UNIVERSITAT DE
BARCELONA

(Re)writing Identity as a (Trans)formative Learning Process within the ESL classroom

Exploring teenagers' identities through Personal Digital Narratives in English

Gabriel Molina Martín

**Final Project of the master's degree in
Teacher's Instruction for Secondary School and A Levels,
Professional Training and Language Teaching**
University of Barcelona

Specialization: English
Tutor: Teresa Requena Pelegrí
Course: 2023-2024

The baby explodes into an unknown world
that is only knowable through some kind of a story
—of course that is how we all live, it's the narrative of our lives [...]
The feeling that something is missing never, ever leaves you [...]
There are markings here, raised like welts.
Read them. Read the hurt. Rewrite them. Rewrite the hurt.

Jeanette Winterson – *Why Be Happy When You Could Be Normal? (2011)*

It took many years of vomiting up all the filth
I'd been taught about myself, and half-believed,
before I was able to walk on the earth
as though I had a right to be here.

James Baldwin – *Notes of a Native Son* (1955)

ABSTRACT

This educational project investigates identity (trans)formation as a learning process by implementing Personal Digital Narratives (PDNs) as tools for (re)writing personal experiences in English. From the intersection of developmental psychology, philosophical approaches, and digital literacy, this study examines the role of PDNs in shaping teenagers' identities. The theoretical framework encompasses core concepts from Piaget and Vygotsky's developmental theories, Erikson's psychosocial theory, Marcia's identity statuses, Butler's performative identity, and Ricoeur's narrative identity. Regarding methodology, the project underscores the influence of PDNs alongside the conditionals as an application of the theoretical framework in the ESL classroom. The study was conducted in IE Lluís Millet with two 3rd ESO class groups of 27 students. The results validate the profitability of applying PDNs as tools for exploring identity (trans)formation and (re)writing personal experiences. Hence, the discussion acknowledges the pathway for further research, which consists of conducting a quantitative study to confirm PDNs' benefits for identity (trans)formation and invite students write PDNs in their L1s. This research concludes that the first and second conditionals can be used to (re)imagine identities in the ESL classroom, emphasising the interplay between identity, language, and multimodal storytelling.

Key words: *identity (trans)formation, narrative, PDNs, learning, (re)writing.*

RESUM

Aquest projecte educatiu investiga la (trans)formació de la identitat com a procés d'aprenentatge per mitjà dels Relats Personals Digitals (RPDs) com a eina de (re)escriptura d'experiències personals en anglès. Des de la psicologia del desenvolupament, aproximacions filosòfiques i la alfabetització digital, aquest estudi examina el rol dels RPDs en la configuració de les identitats dels adolescents. El marc teòric comprèn els conceptes clau de les teories del desenvolupament de Piaget i Vygostky, la teoria psicosocial d'Erikson, els estats d'identitat de Marcia, la identitat performativa de Butler i la identitat narrativa de Ricoeur. Pel que fa a metodologia, el projecte destaca la importància dels RPDs juntament amb els condicionals com a aplicació del marc teòric a l'aula d'anglès. Aquest estudi es va realitzar a l'IE Lluís Millet amb dos grups de 3r d'ESO de 27 alumnes. Els resultats confirmen el rendiment d'aplicar els RPDs com a eines per a explorar la (trans)formació de la identitat i (re)escriure experiències personals. Així doncs, la reflexió reconeix futures línies de recerca, com endegar un estudi quantitatiu per a confirmar els beneficis dels RPDs per a la (trans)formació de la identitat i convidar els alumnes a escriure els RDPs en la seva llengua materna. Aquesta recerca conclou que el temps condicional en anglès es pot utilitzar per a (re)imaginar identitats a l'aula, tot remarcant la intersecció entre la identitat, el llenguatge i la narració multimodal.

Paraules clau: (trans)formació de la identitat, narració, RPDs, aprenentatge, (re)escriptura.

TABLE OF CONTENTS

LIST OF TABLES

1   Introduction

1.1   Contextualizing the topic: identity (trans)formation

This didactic intervention seeks to shed light on how teenagers navigate and negotiate their identities within the context of social media by teaching them how to narrate particular experiences of their lives in English. During the internship period in IE Lluís Millet, I identified the need to work on identity issues due to a vast majority of 3rd ESO teenagers who were willing to explore themselves in different areas. Identity formation during adolescence significantly impacts individuals' lives, as it is a period of self-exploration, self-definition, and construction of oneself. Within ESL classes, understanding and supporting identity formation as a learning process is of utmost importance since it plays a vital role in shaping individuals' self-awareness, self-esteem, and personal growth. Thanks to the experiences during my internship, there were several problems related to students' sense of belonging, lack of purpose and direction, a low capacity to reflect and to willingly change their thoughts and feelings, and interaction difficulties in peer groups. When these 3rd ESO students had to interview other classmates, it was astounding to hear students say they did not like themselves, nor feel valued in their class group. Some students were immersed in their digital worlds, listening to their favourite artists, watching videos from famous influencers, and looking for models as different ways of escapism from the class. Though the common denominator is that students are highly encouraged to express their feelings in class and thus they are more susceptible to telling the truth to others, nowadays there is a need for deep and meaningful teaching of identity formation in teenagers. Their identity exploration practices, such as obsessively following certain singers, sportsmen, and influencers, caught my attention and radically influenced the elaboration of the current study. As students' needs are the main concern of any educational practice, it is crucial to attend to these evident problems in our teaching practices to tailor lesson plans to their specific issues (Vygotsky, 1978).

During adolescence, young people grapple with questions about their values, beliefs, interests, and aspirations. They seek to understand who they are, what they stand for, and where they fit in society. This process of self-exploration occurs within the educational framework, where students navigate various learning experiences, social interactions, and academic challenges. In this context, English teachers should acknowledge that identity (trans)formation is a learning process that not only impacts students' lives but also has implications for educational outcomes. Using (trans)formation in brackets suggests the dual processes of both formation and transformation. This notation implies that the learning process encompasses both the gradual development (formation) and the potential profound change (transformation). Thus, identity (trans)formation in the ESL classroom involves both continuous development and occasional transformative experiences through writing.

This study takes the assumption that a critical revision of narrative identities positively influences academic performance, motivation, and engagement with learning. When students have a critical understanding of their identities, they are more likely to set meaningful goals, persist in the face of obstacles, and actively participate in their educational journey. Conversely, identity-related challenges, such as identity diffusion or conflicts, can hinder students' academic progress and overall well-being. ESL teachers should create opportunities for students to engage in activities that encourage identity exploration, such as personal narratives, collaborative projects, and discussions on diversity and inclusion. By acknowledging and valuing students' diverse identities, English teachers can promote a sense of belonging, support the development of a positive self-concept, and enhance students' overall learning experiences.

Identity can be conceptualized in many varied ways, especially through the lens of philosophy and psychology. This study aims to explain different theoretical frameworks of analysis to understand this concept in the context of an English as a Second Language (ESL) classroom. The project departs from Paul Ricoeur's (1988) notion of narrative identity, which indicates that narratives configure our sense of identity. In the English class, students can write personal narratives to reflect on themselves and create meaningful stories from their experiences. Through writing, individuals transform memories into narratives while coping with contradictions. As students grow, they will face difficult situations and need to constantly negotiate the meaning of their experiences in the light of their current state. In this sense, we can claim narrative identities are dynamic stories which entail continually (re)writing who we are. Using (re)writing highlights the dual emphasis of ongoing identity (trans)formations in the ESL classroom, where students do not only create but also revise their narratives. The use of brackets suggests that each act of writing may inherently include elements of rewriting as students refine their understanding of themselves and their expressions. It is crucial to recognize that enhancing linguistic skills, particularly English grammar and writing, allows students to (re)write personal narratives through a profound reflection on their lives. Thus, this act of (re)writing serves as a means to express their struggles during adolescence, share them with their classmates, and cope with identity issues with a critical mindset.

The application of this concept to the English classroom is known as Personal Digital Narratives (PDNs), which are multimodal narratives in that they integrate text, sound, and video. Then, this project applies Ricoeur's notion of identity to digital and audiovisual narratives. By working on PDNs, the teacher can guide adolescents on their writing journeys of self-expression and encourage them to face the reality of identities as personal narratives. In sum, my thesis statement is that PDNs serve as a means to help students conceptualize identity as a (trans)formative learning process through writing. Identity is a symbolic issue that stems from the reality that language articulates human thoughts. As self-reflection is essentially a by-product of linguistic, symbolic tools, we can acknowledge that our relationship with language sustains our relationship with ourselves. From this issue comes the critical labour of teaching and learning how to narrate the story of our personal identity. To do so, the Teaching Sequence of this study focuses on using English grammar, especially the first and second conditionals, to raise awareness of the interplay between language and identity. Following Lambert's narrative classification (2009), students will write short stories of achievement, overcoming, or discovery. By incorporating the conditionals, students will reflect on potential changes and actions they can take in their lives—first conditional—and explore hypothetical scenarios and their impact on their identity and life choices—second conditional. Mentimeter and Quizziz are online platforms that allow displaying multiple-choice questions during the sessions, helping students acknowledge their current level on the first and second conditionals and choosing how they want to write their PDNs. In short, this critical revision of oneself will take place in the English classroom as a (trans)formative learning process of (re)writing personal stories.

1.2   Previous studies and research questions

As a research method, narrative inquiry has been studied by several authors (Barkhuizen, 2013; Barkhuizen et al., 2014; Bell, 2002; Benson & Nunan, 2004; Mercer, 2013; Pavlenko, 2003) and the efficiency of narratives as classroom tools for language learning has also been examined (Kalaja et al., 2008; Wright, 2009). Over the past few decades, a narrative turn has taken place in the social sciences, characterized by a growing interest in narrative theory, the perception of narrative as an investigation tool, and its relationship with identity (Hyvärinen, 2010). In the *Digital Education Review,* there is a whole monographic devoted to *Digital Storytelling, nº 22*, which includes several essays about using digital storytelling as a pedagogical tool (Reyes et al., 2012), knowledge for educators in that topic (Robin & McNeil, 2012), the educational use of PDNs as instruments to think selfhood (Herreros, 2012), and the creation of communities of practice in a digital storytelling project (Westman, 2012). It is worth mentioning that digital narratives have spread since the 2000s (Couldry, 2008; Hartley & McWilliams, 2009; Lundby, 2008), and there have been educational uses for them, such as promoting digital literacy, fostering critical thinking, stimulating creativity, and assisting the creation of stable identities (Ohler, 2006 & 2008; Robin, 2006; Rodríguez & Londoño, 2009). The most recent studies have attempted to apply Personal Digital Narratives in the context of emergency distance learning (Rezvan et al., 2020), for instance, during the COVID-19 pandemic. There are also some studies in the field of secondary education (Courduff, J. & Moktari, A., 2022; Svendsen et al., 2022) and postsecondary education (Noble, 2022), which have been paving the way for this study to come to light.

All of these essays serve as a point of departure to begin a reflection on implementing Personal Digital Narratives in 2024. Digital literacy is a pivotal aspect to tackle in classrooms, so methodological implementations of PDNs in ESL classrooms should undergo ongoing revision. There are predictable questions regarding this topic—e.g., *How can digital tools help students configure their identities? What is the impact of PDNs on teenagers' identity formation?*—, but the crucial question that requires our attention and needs further revision is (a) Is identity a narrative construct? Is there any theoretical justification for that? And if so, to what extent can ESL teachers use English storytelling to guide students to (re)write personal identities? This primordial question leads to other fundamental questions: (b) Are PDNs still effective in helping ESL students become aware of identities as personal narratives? (c) To what extent do digital devices transform teenagers' narratives and, by extension, their identity representations? As open questions lack straightforward answers, it is vital to elaborate on a roadmap that allows us to address the issue effectively and delineate its most relevant aspects.

This research presents a pivotal difference from the previous studies in that it focuses on a particular context: ESL students from a 3rd ESO class group dealing with identity issues. This didactic intervention focuses on two principal domains to cater to students' needs: social dynamics and cross-disciplinary approaches. On the one hand, this project considers the social dynamics within PDNs, focusing on how individuals interact and collaborate to create narratives in English. Since PDNs facilitate social connections and peer feedback, they also promote the negotiation of multiple perspectives. This feature is shown in the peer-assessment approach because students will assess each other's narratives and provide comments to defy a unique perspective on the story. In the ESL classroom, there is room for peer interaction and establishing an optimal setting for crafting narratives. Even so, we deem it convenient to explore whether co-writing PDNs would be feasible, which will be a topic for discussion after classroom application. On the other hand, a cross-disciplinary approach also allows us to enrich our understanding of the role and impact of PDNs on ESL students. Exploring the intersection of PDNs with other disciplines, such as philosophy and psychology, provides a deeper understanding of the potential benefits, challenges, and implications of PDNs.

1.3   Justification of the research

This research project is motivated by the growing influence of social media and digital platforms on teenagers' lives. In the modern digital era, social media platforms have become significant spaces where teenagers shape and present their identities through diverse multimodal narratives. Exploring this phenomenon is essential for educators, researchers, and policymakers, as it directly impacts educational practices and students' well-being. In the English classroom, teachers can address identity issues by working on language, which enables us to revise narrative identities critically.

Social media platforms provide teenagers with a unique space to experiment with different aspects of their identities. These platforms offer opportunities for self-expression, social connection, and the construction of a digital self. Additionally, the multimodal aspect of identity representation on social media platforms adds another layer of complexity. Teenagers deploy various mediums, including images, videos, texts, emojis, and memes, to craft their narratives. By examining these multimodal elements, we can gain valuable insights into how teenagers communicate and express their identities in the digital realm. The current study delves into this varied manifestation of identity by directly addressing digital narratives as a new and legitimate genre within language teaching.

Furthermore, by delving into the theoretical frameworks of Piaget and Vygotsky's developmental theories, Erikson's psychosocial theory, Marcia's identity statuses, Butler's philosophical perspective, and Ricoeur's narrative identity, this research project aims to develop a comprehensive understanding of the underlying processes and influences on identity (trans)formation. These theoretical perspectives provide valuable lenses through which ESL teachers can understand how identity development intersects with cognitive, social, and cultural factors, thus informing pedagogical approaches and supporting students' holistic growth. It sounds reasonable that the interplay between different humanistic studies constitutes an essential value for the study as long as these many perspectives cover the principal questions regarding identity (trans)formation.

Of paramount importance is that the findings of this research project hold practical implications for digital literacy and educational practices, especially in ESL classrooms. By comprehending how teenagers represent their identities through Personal Digital Narratives (PDNs) and their multimodal features, English teachers can tailor their teaching sequences to their students' needs. This project proposes a teaching sequence based on PDNs, offering a practical application of the theoretical framework to enhance students' self-expression, critical thinking, and digital literacy. This teaching sequence has been carefully designed and tailored to 3rd of ESO students from the IE Lluís Millet, departing from the belief that educational practices should consider students' needs, current knowledge, and abilities to boost and enhance their learning process and help them reach higher satisfactory levels.

In conclusion, the justification for this study stems from the need to comprehend identity (trans)formation as a learning process within the context of English learning, social media, and multimodal narratives. By examining teenagers' representation of identity on social media platforms and exploring the theoretical framework that underpins identity (trans)formation, this project aims to contribute to ESL teaching, digital literacy, and the holistic development of adolescents in the 21st century.

1.4 Objectives of the study

By acknowledging the intricate stage of identity (trans)formation during adolescence, teachers should reflect on how to address this issue in the classroom setting. In particular, ESL teachers can focus on teaching specific grammar structures—such as the first and second conditionals—to raise awareness of the linguistic nuance of identity and help students embrace different conceptualizations of their selves. Narratives are the spaces where students can negotiate the meaning of their experiences and (re)signify events through (re)writing. (Re)writing accounts for the ongoing assessment of current narratives, which aims to modify stories as long as human beings change due to several experiences. Thus, ESL teachers should focus on helping students improve their English so they can (re)write their experiences with critical mindsets. In particular, the first and second conditionals foster their imagination since students will anticipate outcomes from specific conditions and (re)imagine their personal selves. In this regard, applying Ricoeur's notion of *narrative identity* in the digital era allows us to implement a narrative approach in the ESL classroom.

This research embarks on Personal Digital Narratives (PDNs) to examine the ever-shifting tapestry of personal identity in the digital age. PDNs unveil a dynamic interplay between narratives and identity, offering fertile ground for theoretical and practical investigations. This study presents three fundamental objectives: (a) evincing the intricate relation between narratives and identity and proving the validity and application of Paul Ricoeur's notion of *narrative identity* in the ESL classroom; (b) presenting PDNs as useful tools not only to represent personal identity but also to discuss its narrative aspect and negotiate a (re)understanding of personal selves through English; (c) paving the way and suggesting avenues for future research after verifying whether Personal Digital Narratives remain effective as narrative tools for aiding ESL students in (re)writing their identities in our increasingly digital world. These fundamental objectives align with the above-mentioned research questions. Henceforth, there is a table that illustrates the correlation between them:

Table 1. Research Questions and Objectives

	Research Questions	Research Objectives
(a)	Is identity a narrative construct? Is there any theoretical justification for that? And if so, to what extent can ESL teachers use English storytelling to guide students to (re)write personal identities?	Evincing the intricate relation between narratives and identity and proving the validity and application of Paul Ricoeur's notion of *narrative identity* in the ESL classroom.
(b)	Are PDNs still effective in helping ESL students become aware of identities as personal narratives?	Presenting PDNs as useful tools not only to represent personal identity but also to discuss its narrative nuance and negotiate a (re)understanding of personal selves through English.
(c)	To what extent do digital devices transform teenagers' narratives and, by extension, their identity representations?	Paving the way and suggesting avenues for future research after verifying whether Personal Digital Narratives remain effective as narrative tools for aiding ESL students in (re)writing their identities in our increasingly digital world.

Our journey begins by evincing the intricate relation between narratives and identity and proving the validity and application of Paul Ricoeur's notion of *narrative identity* in the ESL classroom. The ground-breaking concept of *narrative identity* understands the self as a tapestry woven from the stories we share with ourselves and others. By meticulously studying PDNs in class, we aim to illuminate how individuals weave their experiences into narratives that shape their self-perception and social interactions. This objective delves into how we construct and understand ourselves through the stories we craft.

