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**A Quest for Literature in the EFL 21st Century
Classroom and its Merging with Gamified Experiences**

ESTUDIANT: Sara Soler i Arjona

TUTOR: Enric Monforte Rabascall

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ABSTRACT

The debate on using literature in the EFL classroom is not a new one. Yet, the relationship between language and literary material in the context of second and foreign language learning still is a central point of controversy which should not be ignored. After a long period of neglecting the use of literature in EFL courses, a movement towards integrating literary texts and language seems to have taken place in recent decades. In this respect, this paper sets out to argue how using literature as a language teaching material in the EFL classroom helps developing crucial skills for successful communication. Not only does literature act as a powerful change agent improving students' intercultural awareness and emotional intelligence, but it also fosters critical thinking skills through the use of authentic material and enhances students' motivation. Ultimately, literary texts have also been proven to develop language enrichment. Therefore, literature does have a place in the EFL curriculum. On the other hand, this paper also aims to shed more light on how literature and language teaching may benefit from emerging teaching methodologies such as game-based learning or serious games. On the basis of increasing students' participation and involvement, these methodologies may become promising tools for educators.

KEY WORDS: Literature, TEFL, game-based learning, serious games.

RESUM

El debat sobre l'ús de la literatura a l'aula d'anglès com a llengua estrangera (ALE) no és nou. Tanmateix, la relació entre el llenguatge i el material literari en el context de l'aprenentatge de segones llengües i llengües estrangeres continua sent un punt central de controvèrsia que no s'hauria d'ignorar. Després d'un llarg període de desatenció de l'ús de la literatura en els cursos d'ALE, en les últimes dècades sembla haver tingut lloc un moviment cap a la integració dels textos literaris i el llenguatge. En aquest sentit, aquest estudi es proposa argumentar com l'ús de la literatura com a material per a l'ensenyament de llengües a l'aula ajuda a desenvolupar habilitats crucials per a una comunicació exitosa. La literatura no només actua com un poderós agent de canvi que millora la consciència intercultural dels estudiants i la seva intel·ligència emocional, sinó que també fomenta les habilitats de pensament crític mitjançant l'ús de material autèntic i millora la motivació dels estudiants. Finalment, també s'ha demostrat que els textos literaris contribueixen a l'enriquiment del llenguatge. Per tant, la literatura té cabuda en el currículum d'anglès com a llengua estrangera. D'altra banda, aquest projecte també pretén aclarir com la literatura i l'ensenyament de llengües poden beneficiar-se de metodologies pedagògiques emergents com ara l'aprenentatge basat en el joc o el joc seriós. Prenent com a objectiu l'augment de la participació i implicació dels alumnes, aquestes metodologies poden convertir-se en eines prometedores per als educadors.

PARAULES CLAU: Literatura, ensenyament de l'anglès com a llengua estrangera, aprenentatge basat en el joc, joc seriós.

1. Introduction and purpose of the project

The debate on the benefits and drawbacks of using literature in the EFL classroom is not a new one. Whilst this issue has been discussed by many scholars, critics and practitioners, different conclusions have been reached. In fact, the relationship between language and literary material in the context of second and foreign language learning still is a central point of controversy which should not be ignored. When adopting a historical overview, in the mid-20th century literature was discarded as a useful tool for language learning purposes. Nonetheless, after a long period of being neglected, a movement towards integrating literary texts as materials in the EFL classroom began not many decades ago, especially thanks to the emergence of communicative teaching methods. From that moment onwards, several approaches to introducing literature in the classroom have been proposed, mainly differing on the aspects they focus on or the objectives they intend to achieve. Yet, what they all have in common is the claim for literature as a rich resource which provides many benefits for learning.

In this respect, this paper sets out to argue how using literature as a language teaching material in the EFL classroom helps developing crucial skills for successful communication. Not only does literature act as a powerful change agent improving students' intercultural awareness and emotional intelligence, but it also fosters critical thinking skills through the use of valuable authentic material. Additionally, it enhances students' personal involvement, as it contributes to increase their motivation and creativity. Ultimately, literary texts have also been proven to develop language enrichment. In fact, research has shown that literature provides an ideal basis for integrating the development of the four language skills. In the same way, the present study attempts to argue how the introduction of literary texts as materials contributes to develop students' literary competence, as well as their oral communication, reading comprehension and written expression dimensions of the curriculum. In the same way, it also fosters students' Social and Civic Competence and Linguistic and Audiovisual Communicative Competence (Decree 143/2007, 26 June 2017). Therefore, literature does have a place in the EFL curriculum of Compulsory Secondary Education (ESO).

On the other hand, this paper also aims to shed more light on how literature and language teaching may benefit from emerging teaching methodologies such as game-based learning or serious games. On the basis of increasing students' participation and involvement, these methodologies may become promising tools for educators. Therefore, this paper proposes an innovative proposal consisting of the teaching of literature in the EFL classroom through gamified experiences. This educational intervention is intended to be implemented in the context of a high school belonging to the net of public school facilities from the Education Department of the Generalitat de Catalunya. As such, this educational centre is regulated by the Compulsory Secondary Education (ESO) curriculum. Illustratively, an actual implementation of this proposal will be detailed. Whilst very brief, this experience may be considered an insightful sample of the innovative proposal. Furthermore, this study also intends to present a hypothetical application of the project on a larger scale, also bearing in mind the burdens which might be encountered.

2. Rationale

2.1. *What do we understand by literature?*

Before addressing the role of literature in the EFL classroom, it is of paramount importance to attend to another issue, that is, the question of what literature is. Whilst this debate has been held for a long time, giving rise to many studies and extensive research, to this day scholars, linguists and practitioners do not agree on a solid and unique definition. As Carter (2007) states, literary theory has dealt with a wide range of topics regarding literature, such as “the nature of an author’s intentions, the character and measurement of the responses of a reader, and the specific textuality of the text” (p. 5). Yet, research has placed particular emphasis on the selection of literary texts for study, or rather, selecting what may be considered a literary text and what may not. More importantly, this theorization has had resonance for teaching literature and language and, thus, is highly relevant for the present paper.

On the one hand, Carter (2007) argues that there is still the widespread view of literature as “the study of a select number of great writers judged according to the enduringly serious nature of their examination of the human condition” (p. 5). In other words, literature may be considered the study of canonical texts. In the mid-20th century F. R. Leavis published his work *The Great Tradition* (1948), in which he established a literary canon based on the assumption that great literature is practised by a restricted literary elite. Illustratively, the book’s opening line quite remarkably notes that “The great English novelists are Jane Austen, George Eliot, Henry James and Joseph Conrad - to stop for the moment at that comparatively safe point in history” (p. 1). In his own words, Leavis’ criterion to consider a text as a great literary work was having “a vital capacity for experience, a kind of reverent openness before life, and a marked moral intensity” (p. 9). Though Leavis’ canon was highly controversial at the time, it considerably influenced the view on what could be considered a literary text (Gilroy & Parkinson, 1997, p. 213).

Whilst the aforementioned view on literature prevailed up until the 1960s and 1970s, recent decades have given rise to new conceptions. Many critics reacted to Leavis’s view, claiming that his vision of literature was too rigid and elitist, and presented instead a much broader definition of literature. Carter (2007) argues that this new view was based on the idea that “the notion of literature is relative and that ascriptions of value to texts are a transient process dependent on the given values of a given time” (p. 5). Therefore, “how tastes change and evaluations shift as part of a process of canon formation are therefore inextricably bound up with definitions of what literature is and what it is for” (Carter, 2007, p. 5). With this regard, he establishes two possible categories to classify definitions of literature. Firstly, what he identifies as “ontological” definitions establish “an essential, timeless property of what literature or literary language is” (p. 5). In contrast, “functional” definitions establish “the specific and variable circumstances within which texts are designated as literary, and the ends to which these texts are and can be used” (p. 5). Hence, these definitions either support or reject the idea of a canon, that is, the fact that “certain texts are ‘set’ for study by examination boards, syllabus designers and teachers of particular courses; in turn, these books are then categorized by publishing houses as canonical or ‘classic’ texts,

and the whole process can serve to define what is considered to be literature” (Carter, 2007, p. 5).

Nonetheless, the problematics of establishing a canon stem from the evolution of national curricula and the emphasis on the question of defining national heritage (Carter, 2007). More importantly, Carter illustratively suggests that, in contexts of teaching through English, “the dominance of a version of English writing confined to native English writers may not be unconnected with the powerful positions held by those educated within particular educational establishments”, who are also the ones sitting on examination boards and setting texts for study or designing national curricula (p. 5). As a result, this “national literary heritage” is established by those in power, excluding cultural, social and ethnical minorities and, hence, leaving a considerable portion of society unrepresented in a world where English has become a global language (Carter, 2007, p. 5).

In order to overcome this burden, the currently predominant view that has emerged over recent decades considers that literary texts “are socially, culturally and historically variable, should be defined as part of institutionalised social processes, and are discourses that, far from being separate from other discourses, share characteristics with them” (Carter, 2007, p. 5). Consequently, a far richer and more varied selection of texts and text-types has been recently introduced into language curricula, hence displacing the study of traditionally considered canonical texts. Yet, the debate on what should and should not be considered a valuable text is very much alive, especially in relation to curriculum development in teaching English as a Foreign Language. For instance, in his book *Literature with a small “l”*, McRae (1991) defines a literary text as “any text whose imaginative content will stimulate reaction and response in the receiver” (p. vii).

Having said this, the present paper is grounded on the second conception of literature aforementioned by Carter, therefore rejecting the notion of literature as the study of just the canonical texts with a big “L”. Nevertheless, it also stays away from McRae’s (1991) idea of literature with small “l”. In fact, the present study will be based on the notion of “literariness” presented by Chan (1999), which is “found in varying degrees in almost all texts” (p. 40). More specifically, he argues that “literature is not a type of language constituted by intrinsic formal properties of texts autonomous from the ideological stances of the writer and the reader”, thus emphasizing that “the focus of analysis shifts from the text as a given product to the dynamic process of creation and reception” (p. 40). In this light, literature becomes “receptive to and illustrative of different genres, text-types, registers, narrative structures, points of view, and patterning of words and sounds” (Chan, 1999, p. 40).

2.2. A historical perspective on the use of literature in the EFL classroom

The question on why and how literature should be integrated in EFL curricula is not a new one. In fact, this issue has been addressed by many critics, scholars and practitioners, who discussed the reasons for the elimination and introduction of literary texts as input in language classes and teaching practice. If we adopt a historical perspective, literature was initially the main source of input for language teaching in the

early part of the twentieth century, especially since “learning a foreign language meant a close study of the canonical literature in that language” (Carter, 2007, p. 6). In fact, Carter notes that there are still some parts of the world where language coursebooks mainly consist of extracts from canonical literature. However, in the period between the 1940s and 1960s, literature was dropped down the pedestal and displaced in EFL contexts by the introduction of “more functional models of learning, with the transactional requirements of communication to the fore” (Carter, 2007, p. 6). In Carter’s words, “literature was seen as extraneous to everyday communicative needs and as something of an elitist pursuit” (p. 6).

After years of being neglected and discarded to the periphery, it was not until the 1970s and 1980s that the resurrection of the use of literature as a language learning material took place, mainly due to the communicative language teaching methods that were emerging at the time. These new approaches acknowledged “the primary authenticity of literary texts and the fact that more imaginative and representational uses of language could be embedded alongside more referentially utilitarian output” (Carter, 2007, p. 6). Illustratively, Kramsch and Kramsch (2000) consider literature as “an opportunity to develop vocabulary acquisition, the development of reading strategies, and the training of critical thinking, that is, reasoning skills” (p. 567). Above all, these scholars highlight the similarities between literary texts and other discourses which, as a result, may be addressed using the same pedagogical procedures (Carter, 2007). Amongst these different past and current approaches for teaching literature in the EFL classroom, the present paper will foreground the six more common and highly influential models for the teaching of literature, namely those proposed by Carter and Long (1991), Amer (2003) and Timucin (2001) and Savvidou (2004).

2.2.1. Carter and Long’s (1991) approaches

a. Cultural or Content-Based Model

This model focuses on the content of the literary text. According to Savvidou (2004), this model “represents the traditional approach to teaching literature”, as it “requires learners to explore and interpret the social, political, literary and historical context of a specific text”. Therefore, literature works as a vehicle for transmitting the cultural notions of the language, i.e. “history, literary theories, theory of genres, biography of authors, geography, custom, art...” (Khatib, Rezaei & Derakhshan, 2011, p. 205). Through the study of the circumstances that surrounded the period when the text was written, the reader will better understand and interpret the piece. This approach allows to “reveal the universality of such thoughts and ideas but encourage learners to understand different cultures and ideologies in relation to their own” (Savvidou, 2004). Yet, this approach is rejected by many scholars on EFL teaching, since it is rather teacher-centred and, hence, offers little opportunity for extended language practice (Savvidou, 2004).

b. Language-Based Model

This approach is the most common in the EFL classroom and focuses on the use of literature with the purpose of language development and awareness. In Savvidou’s (2004) words, it “enables learners to access a text in a systematic and methodical way in order to exemplify specific linguistic features e.g. literal and figurative language,

direct and indirect speech". Additionally, this model blends very well with the procedures used in language teaching which serve specific linguistic goals, such as "cloze procedure, prediction exercises, jumbled sentences, summary writing, creative writing and role play" (Savvidou, 2004). Nonetheless, Carter and McRae (1996) reject this model for being a 'reductive' approach to literature. In this light, Savvidou (2004) claims that "these activities are disconnected from the literary goals of the specific text in that they can be applied to any text" and, thus, "literature is used in a rather purposeless and mechanistic way in order to provide for a series of language activities".

c. Personal Growth or Enrichment Model

In this model the readers' personal experience is brought to the fore so as to engage them in the text. In this sense, students not only work on the linguistic features of the text or its content, but also there is a main focus on cherishing "the literary experience which is associated with the learners' own real-life experience" (Khatib, Rezaei & Derakhshan, 2011, p. 205). Hence, there is an encouragement to express one's own feelings and opinions and draw connections with the text, which serve as the basis for constructing the meaning of the piece (Khatib, Rezaei & Derakhshan, 2011). As Savvidou (2004) suggests, this approach "attempts to bridge the cultural model and the language model by focusing on the particular use of language in a text, as well as placing it in a specific cultural context". In fact, "it helps learners develop knowledge of ideas and language – content and formal schemata – through different themes and topics" (Savvidou, 2004). On the whole, this idea relates to theoretical movements which highlight the interaction between the reader and the text.

2.2.2. Amer's (2003) approaches

a. The Story Grammar Approach (SGA)

According to Khatib, Rezaei and Derakhshan (2011), this approach is grounded on the idea that "there is an interaction between the reader and the text" and, hence, it focuses on the reader's awareness of the text's structure (p. 205). In Amer's (2012) words, "narrative text structure is known as story grammar", therefore, "a story grammar is the system of rules used for describing the internal structure of the story, i.e. the story parts, arrangements of the parts and how the parts are related". In this regard, a story may have a setting, characters, a conflict that needs to be solved, the action and the final resolution of the conflict. Hence, this model is "closely associated with genre-awareness in textual analysis and how this knowledge is conducive to a better understanding" (Khatib, Rezaei & Derakhshan, 2011, p. 205). In fact, studies show that readers who have a good understanding of text structure will comprehend this text type more easily, as knowing the difference between two text types "will help learners make better guesses about the text types and how ideas are developed in the text" (Khatib, Rezaei & Derakhshan, 2011, p. 205). More specifically, SGA is well-known for improving reading comprehension. Standard procedures used in SGA include plot maps and story maps (Amer, 2012).

b. Reader Response Approach (RRA)

As its name indicates, this model focuses on the response of the reader to a text. According to Rosenblatt (2005), literature must be experienced by learners. In other

words, RRA encourages students' response to the piece of literature and the expression of their own thoughts, opinions and feelings. Then, the teaching of literature is seen as an "aesthetic experience in which the reader has a response to the event, which involves the free expression of his thoughts and feelings about the text" (Amer, 2012). In Amer's (2012) words, teachers should not ask students "what they understand", but rather "what they feel". As Khatib, Rezaei and Derakhshan (2011) argue, individuals may respond differently to a single text and, hence, a text has many multiple interpretations instead of a single one. This model, then, "is rooted in constructivism where each individual constructs his/her own version of reality when encountered with the text" (Khatib, Rezaei & Derakhshan, 2011, p. 206). Nonetheless, Khatib, Rezaei and Derakhshan (2011) also argue that SGA and RRA "should not be considered as totally separate approaches but they should both be used judiciously depending on the language ability and level of the students", because whilst SGA "favours the cognitive aspect of the learners", RRA "favours the affective aspect" (p. 206).

