difficulty during the play.

Curricular thread 5 Language through the arts **EFL 5.5.4**	**Reads** aloud **with confidence, accuracy, fluency,** and expression to demonstrate understanding and interpret meaning during the play.	Read aloud with **confidence**, and expression to demonstrate understanding and to convey an interpretation of meaning during the play.	Read aloud with confidence, accuracy, fluency, and expression to demonstrate understanding and to convey an interpretation of meaning during the play.
Curricular thread 5 Language through the arts **EFL 5.5.8**	**Contributes** to team projects to produce original works and solve problems while effectively negotiating and managing interactions to accomplish social and classroom.	**Sometimes contributes** to team projects to produce original works and solve problems while effectively negotiating and managing interactions to accomplish social and classroom.	**Rarely contributes** to team projects to produce original works and solve problems while effectively negotiating and managing interactions to accomplish social and classroom.
			Total /20

Evaluation Rubric: Group 1

Acting coaches and Co-directors

Skills and performance descriptors to be evaluated	Excellent 4 pts	Competent 3 pts	Needs Work 2 pts
Curricular thread 1 Communication and cultural awareness EFL 5.1.7	**Interprets and demonstrates** knowledge of nonverbal and oral communication features by applying them in appropriate contexts: The play, when training, coaching, and directing the actors, and narrator.	**Fairly interprets and demonstrates** knowledge of nonverbal and oral communication features by applying them in appropriate contexts: The play, when training, coaching, and directing the actors, and narrator.	**Attempts to interpret and demonstrate** knowledge of nonverbal and oral communication features by applying them in appropriate contexts: The play, when training, coaching, and directing the actors, and narrator.
Curricular thread 1 Communication and cultural awareness EFL 5.1.8	**Discovers and employs** alternative ways of saying things in social interactions: The play, when training, coaching, and directing the actors and narrator.	**Fairly discovers and employs** alternative ways of saying things in social interactions: The play, when training, coaching, and directing the actors and narrator.	**Attempts to discover and employ** alternative ways of saying things in social interactions: The play, when training, coaching, and directing the actors and narrator.
Curricular thread 2 Oral communication EFL 5.2.9	**Build** on others' ideas when engaged in pair, group, or whole class discussions on personal,	**Fairly builds** on others' ideas when engaged in pair, group, or whole class discussions on	**Rarely builds** on others' ideas when engaged in pair, group, or whole class discussions on

	social, community, and academic topics when training, coaching, and directing the actors and narrator.	personal, social, community, and academic topics when training, coaching, and directing the actors and narrator.	personal, social, community, and academic topics when training, coaching, and directing the actors and narrator.
Curricular thread 5 Language through the arts **EFL 5.5.8**	**Contributes** to team projects to produce original works and solve problems while effectively negotiating and managing interactions to accomplish social and classroom work when training, coaching, and directing the actors and narrator.	**Sometimes contributes** to team projects to produce original works and solve problems while effectively negotiating and managing interactions to accomplish social and classroom activities when training, coaching, and directing the actors and narrator.	**Rarely contributes** to team projects to produce original works and solve problems while effectively negotiating and managing interactions to accomplish social and classroom activities when training, coaching, and directing the actors and narrator.
Curricular thread 5 Language through the arts **EFL 5.5.9**	**Engage** in collaborative activities through a variety of student groupings to share, reflect on, express, and interpret opinions, and evaluations when training, coaching, and directing the actors and narrator.	**Fairly engages** in collaborative activities through a variety of student groupings to share, reflect on, express, and interpret opinions, and evaluations when training, coaching, and directing the actors and narrator.	**Rarely engages** in collaborative activities through a variety of student groupings to share, reflect on, express, and interpret opinions and evaluations when training, coaching, and directing the actors and narrator.
			Total /20

Evaluation Rubric: Group 2

Scenography, Foley, Costume Design and Makeup

Skills and performance descriptors to be evaluated	Excellent 4 pts	Competent 3 pts	Needs Work 2 pts
Curricular thread 1 Communication and cultural awareness EFL 5.1.8	**Discover and employ** alternative ways of saying things in social interactions: The play, when interacting with Group 1 sets every scene of every act, adds sound to specific moments, and creates a fully accurate look for each character (actors).	**Fairly discovers and employs** alternative ways of saying things in social interactions: The play, when interacting with Group 1 sets every scene of every act, adds sound to specific moments, and creates a fully accurate look for each character (actors).	**Rarely employs** alternative ways of saying things in social interactions: The play, when interacting with Group 1 sets every scene of every act, adds sound to specific moments, and creates a fully accurate look for each character (actors).
Curricular thread 2 Oral communication EFL 5.2.9	**Build** on others' ideas when engaged with the whole class when interacting with Group 1 to set every scene of every act, add sound to specific moments, and create a fully accurate look for each character (actors).	**Fairly builds** on others' ideas when engaged with the whole class when interacting with Group 1 to set every scene of every act, add sound to specific moments, and create a full accurate look for each character (actors).	**Rarely builds** on others' ideas when engaged with the whole class when interacting with Group 1 to set every scene of every act, add sound to specific moments, and create a full accurate look for each character (actors).