While PDNs offer invaluable tools for self-representation, we recognize their potential to open a discussion on the narrative nuance of identity. By investigating how individuals craft and share their stories through digital media, we can gain invaluable insights into the dynamic processes of meaning-making and self-understanding within the narrative framework. This objective transcends the question of "who we are" and dives deeper into the "how" of identity construction, exploring the very mechanisms by which digital narratives (re)shape our sense of self. This investigation offers a glimpse into the complex mechanisms by which individuals negotiate their sense of self through English storytelling. Thus, we explore PDNs' potential to empower individuals to reframe their understanding of themselves through English in the digital context.

Recognizing that identity (trans)formation in the digital age is a complex and ever-evolving field, this research aims to enrich the existing body of knowledge while laying the groundwork for future exploration. This objective focuses on identifying gaps in our knowledge and suggesting paths for future research, such as investigating the influence of PDNs on identity development and the impact of digital literacy skills on navigating the complexities of digital self-representation. By doing so, we will address the primary goal of this study, which consists of acknowledging whether PDNs are still effective as narrative tools in helping ESL students (re)write their identities.

This investigation serves as a link between the established theoretical framework of narrative identity and its classroom application in a particular English class. By harnessing the power of PDNs as both reflective tools and catalysts for (re)signification, we encourage ESL students to understand the relevance of English grammar to craft personal digital stories. Only thus will we enrich our understanding of identities in this ever-evolving era.

2 Theoretical Framework

2.1 General Overview

In *Digital Identities. Creating and Communicating the Online Self*, Rob Cover (2016) synthesizes several perspectives which have influenced how we understand identity formation. In the modern era, the concept of identity emerged in Western Europe and Great Britain, culminating in the humanist figure of the autonomous individual during the Age of Enlightenment. Throughout the 20th century, various theoretical positions challenged the idea of a unified and essentialist subject. Poststructuralist theories—such as Lyotard's (1979) and Derrida's (1992)—, Marxism, and psychoanalysis rejected the notion of a self-contained and coherent subject. Louis Althusser (1971) questioned the integrity of the universal subject, while Sigmund Freud (1905 & 1915) and Jacques Lacan (1986) emphasized the role of desire and the unconscious in shaping identity. In the 20th century, Piaget (1936) and Vygotsky's (1978) developmental theories explored human identity related to growth and learning processes. It was not until the 1960s and 1970s that social, cultural, and discursive constructionism theories gained prominence. These perspectives viewed identity as socially and linguistically constructed within specific environments. On the one hand, Michel Foucault's (1978, 1982, 1983, 1988 & 2003) work highlighted how power, discipline, and biopolitics shape and normalize identity through discourse. On the other hand, Judith Butler (1990, 1993, 1997 & 2004) further developed the concept of identity as performative, in that subjects are constituted through repetitive actions that recreate the illusion of an inner core. For this study, besides the previous conceptualizations, we acknowledge the capital influence of Paul Ricoeur's (1988 & 1992) theory, which accounts for the inextricable relationship between identity and narratives. By recognizing the discursive nuance of identity, Personal Digital Narratives (PDNs) provide students with opportunities to gain awareness of the linguistic nuance of personal narratives. In this line, ESL teachers understand English grammar as the vehicle to write PDNs, reflect on contradictions, and express their personal issues through English storytelling.

2.2 Piaget's and Vygotsky's developmental theories

Piaget (1936 & 1957) and Vygotsky (1978, 1979 & 1981) are influential figures in developmental psychology, renowned for their distinct perspectives on cognitive development and its connection to identity formation. While their approaches differ, both highlight the role of social interaction and mental processes in shaping self-perception and understanding of the world.

Among the four traditional theories of human development, "psychoanalytic, behaviourist, contextual, and organismic theories", Piaget takes part in the last one, positing logic and formal operations at the centre of his theory (Corral, 2013, p. 279). Piaget's theory of cognitive development centres around schemas, mental structures that individuals use to organize and interpret their experiences. According to Piaget (1957), individuals actively construct their understanding of the world through assimilation—incorporating new information into existing schemas—and accommodation—modifying existing schemas to fit new information. Piaget's (1977) theory of cognitive development outlines four distinct stages, each representing a crucial phase in the maturation of cognitive abilities: the sensorimotor stage, the preoperational stage, the concrete operational stage, and the formal operational stage (Piaget & Inhelder, 1966). The formal operational stage, typically beginning around age twelve and continuing into adulthood, represents the pinnacle of cognitive development. Individuals in this stage exhibit abstract reasoning and hypothetical-deductive thinking, which enables them to manipulate abstract ideas, generate hypotheses, and engage in metacognitive reflection. This stage lays the foundation for advanced intellectual pursuits and academic achievement, marking the culmination of Piaget's proposed stages of cognitive development. What is relevant from Piaget's approach is his general framework on human development, regardless of its accuracy in delineating developmental stages. These stages allow for understanding the maturation process of human beings and the main differences between young children and teenagers, who are capable of abstract reasoning and symbolic operations. Piaget's emphasis on human similarities across several stages accounts for attempting to prove universal phases at a cross-cultural level. More recent conceptual frameworks contemplate the matter from more dynamic and non-generalist perspectives, such as evolutionary psychopathology, lifespan perspective, ecological systems models, and goodness of fit model (Corral, 2013). Nevertheless, Piaget's contribution allows for understanding the appropriateness of working with teenagers' identity representations once they have reached a particular stage of maturity in their abstract thinking.

On the other hand, Vygotsky's (1979) Sociocultural Theory (SCT) places significant emphasis on the society and the cultural context in which development occurs. Vygotsky argues that cognitive development is heavily influenced by social interaction and symbolic tools, such as language. Following SCT, the learning process encompasses three fundamental notions: mediation, internalization, and Zones of Proximal Development (ZPD). Human psychological activities are mediated by symbolic tools, which are used as resources to establish significant connections with the world, others, and oneself. While understanding and using these cultural and symbolic tools, human beings internalize them: "Any function in the child's cultural development appears twice [...] First it appears between people as an interpsychological category, and then within the child as an intrapsychological category" (Vygotsky, 1981, p. 163). Internalization occurs following ZPD, which is a core concept introduced by Vygotsky (1978) that refers to the gap between an individual's current level of development and their potential development with the guidance and support of a more knowledgeable other: "the distance between the actual developmental level as determined by independent problem solving and the level of potential development [...] under adult guidance or in collaboration with more capable peers" (p. 86). Vygotsky posits, then, that learning and development occur through social interaction and collaboration.

Newman, Griffin, and Cole (1991) highlight the social dimension of the Vygotskian proposal since they define the ZPD as the space where, thanks to the interaction and help from others, a person can carry out a task in a way and to an extent one will not be able to do it by oneself. The assistance provided within the ZPD is temporary and contingent on students' individual needs since "learning which is oriented towards developmental levels that have already been reached is ineffective from the viewpoint of a child's overall development" (Vygotsky, 1978, p. 89). Thus, the teacher should consider their initial state, provoke manageable challenges, and provide diverse forms and levels of support (Daniels, 2016). A fundamental requirement for successful educational assistance is that this aid aligns with the situation and characteristics of the student at any given moment (Coll, 1990 & 1991). Therefore, the teacher must know students' previous knowledge because the new contents should provoke challenges that question the previous contents and compel their modification. Thus, the goal is to promote capacity for comprehension and autonomous action, gradually removing the scaffolding as learners become more proficient. Following Onrubia (1993), there are eight main teaching strategies for the creation of ZPDs:

1. Embedding activities within broader frameworks or goals.
2. Involving all students in activities and tasks.
3. Creating a classroom climate of trust, security, and mutual acceptance.
4. Making specific modifications and adjustments in teaching based on student information.
5. Promoting the independent use and deepening of the knowledge learned by students.
6. Establishing constant and explicit connections between new learning content and previous knowledge.
7. Using clear and explicit language.
8. Using language to recontextualize and reconceptualize experience.

These teaching strategies are intertwined to ensure a satisfactory teaching and learning experience. It is worth noting that the ZPD is not an inherent characteristic of students, but it unfolds through joint activities aimed at learning, progressing, and meaning-making. In other terms, it is a dynamic and ever-evolving space where learning takes place. In any case, teachers play a crucial role in guiding students towards their potential level of development. By providing appropriate scaffolding and guided participation, educators can support students in reaching beyond their current abilities. In essence, the ZPD highlights the importance of collaborative learning and the role of teachers in facilitating students' growth and development.

Piaget's and Vygotsky's theories provide valuable insights into the intricate relationship between cognitive development and identity formation. Piaget (1936) suggests that identity formation closely intertwines with the development of self-concept, which involves an individual's understanding of themselves as a distinct entity. Self-concept emerges during the preoperational stage as children develop the ability to represent themselves mentally and recognize their personal traits. The most relevant aspect of referring to Piaget comes by understanding that students in secondary school can (re)write personal narratives, whereas, in previous stages of human development, the brain had not reached its full development to embrace hypothetical-deductive thinking. To apply this notion, ESL teachers can use the first and second conditionals to let students hypothesize different ways of being and thinking, thereby (re)writing their personal experiences. Therefore, the formal operational stage constitutes a starting point for teenagers to craft their narrative identities while recognizing contradictions between their beliefs, aspirations, and desires.

Following Vygotsky's sociocultural theory, language is a cultural tool that plays a crucial role in identity formation, as it enables individuals to communicate their thoughts, emotions, and

experiences and engage in reflective and introspective processes through social interaction. Vygotsky posits that individuals construct their identities through social interactions with others and the internalization of cultural practices, values, and beliefs by creating ZPD. Therefore, the current study implements peer assessment of their narratives so students can rewrite their stories after receiving different interpretations from their classmates' perspectives. Also, the teacher conducts a Dynamic Assessment, which integrates Vygotsky's notion of ZPD in that it reconsiders students' level after every learning experience. Thus, Piaget's and Vygotsky's developmental theories enrich our understanding of the cognitive processes and social dynamics involved in identity formation. While Piaget focuses on individual knowledge construction through assimilation and accommodation, Vygotsky highlights the significance of social interaction and cultural tools. In this way, these theories illuminate the interplay between cognitive development and social influences in identity formation.

2.3   Erikson's and Marcia's psychological theories

Erikson's (1950) psychosocial theory departs from Sigmund Freud's influence to extend his developmental stages by not culminating in adolescence but considering identity formation as a process that occurs during the entire life span (Kivnick & Wells, 2013). As numerous authors attest to a relational turn in the psychoanalytic field (Aron, 1996; Benjamin, 1990, 1995; Ghent, 2002; Harris, 1992, 1997; Mitchell, 1993, 1997, 2000; Ogden, 1994, 2007), Erikson's theory comprehends identity in social and dynamic terms. Following Knight (2017), Erikson considered the pivotal role of relationships in identity rather than relegating identity to an individual psychological issue. His psychosocial theory comprises eight stages of human development, each with a unique psychosocial crisis generated by the conflict of opposing tendencies that individuals must navigate to achieve healthy development: "We must, for each of the major stages of development, propose two seemingly contradictory dispositions, which are here called syntonic and dystonic" (Erikson et al., 1986, p. 33). Across the eight stages, individuals should integrate the opposing forces to reach a virtuous equilibrium. Each resulting eight virtues, or adaptative strengths, will be "necessary for a mutual involvement in an ever-increasing social radius, from infancy through to adulthood and old age" (*idem*). The eight stages of psychosocial development are 1) Infancy, 2) Early Childhood, 3) Play Age, 4) School Age, 5) Adolescence, 6) Young Adulthood, 7) Adulthood, and 8) Old Age. According to Saccagi (2015), these stages are interrelated, interconnected, and overlapping rather than static and discrete entities with clear boundaries. In this study, we will only focus on analysing the fifth stage because it deals straightforwardly with identity issues in teenagers.

Table 2. Erikson's Fifth Psychosocial Stage (Adolescence)

Stage	Syntonic Tendency	Dystonic Tendency	Adaptative Strength	Maladaptive Tendency	Malignant Tendency
Adolescence	Identity Cohesion	Identity Diffusion	Fidelity	Fanaticism	Repudiation

From a psycholinguistic perspective, ESL teachers should assist adolescents in thinking critically about their self-identities and deploy narratives to balance the two confronted tendencies: identity cohesion as a syntonic tendency and identity diffusion as a dystonic tendency. These tendencies connect to a fundamental notion of Erikson's (1986) psychosocial theory, *identity crisis*, which refers to a time of intense exploration and self-questioning that individuals experience, especially during adolescence. These crises arise as adolescents grapple with developing their sense of self. During identity crises, teenagers confront various psychosocial conflicts and challenges, including questions about their values, beliefs, goals, and social roles. In this phase, adolescents undergo internal conflicts and external pressures as they navigate social expectations, peer influences, and personal aspirations. Failure to resolve an identity crisis can result in identity diffusion, where individuals lack a clear sense of self and struggle with decision-making, commitment, and direction. This issue can lead to feelings of confusion, anxiety, and a prolonged search for identity. Overall, Erikson's concept of *identity crisis* highlights the critical importance of adolescence as a period of self-exploration and identity development. Hence, to solve the problems detected in the 3rd ESO classroom, this study offers a methodological approach to address the issue of identity diffusion and encourage students to deal with the contradictions between

fanaticism and repudiation of role models. To successfully resolve identity crises, English teachers will assist students in writing narratives on their personal aspirations, values, beliefs, and goals, so they can engage in a critical process of self-exploration.

Having analysed the concept of *identity crisis*, how can students reach a positive and critical definition of identity? In *Identity Status Theory and Erikson's Theory: Communalities and Differences*, Waterman (1988) explains the fundamental characteristics of Erikson's account of identity: "Identity is a subjective sense of wholeness, both conscious and unconscious, comprised of synthesized identifications that represent the person's psychosocial stimulus value" (p. 187). In other words, identity is a multiple integration of ideas and representations that build our sense of subjectivity (Hall, 2004). Erikson (1968) defines identity in these terms: "A normative crisis, a subjective sense of an invigorating sameness and continuity, […], a unity of personal and cultural identity, a process of simultaneous reflection and observation, […], a process that is always changing and developing" (p. 19). It is worth mentioning that Erikson's rejection of the term "achievement" underscores that "there is nothing static or unchangeable about any identity commitments" (Waterman, 1988, p. 189).

To better understand the dynamics of identity construction, we can consider James Marcia's theory (1980), which proposes four states of identity that refer to the processes whereby individuals explore, maintain, and revise their personal identities. The consensus among identity status theorists and researchers, echoing Erikson's perspective, is that adolescents and youth typically witness gradual (trans)formations in their perception of identity. This evolution unfolds from a nebulous and somewhat unstable collection of notions concerning work, ideology, and family roles towards an establishment of aspirations, values, and convictions.

Adolescents in a state of identity diffusion have not yet explored identity options or made any commitments. They are in a state of uncertainty and lack a clear sense of identity. Consequently, their understanding of identity offers limited guidance or purpose in life and a precarious and "unstable sense of continuity" (Waterman, 1988, p. 192). The state of identity foreclosure refers to adolescents who commit to an identity without thoroughly examining their options. They have prematurely closed off other possibilities and may adopt identities based on external influences. In contrast to foreclosure, the stage of identity moratorium describes adolescents actively exploring different options. They are in a phase of questioning and experimentation, temporarily delaying commitment to allow for self-exploration. In this stage, individuals are currently in crisis as they strive to "form identity commitments" and are relatively free "to engage in role experimentation" (Waterman, 1988, p. 190). Much of the identity formation undertaken during adolescence and young adulthood revolves around different areas, including religion (Kim-Spoon et al., 2012), ideology (Côtè, 2006), vocation, gender (Sinclair & Carlsson, 2013), sexuality (Carroll, 2016), and ethnicity (Phinney, 1989 & 2006; Syed & Juang, 2014).

Table 3. Marcia's Four Identity Statuses

MARCIA'S FOUR IDENTITY STATUSES		Exploration	
		Absent	Present
Commitment to an identity	Absent	Identity Diffusion	Identity Moratorium
	Present	Identity Foreclosure	Identity Achievement

Albeit the notion of *identity achievement* is problematic, Marcia's theory provides a framework for understanding the different ways adolescents may navigate the process of identity formation, highlighting the importance of exploration and self-reflection. His theory is relevant in that it implies different degrees of integration and diffusion of personal identity, which seems to be a significant contribution to our discussion. If identity dynamics move from fragmentation to unity and conversely, then we can infer that ongoing movements are necessary for identity (trans)formation. In ESL classrooms, teachers will focus on validating all personal stories since they are provisional narratives that account for students' transformations. By focusing on grammar, students will increasingly enhance their expressions and be capable of embracing the multiple contradictions of their experiences.

2.4 Butler's performative identity

Heretofore, we have revised Piaget's and Vygotsky's developmental theories alongside Erikson's and Marcia's conceptual frameworks on identity. For our research, it is also imperative to highlight Butler's (1990 & 2004) contribution to recent conceptualizations of identity. Since Deleuze (1997) and Foucault (1978, 1982, 1983, 1988, 2003) had to dismantle fixed notions of a monolithic identity, Butler sets sail from their theories and navigates the rough sea of subjectivity. It is indisputable that the expression of identity is a manifold (trans)formative experience. Individuals interiorize cultural and gender practices from their socialization groups as they integrate and discard ways of expressing themselves. For Butler (1990), the subject *builds an identity* by repeating particular performances which bear a shared social meaning and thus retroactively create one's subjectivity. Due to the refusal of identity fixation, there is a need to account for the permanence of certain identity traits (Woodward, 2002), which Butler explains as taking part in a *subject in process* (Kristeva, 1998). Subjects are stable through repetition, which produces the illusion of endurance over time and the presence of a "subjective inner core" (Butler, 1993, p. 12). However, it is crucial to acknowledge that the iteration of specific actions relies on bodily language. Repetition works as a citational practice in which individuals perform similar "discursively given expressions" within social networks (Elsevier, 2016, p. 12). Following Butler (1997), our sense of self comes through the emergence of discourse and inner monologue. Hence, performativity consists of an ongoing journey of identity production. The imperative of unity compels users to seek comprehensibility not only for themselves but also for others, albeit poststructuralist philosophers emphasize the impossibility of an intelligible and fixed notion of selfhood (Jameson, 1985). This tension shows that identity is always in a state of interpretation or "under construction" (Kennedy, 2006, p. 869). This study considers the fundamental notion of (*re)writing* as an application of Butler's notion of identity as a "reiteration by which both *subjects* and *acts* come to appear at all" (1993, p. 9). English teachers may invite students to reflect on the mutability of their narratives, underscoring they can write, change, and erase sentences while thinking critically on who they want to become.