2.2.3. Timucin (2001) and Savvidou's (2004) Integrated Approach

Apart from the previously detailed models, Timucin (2001) and Savvidou (2004) propose an integrated approach for teaching literature where some of the above-stated methods merge. On the one hand, "Timucin adopted an integrated approach comprising language-based approach and stylistics in the Turkish EFL context", and studied learners' attitudes towards this model (Khatib, Rezaei & Derakhshan, 2011, p. 206). His results showed that "there was a significant relationship between the methodological approach the researcher adopted and the students' level of motivation, involvement, and appreciation of the literary texts" (Khatib, Rezaei & Derakhshan, 2011, p. 206). Nonetheless, it has been Savvidou's (2004) proposal of an integrated approach which has been more influential.

More precisely, Savvidou (2004) acknowledges the strengths of Carter and Long's (1991) models and notes that they differ "in terms of their focus on the text: firstly, the text is seen as a cultural artefact; secondly, the text is used as a focus for grammatical and structural analysis; and thirdly, the text is the stimulus for personal growth activities". However, she argues that it is necessary to integrate all these elements into a single approach so as to make literary texts accessible to all learners. Savvidou (2004) defines this integrated model as a "linguistic approach which utilises some of the strategies used in stylistic analysis, which explores texts, literary and non-literary, from the perspective of style and its relationship to content and form". This procedure would include "the systematic and detailed analysis of the stylistic features of a text – vocabulary, structure, register etc." (Savvidou, 2004). Hence, an integrated model encourages the interpretation of language in context, allowing the development of learners' linguistic and communicative skills, as well as their knowledge of language in all its discourse types (Savvidou, 2004). In order to do so, Savvidou (2004) proposes several stages in literature teaching:

- Stage 1: Preparation and Anticipation. This stage focuses on eliciting learners' real or literary experience of the main themes and context of text.
- Stage 2: Focusing. In this stage, learners experience the text by listening and or reading and focusing on specific content in the text.

- Stage 3: Preliminary Response. In stage 3, learners give their initial response to the text - spoken or written.
- Stage 4: Working at it – I. This stage focuses on comprehending the first level of meaning through intensive reading.
- Stage 5: Working at it – II. In this stage learners work on analysis of the text at a deeper level and exploring how the message is conveyed through overall structure and any special uses of language - rhythm, imagery, word choice etc.
- Stage 6: Interpretation and Personal Response. This final stage focuses on increasing understanding, enhancing enjoyment of the text and enabling learners to come to their own personal interpretation of the text. This is based on the rationale for the personal growth model.

2.3. The relationship between literature and language: the benefits of using literature in the EFL classroom

The relationship between language and literature has been traditionally characterized by a “historic divergence between language and literature”, a separation which Savvidou (2004) conceives as “a false dualism since literature is language and language can indeed be literary”. In this regard, in recent decades the theory supporting the integration of literature in EFL contexts has been well established, thus giving rise to the view of literature as a promising tool for language learning purposes. Yet, this view does not go entirely uncontested. As Skela (2014) claims, “few would dispute that literature should be an essential element of the foreign language curriculum”, but “classroom practice may not have fully caught up with theory” (p. 118). Nonetheless, several scholars and practitioners in the field have proposed different benefits that literature may offer to EFL lessons. For instance, Maley foregrounds several reasons for considering literature a powerful resource: “universality, non-triviality, personal relevance, variety, interest, economy and suggestive power and ambiguity” (as cited in Khatib, Rezaei & Derakhshan, 2011, p. 204). Other scholars propose different merits, but they all seem to be following a similar line. In this sense, what follows is a summary of what may be considered the main advantages of using literature in EFL: valuable authentic material, literature as a change element, personal involvement and language enrichment.

2.3.1. Valuable and authentic material

As Khatib, Rezaei and Derakhshan (2011) argue, “literature is inherently authentic and provides input for language learning”, on the basis that most literary texts are not created for the primary purpose of language teaching (p. 201). This authenticity is precisely one of the main reasons behind the integration of literature in the EFL curriculum. In this regard, Hişmanoğlu (2005) points out that course materials developed for language learning purposes already include many samples of authentic material, such as travel timetables, advertisements or magazine articles. Indeed, the exposure to actual language samples of real life and real life contexts becomes paramount in EFL settings. Then, he believes that “literature can act as a beneficial complement to such materials, particularly when the first ‘survival’ level has been passed” (Hişmanoğlu, 2005, p. 54). Specifically, he notes that through the reading of

literature learners “have also to cope with language intended for native speakers”, so “they become familiar with many different linguistic forms, communicative functions and meanings” (Hişmanoğlu, 2005, p. 54). In the same way, Duff and Maley (1990) also foreground the authenticity of literature, which offers “genuine examples of a very wide range of styles, registers and text-types at many levels of difficulty” (p. 3). It is this latter element what will be discussed in the following section.

a. Selecting literature: difficulty and accessibility

Whilst the presence of literary texts in the EFL curriculum may be considered of great value, it must also be noted that the key to success seems to “rest in the literary works that are selected” (McKay, 1982, p. 531). Nonetheless, Khatib, Rezaei and Derakhshan (2011) argue that the selection of literature for language learning purposes may often be a challenging and laborious task. As McKay (1982) states, “a text which is extremely difficult on either linguistic or cultural level will have few benefits” (p. 531). Similarly, a text which is too easy for students might be detrimental for their motivation. As a result, Khatib, Rezaei and Derakhshan (2011) suggest that teachers should ground their choice of materials on the learners’ “language proficiency, age, gender, and background knowledge” (p. 204). In the same way, he also argues that text-related factors should be also taken into consideration, for instance, whether a text is “modern or old, it is from escape literature or interpretive literature, the genre of the work, the author, the dominant literary school it alludes to, its length, and other similar questions” (Khatib, Rezaei & Derakhshan, 2011, p. 204). Then, selecting appropriate literary texts for an appropriate group of learners is key in order to overcome the aforesaid difficulties (Carter and Long, 1991).

On the other hand, McKay (1982) proposes several methods for “solving the potential problem of linguistic difficulty” (p. 531). Firstly, she suggests the simplification of texts, although this method does not go unchallenged. More specifically, a disadvantage that this approach presents consists of the production of a “homogenized product in which the information becomes diluted”, as “the additional words in the text tend to spread the information out rather than to localize the information” (McKay, 1982, p. 531). Moreover, she points out that cohesion and readability might be negatively affected by the simplification of syntax: “proficient readers rely heavily on localized information and cohesive devices”, therefore the deletion of these elements “contribute little to the development of reading skills” (p. 531).

As a potential alternative to using simplified versions of texts, McKay (1982) comments on the selection of literature which is relatively easy in terms of readability counts. Nonetheless, these counts are often calculated on the basis of vocabulary difficulty and syntactic complexity. Hence, they fail to give any indication regarding the text’s plot, character or cultural difficulty, which are paramount when dealing with literary texts (1982). Consequently, she alternatively proposes the use of literary texts written for young adults for several reasons: such literature often explores the topic of personal growth and development, it tends to be relatively short with a rather limited cast of characters and a young adult as a main character, and it also tends to be less complex in terms of style. However, it is relevant not only the selection of stylistically undemanding texts, but also the choice of themes which are relevant to learners

(McKay, 1982). In this regard, learners are rather unlikely to retain any information unless they identify with the texts.

Last but not least, it is also significant to consider the role of publishing houses in the choice of literature for language learning purposes. As previously mentioned in this paper, the selection of a literary canon still prevails as a significant factor determining the texts that should be used in the EFL classroom. Whilst a greater variety of texts has been recently introduced in textbooks, some publishing houses still give the category of canonical to certain literary texts. Hence, it is of the utmost importance for teachers to consider the pedagogical implications and limitations that a choice of a particular textbook may imply, especially regarding literature richness and variety.

2.3.2. Literature as a change agent

a. Developing critical thinking skills

It has been widely supported among scholars and practitioners that literature greatly contributes to enhance learners' critical thinking. This is extremely relevant if we bear in mind that critical thinking is currently a core component in many fields of education, such as philosophy, sociology, cultural studies, psychology and law, amongst many others (Khatib, Rezaei & Derakhshan, 2011). Specifically, Ghosn (2002) states that literary texts offer "a natural medium through which students can be introduced to the type of thinking and reasoning expected in academic classes" (p. 176). For instance, usual procedures involve "looking for main points and supporting details, comparing and contrasting, looking for cause-effect relationships, evaluating evidence, and becoming familiar with the type of language needed to express thinking" (Ghosn, 2002, p. 176). Indeed, literary texts among other types are very rich in terms of ideas which can be critically discussed. In this regard, Langer (1997) argues that literature may open "horizons of possibility, allowing students to question, interpret, connect and explore (p. 607). Yet, Khatib, Rezaei and Derakhshan (2011) highlight the role of the teacher as being highly significant for the development of "such higher-order thinking skills" (p. 203). Furthermore, Ghosn (2002) mentions the "generative" character of good literature, which allows teachers "to expand the themes while making use of the new language in different contexts, and accommodating to student needs and interests" (p. 176).

b. Promoting intercultural awareness and cultural enrichment

According to Rodríguez and Puyal (2012), the aforementioned critical thinking and reading skills developed through the use of literary texts may also "help [learners] understand other cultures, thus acquiring new cultural frames of reference and a transformed world view" (p. 105). In other words, it is widely acknowledged that "literary texts are valuable in raising students' and teachers' cross-cultural awareness", which is especially relevant "in an era when English is used in a great variety of cross-cultural encounters", not only with native speakers of the language but also with non-native speakers around the world (McKay, 2001, p. 319). In this regard, Rodríguez and Puyal (2012) support a "more comprehensive" view of culture, which refers to "the particular beliefs, ways of life, and even artistic expressions of a specific society" (p. 107). Current approaches in EFL already highlight the relevance of aiming at the achievement of intercultural competence in foreign language learning settings

(Rodríguez & Puyal, 2012). Then, the goal of educators should be making classrooms “culturally sensitive places to learn” (Porto, 2010, p. 47).

More specifically, in recent years foreign language classrooms have become much more multicultural, representing students from many different cultural backgrounds. In the case of Spain, this phenomenon has been due to “the ever increasing immigration from Africa, South America, Eastern Europe, the Middle East and Asia” (Rodríguez & Puyal, 2012, p. 107). As a result, promoting intercultural awareness and cultural understanding would be a way of reflecting this trend in teaching practices. For instance, Sercu and Bandura (2005) understand culture learning as “the acquisition of intercultural skills, such as independent exploration of cultures or the ability to mediate successfully in intercultural situations” (p. 120). Additionally, attention should also be drawn to the importance of learning how to view the world from other people’s perspectives, thus decentring one’s own view and leading to critical reflection. Nonetheless, before discussing to what extent literature contributes in the development of intercultural competence, different dimensions of culture should be mentioned. Specifically, Adaskou, Britten and Fahsi (1989) propose four dimensions of culture, which are often exemplified in literary texts (as cited in McKay, 2001, p. 328):

The *aesthetic sense*, in which a language is associated with the literature, film, and music of a particular country; the *sociological sense* in which language is linked to the customs and institutions of a country; the *semantic sense* in which a culture’s conceptual system is embodied in the language; and the *pragmatic sense* in which cultural norms influence what language is appropriate for what context.

In this regard, some scholars defend that language cannot be learnt without culture. In Kramsch’s (1993) words, language “is seen as social practice, culture becomes the very core of language teaching. Cultural awareness must then be viewed both as enabling language proficiency and as being the outcome of reflection on language proficiency” (p. 8). Additionally, McKay (2001) argues that the ultimate goal of cultural learning is “to help learners see their culture in relation to others so as to promote cross-cultural understanding” (p. 329). In this light, literature has been widely acknowledged as a powerful medium to “construct sociocultural images and reflect different ways of experiencing the world” (McKay, 2001, p. 329). Specifically, literary texts may be used to explore, illuminate and foster reflection towards cultural differences, as well as promote understanding of one’s own culture and critical self-awareness, which paves the way to develop learners’ tolerance and a more open attitude towards other cultures (McKay, 2001).

On the other hand, it should be noted that there are many different English-speaking cultures. Therefore, Pulverness (2004) suggests the use of texts which relate to more than one English-speaking culture, thus avoiding a sole focus on British or American culture. In this regard, McKay (2001) considers as highly valuable the selection of materials which portray cultural elements of some of the learners in the classroom, since these students will be able to further explain and exemplify many of the cultural aspects that might be not so easily understood by members of other cultures. Whilst the cultural information in literature might be known and accepted by some learners, educators should bear in mind that it may be unfamiliar for many others. Such an approach is aimed at promoting cultural discussion, which will clarify

why characters belonging to a particular cultural background behave as they do (McKay, 2001). Moreover, this method also attempts to “avoid the cultural stereotyping that can occur when discussing cross-cultural differences”, as discussions will be based on “specific behaviour portrayed in a particular literary context” (McKay, 2001, p. 330). It is precisely this element that McKay (2001) regards as one of the most relevant benefits that literature can provide to the EFL classroom.

In relation to this, Rodríguez and Puyal (2012) claim that the use of literature avoids “superficial, simplified, impersonal, or artificial ways of presenting cultural content in textbooks” (p. 109). What is more, they argue that cultural materials in textbooks could be replaced by multicultural literary texts, since they bring a variety of “values, beliefs and different perspectives which can enrich and enlarge our students’ viewpoints”, thus being “more representative of the multilingual diversity of English language and culture” (Rodríguez & Puyal, 2012, p. 109). Nevertheless, Ghosn (2002) mentions the importance of selecting literary materials which “show the characters in contexts that accurately reflect the culture of the English-speaking world today” (p. 177). This means, we should avoid texts that portray stereotyped or prejudiced views of a particular culture.

In addition to this, literature may be used “in conjunction with new methodological innovations”, with the aim of facilitating “intercultural learning processes within different contexts” and complementing other sources of information (Rodríguez & Puyal, 2012, p. 109). Whilst many consider a visit or an extended stay in the country where that language is spoken as a great method for understanding the cultural aspects of communication, this is just not possible for many learners. Then, literary works exemplify how communication occurs in that specific country. What is more, Skela (2014) considers the intercultural approach to EFL as a “catalyst for intercultural learning”, since not only does it help students gain understanding of other cultures but also it makes them aware “of the distinctness of their own” (p. 115). Throughout this process, teachers should aim at encouraging observation and critical thinking about cultural stereotypes, which will lead to greater tolerance, empathy and conflict resolution skills and, ultimately, the eradication of prejudice.

c. Fostering emotional intelligence

According to Ghosn (2002), literature provides meaningful experiences that enhance and nurture what Goleman (1995) defines as learners’ emotional intelligence, which is fundamental to foster the development of tolerance and empathy. Specifically, we understand emotional intelligence as “the understanding of feelings, both one’s own and those of others, and the ability to use that knowledge in making decisions in life”, as well as “the ability to maintain an optimistic outlook in the face of difficulties” (Ghosn, 2002, p. 177). Whilst Goleman (1995) believes this skill is learnt through experience and interaction with others, research shows that literary texts also provide vicarious experiences which may promote emotional intelligence (Ghosn, 2002). Namely, literature deals with affection, feeling and emotion, thus being a “good source for nurturing our EQ” (Khatib, Rezaei & Derakhshan, 2011, p. 203).

2.3.3. Personal involvement: enhancing students' motivation and creativity

As far as learners' personal involvement is concerned, Ghosn (2002) expresses his concern regarding the materials which are usually used in the EFL classroom: "reading and language activities generated by the typical basal reader texts fail to offer readers any satisfaction [...] with the added danger that the learners will see the new language in this light" (p. 173). As a result, it is widely acknowledged amongst scholars and practitioners that the use of literary texts as materials in the EFL context may enhance students' personal involvement and motivation. Illustratively, McKay (1982) argues that "to the extent that students enjoy reading literature, it may increase their motivation to interact with a text and thus, ultimately increase their reading proficiency" (p. 531). It is precisely the authenticity aforementioned and the meaningful contexts that literary texts provide what makes them especially motivating for learners (Ghosn, 2002). Naturally, the selection of the text is also fundamental, and should be grounded not only on students' needs, level, interests and age, but also on teacher's expectations and objectives.