Curricular thread 5 Language through the arts EFL 5.5.8	**Contributes** to team projects to produce original works and solve problems while effectively negotiating and managing interactions to accomplish social and classroom when interacting with Group 1 to set every scene of every act, add sound to specific moments, and create a fully accurate look for each character (actors).	**Sometimes contributes** to team projects to produce original works and solve problems while effectively negotiating and managing interactions to accomplish social and classroom activities when interacting with Group 1 to set every scene of every act, add sound to specific moments, and create a fully accurate look for each character (actors).	**Rarely contributes** to team projects to produce original works and solve problems while effectively negotiating and managing interactions to accomplish social and classroom when interacting with Group 1 to set every scene of every act, add sound to specific moments, and create a fully accurate look for each character (actors).
Curricular thread 5 Language through the arts EFL 5.5.9	**Engages** in collaborative activities through a variety of student groupings to share, reflect on, express, and interpret opinions and evaluations when interacting with Group 1 to set every scene of every act, add sound to specific moments, and create a full accurate look for each character (actors).	**Fairly engages** in collaborative activities through a variety of student groupings to share, reflect on, express, and interpret opinions and evaluations when interacting with Group 1 to set every scene of every act, add sound to specific moments, and create a full accurate look for each character (actors).	**Rarely engages** in collaborative activities through a variety of student groupings to share, reflect on, express, and interpret opinions and evaluations when interacting with Group 1 to set every scene of every act, add sound to specific moments, and create a full accurate look for each character (actors).
			Total /16

CONCLUSIONS

This unit plan has shown that teaching English as a foreign language through theatre is an approach that fosters cultural immersion for students who don't have contact with the people and the culture of the target language. Additionally, literary theatre offers students the opportunity to enhance their language skills through different activities that promote cultural literacy skills stating that a language goes beyond its everyday use and that its beauty is better seen through the arts. As mentioned previously, this unit plan can be adapted to any type of text because of its permeability, this unit plan is not only meant to be applied to literary theatre, it can be applied to any literary work students are interested in.

The performative language approach is to be taken into account because it makes the target language come to life for students in an ambiance that teaches them how to work as a team with their classmates through mediation and negotiation in the process of drama, from reading a book to writing a script to staging a play. This unit plan can motivate teachers to see through the lens of the arts which can be considered another tool in their methodology toolbox. Educators may also see this unit plan as an opportunity to bond with their students as acting involves working with emotions. Teachers can use the lessons in this unit plan to teach students how to regulate emotions in the process of staging a play, and in presenting the play.

Students have agreed upon the fact that the whole group has to be involved and have the motivation to perform, otherwise, it won't be relatable to everyone. Students have also mentioned that through theatre they have better their pronunciation, they have gained new vocabulary, and learned improvisation as a new skill. They think this is a dynamic approach when practicing the four skills of the language, and expressing themselves through acting is both a challenge and a reward. Experience is essential to growth, and because of this, teaching a foreign language through performance offers learners to see learning as an attitude close to

play which is also needed in education to promote creativity and joy in the process of learning.

Pedagogy not only focuses on curricular content but ways in which teachers work within an institution. In this instance, taking an aesthetic approach to teaching a foreign language lets teachers and students explore their physical and social environment when interacting with a text, and how this text is shown through the lens of the learners. Theatre addresses issues like equity, justice, and discrimination, amongst others that endow students with the heightened ability to reflect, question, and reinvent the societal conventions around them. Literary works that can be performed stay within the memory of students, that is one of the beauties of a visual narrative like theatre, something stays in the learner, something that goes beyond structure, and meaning, it is the experience with a second language through a story that talks about people they can relate to through the human condition. The array of activities that are in this unit plan goes from the process of encouraging active reading to analyze the literary work through building blocks of fiction, to writing a script where learners give their interpretation of a story to staging a play that represents how they viewed the life stories of the characters they grew close to through the process of drama.

Teaching English as a foreign language through theatre promotes lively interaction with students, a feature of teaching that is slowly being lost through online learning. Above all, teaching is a human act that should remain for learners to find a connection and feel part of a community that is not solely interested in results but in the experience of the learning process, from beginning to end.

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