While Butler's perspective is often cited to account for queer perspectives in cultural studies, this research project does not only value their[1] contributions to this field but also their extension into digital realms and the opportunity to apply their theory to language learning. As stated at the beginning of *Chapter 1: Understanding Identity Online: Social Networking*, "In an always connected […] communication environment, identities are performed, articulated, represented, and negotiated in relation to those who are not necessarily physically present […] but also to those we engage within the networked society" (Elsevier, 2016, p. 1). Digital practices entail the cocreation of subjectivities since users can freely share their personal digital narratives through images, short videos, and messages to shape a sense of self. This creation is indeed malleable considering the fragile existence of these multimodal narratives (e.g., whenever a user posts something on social media, s/he can apply whatever filter to it, cut, modify, edit, or even erase the final product at any moment). This uncertainty underscores the value of Butler's premonition of identity in the context of the digital era. If identity was far way more unstable following 20th-century philosophies, there can be no dispute that Butler's approach moves a step beyond the adaptable features of identity in the 21st century. Online activities express and represent identity in a profoundly innovative manner, in such a way that there is a need for problematizing the dichotomy between real-world and virtual identities as if they were two mutually exclusive realities, and integrating them while elaborating different kinds of Personal Digital Narratives: "That is, online behaviour should not be understood as an activity separate from those more ostensibly embodied performances of identity categories" (Elsevier, 2016, p. 3). The metaphor of the *archive* also

---

[1] Judith Butler prefers to be referred to by the pronouns they/them/their.

accounts for this idea since users gather different narratives in the same profile. For instance, Instagram stories, which are automatically deleted in 24 hours, can be classified into different labels in the profile section, so they can work as virtual albums of one self's memories. These stories display different features—such as song choice, image filters, font collections, and emojis—, which offer a dynamic expression of identity. By choosing particular labels of identity and interest, online users perform a specific role in virtual interactions (boyd, 2008). The following categories can orient users to configure who they are, as they are predictable classifications of the non-virtual reality: age, gender, relationship status, and sexual orientation, along with other expressions such as motivational quotes, well-known memes, and lyrics from their various artists.

Online identities come from numerous previous identifications, which shape unique identity constellations (Kimmons & Veletsianos, 2014). The mutual interaction of identities in online communities underscores that identity has a clear social nuance. Identity exists as long as community exists (Butler, 2004). There is a usually unnoticed relation between the perception of individuals and the communities wherein they inhabit. The perception of *difference* relies on the divergence between individuals inside a community, and it is precisely that difference which makes oneself individuality visible. Thus, identity rises to the surface if and only if there is the possibility to account for differences between people. This interactive perspective of identity practices clarifies the balance between learning community and students' identities, inasmuch as students' differences are highlighted as long as they take part of the same community. In summary, identity performativity can explain the dynamics of subjectivity, its partial stabilization in digital narratives, and its inherent complexities and contradictions. So, teachers should consider digital storytelling as a new legitimate genre in ESL learning.

2.5 Ricoeur's narrative identity

Hitherto, we have seen Butler's philosophical perspective, which aligns with the digital realm. For this study, we will further analyse Paul Ricoeur's philosophical and narrative approach, which will illuminate our comprehension of identity. Ricoeur's philosophy of language, drawing from a combination of phenomenology and hermeneutics, allows for exploring the self, considering it a dynamic entity. In the third volume of his work *Time and Narrative* (1988), Ricoeur explores the idea that human life unfolds as a narrative, intimately connected to memory, which provides the framework for making sense of our experiences and events. According to Ricoeur, self-knowledge is crucial, but it can only be effectively achieved through mediation. Though similar to Vygotsky, Ricoeur slightly changes the emphasis in that he posits that our understanding of the world and our relationships with others come through our narratives over the years. The American psychologist Jerome Bruner (1987) stated that autobiographical stories become the foundations of our self-concept. Being a pioneer on that area, a considerable number of scholars started to reflect on narratives as psychological tools to build our sense of identity. Many authors have stated that identity is constructed through the narratives we tell ourselves (Bruner, 2006; Davis, 2004; Lambert, 2009; Lieblich, 2006; Lundby, 2008; McAdams, 2006, 2013; Rodríguez & Londoño, 2009). As Ricoeur (2006) states, "Life is only understood through the stories we tell about it, then, we can say that a life examined is a life narrated" (p. 20).

Ricoeur's work *Oneself as Another* (1992) highlights the importance of understanding personal identity. In there, he acknowledges that traditional models of identity concur in many aporias and addresses the issue by focusing on time. As most modern and contemporary philosophers acknowledge (Locke, 2019; Hume, 2009; Parfit, 1984), time plays a crucial role in personal identity. Following Ricoeur (1984, 1988, 1992), time is the primary condition that allows reflection and reconsideration of events. Narratives reveal the intrinsic relationship between actions and time and enable human beings to reflect on the story of their lives. Thus, Ricoeur's philosophy relates to time, change, and narratives as the foundations of identity. Ricoeur departs from an analysis of Augustine's philosophy, in which there are three central concepts: "expectation, attention, and memory" (Augustine, 1999, p. 19). These three words present a correlation with our common understanding of time according to Western culture: expectation (future), attention (present), and memory (past). From these temporal coordinates stem a variety of writings of oneself, such as keeping a journal of daily practices, active recalling of events and writing memories, notes for a dream collection and analysis of oneself, reports of recent events, automatic writing, and premonitions of future actions.

In this sense, Ricoeur (1988) defines *narrative identity* as the result of merging history and fiction, assigning a specific identity to individuals or communities. Identity, in this sense, becomes a category within the realm of praxis, answering the question of "who performed this action?". Our names carry histories, and our lives involve accounting for the stories we have lived. Rather than viewing identity as a static concept, Ricoeur replaces it with the notion of a temporal self that encompasses change and mutability. Then, the subject emerges as both the reader and writer of their own existence. Ricoeur (1998) refers to this process of (re)writing personal stories as the archaeology of the subject— a *hermeneutics of suspicion* (p. 999). When we explain our lives to others, we engage in a process of *transelaboration,* in which we tailor and (re)write narratives from a specific temporal perspective:

> Ahí se ve, en efecto, cómo la historia de una vida se constituye por una sucesión de rectificaciones aplicadas a relatos previos, de la misma forma que la historia de un pueblo, de una colectividad, de una institución procede de la serie de correcciones que cada nuevo historiador aporta a las descripciones y a las explicaciones de sus predecesores (1998, p. 999).

Narrative identity, for Ricoeur, exists as a middle ground between two poles: the pole of character (*idem*) and the pole of self-maintenance (*ipse*). Character refers to the signs that allow us to recognize someone as oneself, representing the sedimentation and stability of personal traits. Ethics is closely tied to the dimension of character, as we hold certain expectations about people's attitudes and are surprised when their behaviour changes. Personal and collective identities evolve through identification with models, beliefs, and actions. Sameness, in Latin *idem*, is "the set of distinctive marks which permit the reidentification of a human individual as being the same" (Ricoeur, 1992, 119). In his reflection, Ricoeur draws a parallel between personal history and the process of sedimentation, where layers of character gradually accumulate over time (Kumorek, 2021). These layers, formed through the years, enable us to observe the connection between an individual's present traits and their past. As new habits are added to the existing ones, change becomes possible while maintaining a certain continuity. There can be no dispute that the unfolding of these changes in history remains open-ended, and one's character is never truly complete. An individual's identity is not solely "recognized by stable traits of character" but also by the moments in which they acquired or relinquished particular habits (*idem*, 488).

In contrast, selfhood, in Latin *ipse,* refers to our relationship with ourselves. The *ipse* involves describing the context in which one exists and narrating the circumstances in which one is involved. The distinction between *idem* and *ipse* lies in *idem* representing a formal, "substantial identity", while *ipse* signifies a "dynamic identity", rooted in the dimension of time (Ricoeur, 1998, p. 998). For a better understanding, Ricoeur deploys the metaphor of an imaginary laboratory, wherein we weave together the threads of our memories to write a narrative of the self. When a new event occurs, we change and adapt our stories to our current understanding and perspective on the events. Hence, narrative identity is an ongoing process of (re)writing our lives. Following more recent approaches, such as McAdams' & McLean's (2013), narrative identity is "a person's internalized and evolving life story, integrating the reconstructed past and imagined future" (233). Narratives vary within a temporal framework, and we adjust them if any unexpected events drive the course of our lives to foreign lands: "the narrative is simultaneously shaping interpretations of past events and being shaped by those same interpretations" (Dörnyei & Ryan, 2015, 201). The relationship between language and actions can be illustrated by the Möbius strip since narratives influence practices and so practices influence narratives. Ricoeur (1992) explains this with the expression *life plans*: "on the one hand, life plans are created by basic practices and activities which become complex and merge into cause-and-effect sequences. On the other hand, life plans influence practices" (157-158). In sum, narrative identities, in their dynamic aspect, (re)define determined accounts of the past, thereby allowing the self to embody varied modes of existence over the years.

3   Classroom Application

3.1   *Personal Digital Narratives*

Having analysed Piaget's and Vygotsky's developmental theories, Erikson's and Marcia's identity stages, and Butler's and Ricoeur's notions of dynamic identities, Personal Digital Narratives (PDNs) constitute the application of that theoretical framework to the ESL classroom. In contemporary times, PDNs are a form of self-expression that combines various modes of communication, including text, images, videos, and sounds, to create a rich and multifaceted representation of an individual's identity. These narratives are authored by individuals, serving as a means to reflect on and share their experiences. Within PDNs, personal identity takes central stage, as the individual engages in a process of self-expression. As we have discussed, these representations manifest individuals' beliefs about who they are at a particular moment in time (Herreros, 2012). Through PDNs, individuals have the opportunity to construct and convey a holistic representation of themselves, weaving together their thoughts, memories, and emotions into a personal narrative (Rodríguez et al., 2019). The main use of PDNs in the ESL classroom consists of learning English grammar—the first and second conditionals—to hypothesize and reflect on personal identity. Throughout the process, they are encouraged to remember details and emotions that serve as catalysers of meaningful experiences. The fluidity and elasticity of our memories helps students evince the profound dynamism of identity and delve into their selves as performative and rhizomatic entities (Butler, 1990; Deleuze, 1997).

As PDNs encompass a diverse range of narrative expressions, this study will delineate the specific conditions under which our research is conducted. Following Lambert (2009), digital narratives have several distinct characteristics, such as short length and fusion of textual, visual, and aural features. In his classification of different typologies of digital narratives, there are three specific types that could guide students while they are writing: narratives of achievement, narratives of overcoming, and narratives of discovery. Narratives of achievement recount the attainment of goals, accomplishments, and what it means to achieve them —e.g., *winning a football match, mastering singing techniques,* or *competing in national basketball tournaments*—. In narratives of overcoming, people reflect on how life obstacles or challenges have been faced, whereas in discovery narratives, stories prompt reflection on what has been learned and how it has been discovered, revealing some past connections that led to its realization. These varied typologies offer the possibility of drafting personal identity through different lenses, which helps promote critical thinking throughout the process.

Every story compromises its writer in a certain way, willingly or unwillingly, to believe in the power of the story, to account for the purpose of writing that particular story, whether it is genuine or unreliable to oneself and others. To foster this process, students will discuss and analyse their peers' PDNs to make room for any changes in their narratives and be aware of the reception of their narratives. As Herreros (2012) suggests, questions between peers can be an exhilarating way to stimulate students to dig into their personal occurrences. Todorov's (1990) distinction between the memories of the events, the narrated events, and the interpretation of events by other people, adds another layer of complexity to the (re)writing process, as students are conditioned by their cognitive and linguistic abilities, and the teacher's and peers' expectations on the narrative. Despite these evident limitations, it is highly likely that students change how they think and feel about themselves and deeply reflect on how their peers elaborated their PDNs. As soon as we implement PDNs in the ESL classroom, students will begin to reflect on the topic of privacy, which emerges when facing the paper: "What is inside of me that I want to reveal to other people by this writing? What do I want to keep for myself? What do I want to say and how can I say what I want to say?" (Herreros, 2012).

Last but not least, it should be emphasized the current situation in which we are willing to apply PDNs: the contemporary context of social media platforms. To acquire and improve digital literacy, the teaching of PDNs will be accompanied by explaining general digital resources and recommending specific apps to craft them, such as Canva and CapCut. Social media platforms have become prominent spaces for personal narrative construction and expression. There is no doubt they offer a unique context for individuals to share their stories, thoughts, and experiences with a wide audience. Social media platforms provide tools and features that facilitate the creation of PDNs since they allow users to combine textual and visual elements to craft compelling narratives. These narratives can take the form of personal *stories* updates, digital photo albums, vlogs, or curated profiles. Instagram, TikTok, BeReal, or X—previously known as Twitter—also offer opportunities for interaction and engagement because they enable individuals to receive feedback, connect with others, and participate in collective storytelling. The narrative dimensions of social media platforms influence how individuals construct their online identities in that users elaborate and present specific aspects of their lives and experiences at their discretion. This detail highlights the difference between narratives and PDNs, specially for the public, multimodal, and performative nuances of social media narratives.

3.2 Methodological approach

This didactic intervention involves conducting a qualitative study of Personal Digital Narratives (PDNs) in a concrete educational setting in El Masnou: the IE Lluís Millet. The participants of the project are 28 students from 3rd ESO A and 27 from 3rd ESO B. In this qualitative study, we began by inspecting previous experience teaching English in Practicum I and the current data on their identity issues. The gathered information served to seek meaningful patterns and generate some hypotheses, collected in section 1. The main advantages of a qualitative approach are the following: it allows one to study individual performance closely; it is presented from an insider perspective, close to the data; it understands human behaviour from the actor's frame of reference; and it offers reach, real, and deep data, as long as the focus is on IE Lluís Millet's students. However, due to its specificity, the main disadvantage of qualitative studies is their subjective and non-generalizable conclusions. Nevertheless, a qualitative study is the most appropriate since there is a specific secondary school to depart from.

Identity (trans)formation is the dependent variable of the study, and it is also an abstract construct that requires operationalization. Operational definitions allow for measurement of the construct, delimit the construct as a variable, and help bridge the gap between the theoretical and the observable. Constructs are abstractions we cannot directly observe but are productive for research purposes. As a construct, identity (trans)formation is a non-measurable feature, so there is a need to transpose the construct into several labels which allows one to measure it. To do so, we will provide students with a questionnaire with several definitions of identity from the theoretical framework, and they will answer aligning with a particular perspective on identity.

The study's principal methods for data collection are classroom observation, action research, a Google Form questionnaire, and peer-assessment sheets. Classroom observation is a naturalistic way of collecting data, which consists of the systematic observation of the context in which linguistic exchanges occur in a social event. However, in this study, my mentor and I did not record students using a camera due to the educational policies of the centre. Instead, we discussed particular topics and issues before each session and then, we talked about what we have witnessed to improve in future occasions. Unlike Practicum I, classroom observation does not focus on teachers' behaviour but classroom interactions. There are main advantages of classroom observation: data is uninfluenced by artefactual aspects of an elicitation method, it is also less influenced by the learner's careful monitoring, very large amounts of learner production data can be analysed, and there is no need to prepare special materials. Besides, by opting for a qualitative study, researchers are close to the data. Then, we guarantee the focus is on students' individual performance.

By anticipating the unreliability and inexactitude of classroom observation, this study offers a thorough insight into data analysis. The Observer's Paradox and the Hawthorne Effect could raise issues on the validity of the results since the observer is also the instructor. Then, presumably, objective results might be more subjective. With this in mind, there will be at least two teachers—my mentor and I—in class to ensure inter-rater reliability, i.e., if there is a difference in how a student's work is perceived, that specific item will be thoroughly examined and deliberated until reaching an agreement.

Along with classroom observation, it is of utter importance to examine the approach of action research: "A way of reflecting on your teaching […] by systematically collecting data on your everyday practice and analysing it in order to come to some decisions about what your future practice should be" (Wallace, 1998, p. 4). This particular procedure typically focuses on educators' daily teaching practices within classrooms. Action research is more oriented to teacher and learner development than theory

buildings, insomuch as other research findings might not be sufficiently applicable to their unique teaching situations. This methodology aims to be well-prepared to handle any potential challenges at future secondary schools, ultimately providing an optimal education. By analysing students as individuals, teachers can customize activities to meet their unique needs—i.e., students' identity issues—and enhance their teaching performance after each session. To do so, this study focuses on eliciting information through questionnaires in every class. Mentimeter's and Quizziz's dynamic format allows to elicit information without students' awareness. At every session, there are questions about the previous lesson in the slides and so the teacher can know in advance the students' degree of accomplishment and understanding, and keep the answers registered for further analysis. These multiple-choice questions help students focus on the grammar content of the sessions, assess their current level regarding the first and second conditionals and choose from various options how they want to write their PDNs.

At the end of the teaching sequence, on the last day of my internship, students answered a questionnaire about their learning process in different areas: a) Personal Information, b) Identity, c) Personal Digital Narratives, d) Assessment. This Google Forms document has three different kinds of questions: multiple-choice with a single option available, checkboxes, and an agreement Likert scale. Unlike the vast majority, which takes the form of a multiple-choice question with a single option available, there are two Likert scales to know to what extent students consider PDNs useful for identity (trans)formation or for English classes in general. In these two questions, data is represented using an ordinal scale composed of a group of ordinal numbers. It is important to note that we cannot use ordinal data to determine the exact distance between two categories. In comparison to nominal data, the distinguishing characteristic of ordinal data is its ordered sequence of categories, whereas nominal data lacks this ordering. The rest of the questions in the Google Form are multiple-choice questions of nominal data.

As regards introspective methods, this study considers using a diary for teacher self-reflection on his educational practices. Although some may perceive diaries offer highly subjective data and are time-demanding, they can be useful to see how perceptions develop over time. Besides, students will also reflect on their learning process through peer-assessment sheets, used to assess their peers' PDNs in a group dynamic. The teacher will interpret the given data as an uptake sheet, typically used to uncover information about their learning process. Following Allwright (1987), these rubrics will count as uptake sheets since they are "whatever it is that learners get from all the language learning opportunities language lessons make available to them" (p. 97).