Similarly, literature may also foster students' own creativity, or rather, it can "spur [learners'] own creation of imaginative works" (McKay, 1982, p. 531). More specifically, literary texts involve learners "in a personal way, giving them the opportunity to express themselves, stimulating the imagination, developing critical abilities and increasing emotional awareness" (Gilroy & Parkinson, 1997, p. 215). Whereas the themes portrayed in literature work as powerful and motivating tools in the EFL classroom, they also allow for a personal response from the learners' own experience, thus enhancing students' capacity for reflection and imagination. As Skela (2014) points out, many scholars agree that literature plays an important role in "educating the whole person" (p. 117). In this regard, Frye (1964) argues that the aim behind literary teaching is "not simply the admiration of literature; it's something more like the transfer of imaginative energy from literature to the students" (p. 129, as cited in McKay, 1982, p. 531).

2.3.4. Language enrichment as the ultimate goal

Last but not least, using literary texts in the classroom has been proven to be successful for developing language. Indeed, fostering learners' awareness of the structure of the language is the ultimate objective that all EFL teachers share. In this regard, McKay (1982) distinguishes the role of literature to provide a basis for extending language usage and for extending language use, and argues that literature can contribute to enhance the knowledge of both: "usage involves a knowledge of linguistic rules, whereas use entails knowing how to use these rules for effective communication" (p. 529). Regarding the former, literature gives evidence of vocabulary usage, as well as complex syntax, which may be dealt with by bringing "attention to word forms and common expressions" (McKay, 1982, p. 529). This point is reinforced by Hişmanoğlu (2005), who states that "literature provides learners with a wide range of individual lexical [and] syntactic items", "discourse functions of sentences", "the variety of possible structures" and "different ways of connecting ideas", which help students become familiar with many language features (p. 55). With regard to McKay's (1982) second point, all these language features are included and contextualized within a body of text, or rather, language is presented in discourse. Hence, literary texts help develop learners' knowledge and awareness of language use as well. For instance,

McKay (1982) mentions that “language that illustrates a particular register or dialect is embedded within a social context” and, as a result, “there is a basis for determining why a particular form is used” (p. 530).

Very significantly, McKay (2001) additionally argues that literature provides an ideal basis for integrating the development of the four language skills. With regard to reading, she states that “encouraging students to carefully examine a literary text to support their interpretations promotes students' close reading of texts, a skill which will benefit their reading of other material” (McKay, 2001, p. 326). Furthermore, engaging in the reading of literary texts will also increase learners' interest in reading other pieces of literature more often (McKay, 2001). As far as listening skills are concerned, they are also enhanced by literature when read aloud. In this regard, McKay (2001) refers to the use of books available on audiotape and mentions that “one clear advantage of encouraging students to listen to literature read by professionals is that such material exposes students to a variety of dialects and voice qualities”, thus enhancing their listening skills (p. 326). In the same way, storytelling is another powerful listening task that may be used in EFL classrooms, in this case offering the chance to the learners to interact and influence the telling (McKay, 2001).

On the other hand, McKay (2001) highlights the benefit of using literary texts in the EFL classroom for enhancing learners' speaking skills, “particularly their sociolinguistic and pragmatic competence” (p. 327). Specifically, she argues that story dialogues differ from the ones written for traditional EFL texts in that they typically provide “a detailed account of the speakers' backgrounds and role relationships” (McKay, 2001, p. 327). Thus, such dialogues offer learners the chance to consider the appropriateness of language use (McKay, 2001). Finally, McKay (2001) mentions the use of personal journals and formal essays where students can react to and reflect on the literary pieces they read. This would develop students' writing abilities in several ways. Firstly, these techniques allow for the expression of students' “personal interpretation of a story”, thus promoting their response to reading literature (McKay, 2001, p. 328). Secondly, because students need to support and justify their conclusions and reflections on the text, “they learn to support their opinions with relevant information, an important skill for various types of academic writing” (McKay, 2001, p. 328). Additionally, the use of literature also raises students' awareness of voice and point of view in written texts (McKay, 2001).

In sum, the use of literature as a material may definitely lead to language enrichment, helping learners internalize new language and providing a wide range of linguistic items and a context illustrating their use. Precisely, to the extent that literary texts offer examples of “real-life language in different situations” and a “variety of models for communication”, Ghosn (2002) considers it as a “medium that can create an acquisition-rich environment in the classroom context” (p. 175). Similarly, Brumfit and Carter (1986) posit that “literary texts provide examples of language resources being used to the full, and the reader is placed in an active interactional role in working with and making sense of this language” (p. 15). Hence, literature has been widely claimed to be a potential tool to enhance language learning.

2.4. Literature and the curriculum

Whilst the advantages and merits of using literary materials in the classroom are many, it is also paramount to take into consideration the context in which any implementation will take place. In this regard, the proposal presented by this paper is intended to be implemented in a high school belonging to the net of public school facilities from the Education Department of the Generalitat de Catalunya. As such, this educational centre is regulated by the Organic Educational Law on Education (LOE) and by the Education Law of Catalunya (LEC). Therefore, it is noteworthy to further frame how the use of literature in the EFL classroom may blend in the Compulsory Secondary Education (ESO) curriculum (Decree 143/2007, 26 June 2017).

First of all, it is relevant to mention that the curriculum is currently grounded on the development of students' competences, which at the same time are arranged in several dimensions (Decree 143/2007, 26 June 2017). Additionally, these competences and dimensions may differ according to the academic field in question. As far as the foreign languages field is concerned, five dimensions may be distinguished: the oral communication dimension, the reading comprehension dimension, the written expression dimension, the literary dimension and the transversal attitudinal and multilingual dimension (Decree 143/2007, 26 June 2017). Certainly, the literary dimension is especially remarkable regarding the present paper. The curriculum states that the use of literary pieces in the classroom helps developing reading and writing habits, as well as the knowledge and the connection to language, one's own culture and also other cultures (Decree 143/2007, 26 June 2017). Furthermore, it also stimulates creativity and develops critical thinking. Literature includes texts belonging to the oral and the written tradition, old and modern, authentic and adapted, fragments or complete works (Decree 143/2007, 26 June 2017). As for the oral tradition, it encompasses a wide range of texts, such as songs, idioms, tongue-twisters, sayings, tales or dramatic representations. In contrast, the written tradition embraces poems, lyrics, short stories, novels, comics, advertisements, etc. Yet, there is another tradition to take into account, that is, the audiovisual tradition, which includes texts such as films, TV series, advertisements, music videos, trailers, etc. (Decree 143/2007, 26 June 2017). In any case, the curriculum specifies that the aforementioned texts should be selected according to their linguistic and discursive difficulty, as well as their literary quality (Decree 143/2007, 26 June 2017).

Moreover, the literary dimension encompasses two competences: Competence 10, which focuses on orally reproducing, reciting and dramatizing adapted or authentic literary texts, and Competence 11, which consists of comprehending and valuing adapted or authentic literary texts (Decree 143/2007, 26 June 2017). With regard to the former, the curriculum states that reading literary texts aloud, reciting poetry, dramatizing and singing lead to an improvement of pronunciation and intonation (Decree 143/2007, 26 June 2017). Furthermore, the collaboration needed in such activities fosters socialization in the language being learnt. Hence, this competence intertwines with the oral communication dimension and the reading comprehension dimension, as it assumes their characteristics whilst incorporating literary texts. As for the latter competence within the literary dimension, it entails the capacity to comprehend adapted or authentic literary pieces from the written, oral or audio-visual tradition, whereas it also promotes students' creativity through the use of the language

in question (Decree 143/2007, 26 June 2017). Therefore, this competence encourages learners' response to texts, especially responses that involve high-order thinking. Then, this competence is closely linked to the oral communication dimension, the reading comprehension dimension and the written expression dimension.

On the other hand, literary materials offer a basis for integrating the development of the four language skills in the EFL classroom (McKay, 2001). As a result, three other dimensions belonging to the foreign languages field may be developed through the incorporation of literature, more specifically, the oral communication dimension, the reading comprehension dimension and the written expression dimension. What is more, the curriculum also includes Key Competences, which are common to all academic fields (Decree 143/2007, 26 June 2017). In this regard, two Key Competences are especially reinforced and developed when using literary texts as materials for language learning purposes. Firstly, it helps develop the Linguistic and Audiovisual Communicative Competence, which consists of learning to communicate in oral, written and audio-visual form through the use of different supports (Decree 143/2007, 26 June 2017). In fact, this competence constitutes the basis for all learning experiences. Secondly, the potential of literature for fostering intercultural awareness and cultural enrichment has been widely acknowledged by scholars and previously mentioned in the present paper. Hence, it also helps develop the Social and Civic Competence, which focuses on the students' comprehension of the social reality where they live, cooperation, tolerance, cohabitation and exertion of democracy in a pluralistic society (Decree 143/2007, 26 June 2017). At the same time, this competence entails knowledge, abilities and attitudes that allow for the participation, decision-making, choice of behaviour in specific circumstances and responsibility for one's own decisions (Decree 143/2007, 26 June 2017). On the whole, there is little doubt that literature does have a place in the EFL secondary education curriculum.

2.5. The 21st century classroom: blending literature with emerging teaching methodologies

As the 21st century moves forward, EFL teaching practices have begun to integrate new concepts and strategies suited for this time and in accordance with the learners' new needs and interests. Very significantly, Flores (2015) mentions that "the field of second language learning and instruction has become more technology oriented", especially in order to motivate learners in their learning experiences (p. 33). Additionally, he also foregrounds that the use of technology in the classroom "contributes to the positive development of some personality factors like self-esteem, risk-taking and most of all motivation" (Flores, 2015, p. 37). In this regard, Prensky (2001) refers to the present generation of learners as "Digital Natives", since "our students today are all 'native speakers' of the digital language of computers, video games and the Internet" (p. 1). Furthermore, he highlights some characteristics of such generation (Prensky, 2001, p. 2):

Digital Natives are used to receiving information really fast. They like to parallel process and multi-task. They prefer their graphics before their text rather than the opposite. They prefer random access (like hypertext). They function best when networked. They thrive on instant gratification and frequent rewards. They prefer games to "serious" work.

As Prensky (2001) mentions, this new generation of learners process information differently and, as a result, the educational system may no longer fit their needs. Therefore, it is of the utmost importance that current educators are aware of the learners' new needs and adjust their teaching practices accordingly. In order to enhance learners' motivation and engagement in L2 learning, several methodologies have begun to emerge in recent years, most of which are related to technology to varying extents. Following Prensky's (2001) claim that digital natives "prefer games to 'serious' work" (p. 2), one of the strategies that has interested most of the teacher community is the introduction of gamified experiences as teaching resources in the classroom. Specifically, the use of technology and the use of games have intertwined giving rise to several pedagogical techniques and strategies, which will be further developed below.

2.5.1. Gamified experiences: the quest for students' motivation

As a response to the need of adapting to the 21st century classroom, several studies have reported the effectiveness of using different gamified experiences to enhance the learning interest of students, as these strategies provide more interesting and challenging environments for acquiring knowledge. According to Sailer, Hense, Mandl and Klevers (2013), "the term game is usually understood to imply the following situational components: a goal, which has to be achieved; limiting rules which determine how to reach the goal; a feedback system which provides information about progress towards the goal; and the fact that participation is voluntary" (p. 29). It is precisely such situational components what have a highly motivating impact on students' experiences. Consequently, several concepts related to the use of games for learning purposes have emerged. Thus, this section will focus on three of the most prominent strategies, more specifically, gamification, serious games and game-based learning. Whilst similar, these categories constitute different breeds of learning experiences, but it is precisely because they often overlap that it is relevant to further detail them. Additionally, all of them seem to have a strong bond with the use of technology.

On the one hand, gamification is the use of game features and game design in non-game contexts (Werbach & Hunter, 2012). Whilst this strategy is grounded on the success of the digital gaming industry, its main objective is to increase learners' participation and to enhance their motivation by incorporating game elements (Flores, 2015, p. 37). Such elements may include "points, badges, leaderboards, progress bars/progression charts, performance graphs, quests, levels, avatars, social elements and rewards" (Flores, 2015, p. 39), which are typically found in video games. Furthermore, the area of application of gamification is very broad, since "basically any task, assignment, process or theoretical context can be gamified" (Flores, 2015, p. 38). In this regard, this strategy has been successfully used in the business world for many years. Hence, the potential of gamification in educational contexts lies in turning mundane tasks into motivating and refreshing experiences for learners.

On the other hand, another concept which has gained the interest of many scholars in recent years is what is known as serious games. Despite the existence of different definitions for this term depending on its use and context of implementation, a serious game may be generally considered a "game in which education (in its various forms) is

the primary goal, rather than entertainment” (Michael & Chen, 2006, p. 17). The concept of ‘serious game’ has been also applied to digital games used for learning purposes. Whilst learning and playing are often seen as opposites, Breuer and Bente (2010) argue that they share many attributes, for instance, they mention that “like games, learning is an interactive process, challenges the learners and has more or less explicit rules on how to acquire new knowledge or skills” (p. 12). Additionally, they state that “the criteria for an intrinsically motivating game are largely similar to those for an intrinsically motivating learning environment”: “challenge, curiosity, fantasy and control” (Breuer & Bente, 2010, p. 13). Hence, the use of games as potential tools for learners may increase learners’ intrinsic motivation. However, the aforementioned parallels should not lead to the assumption that any form of game is suitable for learning. As Breuer and Bente (2010) significantly mention, “it is necessary to find an optimal balance between entertainment and learning” so that learners can benefit from it (p.13).

Furthermore, another label that overlaps with serious games and gamification is that of game-based learning (GBL). This concept involves “the use of any type of games (e.g. board games, card games, sports or digital games) for learning/educational purposes” (Breuer & Bente, 2010, p. 11). In this regard, serious games and GBL mainly differ in that serious games might also be applied to other fields other than education and learning, such as art, therapy or advertising (Breuer & Bente, 2010). Within the category of game-based learning, Prensky (2007) coined the term digital game-based learning (DGBL), which implies the use of digital and computer games for learning purposes. Similarly to the other categories detailed above, the benefits of GBL mainly stem from working towards a specific goal, decision-making along the process and the experience of the consequences which such actions may entail. Therefore, students “make mistakes in a risk-free setting, and through experimentation, [they] learn and practice the right way to do things” (Team, 2013). This keeps them highly engaged in processes that they “can easily transfer from the simulated environment to real life” (Team, 2013).

That being said, research has supported the effectiveness of all the aforesaid teaching approaches so as to improve students’ language learning experiences and performance. Yet, the educational implementation proposed by the present study will solely focus on the application of the two latter categories, that is, serious games and game-based learning. Nonetheless, because these labels overlap and experts have not successfully agreed upon the boundaries between them, the present paper will use the term ‘gamified experiences’ to include these strategies from a broader scope.

3. Development

3.1. Context of implementation

With regard to the context, the pedagogical proposal presented by this paper is intended to be implemented in Premià de Mar high school, an educational centre belonging to the net of public school facilities from the Education Department of the Generalitat de Catalunya. As previously mentioned in this study, this educational centre is regulated by the Organic Educational Law on Education (LOE) and by the Education

Law of Catalunya (LEC). Additionally, what follows is a brief description of the centre which will allow a better understanding of the proposal.

Premià de Mar high school is situated in the northern area of Premià de Mar, a town of almost 28,000 inhabitants located in the region of Maresme, and is in fact its second most populated settlement after Mataró, its capital (Premià de Mar High School, 2017). As for its history, it is of notable importance to mention that the centre was born from the fusion of two former centres the year 2011-2012, Serra de Marina high school and Cristòfol Ferrer high school, with 25 and 30 years of experience respectively (Premià de Mar High School, 2017). It is precisely for this reason that Premià de Mar high school currently has exceptional dimensions and a large number of students and teachers. More precisely, there are currently 105 teachers in the centre, most of whom are civil servants with a fixed post in the centre. As for the students, more than 1,2000 students attend this high school, most of whom are from the town in compulsory stages (Premià de Mar High School, 2017). Consequently, it may be claimed that the management and organisation of this high school is especially difficult due to its large dimensions. However, the centre is successfully run thanks to a good cohesion and coordination among teachers, the management and the rest of the staff, which is indispensable in a centre of said characteristics.

On the other hand, the socioeconomic composition of the students should also be noted, as it has direct impact on their academic performance and progress. Because the high school is the only secondary education centre in Premià de Mar, students' socioeconomic level is highly similar to the town's. Specifically, Premià de Mar's socioeconomic level is mid-low, with the vast majority of the population belonging to the working class, though middle class is also present (Premià de Mar High School, 2017). This implies the presence of students with financial difficulties which need to be taken into consideration, for instance, when it comes to organising activities or selecting materials. What also needs to be taken into account is the great cultural diversity in the classrooms, which is partly due to the several waves of immigration that took place from the 70 onwards: first, there were several waves of immigrants coming from other regions of Spain that settled in the town, and from the 80s onwards, the waves of immigration have mainly come from Morocco, sub-Saharan Africa and South America (Premià de Mar High School, 2017). Consequently, these migrating phenomena have impregnated Premià de Mar high school with cultural, social and linguistic diversity. For this reason the reception classroom of the centre has been of pivotal importance in the last few years, with the objective of integrating newcomers.

All these factors led to the Education Department's decision to classify this high school from 2014 onwards as a centre of category C (Resolution ENS/906/2014, of 23 April 2017), that is, inserted in a context of socioeconomic complexity (Premià de Mar High School, 2017). This means that even though the centre is not considered as having a high complexity, it is characterised by having notable complexity. This classification has several repercussions on the centre's functioning. For instance, the centre is allowed to have more freedom to have differentiated curricular itineraries and it also has preference for receiving extra resources from the Department (diversity teachers, caretakers...). In reality, though, it may be easily observed that there is generally a good integration of students, independently from their origin and

socioeconomic level, probably because of the centre's effort to foster cohesion, both from the reception classroom and the Attention to Diversity Commission (CAD).

Regarding the group where the proposal is intended to be implemented, it is a group of 3rd of Secondary Education (ESO) of Premià de Mar high school. This group is made up by a total of twenty-six students, of which seven are boys and nineteen are girls. As well as many other groups in this high school, this classroom is highly diverse in terms of culture and students' origin. Specifically, nine students in this group are of foreign origin. Yet, they arrived in the high school several years ago and, hence, they are highly integrated in the group now. Despite the presence of several sub-groups of students within the classroom, it is worth noting that the cohesion among students in the group is very good, since most students have good relationships among each other. Whilst some students might be occasionally disruptive and some conflicts may arise, they are generally solved very quickly and group cohesion is easily restored. It is precisely for this reason that the learning environment in this classroom is usually very positive and, thus, this atmosphere generally allows students to concentrate and work successfully. In this regard, the students' rhythm of work and efficiency may be claimed to be rather good. Whereas there are obviously different rhythms of work within the group, most students follow the lessons successfully and have a rather good performance in most subjects. As far as English is concerned, there are certainly different levels of knowledge and mastery of the language within the group. Whilst this may pose a challenge for both the teacher and the students, this situation is in fact very common for teachers, who need to be aware of such diversity within the classroom. As for the pedagogical methodologies used with this group, they are generally rather traditional. For this reason it might be a challenge for them to adapt to different methodologies which have focus on the student's active role.

3.2. *The innovative proposal: motivations and aims*

To begin with, the educational intervention I designed during my Practicum II was also applied to the aforementioned group. This allowed me to have a better understanding of these students' attitudes, as well as the dynamics within the group. In this regard, I observed their lack of motivation and interest towards the study of literature. Specifically, during the second term of this school year they had a reading project, which consisted of the individual reading of a graded reader and the later completion of a reading comprehension test. Unfortunately, the results were dreadful, mainly because most students did not even attempt to read the text, since they were very little interested in it. Therefore, I came to the realisation that it was perhaps necessary to present literature to these students in a different manner, probably through the use of different pedagogical strategies, so as to improve their motivation and engagement. When I was told that these students were expected to work on Mary Shelley's *Frankenstein* in honour of the 200th anniversary of the text, I saw the ideal opportunity for an innovative proposal.

Hence, the innovative proposal presented in this paper consists of the teaching of literature in the EFL classroom through the use of some emerging game-related methodologies, what this paper will refer to as 'gamified experiences'. On the one hand, this proposal aims at proving how literary materials might be beneficial in EFL classroom, especially taking into consideration the several merits offered by literary

texts which have already been detailed in the present study. In this regard, it is especially remarkable the use of literature as a change agent so as to foster intercultural awareness and cultural enrichment. In a classroom which is so diverse in terms of students' origin and cultures, this will help enhance tolerance, empathy, cultural awareness and conflict resolution skills amongst students. On the other hand, the present proposal also intends to enhance students' involvement and motivation towards the study of literature through the implementation of gamified experiences. More specifically, what follows is the description of an actual implementation of this innovative proposal. Although this experience was very brief, it has paved the way for further hypothetical implementations of the project, which will also be detailed.

3.3. *Implementing the innovative project: a gamified literature teaching experience in the EFL classroom*

3.3.1. General description and aims

With regard to the gamified experience implemented in the aforesaid context, it consisted of an escape room game designed in relation to a particular literary text, more specifically, Mary Shelley's *Frankenstein* (1818). Before detailing how this experience was implemented, it is paramount to briefly define this type of ludic activity. As Nicholson (2015) significantly states, escape rooms are "live-action team-based games where players discover clues, solve puzzles, and accomplish tasks in one or more rooms in order to accomplish a specific goal (usually escaping from the room) in a limited amount of time". Whilst getting out of the locked room where players are confined may generally be the main objective of the game, another common purpose is to discover a specific piece of information or to locate a hidden object. What is more, the solution to each puzzle "will lead to something else – it may be a code for a padlock, the starting key for another puzzle, a door that opens to another room, a piece for a meta-puzzle, or it may be a red herring" (Nicholson, 2015). Therefore, players will only reach the final objective provided that they solve a series of riddles which are linked to one another. Additionally, there is usually a common thread uniting all these brain teasers, a backstory that serves as a setting for the activity, which further helps players get into the game. In this regard, "the players may watch a video or be given a passage to read" before starting the game in order to gain an understanding of the particular context (Nicholson, 2015).

Whereas escape rooms may be currently considered a global phenomenon, their origin does not go a long way. In fact, the earliest documented activity known as an 'escape room' may be traced in Japan in 2007, where the publishing company SCRAP ran a single room game for a small team of players (Nicholson, 2015). After that, escape rooms grew rapidly in 2012 and 2013, first expanding in Asia and then Europe, Australia, Canada and the United States (Nicholson, 2015). Whilst the precursor to this type of activity still remains unclear, Nicholson (2015) foregrounds its similarities with other games such as treasure hunts, point-and-click adventure games and even adventure movies. Furthermore, escape rooms also "require teamwork, communication, and delegation as well as critical thinking, attention to detail, and lateral thinking" (Nicholson, 2015). Hence, they might be considered useful resources in the classroom. Because they are accessible to a wide range of students, they also foster diversity and cooperation. In this regard, Nicholson (2015) mentions that "the

most successful teams are those that are made up of players with a variety of experiences, skills, background knowledge, and physical abilities”.

That being said, the present escape room experience revolves around Mary Shelley’s text *Frankenstein* and was implemented in one session, though there was also a follow-up session to reflect on the experience and the text. The motivations for the choice of text were rather pragmatic: it was mandatory for all students in Premià de Mar high school, as agreed by the Foreign Languages Department, to work on this particular text so as to commemorate the 200th anniversary of its publication. Therefore, the learning aims of this activity (and session) were to enhance learners’ awareness and knowledge of Mary Shelley as well as of her work *Frankenstein*. The main objective was to make students aware of the most relevant topics portrayed in this text, such as the creative/destructive power of science, and the good/evil nature of human beings. Similarly, students were also intended to become aware of the plot of the story, as well as the circumstances surrounding the writer during its creation. In addition, this activity attempted to enhance learners’ critical thinking skills, not only by solving brain teasers but also by allowing them to form their own opinion on the aforementioned topics. With regard to intercultural competence, this experience also aimed at fostering students’ tolerance and empathy towards marginalized characters, in this case being the protagonist of the story. Ultimately, this room escape activity attempted to foster cooperative work amongst students and enhance their motivation towards the study of Mary Shelley’s *Frankenstein*, as well as their own creativity.

3.3.2. Development and materials

Prior to the session, we asked students to watch two videos for homework, which served as input and were necessary in order to solve the riddles during the escape room game. Whereas one of them revolved around Mary Shelley’s biography and the circumstances surrounding the writing of her novel, the second video focused on the plot of *Frankenstein*. Additionally, we also asked our students to bring their mobile phones in the following session, as they would have to scan QR codes distributed around the classroom to access each brain teaser. It is also significant to mention that this session did not take place with the whole group, but actually only half of the students: following the Foreign Languages Department’s policy, one of the weekly sessions is taught to half of the group whilst the other half is doing another subject, and the two subgroups swap afterwards. Hence, because there were fewer students it was much easier for them to move around the classroom so as to find clues for the game. It was also less challenging for the teacher to monitor and control the activity.

At the beginning of the session we distributed one puzzle piece to each student, we would later tell them what they needed to do with the pieces. First, we showed students a Powerpoint presentation to set the context of the game. Doctor Frankenstein had sent them a letter asking for their help: they needed to find out what the creature wanted to have so that it would stop killing people. The answer would be found at the end of the game. Then, we explained the game instructions to students: they would need to complete a total of seven riddles in groups, in a maximum of 45 minutes. So as to find the riddles, they needed to move around the classroom to find QR codes that had been hidden. The scanning of each QR code would direct them to an online document, but they would need a password so as to open it. Each password

would be discovered through the successful completion of the previous brain teaser, so they would not be able to skip any riddle. In the same way, at the end of each document students would find a clue to locate the following QR code.

In order to form the groups for the game, they needed to use their puzzle pieces. There were a total of three puzzles, each one forming a picture of a person related to the novel: Doctor Frankenstein, Mary Shelley and the creature. Students were expected to move around the class so as to put their puzzle pieces together with their classmates'. Each complete puzzle set a group for the escape room game, thus, there were a total of three groups of four/five students each. Once all students were in their groups, they could start the game: at the back of the completed puzzle they would find a question to get them started. The answer to the question pointed at the place in the classroom where the next clue might be found, as well as the password that opened the first document. In this regard, all materials are included in the annex.

In relation to the riddles, there were a total of seven different brain teasers which aimed at working different language skills. In the first riddle students found eight sentences related to events from the plot of the novel and they had to order them correctly as the events occur in *Frankenstein*. As for the second puzzle, students were asked to read together a text about the circumstances surrounding Mary Shelley at the time she was writing the novel. After reading it they had to answer six multiple choice questions that tested their understanding of the text. Then, the third brain teaser revolved around the topic of Prometheus, the myth and its connection to *Frankenstein*, since the subtitle of the novel was *The Modern Prometheus*. Students were asked to watch a video related to the character of Prometheus, and they later had to answer some multiple choice questions. With regard to the fourth riddle, students were given two discussion questions, one of them related to the creative/destructive power of science, and the other one referring to the evil/good nature of human beings. Each group had to choose one topic, discuss their opinions on it and prepare a very short oral presentation in which all members needed to take part. When they were ready they would present it to the teacher, who would give them the password to the next document if the task was fulfilled successfully.

In the fifth riddle students found a quote extracted from the novel which contained the word 'hideous'. Students were asked to find a synonym of this adjective. Last but not least, the sixth riddle consisted of a crossword containing a hidden word, which served as the password for the final document. This final document consisted of a letter written by the creature explaining that the only thing that he wanted in life was to have a friend, which would be the answer to this escape room's initial question. Furthermore, this letter was intended to make students empathise with a character who had been presented as monstrous and evil by Frankenstein's initial letter. All the aforementioned materials may be found in the annex. As previously mentioned, there was a follow-up session in which we first reflected on the topics students encountered throughout the escape room. Then, we also reflected collectively on the activity and students' self-assessment took place following the rubric included in the annex. Finally, as a wrap-up activity, students were asked to write a short story containing the sentence "The whole village came to see what the trouble was. Some people ran away when they saw me". Hence, this final activity was intended to foster students' creativity after the gamified

experience. More information about these two sessions may be found in the lesson plans included in the annex.

3.3.3. Teacher's attitudes and roles

With regard to the role of the teacher during the escape room session, it was mainly that of a facilitator. This means that for the most part of the session the teacher monitored and controlled the activity without being the centre of attention. In fact, this session was mostly student-centred. More specifically, during the first ten minutes there was a focus on the teacher as game instructions and setting were being explained. Nonetheless, from that moment onwards students took an active role and directed their own gamified experience: they needed to find the clues and QR codes on their own, as well as complete the tasks and brain teasers. Thus, this session structure aimed at fostering students' personal initiative and autonomy. Whilst the escape room game was taking place, the teacher moved around the class so as to control classroom management and check that all students were engaged in the game and were using English to communicate amongst each other as much as possible. Likewise, the teacher would aid students who got stuck in a particular task by providing extra clues, but always avoiding giving them the direct solution. In addition, the teacher also listened to students' oral presentations for the fourth riddle, giving them feedback and guiding them if necessary. Then, when a group reached the end of the game the teacher would leave some time so that other groups could reach it too. However, if some groups had not reached the final answer by the last minutes of the session, the students who had were asked to read the letter aloud. After this, the teacher monitored a very brief discussion on its meaning with the whole group. Additionally, the teacher was also in charge of assessing each student's attitude and performance as will be explained in the following section of this paper.

As for the follow-up session, it was more teacher-centred, since it was the teacher who directed the initial discussion. The students' self-assessment was also explained by the teacher, who gave students the rubrics they needed to follow. Finally, the last activity was monitored by the teacher, but it had a central focus on students. As they wrote their stories the teacher would aid students who needed it.

3.3.4. Assessment and results

Regarding the assessment of this gamified experience, two different procedures were followed. On the one hand, the teacher assessed each student's attitude, engagement, team work and performance during the escape room game, as well as their use of English during the activity. In order to do so, the teacher followed the rubric included in the annex, which brings special focus on the aforesaid aspects. On the other hand, students carried out self-assessment during the follow-up session, also following the rubric included in the annex. This procedure was intended to further reinforce their personal initiative and autonomy competence which was also fostered during the game. Students needed to score their participation and engagement in tasks, as well as their performance and homework, cooperation with the rest of group members and their use of English. Certainly, such criteria are very similar to those considered in teacher assessment. Moreover, both procedures may be considered summative assessment, since both scores accounted for 10% of student's final mark for the unit.

In relation to assessment results, they were highly satisfactory. As may be seen in the assessment grid included in the annex, almost all students passed the assessment criteria and, consequently, also the final mark of this activity. If we take a closer look at students' results, it is of notable importance that not only did most students fulfil the aforementioned criteria, but some of them also showed notable or excellent achievement. Specifically, fifteen students obtained a score ranging between 8 and 10 marks (out of 10), making up the 57% of the group. This may be due to the good working environment amongst students, which has been previously mentioned in the section of this paper describing the group. This positive atmosphere fostered good working conditions and, consequently, enhanced students' in-class performance and learning. In fact, only one student showed unsatisfactory achievement of teacher assessment's criteria, mainly due to his lack of motivation and engagement in the task. Yet, he ended up achieving a satisfactory final mark. Additionally, most students showed highly positive results in terms of attitude, engagement and cooperative work, although use of English is the item in which their score is generally the lowest. This may be due to the fact that these students are not used to doing this type of activities in the classroom. Nonetheless, in the light of the aforementioned successful results, it may be claimed that the objectives that this educational intervention intended to achieve were successfully fulfilled by students.

3.3.5. Observations and reflections after the experience

After the implementation of the gamified experience, some observations and reflections are worth mentioning. Whilst the session was implemented twice (once with each half of the group), both experiences were rather similar, so they will be discussed together. Firstly, the lesson started well and in an organized way. The initial Powerpoint presentation activity, in which students had to read Doctor Frankenstein's letter, made them become really interested in the topic and motivated for the activity. Once the instructions were made clear, students had no problems so as to start the game. In fact, it should be noted that learners were highly involved in their own learning and motivated towards the game throughout the whole lesson, probably because they are not used to this type of activities in class. Additionally, independent learning was successfully fostered during the lesson as well, since most students were able to complete the tasks autonomously with very little guidance from the teacher. Likewise, students were generally very engaged in cooperating with the rest of the group, helping classmates and interacting between each other in English. As for some problems that were encountered, some students found it difficult to communicate in English throughout the whole session, so they ended up turning to Spanish to do so. Then, not all students had a mobile phone or Internet data. Whilst only one phone per group is needed, this might have become a problem if more phones would have been necessary.