3.3 Teaching sequence based on PDNs
3.3.1 Description of the Teaching Sequence (TS)

Title of the Teaching Sequence	**How do we (re)write our identity?** *Analysis and Production of Personal Digital Narratives (PDN)*
Overall aim of the TS	This Teaching Sequence aims to analyse Personal Digital Narratives (PDNs), identify their narrative structure, and then produce PDNs through multimodal tools in English. The first and second conditionals will be the grammar content that will foster students' hypothetical and critical thinking. In the 21st century, humans (re)construct their identities on social media, so students must be ready to be critical about how digital practices, and especially PDNs, influence their self-concept.
Course	3rd ESO A – 28 students – A2/B1 level 3rd ESO B – 27 students – A2/B1 level
Description of the final task(s)/project as addressed to students.	Over the sessions we are going to explore our personal experiences and share them to other classmates. To do so, we are going to learn how to write personal narratives and present them using computers and mobile phones. We will write down a personal event that happened to us, we will learn how to share it in public speaking, and we will create a short video of ourselves sharing the story. This way, in the last session, we will have the opportunity to share our PDNs with other classmates and enjoy watching the others' videos.
Sessions/ Timing	14 sessions of 50 min.

Learning Objectives

Competència específica 3

Produir textos orals i multimodals amb coherència, claredat i registre adequats, atenent les convencions pròpies dels diferents gèneres discursius, i participar en interaccions orals variades, amb autonomia, per expressar idees, sentiments i conceptes, construir coneixement i establir vincles personals.

LO 1: Explain a relevant moment of our lives to learn how to share our personal experiences in an assertive and empathetic way in English and to boost critical thinking about how we understand ourselves through writing.

Competència específica 4

Comprendre, interpretar i analitzar, amb sentit crític i diferents propòsits de lectura, textos escrits i multimodals reconeixent el sentit global i les idees principals i secundàries, identificant la intenció de l'emissor, reflexionant sobre el contingut i la forma i avaluant-ne la qualitat i fiabilitat, per tal de construir coneixement i donar resposta a necessitats i interessos comunicatius diversos.

LO 2: Identify the main characteristics of Personal Digital Narratives from social media to understand how people construct their identities through audiovisual narratives in English.

Competència específica 5

Produir textos escrits i multimodals amb adequació, coherència i cohesió, aplicant estratègies elementals de planificació, redacció, revisió, correcció i edició, amb regulació dels iguals i autoregulació progressivament autònoma, i atenent les convencions pròpies del gènere discursiu triat, per construir coneixement i donar resposta de manera informada, eficaç i creativa a demandes comunicatives concretes.

LO 3: Assess personal and peer development while (re)writing Personal Digital Narratives to increase awareness of the language learning process and to help each other through constructive remarks.

Learning Outcomes
What will students be able to do by the end of the TS?

- Learning Outcome 1: Students will develop critical thinking skills to analyse different Personal Digital Narratives from social media.
- Learning Outcome 2: Students will learn to use the first conditional to apply it in textual production, specially to begin their PDNs.
- Learning Outcome 3: Students will use second conditional sentences to talk about unlikely situations and alternative endings in their PDNs.

- Learning Outcome 4: Students will learn to assess their classmates' narratives to perceive mistakes as opportunities for improvement.
- Learning Outcome 5: Students will build confidence in public speaking to conduct oral presentations.
- Learning Outcome 6: Students will improve their analytical skills to distinguish the main traits of a PDN.
- Learning Outcome 7: Students will develop effective communication skills to be understood in English.
- Learning Outcome 8: Students will enhance their writing skills to create coherent narratives of themselves in English.
- Learning Outcome 9: Students will cultivate digital competencies to integrate different multimedia elements in the production of PDNs.

Main language concepts covered.
What structures, lexis, and grammar will they be learning?

The final task must be written entirely in English. It will consist of elaborating a short video from 2:30 to 5:00 min talking in English.

Tenses they already know from previous lessons: present simple, present continuous, past simple, past continuous, and present perfect.

Tenses that would be taught: 1st and 2nd conditionals.
Structures: if-clause + main clause (first pattern) / main clause + if-clause (second pattern).

Revision: irregular past simple forms, especially for 2nd conditional sentences.
Lexis: (un)likely, condition, outcome, if, unless, can, could, may, might, will, would.

Materials/Resources

- Digital devices with internet access: Chromebooks, computers, and smartphones.
- Worksheets done through Canva (to study and to produce their own sentences).
- Workbook (the book used throughout the course).
- Rubrics (to set expectations and to conduct peer-assessment and self-assessment).
- Reference materials: different PDNs and other videos to improve their public speech.
- Writing materials (pencil, pen, rubber, etc.).
- Several digital platforms: Mentimeter, Quizziz, and Blooket (only teacher account is necessary).

3.3.2 Lesson Plans

Session 1	TIMING 50 min	Class group 3rd ESO B
LEARNING OBJECTIVES & OUTCOMES	**DESCRIPTION**	**ASSESSMENT**
Learning Objective 2 Learning Outcome 1 Learning Outcome 6	1. Presentation of the Teaching Sequence (15min). 2. Exploration of PDNs from various globally recognized influencers and analysis of their main characteristics through a rubric (10 min). 3. Peer-group discussion (10 min). 4. Whole class discussion (5 min). 5. Brainstorming ideas for one's own PDN. If there is no time for it, this activity will be homework for the next session (5 min).	As it is the first session, we will assess what students already know about PDNs, to make sure which are the previous contents of our students and adopt specific measures to help them in the following sessions. This approach is based on the psychopedagogical theory of Vygotsky (1979), especially the Zones of Proximal Development (ZPD).
SCAFFOLDING (Support strategies)	The teacher will start the class by displaying a presentation of the Teaching Sequence on Canva (see Annexe 1). The teacher will introduce himself to the class and dedicate 5 minutes to motivate them and to state clear rules so that class management can be effective hereon. Then, the teacher will introduce the topic *Personal Digital Narratives* and explain what they are and how students are going to work to produce them. The teacher will offer an overview of the contents of the following sessions, emphasizing that students will produce three outcomes: writing a story, sharing a story in public speech, and record their story. Also, they are going to learn the first and second conditionals to elaborate on their Story Plans of their PDNs. By explaining the different goals over the next sessions, students will know in advance what they will be asked and be able to achieve at the end, fostering their motivation and providing meaning to the outcomes (e.g., written	

essay about a personal experience, an oral presentation, and a video of their narrative in the format of a PDN). Session 1, then, will be devoted to understanding what a PDN is by analysing some of them from YouTube. The teacher will display a slide with the main goal of the class and the four activities students are going to be working on with approximate time slots:

Activity 1. (15'). Watch and analyse the PDN of your group.
Activity 2. (10'). Share your ideas with the member of your group.
Activity 3. (5'). Share with the whole class what you have learnt.
Activity 4. (5'). Think about your personal story.

In Activity 1, students will have 8 videos (PDNs) and choose one of those according to their personal preferences. To do so, they will analyse them through four rubrics. Before starting, the teacher will explain the rubrics (see Annexe 2). After explaining them, students will be working in pairs (two rubrics for each person), so each member of the group will be in charge of analysing four elements from the video (see the videos of the activity in Annexe 3). After watching the video, the pair must share the assessment with his/her classmate and make sure they can help each other reflect on the videos. The teacher will consider the assessment of the videos as a tool to improve students' observation, analysis, and critical thinking. When they are done with sharing the assessment with their peers, the teacher will be a moderator of a discussion on PDNs with the whole class. This activity is voluntary, so students are freely encouraged to join and share what they have assessed of the videos if they want to. At last, the teacher will encourage a recap of what students have learnt from their analysis. In the last minutes of the class, the teacher will invite students to start brainstorming about some personal experiences that they could use to write their Personal Digital Narratives.

Session 2	TIMING 50 min	Class group 3rd ESO B
LEARNING OBJECTIVES & OUTCOMES	**DESCRIPTION**	**ASSESSMENT**
Learning Objective 1 Learning Outcome 2	Topic of the class: First conditional structure. 1. Poll to check previous knowledge. 2. Explanation on the digital board. 3. Examples. 4. Multiple-choice test. 5. Sheet with the explanation of the First Conditional and a little exercise to produce their first conditional sentence to begin their PDNs. 6. Two/three exercises from the Workbook (page 97, exercises 1 and 2).	The teacher will assess this activity by paying attention to the students who answer the right options during the explanation by raising their hands (3) and through the multiple-choice test (4). Students may be encouraged to raise their hands if they have any doubts after answering every question of the multiple-choice activity. The teacher will focus on checking whether students are able to write down the first sentence of their PDNs as a first-conditional sentence. The teacher will also consider the students' performance in doing one or two exercises from the Workbook. These observations may take part in a Dynamic Assessment system. Aligned with *Sociocultural Theory (SCT)*, Dynamic Assessment (DA) is a framework that integrates teaching and assessment by continuously assessing the learner's emerging abilities and tailoring help accordingly to facilitate progression from

		other-regulation to self-regulation. We provide a thorough explanation of DA in section *4. Assessment*).
SCAFFOLDING		The teacher will start the class by reminding students what they did last session. To do so, he will use Mentimeter, an interactive website that allows teachers to craft dynamic classes through digital devices. Students have to join Mentimeter (see Annexe 4) by entering a number code or QR code through their Chromebooks—versatile computers that can adopt the form of a tablet. The teacher will encourage students to write a word about PDNs in a word cloud. Then, the teacher will display a poll to know how many students already know the first conditional structure and to what extent they can use it. After doing so, the teacher will explain the first conditional structure so they can create the first sentence of their personal narrative. The goal is to realize the first conditional is profitable to write catchy sentences, such as "If I am thrilled, you will be more thrilled when I tell you my story" or "If you don't know what to do, you will have fun with my story". To learn the first conditional effectively, the teacher will transform the ESL Library video (see Annexe 5) into a self-made class. The teacher will take screenshots from the video to explain the same content in a slower pace, tailored to students' specific needs. After the theoretical explanation, the teacher will show some examples to them, which will be helpful to practice the two patterns (if-clause + main clause, and main clause + if-clause). Students will be invited to look at the digital board and raise their hands when they see a conditional following the first or the second pattern by doing the number with his fingers while raising their hands. Then, students will play a multiple-choice activity in which they will prove whether they were paying attention to the class and if they understood the content properly. Afterwards, students are encouraged to write their first sentences of the PDN through a sheet. This sheet gathers all the information about the First Conditional and will be a useful material to study for their final exam. There are two different levels: the standard and the advanced version. The standard version aims to cover the essentials about the first conditional (*if* and *unless*) and the extended version offers more possibilities of writing conditional-clauses. By offering students the possibility of learning at different levels, the teacher is tailoring the materials to their specific needs and willingness to work. It is also common to see some students who do not want to work even though they have a good

English level. So, the teacher has to learn which students are good enough to do the extended version even when they are not willing to do so. For the other students, the teacher will ask them which level they would rather have (see Annexe 6). It is worth mentioning that students can change their level of accomplishment during the sessions, and they will be asked which level they prefer for the final exam.

Regarding the story, it has to be a short story, so it won't last more than a page and a half. The first sentence must be a first-conditional sentence. As for the following sentences, they can freely use other conditional sentences or not. This information will be explained in a clear and systematic way in the following session, but the teacher must be prepared to offer a provisional answer to students. The importance of this activity is that the teacher checks all students have tried to write the first sentence of their PDNs using the first conditional.

As homework, students will have to do page 97, exercises 1 & 2 from their Workbooks, and they will also have the grammar explanation in page 96 (see Annexe 7). Depending on the time between each session, homework can be corrected in the next session or two sessions ahead. In this case, students usually have English class the following day (3rd ESO B) or even two English classes the same day (3rd ESO A). That's why the teacher will correct these exercises in the 4th session.

Session 3	TIMING 50 min	Class group 3rd ESO B*
LEARNING OBJECTIVES & OUTCOMES	**DESCRIPTION**	**ASSESSMENT**
Learning Objective 1 Learning Objective 3 Learning Outcome 2 Learning Outcome 4 Learning Outcome 8	Topic of the class: the structure of a PDN 1. Revision of the First conditional: poll + brief explanation. 2. Explanation of the structure of a Personal Digital Narrative. 3. Overall assessment of the Unit 4. Sheet (6 steps to write a PDN in Canva) 5. Four polls to help students decide the topic, tone, place, and characters of their stories. 6. For those students who finish, the teacher will swap their story plans so students can assess each other's plans and offer personal feedback.	The teacher uses the poll to check students' understanding of the previous class (1) and deploys four polls to guide students in choosing the topic of their stories (5). Those students who finish their stories will (re)write some sentences based on others' comments (6). The final version is not the important part but the (re)writing process. The teacher is conducting a Dynamic Assessment, as explained in section *4. Assessment*.
SCAFFOLDING	The teacher will start the class reminding the students about what they are working on (Personal Digital Narratives). The teacher will state from the very beginning which is the goal of the class: starting to write the story plan of their PDNs based on a personal experience. As in the previous class, the teacher will invite students to join into a new Mentimeter* session (see Annexe 8). Later, the teacher will show them a poll to know whether they remember the first conditional and to what extent they improved in comparison to the previous class. Following this, the teacher will briefly revise what they saw last day by providing a short	

explanation of the first conditional to help those students who were not catching up. The teacher must bear in mind that repetition is the key for their success, although this repetition should be done in dynamic and different ways to make sure all students are understanding the content.

After doing so, the teacher will show them the basic structure of a PDN (topic, introduction, development, turning point, and conclusion) through images and graphics. Also, the teacher will provide a visual tip to understand how to write catchy stories, in this case following similar key concepts: exposition, rising action, climax, falling action, and resolution.

In that moment students are focused on the PDN, but it can be convenient to communicate them how the assessment should be. The teacher will take 5 minutes to remember the assessment of the overall unit: writing of the story plan (20%), oral presentation (20%), video/PDN (35%), final exam (25%). By deciding to explain the assessment in the middle of the class, the teacher will make sure students do not get distracted after the dense explanation of the PDNs structure.

To keep their interest, the teacher will display a Canva with 6 steps to write a PDN (see Annexe 9). This Canva sheet can be incorporated into Mentimeter for a more fluid experience. He will read the questions from each step and then, will give them the sheets so they can work on their Story Plans by themselves. To help them think, the teacher will also display four polls with different ideas regarding topic, tone, place, and characters. The rest of the time will be devoted to write their personal stories and to receive personal attention from the teacher and feedback from their peers.

As homework, they will have to finish the whole Story Plan and submit it. The teacher will also take photos of students' story plans at the end of the session to check if they worked properly. The idea of taking pictures of the story plans comes as a solution to avoid keeping students' essays while they are still working on them. It is a provisional and manageable solution to get an overall impression of students' performance. However, the conditions will be the following: students will be asked to hand in the sheet so the teacher can take a photo of it. Those students who are willing to do so will receive a positive for their final mark, whilst those who do not want to—since they were not working or because they did not know what to write about—will only have next session as the last submission. By anticipating this

	situation, the teacher is rewarding the perseverance of responsible students beyond their English level.
	*As Mentimeter offers a limited range of participants (50 participants per month), the teacher should adapt the whole lesson to a different platform, such as Quizziz, which allows to carry out the session in a similar dynamic. After doing the session with Mentimeter with 3rd ESO B, the teacher realized he could not use it again with 3rd ESO A, so he had to elaborate on the same content in a different platform (Annexe 10).

Session 4	TIMING 50 min	Class group 3rd ESO B
LEARNING OBJECTIVES & OUTCOMES	**DESCRIPTION**	**ASSESSMENT**
Learning Objective 1 Learning Objective 3 Learning Outcome 2 Learning Outcome 4	Topic of the class: revision of the First Conditional + time to finish their PDNs. 1. Recap of what a PDN is through a Canva presentation. 2. Revise the First Conditional and solve general questions. 3. Work on the story plan + guideline to help students 4. Quizziz. Slow-paced sessions are useful to help students reduce their workload and reflect on what they are learning meaningfully. This session aims to keep up with the teaching sequence as students work on their story plans in class. This way, they do not have to spend extra time at home doing homework. The general dynamic of the secondary school in which I did my internship is assigning no homework. So, these slow-paced sessions are ideal to stick to this general rule of the centre and they are also appropriate to carry out the Friday last hour, as it is the case.	It is a slow-paced session for students to (re)write their stories on peers' feedback. The teacher will assess students by listening to their questions and helping them whenever necessary while (re)writing their story plans. He will offer clarifications on the first conditional if needed and will focus on those students who show a lesser degree of accomplishment when writing in English. This session takes the approach of assessment for learning in the format of peer assessment, so students are invited to read their peers' stories and give them feedback on whether they like the story or not, if the tone is correct, or give any suggestions or ideas they may come across while reading them.
	The teacher will start the class reminding the students about what they are working on. For this class, the teacher will show the slides from a Canva transformed into a .pdf file (Annexe 11). The teacher will explain to them the initials of PDN, so they can remember them, as well as the definition. Then, he will tell students they have to write a story plan to transform it into a script for a short video. So, the PDN	

SCAFFOLDING	will be the story they are working on in the format of a short personal vlog.

The teacher will use this slow-paced session to recap what they have done so far. After doing so, the teacher will offer some general tips to help students write their story plans. Later, keeping in mind some comments the teacher heard from the students the previous class, the teacher will clarify which is the relationship between the conditionals and the PDNs. The first conditional will be used to begin the story since it helps persuade the reader, whereas the second conditional will be used to write the last sentence of their stories since it helps imagine a different ending. This is a provisional explanation to ensure students grasp the general idea of the project. Further on, they will know in more depth how the conditionals serve to (re)imagine who they are and who they want to become.

Having said that, the teacher will tell the students what they will do.

Activity 1: Correct the exercises from the Workbook (homework from session 2, exercises 1 and 2 from page 97) and receive personal feedback from their drafts.
Activity 2: Keep on writing their story plans.
Activity 3: Watch some PDNs (only for student who finished the draft).
Activity 4: Quizziz (multiple-choice game to revise the first conditional).

The feedback from their drafts will be given while students are writing their story plans. As personal learning is not possible with a large class group, the most efficient way of giving feedback is walking all over the class while students are working. This dynamic helps the teacher make the most of his time to cater to students' specific needs. Specially, for those students who struggle with writing, they will be offered an example of Story Plan written by the teacher (Annexe 12). Then, they can take it as a guideline to transform some sentences and adapt them to their story plan.

As a final activity, students will join into Quizziz only to play a multiple-choice questionnaire to revise the First Conditional (Annexe 13). This is a passionate way to end classes, mainly because they want to release the tension of focusing for a while on producing their stories.