In relation to classroom management, the class was generally orderly and on task, whilst students' behaviour was rather good. In fact, only a couple of students seemed to be off focus, and hence the teacher had to call to their attention. Nonetheless, they corrected their behaviour very quickly. Therefore, the classroom atmosphere during this implementation was very positive. Yet, it was necessary that the teacher monitored and controlled the learning environment, so that time was used effectively. With regard to the resources and materials used in the game, they were neither too difficult nor too

easy for students, so their level was highly appropriate and adequate to students' level. Tasks were challenging enough so that students found them motivating, but they were also accessible to their knowledge. Moreover, because tasks were varied in terms of language skills and strategies, all students found at least one activity they really enjoyed and were good at. In this sense, therefore, this diversity of tasks accounted for the needs and abilities of different learners. Also in this regard, learners' organization for learning in groups proved to be very successful, since groups were generally very varied as they integrated learners with different level of English and different abilities. Generally, it was easy for students to work cooperatively, whilst sharing the gamified experience with classmates also enhanced their level of amusement. Ultimately, all groups except for one reached the end of the game. However, all students were actively engaged in the discussion at the end of the lesson.

On the whole, this session has also been successful in terms of learning outcomes and aims, since they have been successfully learnt. This was shown through the formal assessment procedure and also through the final discussion activity. Students had successfully learnt the topics presented in the novel, as well as its plot and the circumstances surrounding its writing. What is more, students were able to form their own opinions on such topics, thus enhancing their critical thinking skills. In the same way, students' empathy and tolerance was also reinforced by accessing different points of view to the same story. Ultimately, the gamified experience promoted effective team work and motivation towards the study of *Frankenstein*. In fact, at the end of the class some students manifested their interest in reading an adapted version of the text. Furthermore, in the follow-up session it was shown that students' creativity was enhanced, since they wrote short stories related to the topic of the novel.

3.4. An application of the project on a larger scale: further proposals

In the light of the success achieved during the implementation of the gamified literature teaching experience aforementioned, the present paper will propose a hypothetical application of the project on a larger scale, having the same context of implementation as a point of reference. Therefore, the teaching of literature in the EFL classroom through the use gamified experiences will not be introduced as an occasional or sporadic practice, but rather as a habitual pedagogical strategy in such classroom. Nonetheless, because these students are not used to using such methodologies, applying gamified experiences so as to teach the entire curriculum would perhaps be rather confusing and unsettling for them. Additionally, classroom management could become an issue as well, since students do not share the view of a game as being educational yet. For these reasons, it might be more benefiting for both the learners and the teacher to incorporate gamified practices in a gradual manner, combining them with other non-game related methodologies.

More specifically, the proposal presented by this study consists in the incorporation of a one-lesson (or two-lesson) gamified experience at the end of each teaching unit of the curriculum intended for a 3rd of ESO group of twenty-six students. These gamified experiences will aim at raising students' awareness and understanding of specific literary texts or authors, thus embracing the pedagogical advantages offered by literature. Whilst some of these texts will be selected by the teacher and all students

will work on the same piece of literature, students will also be given the chance to do some research on a text of their choice in groups, hence fostering personal autonomy and cooperation skills. Similarly, students will be asked to read the full text in some instances, whilst in some others they will only be required to read specific excerpts or to analyse extra materials instead of the actual texts. In short, the proposal involves a wide range of different activities so as to account for the diversity in the classroom. Certainly, each experience will have its own assessment procedures which will depend on the aims of the activity. In order to shed more light on the present proposal, what follows is a brief explanation of three literature teaching gamified experiences intended to be implemented in the aforementioned context. These will serve as examples of lessons to be introduced at the end of each teaching unit throughout the course.

3.4.1. Playing *Kahoot!* to test reading comprehension

This lesson is designed to work on Sandra Cisneros's *The House on Mango Street* (1984), which will foster our students' intercultural competence and raise their awareness of a different culture. Because the style and language in this book are accessible for students, they will be required to read the full text. Some sections will be read collectively in class, but some others at home, since we will leave give students a period of approximately one month to read it. As they read they will be asked to write a reading journal, that is, a diary where they need to reflect on their emotions and thoughts as they progress. Once this period is over, we will have a lesson devoted to working on the text. During this lesson students will share some excerpts from their diaries with the rest of the class, and they will also design *Kahoot!* questions so as to test their classmates' reading comprehension of the text's plot and characters. They may also introduce questions related to the author and the topics presented in the text. The *Kahoot!* game will be played at the end of the lesson as a wrap-up activity. For further details on this experience, see the lesson plan included in the annex.

3.4.2. Discovering literature through treasure hunts

This two-session activity will focus on the design and experience of a treasure hunt game. Specifically, in a treasure hunt players need to answer some questions in group. In order to do so, they must search the answers following a set of clues hidden around a particular space. In the first lesson of this experience, students will be asked to design a treasure hunt game activity in groups. Each group will select a specific literary text or author, and they will need to come up with questions related to it. Once they have the questions, they will need to find a webpage containing the answer (an article, a video, a blog...). Then, they will have to elaborate the QR code of each webpage, print it and think about a place to hide it around the playground of the high school. At the end of each question they need to add a clue about where the QR code can be found. At the beginning of the second session, we will give students a few minutes so that they may hide their QR codes in the established locations around the playground. After that, each group will be given the treasure hunt questions elaborated by a different group, which they will have to answer whilst searching for clues hidden in the playground. The first group to complete all questions wins. When all groups have finished their treasure hunt, each group will orally present their experience to the rest of the group. For further details on this two-session experience and its assessment, see the lesson plans included in the annex.

3.4.3. Debating as a game

This experience will involve a debate on some topics presented in Chimamanda Ngozi Adichie's *We Should All Be Feminists* (2014). First, we will show students an excerpt of her homonymous conference, which will be followed by a brief discussion about it. After that, we will divide students in six teams. We will give one statement to every two teams: one of them needs to agree with the statement whilst the other has to disagree. These statements are quotations from Adichie's text which are intended to enhance students' awareness of and reflection on topics such as gender equality, feminism and racism. We will give students some time to prepare their arguments for the debate. Then, each pair of teams will perform their debate in front of the rest of the group. At the end of each debate, we will give students in the audience some minutes to decide on a winner for the debate: each group will give a point to the team they think that performed better and had the most convincing arguments. These scores will be drawn on a scoreboard on the classroom's board. After all debates, the two teams with the highest scores will have a final debate, which will also be evaluated by the rest of the students. At last, students will vote again and a winner will be selected. For further details on this lesson and its assessment, see the lesson plan included in the annex.

3.5. Overcoming difficulties

3.5.1. Arguments against the use of literature in the EFL classroom

As we have previously seen in the present paper, there are many merits attributed to the study of literature in the EFL classroom. Nonetheless, it is also worth noting that there are some arguments against this practice. What follows are the most common of such cons, which certainly need to be addressed since they might dissuade teachers from introducing literary texts for language learning purposes.

To begin with, a first drawback is grounded on the belief that that literature "does little to contribute to the goal of teaching the grammar of the language" (McKay, 1982, p. 529). Bearing in mind that the ultimate purpose of EFL curricula is enhancing students' awareness of the structure of the language, literature's "structural complexity and unique use of language" may be seen as burdens for such aim (McKay, 1982, p. 529). However, as McKay (1982) significantly defends, "the advantage of using literature for this purpose is that literature presents language in discourse" (p. 529). Therefore, because literary texts offer a context of use, "there is a basis for determining why a particular form is used" (McKay, 1982, p. 529). Consequently, McKay (1982) concludes that "literature is ideal for developing an awareness of language use" (p. 529). Furthermore, a second argument against the use of literature lies in believing that "it will do nothing toward promoting the students' academic and/or occupational goals" (McKay, 1982, p. 530).

Nonetheless, both arguments go back to the issue of text selection in terms of its linguistic and conceptual difficulty. When the complexity of the chosen text is adequate to students' needs and level, it aids in students' awareness of language structure and use of particular forms. In the same way, a text which results familiar and accessible to learners may "provide the affective, attitudinal and experiential factors which will motivate them to read" and, thus, literature may enhance "the development of reading proficiency and in this way contribute to students' academic and occupational

objectives” (McKay, 1982, p. 530). As a result, both arguments may be confronted and overcome through a careful selection of the text in question, taking into account not only students’ level of proficiency in the language, but also their interests and goals.

Last, a third drawback that critics of the use of literature defend is the fact that “to the extent that literary texts reflect a particular cultural perspective, they may be difficult for ESL students to read” (McKay, 1982, p. 531). Whilst it is true that in some cases this might become a problem, it may in fact end up being highly benefitting for students to challenge their cultural assumptions through a literary text. What is more, students’ own cultural framework may be enhanced (McKay, 1982). Yet, it might be useful to give students some background information before reading the text itself so that they may gain a deeper understanding of it. Whilst reexamining one’s own assumptions in terms of culture and learning unfamiliar cultural concepts might initially be slightly uncomfortable for students, in the end it will lead towards promoting their empathy and tolerance for cultural differences.

3.5.2. Drawbacks of teaching through gamified experiences

Whereas introducing gamified experiences in the classroom may enhance students’ engagement and enthusiasm, as well as promote social interaction amongst them, this practice also entails some difficulties and limitations which pose a challenge to educators. Thus, such barriers must be weighed.

Firstly, schools might be reluctant to adopt such new methodologies due to curriculum requirements (Klopfer, Osterweil & Salen, 2009). In fact, school boards have traditionally refused to substitute textbooks for methods “that are either not clearly linked to state standards, or that have not proven their efficacy” (Klopfer, Osterweil & Salen, 2009, p. 18). Similarly, some parents and educators have negative attitudes towards the use of games in the classroom, which are especially reinforced by the “existing social and cultural structures around education, school and learning” (Klopfer, Osterweil & Salen, 2009, p. 18). In other words, games are rarely seen as educational tools, so their use is more often regarded as being a waste of time. In fact, because the change in such cultural and social structures is particularly slow, this may represent one of the greatest challenges for implementing gamified experiences in EFL courses.

Secondly, logistics may also be a burden. Whilst games can sometimes be difficult to integrate within the structure of a lesson, setting up a game is a time-consuming task which demands careful planning and effort for it to be effective (Klopfer, Osterweil & Salen, 2009, p. 18). Additionally, many games require the use of technology. In this regard, “in some schools access to computers is too limited”, whereas for mobile phones, their banning in schools can also be a problem (Klopfer, Osterweil & Salen, 2009, p. 18). Furthermore, assessment may also be difficult to integrate with games. As Klopfer, Osterweil and Salen (2009) argue, “whilst games may be especially good at teaching higher order skills, these skills are not typically assessed in standardized exams” (p. 18). Hence, finding a way to translate learners’ game progress into fulfilling curriculum aims and assessment is paramount, albeit demanding and time-consuming.

Last, what may also be a challenge for educators is their lack of training regarding the use of gamified experiences as pedagogical tools. More specifically, “most teachers have little experience in integrating games into the classroom, and professional

development programs most often do not include support in this area” (Klopfer, Osterweil & Salen, 2009, p. 18). In the same way, little research has been done to date on the effectiveness of such methodologies, even though this is currently changing. This lack of evidence prevents teachers from having examples and models which they can follow. In short, “teachers lack the time, incentives, and support for this work” (Klopfer, Osterweil & Salen, 2009, p. 18).

On the whole, educators can encounter some barriers which hinder the integration of gamified experiences in the classroom. Nonetheless, this is where the importance of teachers’ motivation and role come into play. Despite being time-demanding, a good planning and design of the gamified experience will lead to its successful implementation, bearing in mind the fulfilment of learning aims and a connection to assessment. Likewise, teachers should seek further training which may help them gain a wider understanding of these methodologies. Whilst research on the topic is limited at present, this may change in the near future. Ultimately, the benefits of using gamified experiences for learning purposes outweigh its limitations, which can be surmounted.

4. Conclusions

Whereas literature was discarded to the periphery of foreign language teaching in the past, scholars and practitioners have been fighting this trend over the last decades. In this light, the present study has attempted to show how the use of literary texts as materials in the EFL classroom may offer many benefits to language learners. More specifically, research has shown that literary texts contribute to language enrichment, at the same time that they promote students’ creativity, motivation and intercultural awareness, amongst other notable merits. Furthermore, literature enhances and develops many competences endorsed by the Secondary Education (ESO) curriculum. Therefore, it may be claimed that literary texts do have an important role in the EFL classroom. In the same way, current teaching practices need to be adjusted to the new generation of students’ needs and interests. Very significantly, over the last few years the field of foreign language learning has become more technology oriented, whilst it has also integrated new concepts and pedagogical strategies in order to better suit learners’ needs. In this regard, the introduction of methodologies such as game-based learning or serious games in the classroom has aroused the interest of the teacher community for their potential to enhance students’ motivation and involvement. Hence, the present paper also set out to explore how gamified teaching experiences may become promising tools for educators, specifically in the teaching of literature.

In order to do so, this study has presented an innovative proposal consisting in the use of gamified literature teaching experiences in the EFL classroom. What is more, the actual implementation of one of such experiences has been analysed. More specifically, this educational intervention consisted of an escape room game aimed at working on Mary Shelley’s *Frankenstein*, which was implemented in a 3rd of ESO group of a public high school in Premià de Mar. Despite the students’ lack of experience in doing activities of this kind in the classroom, the results show their successful attainment of learning objectives. Therefore, this implementation effectively enhanced learners’ engagement and motivation towards the study of literature, whilst raising their

understanding of the text and the author. Although this experience was very brief, it served as an insightful sample of this paper's innovative project and paved the way for further proposals. Particularly, this study has also proposed a hypothetical application of the innovative project on a larger scale: the incorporation of a one-lesson (or two-lesson) gamified experience at the end of each teaching unit of the curriculum during a whole academic year, also intended for the 3rd of ESO group aforementioned. Illustratively, three additional gamified experiences have been described. Whilst their duration and dynamics may differ, all of them aim at raising learners' understanding of and interest in specific literary texts or authors, as well as embracing the many pedagogical benefits offered by literature.

Nonetheless, it is also worth mentioning that some burdens may be encountered during these implementations. Initially, the introduction of gamified experiences as a habitual practice in a group which is not used to working with such methodologies may be detrimental to the group's dynamics and classroom management, since students may not grasp the educational component of games at first. Hence, it may be more beneficial to integrate such strategies gradually and combine them with different non-gamified practices. In this regard, the use of gamified experiences as pedagogical strategies does not go unchallenged. Integrating these methods in the curriculum and translating students' progress into achieving learning objectives and assessment might be a challenge for educators. Similarly, the successful implementation of these experiences requires careful planning and design. In this regard, another critical view on the experiences proposed in this study may relate to the fact that setting up pedagogical games ends up being a highly time-consuming task for teachers. Thus, whilst these methods may have benefits in language learning, such logistic drawbacks may dissuade some practitioners from using them. Furthermore, the lack of teacher training in these practices may hinder their effective implementation as well.

Likewise, some critics have highlighted the drawbacks of using literature in the classroom, mainly concerning the belief that the complexity of literary texts may hinder language learning. Yet, these obstacles may be surmounted through a careful text selection, bearing in mind students' language level, objectives and interests. In this regard, some criticism that the implementation presented by this study may receive lies in the fact that the choice of text was not made on the basis of students' interests, but rather on the Languages Department's preferences. Hence, in a hypothetical implementation of the project on a larger scale it would be far more enriching to get to know students' interests at the beginning of the academic year, so as to plan experiences that may be relevant to them. In the same way, the hypothetical implementations proposed in the present paper were designed bearing a specific context in mind. Consequently, they may need to be adjusted when intended for a different context, especially taking into consideration students' level of English, as some of the texts might be rather challenging.

On the whole, the use of literature as a language teaching material in the EFL classroom has been proven to help developing crucial skills for successful communication. Likewise, literature and language teaching may benefit from emerging game-related methodologies, which may become promising tools for educators. Whilst the effectiveness and the practicality of gamified practices are still pending issues, this may give rise to future research on the topic. As the 21st century moves forward, the

teacher community needs to adapt to the new generation of learners so as to impregnate classrooms with a rich, successful and diverse learning environment.

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6. Annexes

6.1. Annex 1: escape room lesson plans

TITLE	SESSION	LEVEL	NUMBER OF STUDENTS
Escape Room: Mary Shelley's <i>Frankenstein</i>	1 (of 2)	3 rd of ESO	26
AIMS		KEY COMPETENCES	
<p>By the end of this session, students will be able to:</p> <ul style="list-style-type: none"> Understand instructions to play an escape room game. Understand relevant information presented by short written and oral texts about the author Mary Shelley and her work <i>Frankenstein</i>. Work cooperatively with classmates to solve riddles during an escape room game. Orally discuss and present one's own opinion regarding a topic related to <i>Frankenstein</i>. 		<ul style="list-style-type: none"> Linguistic and Audio-visual Communication Competence Artistic and Cultural Competence Social and Civic Competence Autonomy and Personal Initiative Competence 	
LINGUISTIC COMPETENCES			
<ul style="list-style-type: none"> Oral communication dimension: <ul style="list-style-type: none"> Competence 1. Obtaining information and interpreting oral texts from everyday life, from the media or from the academic field. Competence 2. Planning and producing oral texts of diverse typology adequate to the communicative situation. Competence 3. Using strategies for oral interaction in accordance with the communicative situation to initiate, maintain and finish discourse. Reading comprehension dimension <ul style="list-style-type: none"> Competence 4. Applying comprehension strategies to obtain information and to interpret the content of written texts with a clear structure from everyday life, from the media and from the academic field. 			
SPECIAL NEEDS			ALLOTTED TIME
The activity will be done in groups, which will be diverse in terms of students' needs and abilities.			55'
SKILLS	STEP BY STEP PROCEDURE/SEQUENCE		
<ul style="list-style-type: none"> - Listening - Reading 	Activity 1: Instructions and warm-up		
	Organization: - Whole class work	Time: 10'	Resources: - Projector and screen - Computer - Powerpoint with instructions for the

			<p>game and Dr Frankenstein's letter.</p> <ul style="list-style-type: none"> - Puzzle pieces (of three puzzles)
	<p>* For homework students will have watched the following two videos, which present information about the plot of <i>Frankenstein</i> and the circumstances surrounding Mary Shelley during its writing:</p> <ul style="list-style-type: none"> - <i>Video SparkNotes: Mary Shelley's Frankenstein summary</i> (2010). - <i>Everything you need to know to read "Frankenstein" – Iseult Gillespie</i> (2017). <p>Description:</p> <p>At the beginning of the session we will distribute one puzzle piece to each student, we will later tell them what they need to do with the pieces.</p> <p>Before starting the game, we will show students a Powerpoint presentation to set the context. Doctor Frankenstein has sent them a letter asking for their help: they need to find out what the creature wants to have so that it will stop killing people. The answer will be found at the end of the game.</p> <p>Then, we will display the game instructions to students through the Powerpoint presentation and we will explain them: they will need to complete a total of 7 riddles in groups, in a maximum of 45 minutes. So as to find the riddles, they need to move around the classroom to find QR codes that have been hidden. The scanning of each QR code will direct them to an online document, but they will need a password so as to open it. Each password will be discovered through the successful completion of the previous brain teaser, so they will not be able to skip any riddle. In the same way, at the end of each document students will find a clue to locate the following QR code.</p>		
<ul style="list-style-type: none"> - Speaking - Reading - Listening 	<p>Activity 2: Playing the escape room game</p>		
	<p>Organization:</p> <ul style="list-style-type: none"> - Group work 	<p>Time: 35'</p>	<p>Resources:</p> <ul style="list-style-type: none"> - QR codes hidden around the classroom - One mobile phone per group - QR code reader - Students' puzzle pieces
	<p>Description:</p> <p>At the beginning of the game, students need to form the groups: they need to use their puzzle pieces. There are a total of three puzzles, each one forming a picture of a person related to the novel: Doctor Frankenstein, Mary Shelley and the creature. Students are expected to move around the class so as to put their puzzle pieces together with</p>		

	<p>their classmates'. Each complete puzzle will set a group for the escape room game, thus, there will be a total of three groups of four/five students each.</p> <p>Once all students are in their groups, they may start the game: at the back of the completed puzzle they will find a question to get them started. The answer to the question will point at the place in the classroom where the next clue may be found, as well as the password that opens the first document. Following this pattern, they need to solve 7 riddles to reach the final document containing the answer of the initial question (what does the creature want so that it stops killing people?). When a group reaches the end of the game the teacher will leave some time so that other groups can reach it too.</p> <p>During the game, the teacher will move around the classroom to aid students who get stuck in a particular task by providing extra clues, but always avoiding giving them the direct solution and respecting their autonomy.</p>		
<p>- Speaking</p> <p>- Listening</p>	<p>Activity 3: Post-game reflection</p>		
	<p>Organization:</p> <ul style="list-style-type: none"> - Pair work - Whole class work 	<p>Time: 10'</p>	<p>Resources:</p> <ul style="list-style-type: none"> - The creature's letter
	<p>Description:</p> <p>Once most students have reached the end of the game, we will ask them to read the final document aloud, which is a letter written by the creature and addressed to Dr. Frankenstein. In this letter, the creature reveals that the only thing that he wants is a friend, also apologising for all the harm he has done. Hence, this letter aims at making students' empathise with the creature's point of view.</p> <p>After this, the teacher will monitor a very brief discussion on meaning of the letter with the whole group by asking several questions: "What should Frankenstein do? Does the monster deserve to get what he wants? Whose fault is it that the monster has killed innocent people?". We will first ask students to discuss these questions in pairs. After two minutes, students will share their ideas with the rest of the group.</p>		
<p>ASSESSMENT</p>			
<p>Summative assessment: Two assessment procedures will be followed. First, the teacher will assess each student's attitude, engagement and performance during the escape room game. In order to do so, they will follow the rubric included in the annex.</p> <p>Second, students will carry out self-assessment also following the rubric included in the annex. However, this will take place during the follow-up session.</p>			

Both scores will account for 10% of student's final mark for the unit.

TITLE	SESSION	LEVEL	NUMBER OF STUDENTS
Escape Room follow-up	2 (of 2)	3 rd of ESO	26
AIMS		KEY COMPETENCES	
<p>By the end of this session, students will be able to:</p> <ul style="list-style-type: none"> - Write a short horror story related to <i>Frankenstein</i>. - Assess and reflect on their own performance during the escape room game in the previous session. - Understand short horror stories written by classmates. - Give feedback and comment on classmates' written pieces of work. 		<ul style="list-style-type: none"> • Linguistic and Audio-visual Communication Competence • Artistic and Cultural Competence • Autonomy and Personal Initiative Competence 	
LINGUISTIC COMPETENCES			
<ul style="list-style-type: none"> • Reading comprehension dimension <ul style="list-style-type: none"> ○ Competence 4. Applying comprehension strategies to obtain information and to interpret the content of written texts with a clear structure from everyday life, from the media and from the academic field. • Written expression dimension: <ul style="list-style-type: none"> ○ Competence 7. Planning written texts of diverse typology using the elements of the communicative situation. ○ Competence 8. Producing written texts of different typologies and formats applying writing strategies. 			
SPECIAL NEEDS			ALLOTTED TIME
When students write their short horror stories they will work autonomously, which will give us the chance to give special attention to those students who have more difficulties.			55'
SKILLS	STEP BY STEP PROCEDURE/SEQUENCE		
- Speaking	Activity 1: Reflections and self-assessment		
	Organization:	Time:	Resources:
	<ul style="list-style-type: none"> - Whole class work - Individual work 	10'	<ul style="list-style-type: none"> - Self-assessment rubrics
	Description:		
	In the groups of the escape room, students will need to discuss two positive aspects and one problem they encountered during the game in		

	<p>the previous session. After a few minutes, they will share it with the rest of the group.</p> <p>Then, we will give them the self-assessment rubric (included in the annex). We will explain to them the criteria and told them they have to evaluate their own performance during the escape room game. After this, we will give students some minutes to complete the rubrics and we will collect them.</p>		
<p>- Writing</p>	<p>Activity 2: Writing a short horror story</p>		
	<p>Organization: - Individual work</p>	<p>Time: 25'</p>	<p>Resources: - Sheets of paper</p>
	<p>Description:</p> <p>In this activity students will have to write individually a short horror story containing the sentence “The whole village came to see what the trouble was. Some people ran away when they saw me”. Hence, this final activity is intended to foster students’ creativity after the gamified experience. Additionally, we will tell students that these stories will be presented to the Saint George’s contest held by the high school every year.</p> <p>During the activity, we will move around the classroom helping students and solving the doubts they may have.</p>		
<p>- Reading</p>	<p>Activity 3: Peer-assessment</p>		
	<p>Organization: - Whole class work - Individual work</p>	<p>Time: 10'</p>	<p>Resources: - Student’s stories</p>
	<p>Description:</p> <p>As students finish their short stories, we will stick the sheets of paper with the stories around the walls of the classroom. Then, we will give each student some post-it notes.</p> <p>During this activity, students need to move around the classroom reading their classmates’ stories, writing comments on how they could improve them using their post-it notes and sticking them to the paper sheets.</p> <p>At the end of this activity, each student will take their story with their classmates’ comments. Students need to write a final version of the story for homework, taking into account the comments they have received. This composition needs to be handed in the following session.</p>		

ASSESSMENT

Summative assessment: In this session students will carry out self-assessment during the escape room game, also following the rubric included in the annex. This procedure is intended to further reinforce their personal initiative and autonomy competence which was also fostered during the game. Students will need to score their participation and engagement in tasks, as well as the cooperation with the rest of group members. This procedure, together with teacher assessment, will account for 10% of student's final mark for the unit.

Furthermore, the final versions of students' short stories will also be assessed following the rubric included in the annex.

6.2. Annex 2: escape room materials

6.2.1. Powerpoint with instructions and initial letter

We have received a **letter** from Doctor Frankenstein and he seems very worried... he is asking for your **help!**

Dear friend,
My name is Victor Frankenstein and I am a doctor. I have done something terrible: I created a **monster!** I was so scared of him that I run away and he escaped... Now he has **killed** some people. Please help me stop him! I told him that I would give him anything he wanted if he stops killing people. In response, he wrote a **letter** to me, but it got lost in the mail. Now I am so desperate to find this letter!
I hope you can help me stop this disaster.

Kind regards,
Dr. Frankenstein

INSTRUCTIONS

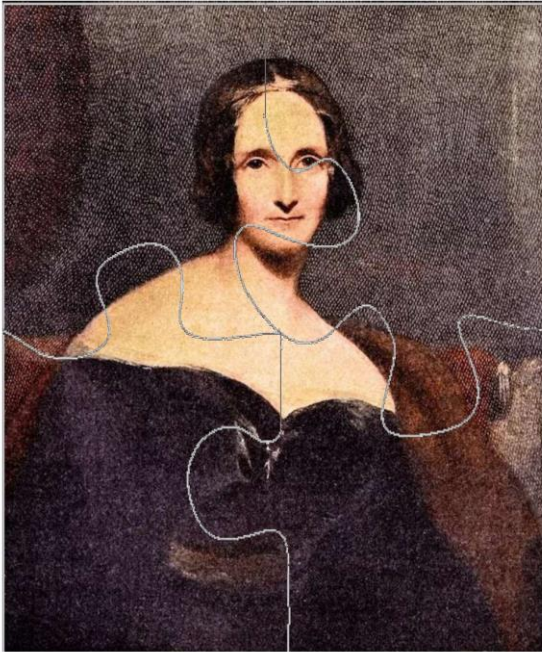
- Help Frankenstein find the **monster's letter** and stop the killings.
- You need to pass a total of **7 tests**.
- The final test will lead to the letter.
- Hurry! You only have **35 minutes** to help Frankenstein!
- But first... find your **group**: put together the pieces of the puzzle.

6.2.2. Test 1



What's the name of this character?
What is his job?

Clue: find a QR code in the place where this doctor would write and draw his formulas, his mathematic calculations, his graphics... The password for this document is the surname of this character.



What are the initials of the name and surname of this person?
What is her job?

Clue: find a QR code in the place where a writer would write her novels. The password for this document is the two initials of this person's name and her job.

Wikimedia Commons



What type of creature is this character? In what book is he the protagonist?

Clue: find a QR code next to the place where you can see monsters (on a screen...). The password for this document is the type of creature this character is.

Wikimedia Commons

6.2.3. Test 2

Congratulations! You have found the correct QR code. This is the second test of this game.

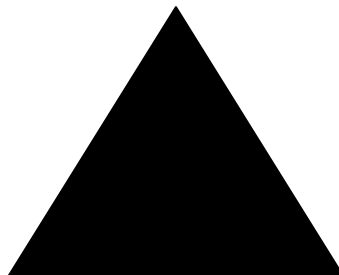
Now, let's see if you can remember the **story** in Mary Shelley's *Frankenstein*...

To pass this test you need to: order correctly the following eight sentences from the plot of *Frankenstein*, which describe events that take place in the story.

- B. After the doctor abandons him, the monster doesn't know how to adapt to the real world and feels sad and lonely, so he gets out of the laboratory.
- E. One day the monster decides to meet the family, but they also feel scared and leave the hut. Then, the monster feels so miserable that he decides to take revenge on his creator, Dr. Frankenstein.
- A. The monster follows Dr Frankenstein and kills people he loves to take revenge. They spend the rest of their lives in this race.
- C. When the monster is on the street for his first time, he tries to speak to the people in the town, but they are all terrified by him and run away. Then, the monster decides to hide in the forest.
- H. Doctor Frankenstein creates a new creature by uniting body parts from dead people. This creature is the monster.
- D. Doctor Frankenstein goes to university and learns a lot of science.
- G. Doctor Frankenstein is horrified by his creation and decides to abandon the creature and run away.
- F. The monster finds a hut in the forest. For two years the monster spies the family who live in the hut, and learns language, culture and history imitating them.

The correct combination of letters (the letters at the beginning of each sentence) is the password for the next document!

If you want to find the next QR code, find this symbol:



6.2.4. Test 3

TEST 3

You have reached test 3!

Before answering the **questions** of this test you need to read a **text**, which you can find at the end of this document. It talks about Mary Shelley, the author of *Frankenstein*, and the situation she was living when she wrote the book.

After reading the text, answer the following **questions**:

- What is *Frankenstein* alternative title?
 - A. *A Ghost Story*
 - B. *A Monster in Geneva*
 - C. *The Modern Prometheus*
- Why did Mary Shelley write the book?
 - A. She was bored during a holiday in Italy.
 - B. Her friend Lord Byron proposed a writing competition.
 - C. She wanted to write a story as a present for her lover.
- How was Mary Shelley's life?
 - A. Very short. She died when she was young.
 - B. Very tragic.
 - C. Happy and long.
- Who was Mary Shelley's lover?
 - A. The poet Lord Byron.
 - B. John Polidori.
 - C. The writer Percy Shelley.
- What was the job of Mary's parents?
 - A. They were writers.
 - B. They were journalists.
 - C. They were sailors.
- How old was Mary when she wrote *Frankenstein*?
 - A. 24
 - B. 52

C. 18

The correct combination of letters (the letters in the answers) are the password for the next document!

To find the next QR code, find this symbol:



Text:

Frankenstein; or, The Modern Prometheus was published in 1818. The book was written by Mary Wollstonecraft Shelley when she was only 18 years old, and it is frequently called the world's first science fiction novel. In fact, *Frankenstein* was the inspiration for numerous movies in the 20th century.

In the summer of 1816, Mary Shelley and three other writers (her lover Percy Shelley, John Polidori and the poet Lord Byron) were on holiday near Lake Geneva in Switzerland. The sky was covered in dark clouds and it was raining, so the friends had to spend most of the week inside their chalet. To entertain themselves, the most famous of the writers, Lord Byron, decided they should have a competition. Each person had to create a scary ghost story, to read to the other guests, and whoever wrote the scariest one would win. It was during this competition that Mary Shelley, who was only nineteen years old, had the idea of a hideous monster created from human body parts. Two years later, she published her first novel: *Frankenstein*.

Mary Shelley lived a very difficult life. She was the daughter of two writers, the philosopher William Godwin and the feminist Mary Wollstonecraft. Wollstonecraft died days after Mary was born. Mary didn't get along with her stepmother, so she was sent to Scotland to live with foster parents when she was a teenager. After that, she eloped with her lover Percy Shelley when she was only 17, but Shelley was already married! Shelley's wife committed suicide and, after that, Mary and Percy got married. Mary Shelley gave birth to 5 children, but only one survived. When Mary was 24, Percy had a sailing accident and died. She died when she was 53 after a very tumultuous life.