As homework, students will submit their story plans on paper or via Classroom (they can write out their story plans in a .docx file) and must do page 44, exercises 1, 2, and 3 from their Workbooks (Annexe 14). |

Session 5	TIMING 50 min	Class group 3rd ESO B
LEARNING OBJECTIVES & OUTCOMES	**DESCRIPTION**	**ASSESSMENT**
Learning Objective 1 Learning Outcome 3 Learning Outcome 8	Topic of the class: the second conditional 1. Poll to check previous knowledge. 2. Explanation on the digital board (Quizziz) 3. Examples. 4. Multiple-choice test 5. Sheet with the explanation of the second conditional and a final exercise to produce their last sentence of the PDN using the second conditional.	Same assessment as session 2, which follows a similar class dynamic. (For more detailed information, see the Assessment section).
SCAFFOLDING	The teacher will start the class reminding the students about what they are working on. Then, the teacher will explain to them the second conditional structure. To do so, he will be using Quizziz's presentation mode, which allows students to learn the second conditional in an interactive way (Annexe 15). The dynamic will be similar to the previous class on the first conditional, but in this case the teacher may not use Mentimeter since its free plan does not allow doing more than 3 sessions per month. The limitations are for conducting conferences up to 50 people, so it is convenient to use another platform to keep up with the same dynamic. In this case, Quizziz allows displaying the content slides on the goals of the session and the second conditional. Also, Quizziz has polls that can be used to check on students' previous knowledge. To learn the second conditional effectively, the teacher will transform the ESL Library video (see Annexe 16) into a self-made class. The teacher will take screenshots from the video to explain the same content in a slower pace, tailored to the students' needs. The teacher will explain the second conditional, and, afterwards, the teacher will display some examples, which will be helpful to practice the two patterns (if-clause + main clause, and main clause + if-clause). Students will be invited to look at the digital board and raise their hands	

when they see a conditional following the first or the second pattern by raising their hands and doing the number with their fingers.

Then, the teacher will invite students to begin a multiple-choice embedded into Quizziz. After answering each question, the teacher will provide a brief explanation of the question's difficulty and the rationale for answering it. It is a notably engaging way of conducting assessment since the teacher can check on the general comprehension level of his explanation and can further revise each student's performance in the Reports section.

At this point, the teacher will explain how the conditionals can be used to (re)write who they are by imagining themselves in hypothetical situations. Then, students are encouraged to write some second-conditional sentences for the PDN in a sheet. This sheet gathers all the information about the second conditional and will be a profitable material to study for their final exam (see Annexe 17). Unlike the previous sheets on the first conditional, divided in different levels, the teacher will opt for inviting high-level students to read page 96 (see Annexe 7). This page contains a summary of the first and second conditionals, which can be helpful for deepening their understanding and organizing what they have just learnt. Be it as it may, the teacher could elaborate sheets with different levels if s/he had enough time for it.

Students have to write the last sentence of their story using the second conditional and following this structure: "If I were you, …". They have to write alternative endings to their story or focus on the lasting impact it may have on the reader after finishing their story (e.g., *If I were you, I would definitely start taking piano lessons*).

As homework, students will have to do page 97, exercises 3, 4 and 5 from their Workbooks (Annexe 7). The previous page (96) offers a clear explanation of the first and second conditionals, so students can compare the information from the sheet with that of their Workbooks in case they want to deepen their knowledge and see different possibilities to form their conditional sentences.

Session 6	TIMING 50 min	Class group 3rd ESO B
LEARNING OBJECTIVES & OUTCOMES	**DESCRIPTION**	**ASSESSMENT**
Learning Objective 1 Learning Objective 3 Learning Outcome 4 Learning Outcome 5 Learning Outcome 7	Topic of the class: seminar on public speech, focusing on media presentation techniques. 1. Trigger video from a well-known public speaker 2. Watch a video and answer the questions from a sheet related to the video 3. Practical advice to conduct oral presentations. 3. Students are invited to briefly explain their stories and the teacher will give them tips to improve. There are various references to some well-known experts in the field in YouTube format, so students will be encouraged to watch any of them as homework.	After watching the video, they will self-assess their sheets since they will share the answers aloud and will have to check whether their answers are right or not (Assessment as Learning). Afterwards, the teacher will correct the volunteers directly, thereby helping every student to master their public speaking skills and showing examples of good public speech through their mistakes. By highlighting that errors are opportunities to learn and grow, not only as individuals but also as a community, the teacher is cultivating a positive environment of mutual acknowledgment, talent, and self-esteem.
SCAFFOLDING	The teacher will start the class by reminding the students about the final goal, which consists of creating a video from their Story Plans. Then, the teacher will play a YouTube-short as a trigger video of the public speaker Vinh Giang (see Annexe 18). Having all students engaged, the teacher will move on to play the second YouTube video, *Be a More Confident Public Speaker,* and students will fill a sheet while watching the video (see Annexe 19: video and sheet).	

Afterwards, the teacher will conduct a masterclass for about 15 minutes to offer tips for oral presentations, such as keeping it simple, working in self-control, taking notes, keeping the body open, getting comfortable with the stage, and paying attention to the tone and the volume (see Annexe 20: flipbook of the Public Speech Seminar with all the guidelines the teacher will follow to conduct the seminar). Over the session, several students can volunteer to explain their Story Plan, and the teacher will provide improvement guidance to implement the recently learnt skills. This activity can be highly beneficial for students' improvement and serve as an example for their peers on how to conduct an oral presentation.

Finally, the teacher will tell them there are also extra materials available in Google Classroom (see Annexe 21). These videos are prepared to foster autonomous learning through English. In this case, English is the means by which students get to learn other important issues about communication that might be interesting for them. By highlighting the relevance of using English as a tool rather than being the ultimate goal, students who do not like English can freely watch the videos encouraged by their personal interests. The student who watches any of these videos will have to explain the content of the video to the teacher in an informal conversation of 1-4 minutes speaking in English (depending on their level) to prove s/he actually watched it. The teacher will take this exercise into account to value students' extra effort, so they can have an even higher mark at the end of the TS. There are three different levels, ranging from A2 to B1.2. These three videos were assessed in terms of grammar, length, and comprehension, so students can be ready to understand the overall message of it regardless of any idiom or phrasal verb. In any case, students are encouraged to slow down the pace of the video (0,75 playback speed on YouTube) and add subtitles if they are struggling to understand the video.

Session 7	TIMING 50 min	Class group 3rd ESO B
LEARNING OBJECTIVES & OUTCOMES	**DESCRIPTION**	**ASSESSMENT**
Learning Objective 1 Learning Outcome 8 Learning Outcome 9	Topic of the session: preparation of the oral presentation. 1. Brief revision of the second conditional + correction of exercises from the Workbook. 2. Preparation of the oral presentation to the class group through Canva. 3. Bamboozle (team game to revise the second conditional).	The teacher will assess students through the Quizziz polls. He will also pay attention to those students who are willing to participate in class, those who have questions and ask for extra help, and those who face any issues at the time of working on their Canva presentation. All of them are used to work on this platform, so there are not usually technical problems on using it in the centre.
SCAFFOLDING	The teacher will start the class by asking students for general feedback from the previous classes. Then, he will display the Quizziz code so they can join into the session (Annexe 22). By using this platform, students will have the opportunity to carry out a revision of the second conditional. The teacher will use the slides from the previous class to check whether students were focused. Once the second conditional structure is clear, students will correct exercises they had for homework from previous sessions: exercises 1, 2, and 3 from page 44, and 3, 4, and 5 from page 97 (Annexe 7 & 14). Afterwards, the teacher will give them time to prepare their oral presentations. In this centre, IE Lluís Millet, students are not used to doing homework, so they usually request time to work on the projects in class. Following this suggestion from the centre's directions, I decided to dedicate time to work on the oral presentations in class, but in other centres this session could also be made asynchronous: students will have the Quizziz link to revise the second	

conditional and they could have some guidelines to work on their oral presentations.

If students were not familiarized with Canva, the teacher would post a YouTube tutorial to Google Classroom about Canva's features and functionalities. Following the approach of flipped classrooms, students must watch the video before the session. In this case, students were used to Canva, so this explanation was not needed.

The teacher will guide students in developing their PDN making sure that it aligns with the assignment requirements: an oral presentation between 2 minutes and a half and 5 minutes. Throughout the process, the teacher will help students brainstorm ideas and assist them in creating an outline for the presentation. Besides, he will provide individualized support and guidance when needed. Finally, the teacher will help students refine their presentations with additional tips.

Bamboozle is an interactive platform that allows students to review previous content. The teacher can explain the essentials to students so they can familiarize themselves with this methodology. Bamboozle aims to prepare students for their final exam as they are playing a game to practice the conditionals. It is a viable option for Friday's last hour, provided that students are willing to finish their oral presentations' planning during the weekend. Unlike other gamification platforms, Bamboozle encourages teamwork, which is highly valuable to create closer bonds among students (see Annexe 23). Students will be divided into four heterogeneous groups and will have to comment the answer altogether before answering in front of the class. Teams take turns answering questions on the screen and hitting a "Check" button to submit their answers. The teacher will be the moderator who can acknowledge their responses with "Okay" for correct answers or "Oops" for incorrect ones, making the learning process engaging and dynamic.

Sessions 8, 9, and 10	TIMING 50 min	Class group 3rd ESO B
LEARNING OBJECTIVES & OUTCOMES	**DESCRIPTION**	**ASSESSMENT**
Learning Objective 1 Learning Objective 3 Learning Outcome 5 Learning Outcome 7	Topic of the class: Delivery of the oral presentations. Students can talk between 3 and 5 minutes to share their personal story.	The teacher will assess whether students consider and incorporate constructive feedback received from peers in the previous sessions. Moreover, the teacher will focus on the specific aspects and tips he offered to students so they could improve their speech performance. Also, there are specific rubrics and some guiding questions to assess students' orals presentations (Annexe 33 & 34).
SCAFFOLDING	The teacher will start the class by reminding students about some strategies for engaging the audience—what they were taught in the Public Speech Seminar. If some students want more information, the teacher will offer some extra videos to work on public speaking (see Annexe 21, the same videos from a previous session). Students usually do not pay attention to extra activities, and it is convenient to remind them of the possibility to get a higher mark by watching a YouTube video, which might sound affordable to them. Then, throughout students' oral presentations, the teacher will offer support to them emphasizing their progress and efforts and will also give them short feedback after each presentation. Students who are not presenting will have a checklist to assess their classmates (Annexe 24). By doing so, the teacher makes sure students are listening to their classmates and are seizing the	

| | opportunity to improve themselves. Encouraging peer-assessment helps to bring classmates together and also fosters a positive climate in the classroom setting. Additionally, students are also encouraged to offer feedback to their peers and ask whatever question they may come across.

As homework, they will have to do exercises 1, 2, 3, and 4 from page 46. These exercises will not be corrected until the oral presentations finish. So, the teacher will remind them in the following sessions about homework to continue practising the second conditional (see Annexe 25). |
|---|---|

Session 11	TIMING 50 min	Class group 3rd ESO B
LEARNING OBJECTIVES & OUTCOMES	**DESCRIPTION**	**ASSESSMENT**
Learning Objective 2 Learning Outcome 1 Learning Outcome 6 Learning Outcome 7 Learning Outcome 9	Topic: Preparation to record a PDN. Participants should produce a videoblog with a compelling narrative that communicates the intended message following their story plans. It is a multimodal production, in the form of a videoblog, ranging from two minutes and a half to five minutes, integrating: a) Written text (2nd to 5th sessions) b) Practice of public speech (6th to 10th sessions) Students can start to record their PDNs during the class hour, but they are highly encouraged to plan everything in detail to record the PDN out of the centre. As optional homework, they have several PDNs to watch for inspiration.	Assessment for Learning will help students to produce their PDNs and correct any issues they face during the process. After the 11th session, students have to submit their final PDNs (Assessment of Learning). Specific rubrics and guiding questions are provided to assess students' PDNs, similar to those used for oral presentations. For further information, check the Assessment section.
SCAFFOLDING	The teacher will start the class by reviewing the 1st and 2nd conditionals and correcting all the exercises we have not yet corrected, especially exercises 1, 2, 3, and 4 from page 46. After doing so, the teacher will show the students a computer graphic in Canva with 5 tips to record a PDN and 5 obligatory requirements students must stick to in order to pass (see Annexe 26). After revising the tips and submission requirements, students will begin to brainstorm ideas for their PDNs. They can watch

| | PDNs from other people on YouTube—those provided by the teacher through Google Classroom. At large, there are two types of videos: PDNs from different young people and some tutorials on how to record high-quality personal vlogs (see Annexe 27). If they feel ready, they can start to record their PDNs on the corridors or in other rooms of the centre (the centre IE Lluís Millet allows these dynamics since there are usually teachers in the corridors and students often behave properly. Also, as this centre offers coteaching classes, there are often two teachers in class, and they can split groups to cater to students' specific needs). Additionally, they can indicate the location for each shot beneath every paragraph of their script and begin memorizing some useful sentences they intend to use in their PDNs.

It is convenient to conduct this session during the last hour on Friday because students will then have time to record their PDNs over the weekend and submit them on time. |

Session 12	TIMING 50 min	Class group 3rd ESO B
LEARNING OBJECTIVES & OUTCOMES	**DESCRIPTION**	**ASSESSMENT**
Learning Objective 1 Learning Outcome 2 Learning Outcome 3	Submission of the PDNs and final revision before the exam on the first and second conditionals. 1. General explanation of the first and second conditional. 2. Final revision using exercises from the Workbook. 3. Playing Blooket to revise the conditionals in a dynamic way.	The teacher will assess the PDNs during the break and after the session. He will offer detailed feedback to students through constructive remarks once he has finished assessing them. The rubric contains 6 items, each of them counting 5 points. So, students are graded from 0 to 30, and then that result is divided by 3 to obtain the final mark out of 10. For further information, check the Assessment section.
SCAFFOLDING	The teacher will begin the session by remembering students there will be an exam next session. To revise the first and second conditionals, the teacher will offer a brief explanation, fostering students' participation. A really good dynamic consists of asking a random student to make up a condition and asking another student to complete it with its result. Then, all students are focused on class. The student who finishes the conditional should begin the next sentence and also choose the next student who will finish the sentence. As this session is devoted to revision, there are some students who might strive to get the first and second conditionals and deserve more attention than others. To help students with special needs, the teacher will prepare an adapted material so they can keep up with the pace of the class group (see Annexe 28). The teacher will hand them in a sheet that contains a revision of the first and second conditionals in Spanish. This sheet can be used in three different ways: the teacher can use it at the beginning of the session for everybody, to clarify some doubts about the content,	

but only give it printed to students with special needs. The second way to implement it is to give everyone a filling-the-gaps sheet, wherein they have to complete all the gaps. They will have to guess the right words and will have the opportunity to correct them together after 10 minutes. This approach is appropriate to foster all students' engagement and critical thinking. Students with special needs will have two sheets: the one to be filled and the other with the answers. So, they have to copy the right answer into the right gap. This is an easy exercise that forces them to focus on the specific grammar key words (*likely, condition, outcome, consequence, will, would, unless, if*). The third way to implement it is to use this sheet only for those students with special needs and let the rest of the class group work on the Workbook as usual. After that activity, students will finish the last exercises on the conditionals from the Workbook (exercises 3, 4 and 5 from pages 48 and 49) and will correct them all together (see Annexe 29).

At last, as a reward for all their effort in elaborating on their PDNs and studying the conditionals, the teacher will invite them to join Blooket, a dynamic platform that allows to learn through gamification (see Annexe 30). On this webpage, the teacher can prepare a set of multiple-choice questions with 4 options each, and then adapt that set into different games offered by the platform (Gold Quest, Crypto Hack, Fishing Frenzy, Tower Defence 2, Monster Brawl, Deceptive Dinos, Battle Royale, Café, Factory, Racing, Blook Rush, and Classic). These different modes allow to offer the same set of questions in a varied way. The teacher can ask students which of those games they want to play to emphasize they are rewarded with this activity. They usually want Battle Royale, Gold Quest, and Crypto Hack. For this session, I recommend Gold Quest—students are really competitive with this mode and that boosts their self-value as they keep on answering the set of questions. For other sessions, it is better to choose a less competitive mode or decide to work in teams.

Session 13	TIMING 50 min	Class group 3rd ESO B
LEARNING OBJECTIVES & OUTCOMES	**DESCRIPTION**	**ASSESSMENT**
Learning Objective 1 Learning Outcome 2 Learning Outcome 3	Topic: final exam about the first and second conditionals. The Student's Book Collaborate offers three different levels of exams: 1. Basic 2. Standard 3. Advanced	The teacher will assess the final exams after the session. All exams are out of 30 points. The punctuation of each exercise varies depending on the exam level. The teacher will consider any mistakes related to the first or second conditionals to result in a score of 0 for that sentence. Each sentence is worth 1 or 2 points of the question's grade. Other mistakes that do not relate to the first or second conditionals will not be counted, but the teacher will mark them so the student can be aware of them when revising the exam. The final grade will be divided by 3 because the teacher requires the grade to be out of 10.
SCAFFOLDING	The teacher will begin the class by highlighting the importance of not cheating and also encouraging them to do their best. The teacher will hand in the tests to students and will briefly explain the questions (see Annexe 31). There are three different levels of exam, and the teacher will ask each student which level they prefer. In some cases, the teacher already knows students' level and can hand in a specific level, usually to motivate them to improve their current level. To provide a fair assessment, the teacher will round up the final grades of students who took the advanced exam, acknowledging the effort they invested in their studies. In this occasion, the teacher did not follow all the aspects	

covered in the Student's book unit, so students will only have the first page of the original exam from the Student's Book, the page which deals with the first and second conditionals. If there are any issues with the questions, students can raise their hands during the first fifteen minutes to ask any questions they may have. After this period, students are invited to work on their final test without making any noise that could disrupt their peers. If they finish earlier, they can start doing homework, listening to music, or using their Chromebooks in silence. This is a reward for their effort and study. If all students submitted their exams, the teacher could ask them if they want to watch any of their PDNs.

Session 14	TIMING 50 min	Class group 3rd ESO B
LEARNING OBJECTIVES & OUTCOMES	**DESCRIPTION**	**ASSESSMENT**
Learning Objective 3 Learning Outcome 1 Learning Outcome 4 Learning Outcome 6	Topic: watching students' PDNs + teacher PDN 1. The teacher will give them general feedback on their tests. 2. The teacher will ask students to share their PDNs to improve their final mark. 3. Students will have rubrics to assess their peers' PDNs.	The teacher will assess students PDNs and organize the session so that students can engage in Assessment as Learning (AAL).
SCAFFOLDING	The teacher will begin the class asking students how they are. Then, he will communicate that this session is devoted to watch their PDNs and those students who are willing to do so will receive a positive for their final mark. The teacher will also give them feedback on their exams and, as long as he has the marks, he will share them. In this session, the teacher will hand them the rubrics to assess PDNs—the same rubrics they used in the first session—so they can have the different labels and assess their peers' PDNs (see Annexe 2). It is a similar dynamic as the first day, when students analysed PDNs from various influencers, but now they are analysing their own PDNs. After watching every PDN, the teacher will invite students to ask any questions to the PDN creator, such as 'Which was the spot where you recorded it?', 'What app did you use to edit the video?', 'How did you add subtitles?', 'How can we add that visual effect or transition?', and so on. Ideally, the teacher can devote extra time to creating a Personal Digital Narrative for his students. As I was about to finish my internship II, I decided to spend days preparing my story plan,	

	thinking about the different shots, and going to record my PDN (see Annexe 32). It was a thrilling experience for me and also helped me understand all the effort my students had to put in since speaking in English while recording yourself requires optimal digital and communicative competencies. The teacher can show his PDN at the end of the session to offer a reward to students. If the teacher is not in an internship program, s/he might not say goodbye to students but keep building an empathetic relationship with them after sharing a personal experience.

3.3.3   Assessment

Aligned with Vygotsky's *Sociocultural Theory (SCT)*, Dynamic Assessment (DA) is a framework that integrates teaching and assessment by continuously assessing the learner's emerging abilities and tailoring help accordingly to facilitate progression from other-regulated to self-regulation. In DA, effective help is provided based on the learner's actual need, starting with implicit hints, and gradually moving towards explicit correction as necessary. The mediation is removed once the student demonstrates the capacity to function independently. This approach recognizes that learners may require different levels of support at different stages of their development, and it emphasizes the importance of adapting instruction to meet the learner's specific needs. By combining teaching and assessment in a dynamic and responsive manner, DA aims to foster the learner's self-regulation skills and promote their independent learning. This framework to conduct assessment is based on VanPatten's and Williams's book *Theories in Second Language Acquisition* (2014), which aligns with Vygotsky's approach. Additionally, it is also convenient to implement different types of assessment over the different sessions, as it is explained in the following table:

ASSESSMENT OF LEARNING (AOF)	Assessment of Learning (AOF) occurs at the end of a learning cycle and is used to evaluate whether learners have achieved the learning outcomes, and to what degree they have succeeded. Sessions 8, 9, and 10 provide an AOF since the teacher assesses the student's performance in their oral presentations and, in session 12, in their PDNs (see Annexes 33 & 34). Also, session 13 centers on AOF in that the teacher will correct students' final exams.
ASSESSMENT FOR LEARNING (AFL)	All sessions provide a general framework of Assessment for Learning (AFL) since the teacher is involved in an ongoing process of assessment for students' learning. AFL focuses on how students learn and is tied to learning outcomes. In this teaching sequence, AFL is central to classroom practice, as it strives to offer constructive guidance to students, so they can improve. Sessions 2 and 5 provide an AFL because the teacher aims to help students learn grammar—the first and second conditionals—and guide them throughout the learning process. Session 4 provides an AFL since the teacher offers guidelines and orientations to students so they can effectively learn the first conditional and also master their writing skills. Session 6 and 7 also provide an AFL since the teacher offers guidelines for students to improve in public speech and presentation format (Canva). Session 11 is based on AFL as it revolves around crafting a video (PDN) and receiving advice from the teacher. Session 12 is the last session related to AFL since it focuses on revising exercises from the Workbook.

ASSESSMENT AS LEARNING (AAL)	The focus of Assessment as Learning (AAL) is on developing learners' capacity for self-assessment so they can become reflective and monitor their learning process. Session 1 focuses on AAL since students are evaluating the extent to which several PDNs from various influencers align with the PDNs' characteristics from the rubrics. Session 3 incorporates AAL in that students will review their peers' PDNs to help each other throughout the (re)writing process. Sessions 8, 9, and 10 consider AAL because students can evaluate their peers' oral presentations as an opportunity to develop their analytical skills and recognize the common problems novice speakers may face. Session 14 provides AAL in that students can finally enjoy watching their peers' PDNs while assessing their quality. They will be using the same rubrics as in session 1, so this activity fosters becoming aware of all the effort put over the learning process.

4 Results

4.1 Multiple-choice questions via Mentimeter and Quizziz
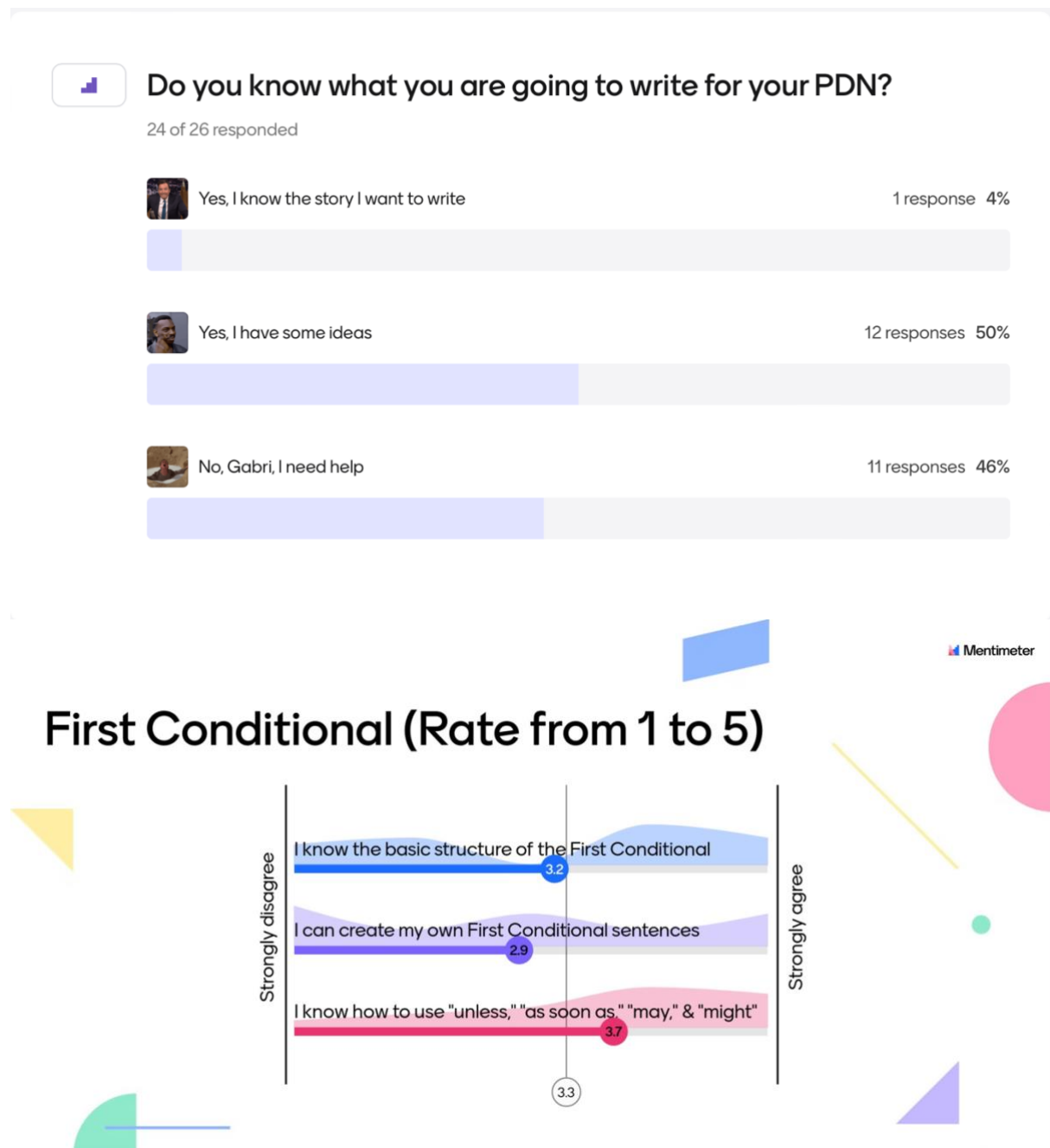
First Conditional (Rate from 1 to 5)

⌄ I know the basic structure of the First Conditional

3.2

		4 of 5	35%	24%
18%	24%		6	4
3	4	35%		
		6 responses		
1	2	3	4	5

Strongly disagree — Strongly agree
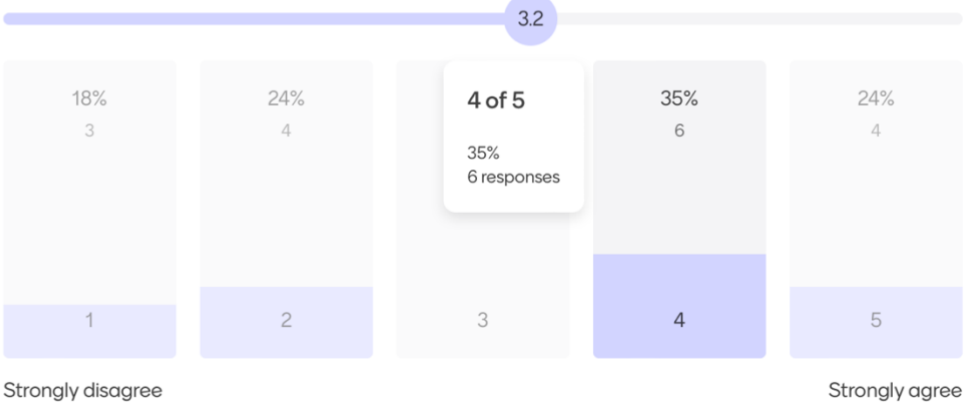
⌄ I can create my own First Conditional sentences

2.9

29%	12%	24%	12%	24%
5	2	4	2	4
1	2	3	4	5

Strongly disagree — Strongly agree
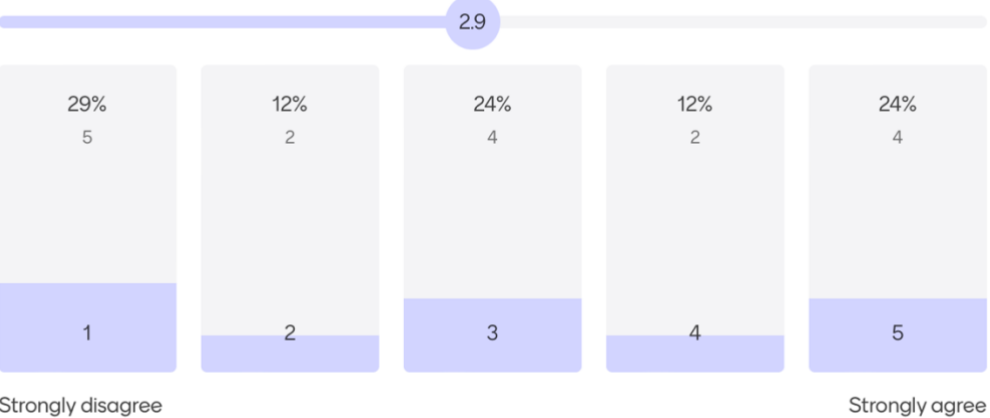
⌄ I know how to use "unless," "as soon as," "may," & "might"

3.7

6%	12%	18%	35%	29%
1	2	3	6	5
1	2	3	4	5

Strongly disagree — Strongly agree

54
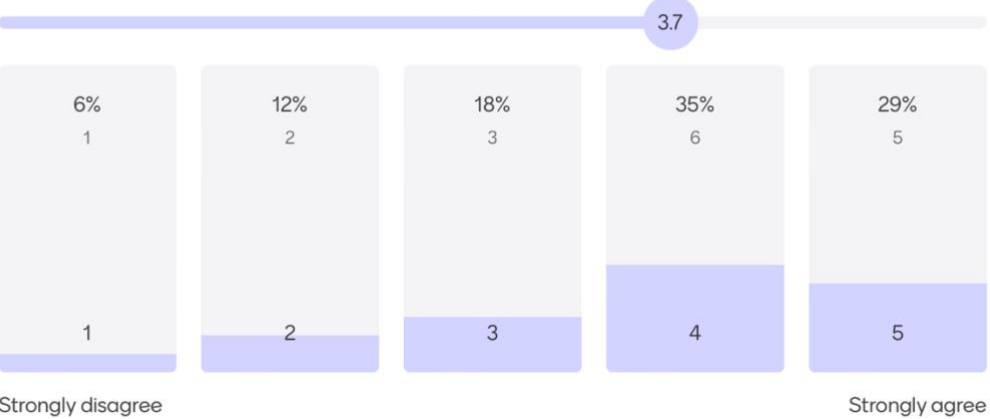
74% Accuracy | 14s Avg. time

Question

4. Do you know the Second Conditional?

Options

A **Yes, I can create my own sentences.**

5 answered

B **Yes, I know the basic structure.**

5 answered

C **No, but I hope it is similar to the First Conditional.**

4 answered

D **No, at all.**

3 answered

Do you remember the first conditional?

23 of 23 responded

Yes, perfectly well.   14 responses 61%

Yes, but I need to practice more   7 responses 30%

Gabri, it was really difficult.   No response 0%

Can you explain it again?   2 responses 9%

Step 1. Choose a topic

Sports	8 responses	47%
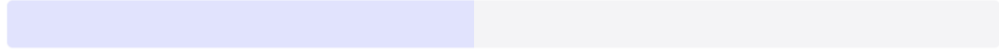
Talents	3 responses	18%
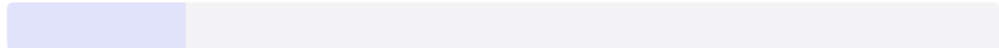
Travels	6 responses	35%
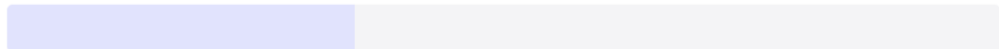
Friends	No response	0%
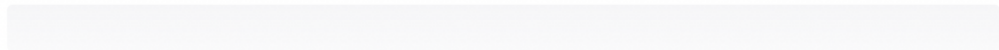
Step 1. Choose a tone

18 of 23 responded

Comedic	No response	0%
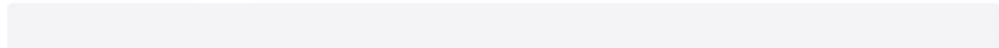
Motivational	9 responses	50%

Nostalgic	9 responses	50%

Suspenseful	No response	0%
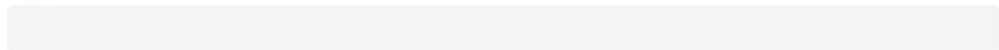
Step 2. Choose a place

18 of 23 responded

Nature
No response 0%
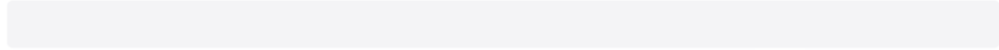
Town/City
13 responses 72%

Home
4 responses 22%
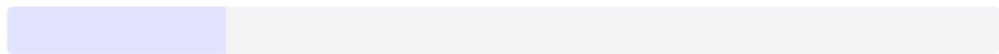
Supermarket
1 response 6%
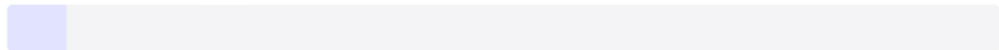
Step 2. How many characters will there be?

20 of 23 responded

Only me
12 responses 60%

My family and I
4 responses 20%
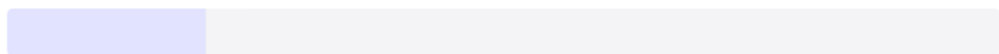
My friends and I
4 responses 20%
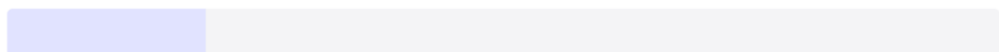
My lover and I
No response 0%
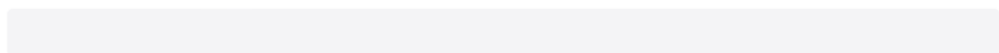
4.2   *Personal Information*[2]

Personal information: 3rd ESO student
38 respostes

- Male
- Female
- Prefer not to say

36,8%

63,2%
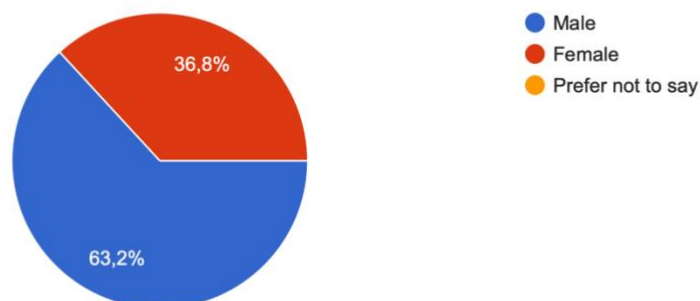
Which is your L1 (your mother tongue)?
38 respostes

- Catalan
- Spanish
- Catalan & Spanish
- English, ctalan and spanish

57,9%

13,2%

26,3%

---
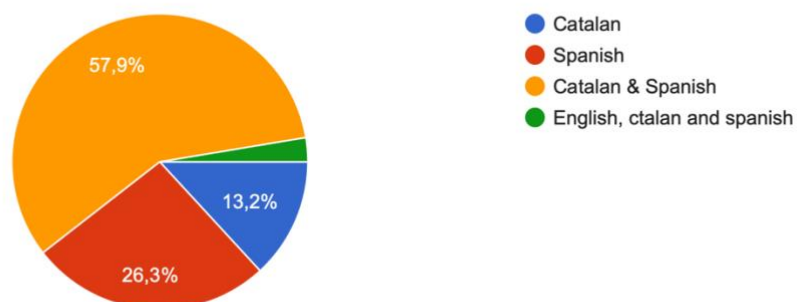
[2] This section includes the results from the final questionnaire conducted with 3rd ESO students, which contains some misspelling errors since there was the possibility of providing an alternative answer to the given options. For the sake of transparency, the results have not been modified to reflect students' actual responses.