6.2.5. Test 4

TEST 4

You have reached test 4! In the previous test you discovered that *Frankenstein's* alternative title was *The Modern Prometheus*. But who was Prometheus? Why does this book have this title? Let's find out...

Watch this **video**. It explains who Prometheus was and what he did. Who did he challenge?

<https://www.youtube.com/watch?v=KPPo8v7A5HQ>

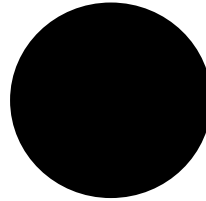
Now answer the following **questions**:

- Who was Prometheus?
 - A. A Greek god
 - B. A character of a book
 - C. A superhero
- Who does Prometheus challenge?
 - A. The gods
 - B. Humans
 - C. Nobody
- What did he steal from the gods?
 - A. An eagle
 - B. Nothing
 - C. Fire
- What was the negative consequence of this?
 - A. He was punished for the rest of his life.
 - B. He died.
 - C. No consequence.
- Why is Dr. Frankenstein the "Modern" Prometheus?
 - A. Because he is also a Greek god.
 - B. Because his name is also Prometheus.
 - C. Because he challenges the rules of nature with his creation.
- Does Frankenstein suffer negative consequences?

- A. Yes. For example, the monster kills people Frankenstein loves.
- B. No, Frankenstein has a very happy life.
- C. No because Frankenstein kills the monster.

The **correct combination of letters** (the letters before each answer) will be the password for the next document.

To find the **next QR code** find this symbol:



6.2.6. Test 5

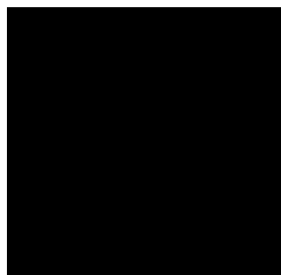
TEST 5: Discussion

You have reached test 5! You are very near the end!

This test is a little bit different. You **don't** need to answer multiple choice questions. For this test you need to:

1. **Choose** one discussion **topic**: AACACA
 - a. Is science creative or destructive? Why? Use examples.
 - b. What makes a person evil, nature or society? Why? Use examples.
2. After choosing the topic, **discuss** in your group a possible answer. You need to think about **arguments** that support your opinion.
3. When you have reached an agreement and thought about your arguments, call the **teacher**.
4. You need to **present** your opinion to the teacher and tell her your arguments. If she thinks your presentation is **convincing**, she will give you the password for the next document!

To find the next **QR** code, find this symbol:



6.2.7. Test 6

TEST 6

You have reached test 6!

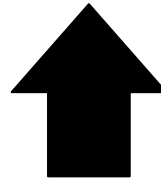
For this test you need to read the following **quote** that the monster says in the book:

“Accursed creator! Why did you form a monster so hideous that even you turned from me in disgust?”

What does hideous mean? The password for the FINAL DOCUMENT is a synonym of hideous!

Clue: it starts with H

To find the final **QR** code, find this symbol:



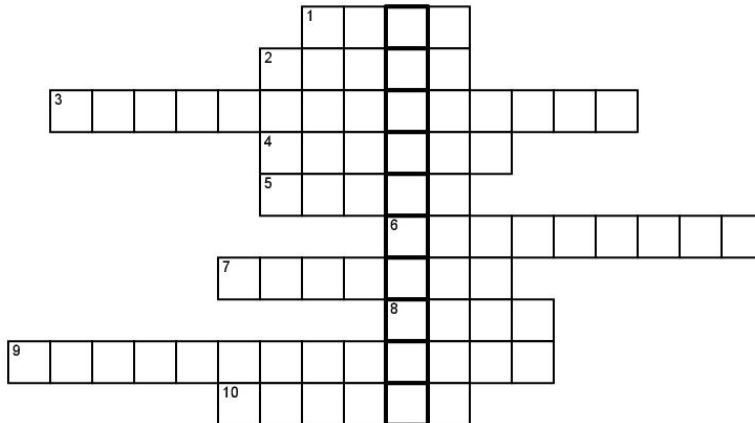
6.2.8. Test 7

TEST 7

Welcome to the **last test!** For this test you need to complete a crossword. When you have discovered all the words, you will get a hidden word. This is the password for the next document.

To find the next QR code, you need to look for this symbol:





The hidden word is:

The clues:

1. The period between birth and death.
2. The monster's body has many _____
3. Frankenstein is said to be the first _____ novel.
4. When the monster is abandoned, he feels very _____
5. Mary Shelley was very _____ when she wrote Frankenstein.
6. Everyone thinks the monster is _____ and feel terrified.
7. The doctor creates the monster using _____ he finds in the cemetery.
8. To put or keep out of sight. To conceal oneself.
9. Some people think Frankenstein was _____ for not educating the monster.
10. to get free from something.

6.2.9. Final letter

Dear creator,

I am your creation. I am hideous, enormous and ugly, and for this reason everyone who sees me runs away. I have felt really sad and lonely since you abandoned me. For a long time I desperately looked for some company, but I could not make any friends. You hate me too. What had I done? Nothing. It was only my appearance. So I felt so angry with the world that I started killing people. I am so sorry, I didn't want to hurt anybody. I am not bad or dangerous. For this reason, I only ask one thing from you: that you give me a companion. Please create a friend for me so I don't have to be alone forever. I promise I will never be angry again if I have some company.

Yours,

The creature

6.3. Annex 3: escape room rubrics

6.3.1. Teacher assessment rubric

CRITERIA	Insufficient – 0	Good – 1,5	Excellent – 2,5
Engagement / attitude	The student is not engaged in the activity, distracts classmates from the tasks or has disruptive behaviour.	The student is engaged in the activity most of the time, although they get distracted sometimes.	The student is highly engaged in the activity and actively participates in all tasks.
Cooperative skills (team work)	The student fails to cooperate with the rest of group members, thus hindering team work.	The student cooperates with the rest of group members most of the time, although with some difficulties.	The student successfully cooperates with the rest of group members.
Performance and homework	The group is unable to fulfil most tasks and/or needs too much help from the teacher. The student has not watched any video for homework.	The group manages to fulfil almost all tasks, although with some help from the teacher. The student has watched only one video for homework.	The group manages to fulfil all tasks with little help from the teacher. The student has watched the two videos for homework.
Use of English	The student does not make any effort to communicate in English with classmates and the teacher.	The student makes an effort to use English to communicate with classmates and the teacher most of the time, but with some difficulties.	The student makes an effort to use English with classmates and the teacher as much as possible.
			TOTAL:

6.3.2. Self-assessment rubric

CRITERIA	Insufficient – 0	Good – 1,5	Excellent – 2,5
Engagement / attitude	I have not participated in the activity, I have been disruptive.	I have participated in most tasks, but with some distractions.	I have participated in all tasks.
Team work	I have not cooperated with the rest of group members.	I have cooperated with the rest of group members, but with some difficulties.	I have cooperated with the rest of the group members.
Tasks and homework	My group and I did not complete most tasks and/or we needed too much help from the teacher. I did not watch any video for homework.	My group and I completed almost all tasks, but with some help from the teacher. I only watched one video for homework.	My group and I completed all tasks with little help from the teacher. I watched the two videos for homework.
Use of English	I did not make any effort to communicate in English with classmates and the teacher.	I made an effort to use English to communicate with classmates and the teacher most of the time, but with some difficulties.	I made an effort to use English with classmates and the teacher as much as possible.
			TOTAL:

6.3.3. Short horror story rubric

CRITERIA	Insufficient – 0	Good – 1,5	Excellent – 2,5
Creativity and originality	There is a noticeable lack of creativity and originality throughout the text. The student may have copied some ideas. The text does not hold the reader's attention.	Creativity is apparent, although some ideas in the text lack originality. The events are described in a quite interesting manner, so the text holds the reader's attention for the most part.	Substantial creativity and originality are apparent throughout the short story. The events are described in an interesting manner, so the text holds the reader's attention.
Grammar	Fails to use appropriate language and grammar. Makes very notable mistakes.	Uses appropriate language and grammar, although with some important mistakes.	Uses appropriate language and grammar, with minor mistakes.
Vocabulary and mandatory sentence	Uses a poor range of vocabulary, making notable mistakes. Fails to include the mandatory sentence in the text.	Uses a rather wide range of vocabulary, although with some mistakes. Includes the mandatory sentence in the text, but with some difficulties to blend well with the story.	Uses a wide range of vocabulary correctly. Includes the mandatory sentence in the text, which blends very well with the story.
Structure	The events and information are not presented clearly throughout the text. There are notable inconsistencies and lack of organization of different ideas. Fails to use connectors to link information.	The events and information are presented quite clearly throughout the text, although with some inconsistencies. The story presents a rather organized succession of events and ideas mostly linked with connectors.	The events and information are presented clearly throughout the text, with a logic and organized succession of events. Different ideas are linked through the use of connectors.
			TOTAL:

6.4. Annex 4: escape room assessment grid

ESCAPE ROOM GAME	Teacher assessment					Self-assessment					Final mark
	Engagement/attitude	Cooperative skills (team work)	Performance and homework	Use of English	TOTAL	Engagement/attitude	Team work	Tasks and homework	Use of English	TOTAL	
	1,5	1,5	1,5	1,5	6	2,5	2,5	1,5	1,5	8	7
	2,5	2,5	2,5	2,5	10	2,5	2,5	1,5	2,5	9	9,5
	2,5	1,5	1,5	1,5	7	2,5	1,5	1,5	1,5	7	7
	2,5	2,5	2,5	2,5	10	2,5	2,5	2,5	2,5	10	10
	1,5	1,5	1,5	1,5	6	2,5	2,5	1,5	1,5	8	7
	2,5	2,5	1,5	1,5	8	2,5	2,5	1,5	1,5	8	8
	2,5	2,5	2,5	1,5	9	2,5	2,5	1,5	1,5	8	8,5
	2,5	2,5	1,5	1,5	8	2,5	2,5	1,5	1,5	8	8
	2,5	1,5	1,5	1,5	7	1,5	1,5	1,5	1,5	6	6,5
	1,5	1,5	1,5	1,5	6	1,5	1,5	1,5	1,5	6	6
	2,5	2,5	2,5	1,5	9	2,5	1,5	1,5	1,5	7	8
	2,5	2,5	2,5	2,5	10	2,5	2,5	2,5	2,5	10	10
	2,5	2,5	1,5	1,5	8	2,5	1,5	1,5	1,5	7	7,5
	2,5	2,5	2,5	2,5	10	2,5	2,5	2,5	2,5	10	10
	2,5	2,5	2,5	2,5	10	2,5	2,5	2,5	2,5	10	10
	1,5	1,5	1,5	0	4,5	1,5	1,5	1,5	1,5	6	5,3
	2,5	2,5	2,5	2,5	10	2,5	2,5	2,5	2,5	10	10
	2,5	2,5	2,5	2,5	10	2,5	2,5	2,5	2,5	10	10

	2,5	2,5	2,5	2,5	10	2,5	2,5	2,5	2,5	10	10
	2,5	2,5	1,5	1,5	8	2,5	1,5	1,5	1,5	7	7,5
	1,5	2,5	1,5	1,5	7	2,5	1,5	1,5	1,5	7	7
	2,5	2,5	2,5	2,5	10	2,5	2,5	2,5	2,5	10	10
	2,5	2,5	2,5	2,5	10	2,5	2,5	2,5	2,5	10	10
	1,5	1,5	1,5	1,5	6	2,5	1,5	1,5	1,5	7	6,5
	2,5	2,5	2,5	2,5	10	2,5	2,5	2,5	2,5	10	10
	2,5	2,5	1,5	1,5	8	2,5	2,5	1,5	2,5	9	8,5

6.5. Annex 5: further proposals: lesson plans

6.5.1. Playing Kahoot! to test reading comprehension

TITLE	SESSION	LEVEL	NUMBER OF STUDENTS
Sandra Cisneros's <i>The House on Mango Street</i>	1 (of 1)	3 rd of ESO	26
AIMS		KEY COMPETENCES	
<p>By the end of this session, students will be able to:</p> <ul style="list-style-type: none"> Orally discuss ideas related to the plot, characters and topics of the book <i>The House on Mango Street</i>. Write a short question to test classmates' reading comprehension of the book for the ICT tool <i>Kahoot!</i>. Orally present or read one's own reading diary to the rest of the group. Play a <i>Kahoot!</i> game and test one's own knowledge of the book. 		<ul style="list-style-type: none"> Linguistic and Audio-visual Communication Competence Artistic and Cultural Competence Social and Civic Competence 	
LINGUISTIC COMPETENCES			
<ul style="list-style-type: none"> Oral communication dimension: <ul style="list-style-type: none"> Competence 1. Obtaining information and interpreting oral texts from everyday life, from the media or from the academic field. Competence 2. Planning and producing oral texts of diverse typology adequate to the communicative situation. Competence 3. Using strategies for oral interaction in accordance with the communicative situation to initiate, maintain and finish discourse. Reading comprehension dimension <ul style="list-style-type: none"> Competence 4. Applying comprehension strategies to obtain information and to interpret the content of written texts with a clear structure from everyday life, from the media and from the academic field. Written expression dimension: <ul style="list-style-type: none"> Competence 7. Planning written texts of diverse typology using the elements of the communicative situation. Competence 8. Producing written texts of different typologies and formats applying writing strategies. 			
SPECIAL NEEDS			ALLOTTED TIME
Students with learning difficulties will be allowed to design the <i>Kahoot!</i> question in pairs, as well as to play the game in pairs.			55'
SKILLS	STEP BY STEP PROCEDURE/SEQUENCE		
	Activity 1: warm-up		

<p>-Speaking</p> <p>- Writing</p>	<p>Organization:</p> <ul style="list-style-type: none"> - Work in pairs 	<p>Time:</p> <p>10'</p>	<p>Resources:</p> <ul style="list-style-type: none"> - Students' notebook - Blackboard
<p>Description:</p> <p>Before starting this brainstorming activity, we will write three bubbles on the board: "PLOT (WHAT HAPPENED?)", "CHARACTERS (WHO IS IN THE STORY?)", "TOPICS IN THE BOOK". In pairs, students will need to draw conceptual maps around these bubbles on their notebooks, trying to recall as many ideas as possible from the text <i>The House on Mango Street</i>, which they will have previously read at home.</p> <p>After five minutes, students will share their ideas with the rest of the group and we will draw the conceptual maps on the board.</p>			
<p>-Writing</p>	<p>Activity 2: Designing the <i>Kahoot!</i> question</p>		
<p>Organization:</p> <ul style="list-style-type: none"> - Individual work - Work in pairs 		<p>Time:</p> <p>15'</p>	<p>Resources:</p> <ul style="list-style-type: none"> - Spare papers - Blackboard - Projector and screen - Computer
<p>Description:</p> <p>We will tell students that they will play a <i>Kahoot!</i> game. However, we are not going to design the questions, but rather they will do so themselves. First, we will give students a piece of paper in which each of them will have to write individually a question related to the plot of the book, the author, the characters or the topics presented in the text. The objective of the question is to test classmates' comprehension of the text. They will also have to provide four answers and circle the correct one. We will show them a model:</p> <p style="padding-left: 40px;">What term refers to a person of Mexican origin or descent who lives in the USA?</p> <p style="padding-left: 40px;">A. African-American B. Native American C. Chicano/Chicana D. Asian-American</p> <p>Whilst students are writing their questions, we will move around the classroom to check that their questions are correct and use accurate grammar.</p> <p>After five minutes, we will tell students that they need to write a different question in pairs. As they do so, we will move around the classroom as we have previously done.</p>			

<p>- Speaking</p> <p>- Reading</p> <p>- Listening</p>	<p>Activity 3: Reading journals</p>		
	<p>Organization:</p> <ul style="list-style-type: none"> - Whole class work 	<p>Time:</p> <p>15'</p>	<p>Resources:</p> <ul style="list-style-type: none"> - Students' reading journal - Computer with Internet connection
	<p>Description:</p> <p>Students will have written a reading journal describing their thoughts and emotions as they read the book. Hence, we will tell our students that in this activity each of them is going to read a very short excerpt of their diary to the rest of the classroom. After each student's reading intervention, we will collectively discuss what they have read (whether the rest of students agree, whether they felt the same, differing views...).</p> <p>As we do this activity, each student is going to go individually to the computer and introduce their <i>Kahoot!</i> question in the webpage of the test. We will tell each student when it is their time to go, as they will take turns. It is very important that they try to be as silent as possible not to disturb the classmates who are reading the diary aloud.</p>		
<p>- Reading</p>	<p>Activity 4: Playing a <i>Kahoot!</i> game to test reading comprehension</p>		
	<p>Organization:</p> <ul style="list-style-type: none"> - Individual work - Whole class work 	<p>Time:</p> <p>15'</p>	<p>Resources:</p> <ul style="list-style-type: none"> - Projector and screen - Computer with Internet connection - <i>Kahoot!</i> webpage - Students' mobile phones
	<p>Description:</p> <p>Once all students have introduced their questions, we will play the <i>Kahoot!</i> game collectively. Each student will use their mobile phone. If a student does not have one, they may play with a pair.</p> <p>If we see that many students make a mistake on the same question, we will stop the game and discuss the answer.</p>		
<p>ASSESSMENT</p>			
<p>Summative assessment: We will collect all questions at the end of the session and we will evaluate them. We will also assess students' performance in the <i>Kahoot!</i> game. These two marks will account for the 10% of the unit's final mark.</p>			