4.3 Identity

What is identity for you?
38 respostes
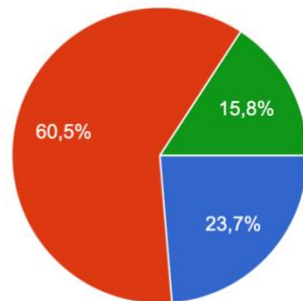
- A natural process of getting mature and growing
- A story about yourself
- A rhizome (a growing chaos)
- A repetition of acts that make us think we are in a certain way

60,5%
15,8%
23,7%

Do you think social media affects the way you perceive yourself?
38 respostes
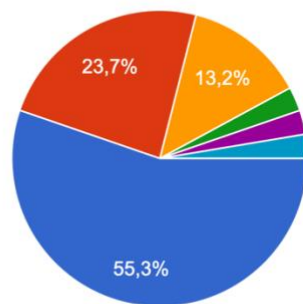
- Yes.
- Yes, but I don't know how.
- No.
- I doesn't now
- it depends on the people
- Maybe

23,7%
13,2%
55,3%

Do you think everybody suffers an identity "crisis" soon or later?
38 respostes
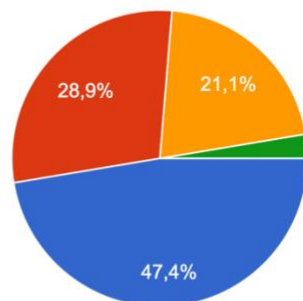
- Yes, specially teenagers have a lot of questions about who they are.
- Yes, kids, teens, and adults.
- No, I don't have any questions about who I am.
- yes, but in my case not

28,9%
21,1%
47,4%

Do you consider identity changes over the years?

38 respostes

Pie chart:
- 60,5%
- 23,7%
- 15,8%
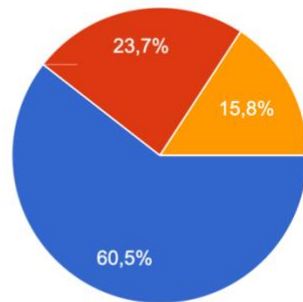
Legend:
- Yes, we are always changing.
- Yes, we change and then we know who we are.
- No, my identity doesn't change.

Are you exploring your identity and who you are?

38 respostes

Pie chart:
- 28,9%
- 34,2%
- 34,2%
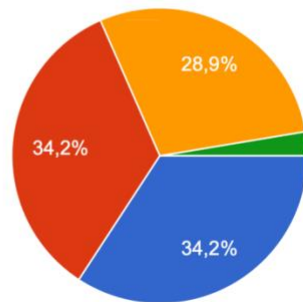
Legend:
- Yes, I am exploring who I am and learning a lot about different things.
- Yes, I feel I am a different person every year.
- No, I do not need to explore other options about who I am.
- No, I am not exploring my identity and I don't know who I am.

4.4   Personal Digital Narratives

Do you like Personal Digital Narratives (PDNs)?
38 respostes
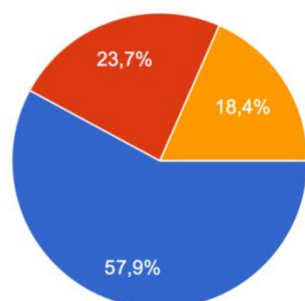
- Yes, they were useful to me and I enjoyed making my PDN.
- Yes, but I didn't know how to write a good one.
- No, I prefer doing exercises from the Workbook or any other traditional method.

Personal Digital Narratives (1 = entirely false / 5 entirely true)
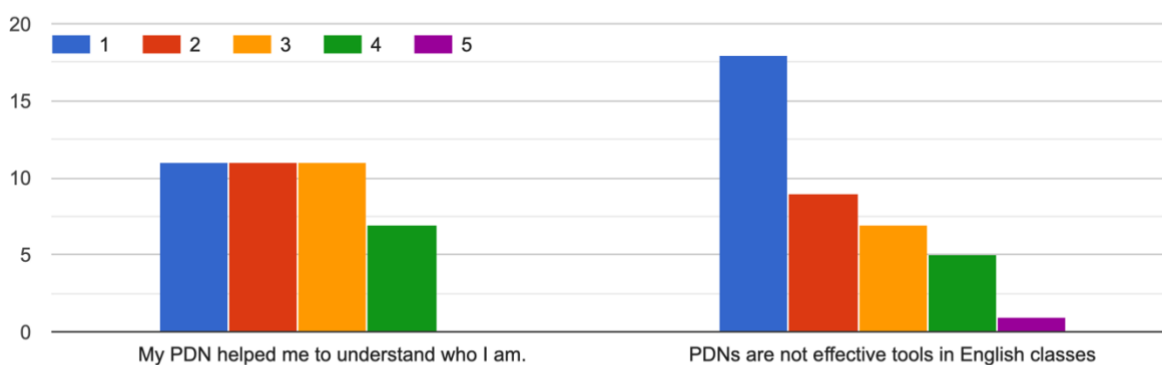
Do you think PDNs are better done individually or in groups?
38 respostes
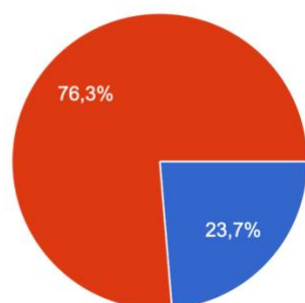
- Yes, writing a PDN in groups could be a good idea to ask each other a lot of questions about who we are.
- No, PDNs are about personal experiences and my experience is unique.

Do you think writing a PDN in Catalan or Spanish would have been better?

38 respostes
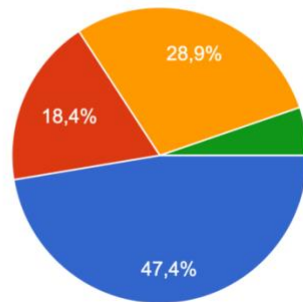
- Yes, a PDN in my mother tongue would be better.
- No, I prefer English.
- I think the language does not affect the story.
- I don't care about the language.

28,9%
18,4%
47,4%

If you were the teacher, how would you do the class?

38 respostes
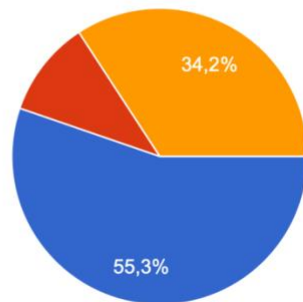
- I would use innovative methods (Quizziz, Mentimeter, Canva).
- I would use Workbook and traditional methods.
- Both innovative and traditional methods.

34,2%
55,3%

4.5 Assessment

What is the most important thing you have learnt in class?
38 respostes

The First and the Second Conditional — 20 (52,6 %)

Personal Digital Narratives — 10 (26,3 %)

Enjoy and have fun during English classes — 16 (42,1 %)

English is a useful language. — 1 (2,6 %)
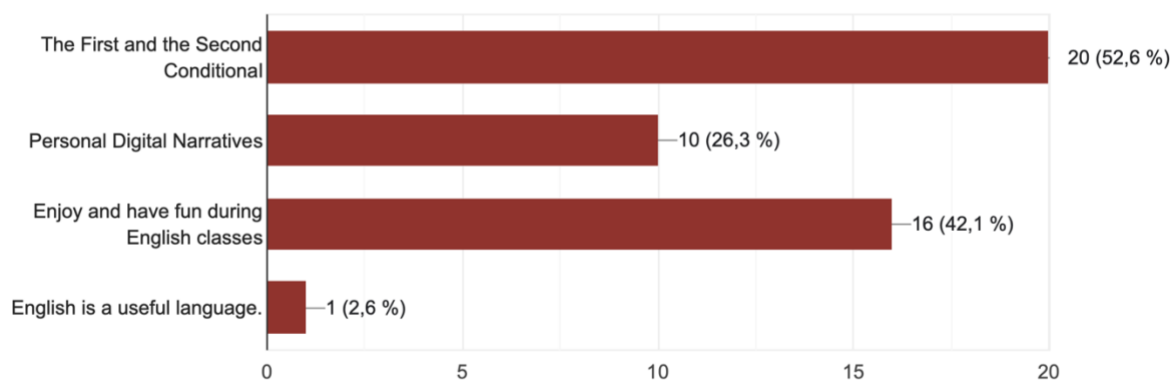
What is the best aspect of the teacher's classes?
38 responses

Innovative methods (Mentimeter, Quizziz, Blooket) — 29 (76.3%)

Innovative content integration (PDNs + Conditionals) — 13 (34.2%)

Communication and interaction — 16 (42.1%)
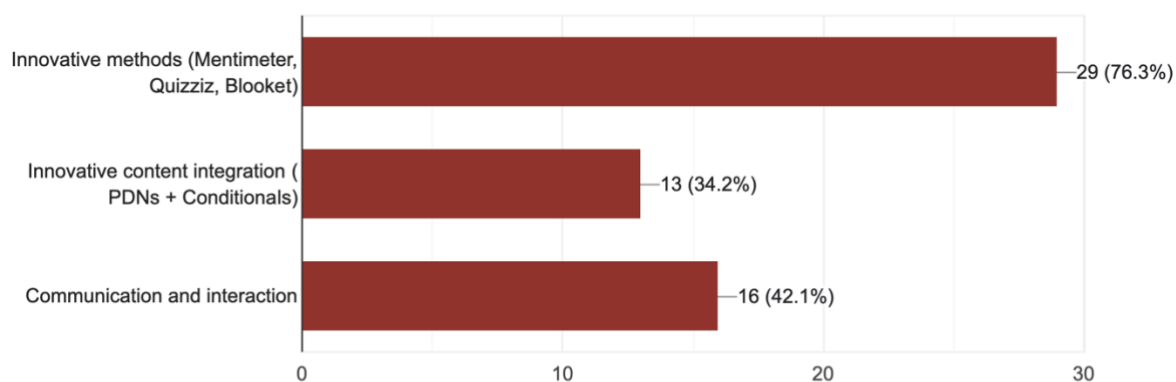
5   Discussion

5.1   Discussion of the results from the final survey

In the following paragraphs there will be room for analysing the previous results. The first section of the final survey gathers some personal information about our students, especially gender and their L1. Gender was not meant to be a pivotal variable of this research, but it has been asked in case there was any correlation between gender and any other question. To evaluate that, Microsoft Excel contains an option called Pivot Table, which allows to check on correlations or discard them. In case of the L1, only 13,2% consider Catalan as their mother tongue, 26,3% recognize Spanish their L1, and 57,9% acknowledge both languages as their L1s. These revelatory facts anticipate the uneven relevance between Catalan and Spanish, given that the centre is located in a middle-upper-class area, in which presumably there is not a high percentage of foreign students—for future research, it would be convenient to ask students if they are newcomers. Albeit there is a need for periodical research regarding the use of Catalan in secondary schools, the purpose of this question is to establish a correlation between L1 and the language in which the PDN is written.

Table 4. Correlation 1: Students' L1 and Best Language to Write a PDN
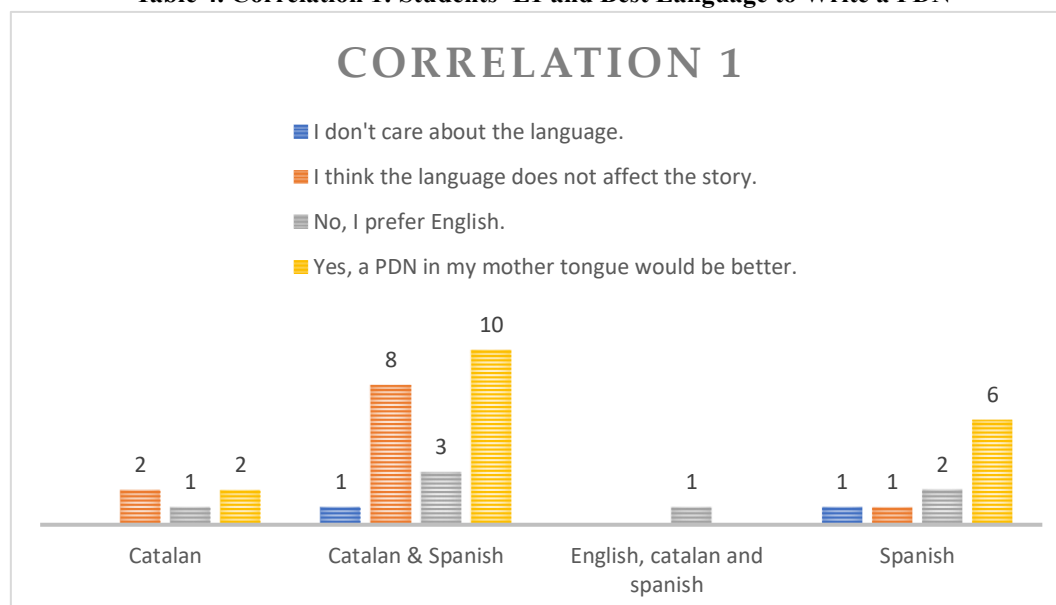
The previous chart offers a detailed approach to appreciate the correlation between the students' L1 and the language in which they would like to write their PDNs. Even though a significant part of students think the L1 does not affect the story (28,9%), almost half of the students (47,4%) would like to write their PDNs in their L1 (Catalan or Spanish).

Concerning identity, most students align with Ricoeur's notion of narrative identity in considering identity as a story about themselves. It is also true that this questionnaire should have been conducted before the teaching sequence to be able to check on particular differences after teaching it. The influence of PDNs might have been the cause of students' predisposition to choose that option. Moreover, some students (15,8%) align with Butler's identity approach, which defines identity as "d) a repetition of acts that make us think we are in a certain way". A few less than a quarter of students (23,7%) agree with psychopedagogical approaches, as those from Piaget, Vygotsky, Marcia, and Erikson, in defining identity as "a) a natural process of getting mature and growing".

Students' impression on the influence of social media upon their identities is also relevant since 55,3% of them acknowledge social media affect how they perceive themselves and 23,7% recognizes the same but without being aware of the core features of this influence. In fact, 79% of the students are aware of technology's influence on their identities. By working on PDNs, students have had the opportunity to craft their digital narratives and acknowledge the technology's filter.

Students' relationship with the concept of "identity crisis" was not directly addressed in class, though almost half of them refer to it as a moment that specially teenagers are susceptible to undergo (47,4%). In dispute, there are 28,9% who believe kids, teens, and adults are prone to have an identity crisis over the course of their lives, and 21,1% state they do not have any questions about their identities. When facing the next question, only 15,8% assert identity does not change, so 5,3% of those students acknowledge identity changes though now they feel at ease with themselves. Following Marcia (1980), this data leads to the conclusion that 15,8% of students are in a state of foreclosure, as they acknowledge having an individual identity but not having tried to explore any other options. Whereas 60,5% of students acknowledge they are always changing, more aligned with poststructuralist notions of dynamic identities, 23,7% of students recognize identity changes but then, there is a period when they already know who they are. This completion stage might be some teenagers' illusion that they have reached a coherent sense of identity regardless of the ongoing changes they will unavoidably suffer throughout their lives.

Table 5. Correlation 2: Self-Identity Dynamics and Definitions on Identity
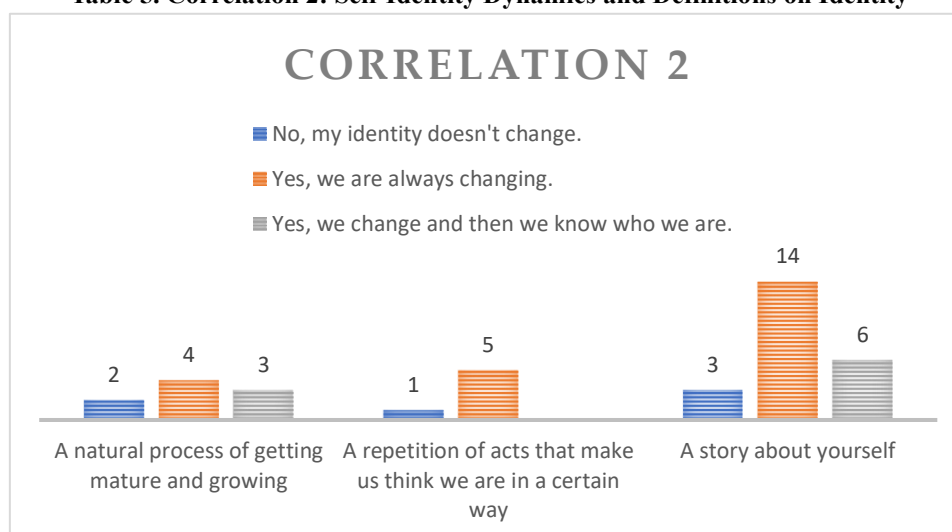
The second interesting correlation comes when analysing students' perspective of identity dynamics in contrast with their definitions on identity. Even though 60,5% of students consider identity takes the form of a story about us; from those 23 students, 14 believe people are always changing. With this correlation, we can appreciate that narrative identity is not comprehended in monolithic terms, but in rather dynamic terms as well. Unlike fixed notions of writing, students understand personal identities as writing scripts that can be edited, rewritten, and changed over time. Meanwhile, 26% of students perceive identity as a narrative, but they also consider this process a revelation of who we are. For further occasions, the answers could have been more precise since "we change and then we know who we are" can be understood in terms of fixity or self-revelation at the same time. At large, we can state that PDNs are profitable to gain awareness about identity's dynamism and realize that our personal narratives follow an ongoing process of (re)writing.

If in the previous question 60,5% of students acknowledge identity is dynamic, in the following question 34,2% are exploring who they are and learning a lot from different experiences and 34,2% feel they are a different person every year. Hence, 68,4% of them actually consider identity changes. In comparison to those 15,8% students who believe identity does not change, 28,9% state that they do not need to explore other options about who they are. So, this is the real percentage of students who are in a state of foreclosure, as they think they have already finished their identity exploration being 15-year-old students on average.

Whereas there were 60,5% of students in the previous question who acknowledged that identity changes, 57,9% recognize PDNs were useful to them, and they enjoyed them. Moreover, 23,7% enjoyed writing their PDNs but they didn't know how to write a good one. Writing is a personal experience and for some people can be problematic, specially working on a particular tone and feeling one has a unique style. However, the cause of this issue might be writing in English instead of in their L1. Either way, the teacher could devote a session to teach formulaic expressions that could be used in writing PDNs, although this was done by teaching them how to begin and end their stories with the first and second conditionals respectively—which is one of the most prominent features of this teaching sequence; that is, innovative content integration.