6.5.2. Discovering literature through treasure hunts

TITLE	SESSION	LEVEL	NUMBER OF STUDENTS
Let's go treasure hunting!	1 (of 2)	3 rd of ESO	26
AIMS		KEY COMPETENCES	
<p>By the end of this session, students will be able to:</p> <ul style="list-style-type: none"> • Understand information about an author presented through a mind map. • Understand the instructions and play a sample treasure hunt game. • Design a treasure hunt game, including questions and answers related to a literary work or author. • Work cooperatively with classmates in the design of a treasure hunt. 		<ul style="list-style-type: none"> • Artistic and Cultural Competence • Social and Civic Competence • Autonomy and Personal Initiative Competence 	
LINGUISTIC COMPETENCES			
<ul style="list-style-type: none"> • Reading comprehension dimension <ul style="list-style-type: none"> ○ Competence 4. Applying comprehension strategies to obtain information and to interpret the content of written texts with a clear structure from everyday life, from the media and from the academic field. • Written expression dimension: <ul style="list-style-type: none"> ○ Competence 7. Planning written texts of diverse typology using the elements of the communicative situation. ○ Competence 8. Producing written texts of different typologies and formats applying writing strategies. 			
SPECIAL NEEDS			ALLOTTED TIME
Students will be arranged in groups taking into consideration their individual needs, abilities and capacities, so that all groups are balanced in terms of level.			55'
SKILLS	STEP BY STEP PROCEDURE/SEQUENCE		
- Listening - Reading	Activity 1: warm-up		
	Organization: - Whole class work	Time: 10'	Resources: - Mind map - Projector and screen - Computer
	Description: As an introductory activity, we will show students a mind map which contains information about a specific author, that is, Toni Morrison. We will briefly explain the information displayed by the mind map, which is attached at the end of the present lesson plan. Then, we will tell students that they are going to play a treasure hunt		

	game designed around this particular author. The objective of the game will be to complete questions by searching further information about her.		
- Reading	Activity 2: Playing a sample treasure hunt		
- Speaking	Organization: - Group work	Time: 15'	Resources: - Papers with questions. - QR codes around the classroom. - One mobile phone per group
	<p>Description:</p> <p>We will first divide students in six groups, which we will have arranged according to students' needs and capacities so that all groups are rather balanced. Then, we will give one sheet of paper with three questions to each group. These questions may be found at the end of this lesson plan, and are related to Toni Morrison. In order to answer them, students will need to move around the classroom to find QR codes, which we will have previously placed and hidden. By scanning the codes with their mobile phones they will be directed to webpages containing the answers. The first group who has all the answers wins.</p> <p>When a group has reached the end of the treasure hunt, we will stop the game and share the answers collectively. Hence, this sample treasure hunt will serve as a guide for the following activity.</p>		
- Writing	Activity 3: Designing a treasure hunt		
- Reading	Organization: - Group work	Time: 30'	Resources: - Computers (IT Classroom) - Students' mobile phones - QR code generator
	<p>Description:</p> <p>In the same groups, each group of students will select an author or a literary work. After searching information about it using computers and mobile phones, they will elaborate a total of 8 questions related to such text or author.</p> <p>Then, they will need to find webpages where the answer to each question may be found. Once they have all webpages, they will generate a QR code for each webpage using an online QR code generator.</p> <p>After that, they will think of a place in the playground to hide each QR code. They will also have to think about a clue related to each of these</p>		

places, and write it at the end of each question. This will guide other students during the experience of the treasure hunt.

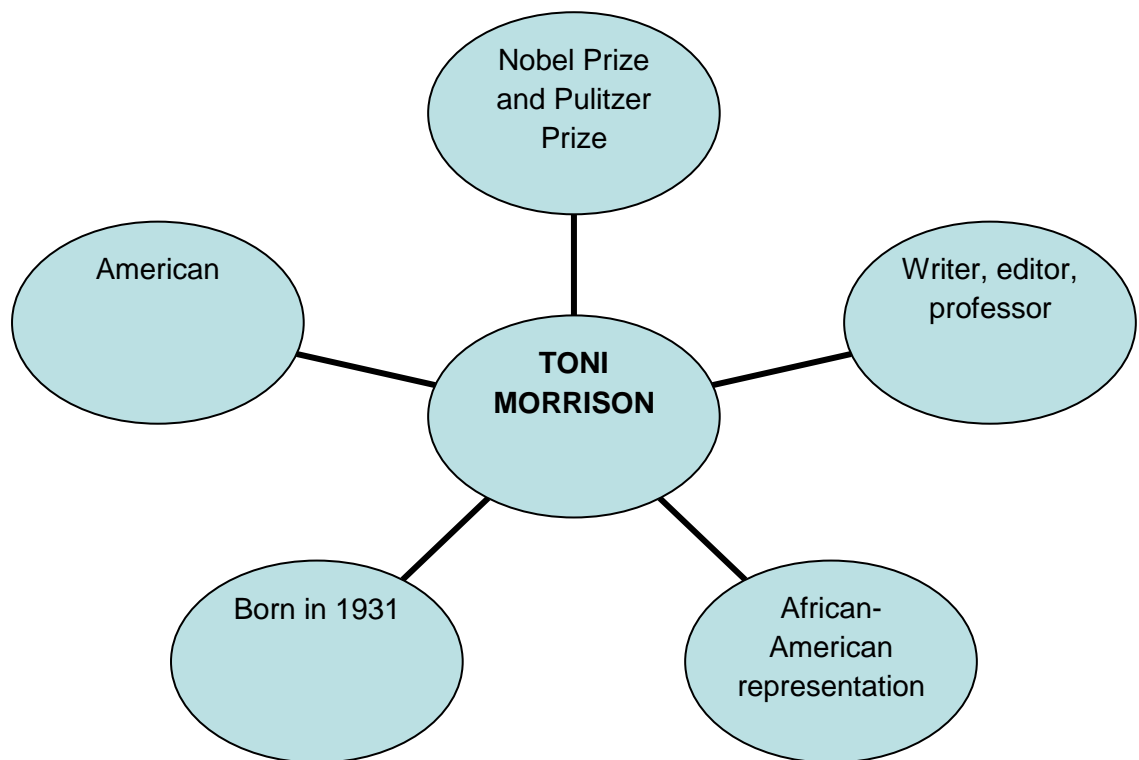
At the end of this session we will collect all question papers and students will send us their QR codes by e-mail so that we can print them for the following session.

ASSESSMENT

Assessment will take place in the following session.

Materials:

- **Mind map:**



- **Questions for the sample treasure hunt:**

1. What book did Toni Morrison win the Pulitzer Prize for?
2. What is her book *Song of Solomon* about?
3. What do all main characters in Morrison's novels have in common?

TITLE	SESSION	LEVEL	NUMBER OF STUDENTS
Let's go treasure hunting!	2 (of 2)	3 rd of ESO	26
AIMS		KEY COMPETENCES	
<p>By the end of this session, students will be able to:</p> <ul style="list-style-type: none"> • Play a treasure hunt game designed around a literary text or an author. • Work cooperatively with classmates to find the answers to treasure hunt questions. • Understand, select and write relevant information provided by webpages in a treasure hunt game. • Orally explain the experience and relevant information gathered during the treasure hunt game. 		<ul style="list-style-type: none"> • Artistic and Cultural Competence • Social and Civic Competence • Autonomy and Personal Initiative Competence 	
LINGUISTIC COMPETENCES			
<ul style="list-style-type: none"> • Oral communication dimension: <ul style="list-style-type: none"> ○ Competence 2. Planning and producing oral texts of diverse typology adequate to the communicative situation. ○ Competence 3. Using strategies for oral interaction in accordance with the communicative situation to initiate, maintain and finish discourse. • Reading comprehension dimension <ul style="list-style-type: none"> ○ Competence 4. Applying comprehension strategies to obtain information and to interpret the content of written texts with a clear structure from everyday life, from the media and from the academic field. • Written expression dimension: <ul style="list-style-type: none"> ○ Competence 7. Planning written texts of diverse typology using the elements of the communicative situation. ○ Competence 8. Producing written texts of different typologies and formats applying writing strategies. 			
SPECIAL NEEDS			ALLOTTED TIME
Students will be arranged in groups taking into consideration their individual needs, abilities and capacities, so that all groups are balanced in terms of level.			55'
SKILLS	STEP BY STEP PROCEDURE/SEQUENCE		
-Speaking	Activity 1: Hiding QR codes		
	Organization: - Group work	Time: 10'	Resources: - Students' QR codes - Playground of the high school
	Description: At the beginning of this lesson we will give students their printed QR		

	<p>codes and we will give them a few minutes so that each group can hide their QR codes in the place of the playground they established during the previous session.</p> <p>After that, all students will gather again and we will explain to them the rules and instructions for the treasure hunt game.</p>		
- Speaking	Activity 2: Playing the treasure hunt		
- Reading	Organization:	Time:	Resources:
- Writing	- Group work	25'	- Sheet with questions - One mobile phone per group.
	<p>Description:</p> <p>We will give each group a sheet with treasure hunt questions elaborated by a different group. They will have to answer the questions with the help of QR codes hidden by classmates around the playground. In order to find each QR code there will be a clue at the end of every question. The first group who completes all questions correctly will win the treasure hunt game. Yet, we will leave some more time to the rest of students so they can answer as many questions as possible. Additionally, all answers need to be written down in the question paper.</p> <p>During this activity we will move around the playground making sure that students stay focused on the activity and helping them if they have doubts.</p>		
- Listening	Activity 3: Sharing the treasure hunt experience		
- Speaking	Organization:	Time: 20'	Resources:
	- Group work - Whole class work		- Each group's question sheet
	<p>Description:</p> <p>When most groups have reached the end of the game, we will go back to the classroom.</p> <p>In turns, each group will orally explain their treasure hunt experience to the rest of the classmates: the topic of their treasure hunt (author or literary text), the questions they had and how they answered them, the problems or challenges they encountered and the points they find the most interesting of all the information they gathered. All members of the group need to participate in the discussion.</p> <p>At the end of the session we will collect all question sheets.</p>		

ASSESSMENT

Summative assessment: We will evaluate each student's participation and attitude during the game, their cooperation with the rest of the group, the accuracy of the answers they provided (we will collect all question sheets) and their effort and creativity when designing their treasure hunt game. All these criteria will give us a mark which will account for the 10% of each student's final mark for the unit.

6.5.3. Debating as a game

TITLE	SESSION	LEVEL	NUMBER OF STUDENTS
Chimamanda Ngozi Adichie's <i>We Should All Be Feminists</i>	1 (of 1)	3 rd of ESO	26
AIMS		KEY COMPETENCES	
<p>By the end of this session, students will be able to:</p> <ul style="list-style-type: none"> Understand relevant information of a short oral text in the form of a conference. Formulate and prepare arguments in favour or against a statement for a debate. Work cooperatively with classmates in the preparation of a debate. Become aware of gender discrimination and sexism, whilst enhancing one's empathy skills. Orally participate in a debate defending or opposing a specific idea. 		<ul style="list-style-type: none"> Linguistic and Audio-visual Communication Competence Artistic and Cultural Competence Social and Civic Competence 	
LINGUISTIC COMPETENCES			
<ul style="list-style-type: none"> Oral communication dimension: <ul style="list-style-type: none"> Competence 1. Obtaining information and interpreting oral texts from everyday life, from the media or from the academic field. Competence 2. Planning and producing oral texts of diverse typology adequate to the communicative situation. Competence 3. Using strategies for oral interaction in accordance with the communicative situation to initiate, maintain and finish discourse. 			
SPECIAL NEEDS			ALLOTTED TIME
Students will be arranged in groups taking into consideration their individual needs, abilities and capacities, so that all groups are balanced in terms of level.			55'
SKILLS	STEP BY STEP PROCEDURE/SEQUENCE		
	Activity 1: Watching a conference		

<p>- Listening</p> <p>- Speaking</p>	<p>Organization:</p> <ul style="list-style-type: none"> - Work in pairs - Individual work 	<p>Time:</p> <p>15'</p>	<p>Resources:</p> <ul style="list-style-type: none"> - Projector and screen - Computer with Internet connection - Adichie's conference <i>We Should All Be Feminists</i>
<p>Description:</p> <p>At the beginning of this session we will tell our students that we are going to do a debate game. However, we will first watch a conference so that they can get some ideas and arguments they could use for the debate.</p> <p>We will play the first ten minutes of Adichie's conference <i>We Should All Be Feminists</i> with subtitles. When it finishes, we will tell students to work in pairs and orally think about a sentence that summarizes the main idea of the conference.</p> <p>After two minutes, students will share their ideas with the class.</p>			
<p>- Reading</p> <p>- Speaking</p>	<p>Activity 2: Preparing the debate</p>		
<p>Organization:</p> <ul style="list-style-type: none"> - Group work 		<p>Time: 15'</p>	<p>Resources:</p> <ul style="list-style-type: none"> - Papers with quotes from Adichie's <i>We Should All Be Feminists</i> - Students' mobile phones
<p>Description:</p> <p>Before doing this activity we will divide students in six groups of four members each according to their individual needs and capacities, so all groups are rather balanced in terms of level.</p> <p>Then, we will briefly explain the structure of the debate: argument presentation, rebuttal and summary or conclusion.</p> <p>We will give a paper with one statement to every two teams: one of them needs to agree with the statement whilst the other has to disagree. If they do not reach an agreement we will assign the role to each group ourselves. These statements are quotations from Adichie's text which are intended to enhance students' awareness of and reflection on topics such as gender equality and feminism. They are included at the end of this lesson plan.</p> <p>Once they all have their statements, we will give students some time to prepare their arguments (in favour or against) for the debate. They may use their phones to search further information. All students must participate in the debate. If students have doubts regarding the quotes (vocabulary...), we will help them.</p>			

- Speaking - Listening	Activity 3: Debating		
	Organization: - Whole class work - Group work	Time: 25'	Resources: - Students' notes for the debate - Blackboard
	Description: <p>We will first draw a scoreboard on the blackboard. We will tell students that teams will debate in pairs whilst the rest of the classmates are listening. At the end of each debate, we will give students in the audience some minutes to decide on a winner for the debate: each group will give a point to the team they think that performed the best and had the most convincing arguments. These scores will be drawn on a scoreboard on the classroom's board.</p> <p>After this, we will start the debates. At the beginning of each one we will read aloud the statement that the groups will defend or oppose. Although debates will be short, they will follow the structure mentioned above: argument introduction, rebuttal and conclusion or summary.</p> <p>After all debates the two teams with the highest scores will have a final debate, which will also be evaluated by the rest of the students. This time, students will need to improvise arguments, since the statement will be read aloud just before they start the debate. At last, the teams in the audience will vote again and a final winner will be selected.</p>		
ASSESSMENT			
Summative assessment: We will assess students' performance during the debate, as well as their participation and cooperation skills during the preparation of arguments. This mark will account for the 10% of the unit's final mark.			

Materials:

- **Debate statements:**

"We raise girls to see each other as competitors not for jobs or accomplishments [...] but for the attention of men." (Adichie, 2014, p. 18)

"The problem of gender targets women." (Adichie, 2014, p. 23)

"We spend too much time teaching girls to worry about what boys think of them. But the reverse is not the case. We don't teach boys to care about being likable." (Adichie, 2014, p. 15)

"A woman at a certain age who is unmarried, our society teaches her to see it as a deep personal failure." (Adichie, 2014, p. 17)

"The less feminine a woman appears, the more likely she is to be taken seriously." (Adichie, 2014, p. 21)