Henceforth, it is crucial to discuss one of the critical questions of the study: "Do PDNs help students understand who they are?". To this question, students have offered several answers: entirely false for 11 students, partially false for 11 more, neither true nor false for 10, and partially true for 7. At this point, it is worth noting that this study doesn't focus on self-understanding but on self-exploration. This question highlights the contradiction between what students have learnt in class and the presumable inner truth of their identities. In this line, most students have denied a better understanding of themselves, and not even one has answered that "it is totally true that PDNs are useful for understanding oneself". These results are considerably valuable because, after the (re)writing process, students acknowledge the variability of their narrative identities, and no single student trusts the non-realistic notion of complete self-understanding. Thus, by this disconcerting question for our students, the results prove the relevance of (re)writing as a learning process, not of self-understanding but of self-exploration through English storytelling.

Table 6. PDNs' Usefulness in English Classes
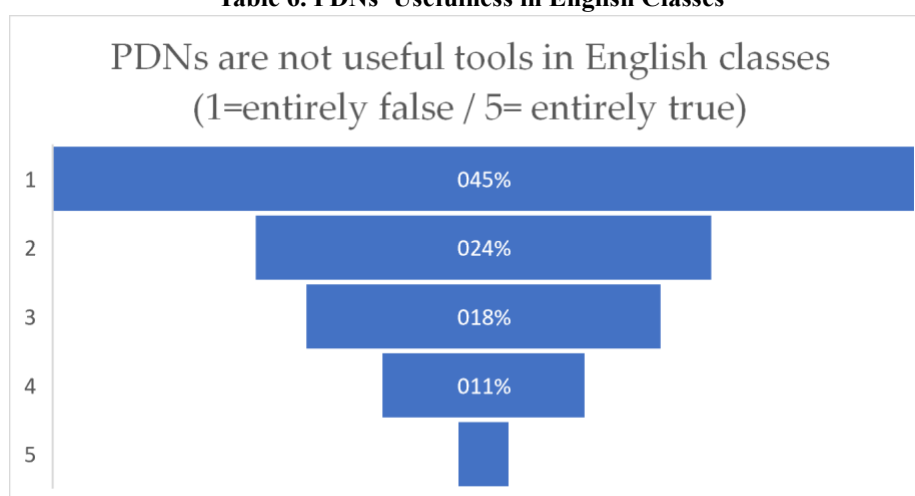
Besides being helpful to (re)write their identities, most students consider PDNs useful to carry out engaging English classes and learn the first and second conditionals. Although the results indicate that students overall liked working on PDNs, a little less than a quarter of students (23,7%) would like to

try writing a PDN in groups, whereas most of them (76,3%) consider they are about unique personal experiences. In practice, some students decided to ask a friend to record their PDNs and others appear with friends in the video. Therefore, identity is not an independent issue from community but forged within it (Butler, 2006). As for changes in how to conduct classes, students evaluate innovative methods in a rather positive way (55,3%), although there was still a notable part who would use both innovative and traditional methods (34,2%) and a minority who would only use traditional methods (10,5%).

At last, students reflected on their learning process and what was the most significant contribution of the Teaching Sequence (TS). The results of these last two questions do not account for a 100% since there was the possibility of choosing more than one option per question. Half of the students of both classes (52,6%) acknowledge the first and second conditionals are the most important aspect they learnt in class. A few less than a half of the students (42,1%) also believe they learnt to "enjoy and have fun during English classes", which is highly positive since the TS is carefully designed to foster students' interest and enjoyment while learning. Slightly more than a quarter of the students consider PDNs as an important content of the course, which proves PDNs to be a good approach for learning English. The following detail, while not crucial, is still worth considering: a student answered that "English is a useful language", apart from the given options. This assertion implies the general belief that the English subject is central to students' future, and it is of high value for their personal achievements.

The last question refers to a personal evaluation of the teacher's approach. The vast majority of students acknowledge the value of innovative methods (Mentimeter, Quizziz, and Blooket), given that these approaches were the most relevant aspect of the teacher's educational practices. Also, students were prone to recognize the value of the teacher's communication and interaction (42,1%), which was evident in daily interactions and especially in the thrilling production of a PDN from the teacher. Last but not least, 34,2% of the students notably value "innovative content integration (PDNs + Conditionals)," which is also a distinctive feature of the TS.

5.2   Analysis of identity (re)productions in teenagers' PDNs

Students' final outcome of the TS is the production of a multimodal video which incorporates the Story Plan of a personal experience and a video sharing their stories, speaking in English for at least 30 seconds while looking straightforwardly at the camera. In the following paragraphs, there is room for a brief discussion on the multiple-choice questions via Mentimeter and Quizziz from section 4.1 and the PDNs from our students.

In the second session, the teacher used Mentimeter's questionnaires to check whether students knew what they were going to write for their PDNs: 54% of students had ideas and 46% required help from the teacher. That information served the teacher to slow down the pace and offer more time to students to brainstorm. Regarding previous knowledge on the first conditional, there was a Likert scale ranging from 1 (strongly disagree) to 5 (strongly agree). The average results indicate 3.2 know the basic structure of the first conditional, 2.9 can create their first conditional sentences, and 3.7 know how to use "unless", "as soon as", "may", and "might". To offer a more detail analysis of these results, there are three more screenshots in the section of *Results*. A slightly less than a quarter of the students (24%) strongly agree about knowing the basic structure of the first conditional, whereas 35% of them also confirm that. However, there is a 42% of students who do not know the basic structure of the first conditional. Hence, the teacher taught that grammar lesson while having more than half of the class knowing the basic structure. From all students, only 32% of them could create their own first conditional sentences, whereas 41% admitted they could not, and 24% were not sure about it. Three sessions ahead they were asked whether they knew the second conditional or not: 5 students assured they could create their own sentences, 5 claimed they knew the basic structure, and 7 did not know it yet. Some students did not join into the Quizziz, or they did it in pairs—that's why in some questionnaires the results are not out of 27/28 students, depending on the group 3rd A or B.

As for daily practice, there was also a content revision in the following sessions, so a usual question in Quizziz's polls was the following: "Do you remember the first conditional?". In this case, 61% students claimed they did, 30% required more practice, and only 9% demanded repeating the explanation. During the session when they were writing the Story Plan, students had some leading questions to choose a particular topic, tone, place, and characters. Those polls were useful to guide them, and the results help the teacher supervise their work: 47% of the students chose sports, 18% wanted to write about their talents, and 35% about travels. As some students wished to select different topics from the given options, the teacher approved their suggestions, provided they were willing to write about a personal experience. In terms of tone, one half opted for a motivational tone and the other half for a nostalgic tone. As for the place, students were conforming to the given options and were not really creative: 72% chose "town/city", 22% of them home, and 1% of them supermarket only as a joke. There is room for improvement in this regard since letting them write different places in a word cloud could have inspired them more. At last, as for characters, most students (60%) wrote a personal story without considering any other main characters than themselves. Some of them wanted to write about travels with their family members (20%) and others, about their friends and them (20%).

Henceforth, it is worth analysing students' submissions in terms of content. In 3rd ESO B class group, 31% of the students wrote a story about travels and 24%, about soccer. The other topics were basketball, a funny meeting, acting classes, a bullying experience, a grandfather's death, an experience playing videogames, and relevant movies for their personal development. That accounts for a 45% of students who tried to tell a meaningful and original experience about themselves rather than resorting to a cliché. In the 3rd ESO A class group, 37% of students wrote about travels, and only 11% about

soccer, significantly different from the other group. The other topics were summer camps, concerts, phobias, mysterious and funny stories, Easter memories, a train experience with his cat, a random street fight, passion for karate, bicycles and cars, boxing, and losing a friend. The specificity and variety of the topics account for a deep capacity to reflect on what makes them enjoy their lives. By (re)writing their personal experiences, students explored the events they had lived so far and (re)interpreted their occurrences through different lenses after receiving feedback from their peers. In short, (re)writing some paragraphs through their classmates' comments underscores the relevance of multiple perspectives to foster teenagers' (trans)formations.

According to Lambert's (2009) categorization of narrative types, narratives of overcoming emerged as the most promising. Generally, students are inclined to associate motivation with overcoming specific challenges. In class, we addressed that issue with the notion of *turning point*, which implies a major change in the course of the events. As students wanted to write an engaging story, some of them wrote about their lesions and how they affected their sport careers thus far. Those stories were original because of their mixture of nostalgia, pain, and self-improvement. This notion of refining oneself was present in motivational stories and was highly valuable to check on students' ability to reflect and assess their personal growing process. Other students wrote about their passions, such as soccer, acting classes, and travelling. Those students who aimed to share their experiences in a straightforward and dynamic way got a higher mark than those who were doing it reluctantly. At large, there were touching stories in both groups: losing a grandfather or a friend can be devastating for a teenager—and for any adult. Talking about death is not easy neither in an oral presentation nor in a video speaking in English. The results from those students were highly satisfactory due to the personal connection. Significantly, those students also had a proper English level, so this fact reinforces the validity of the correlation between students' L1 and their PDNs.

6 Conclusions

6.1 *Limitations and recommendations for future research*

To what extent do digital devices transform teenagers' narratives and, by extension, their identity representations? Butler's perspective of identity counterbalances Ricoeur's emphasis on narrative identity. Both perspectives coincide in the dynamism of identity: Butler's approach is more productive in understanding teenagers' digital practices, whereas Ricoeur's reminds us of the relevance of personal stories beyond the virtual world. Both perspectives diverge to offer a rich understanding of identity construction and representations, although there is still room for improvement in several aspects. This study departs from Ricoeur's notion to apply PDNs as narrative scripts, albeit disregarding teenagers' digital practices. It would be appropriate to provide an initial survey to students to discover how much time they devote to each digital platform, why they like them, and what benefits and issues these apps can trigger. An initial session about the uses of digital apps could benefit students to reflect on the influence social media platforms exert upon them and be more prone to think about it during the whole teaching sequence.

Furthermore, students were to take stable shots, add subtitles and transitions to their videos, and incorporate songs that helped convey the overall message of the PDN. Perhaps there was no occasion in the PDN-making to add emojis, stickers, or memes, though they are crucial in teenagers' communication practices. This issue comes from a restricted definition of PDN: the format of the video was similar to a short YouTube video rather than a TikTok or Instagram reel because the PDN was lengthier and, in most cases, was shot horizontally. For further studies, we could invite students to create a social media account—only for educational purposes—and encourage them to express themselves in English by creating and editing a profile according to their interests. This creative project will not focus that much on narratives but on broader symbolic ways of expressing who they are. The interest of this activity will be analysing how teenagers express who they are through digital tools and how short *stories* highlight and promote an even more dynamic and fluid sense of self. In sum, these study's limitations lay in restricting the notion of PDN to Ricoeur's concept of narrative identity. In further studies, PDNs can align more with Butler's approach to stress the fluidity and virtuality of identity representations.

Regarding recommendations for future research, we could conduct a quantitative study to know which factors affect identity (trans)formation. We have explored a variable that may have significant impact on students' identity (trans)formation, but as we conducted a qualitative approach the results of this study cannot be overgeneralized. For future research, we propose conducting a quantitative study departing from a non-directional hypothesis to prove to what extent PDNs can affect students' identity (trans)formation. That study should be applied in a large scale to be generalizable and hopefully will lead to a burgeoning field of investigation. In this study, PDN is the independent variable, whereas identity (trans)formation is the dependent variable. Some other dependent variables could be further analysed, such as positive classroom setting, better foreign students' integration, and self-concept and self-esteem improvement. Given the possibility, a multi-factor design or factorial design, will allow the researcher to examine the main effects of each independent variable separately and also possible interactions between the independent variables. By conducting experimental research there would be some improvements, such as the large number of participants and the efficient comparison of groups.

As this study was carried out in Catalonia, in a classroom setting wherein students speak Catalan or Spanish as their L1, elaborating on the PDNs in English involves a higher demand for linguistic abilities thereby relegating English as an intervening variable that cannot be overlooked.

Another study could focus on working on PDNs in Catalan or Spanish subjects to prove the efficiency of PDNs for teenagers' identity (trans)formation, thus eliminating the intervening variable of foreign language, which might not help students to identify with their oral and written productions. Indeed, the role of the L1 is crucially relevant in identity (trans)formation since it is a principal cultural tool and, by extension, an identity foundational element.

To conclude, this study offers a valuable contribution to the field of identity, understanding it as a learning process. By focusing on adolescence as a critical period of definition and (trans)formation of personal identities, educators can depart from the theoretical framework of the study and follow the methodological application to work on narrative identities with their students. Having considered the limitations of the present study, the offered recommendations will hopefully lead to even more revelatory results regarding the vast sea of identity.

6.2 Suitability of PDNs as relevant learning tools in the 21st century

The second question of this study is the following: *Are PDNs still effective in helping ESL students become aware of identities as personal narratives?* PDNs offer the possibility of interacting with other people through narratives. As these narratives draw from the individual's experiences, they allow students to share their stories and engage with others. PDNs offer a digital space for individuals to creatively shape and communicate their narratives, influencing their self-perception and how others perceive them. By crafting and sharing stories, students are encouraged to engage in self-reflection and identity exploration. Storytelling provides a narrative framework that allows individuals to (re)shape their identities, negotiate personal values, beliefs, and aspirations, and contribute to continual (re)writing of their identity. The results proved students enjoyed working on their PDNs, although almost half of the students (47,4%) would have written their PDNs in their L1 instead of English to improve self-understanding. Although this was not the primary goal of our research, students' willingness to make sense of their lives is tangible. The following table proves the correlation between self-understanding and use of their L1.

Table 7. Correlation 3: Self-Understanding through PDNS and Students' L1

Nº of students	My PDN helped me to better understand myself (1 = entirely false and 5 = entirely true)				
Do you think writing a PDN in Catalan or Spanish would have been better?	1	2	3	4	Grand Total
I don't care about the language.	1			1	2
I think the language does not affect the story.	2	4	2	2	10
No, I prefer English.	2		5		7
Yes, a PDN in my mother tongue would be better.	6	7	2	3	18
Grand Total	**11**	**11**	**9**	**6**	**37**

Moreover, a significant contribution of PDNs to the classroom setting is growing as an educational community, especially as a group class. Students are sharing their PDNs with their peers, so these narratives serve as catalysers of emotional experiences. Though students are not living the same situation as the others, they can understand their feelings and think themselves in those situations as empathetic projections of themselves. By fostering empathy between students, PDNs allow for anticipating students' reactions to the others' situations, as well as experiencing feelings that are not entirely their own. Through the conditionals, students were able to reflect on the readers' impressions on the narratives, i.e., "If you like emotional stories, you will enjoy this reading" and "If you were me, you would enjoy every second of your life from now on". Thus, students can acknowledge the value of grammar in its function, particularly to express hypotheses and identify with others.

Nonetheless, the most significant conclusion we can draw from this study is that PDNs can help adolescents deal with suffering and loss. In their PDNs, some students wrote their experiences of losing friends, grieving grandparents, dealing with phobias, and recovering from lesions. These stories were the most valuable for this study since students deeply reflected on the meaning of suffering and how they could overcome harsh situations in their early adolescence. By writing their personal stories of survival, they were capable of providing purpose to pain, acknowledging the contingency of events, and expressing contradictions and fluctuating emotions. Sharing their overcoming processes with their

peers is the proof of self-(trans)formation through writing. To illustrate this, it is worth mentioning the story of a student who suffered the loss of her grandfather. She wrote the paragraphs several times and felt lost while writing in class. She did not know how to express what she felt. Then, she told me she read a book three years ago that was about dealing with loss. Her parents told her to read it to cope with suffering and so she shared her process of grieving through reading. After several attempts (re)writing the story, she decided there was a plausible version of her PDN and so she submitted it. Her story was inspiring, and the tone was perfectly suited. However, when she had to record her video, she trembled. She tried to offer a coherent and refined version of how to deal with loss, although she knew she had to sacrifice the emotional confusion at the expense of politeness. The following days she was transparently melancholic and sorrowful. She understood what (re)writing meant: reliving, remembering and refreshing experiences and, fortunately, finding relief in expressing the pain. One significant insight we can grasp from narratives of overcoming is that whether teenagers undergo a traumatic experience or any other situation that leads them to identity diffusion, storytelling offers the cognitive and linguistic tools to cope with suffering, which is the ever-lasting strive of human beings.

6.3 Wrap-up of contemporary identity (trans)formation

At this stage, we can directly address the pivotal research question of the study: *Is identity a narrative construct? Is there any theoretical justification for that? And if so, to what extent can ESL teachers use English storytelling to guide students to (re)write personal identities?* Thus far, we have acknowledged that identity is a manifold concept that accounts for stability and mutability simultaneously and, through Paul Ricoeur's perspective, identity (*ipse*) can work as a narrative construct. The theoretical framework of this study has served to appreciate how ESL teachers can guide students in exploring their narrative identities. Thus, this study has successfully concluded that identity (trans)formation must be a central topic in contemporary education. Piaget's developmental theory assures that during adolescence, human beings develop abstract and critical thinking and can craft a more complex sense of identity. Vygotsky's sociocultural theory posits that human beings interiorize symbolic and cultural tools, such as language, to interact in the world. Also, he emphasizes how students learn by integrating previous and new knowledge through educators' mediation. English teachers, then, are in charge of providing students with opportunities to learn tailored to their capacities. Erikson's eight stages of human development have particular crises—conflicts of opposing tendencies. Especially in adolescence, the fifth stage of human development, ESL teachers can encourage and help students think critically about their self-identities and achieve a balance between the confronted tendencies of identity cohesion and identity diffusion. Through (re)writing, teachers can prove that human beings undergo several changes over time, which are present in the multiple versions of their writings. Marcia's four identity statuses help us understand the process of identity as a continuous exploration and reflection on who we are. As Marcia recognizes different degrees of integration and diffusion of personal identity, ongoing movements from fragmentation to unity constitute the pathway for self-(trans)formation. In ESL classrooms, teachers should validate all narratives as provisional stories that reflect students' transformations. By focusing on the conditionals, students can embrace their hypothetical projections of themselves, their multiple versions of becoming, and their various contradictions throughout adolescence. Butler's and Ricoeur's perspectives enrich this matter by illuminating how identity practices work. Butler's approach to identity accounts for the repetition of particular acts that we integrate into our dynamic selves. So, students explore who they are while interacting with classmates, imitating and repeating cultural codes they eventually perceive as their own. Ricoeur focuses on the concept of narrative identity to state that identity is a symbolic notion which follows the rules of fiction. Students have learnt that they have the power to write and rewrite the story of their lives, edit it, erase it, filter it, and play with it while writing. By encouraging students to reflect on who they are and share their narrative accounts of themselves, they can face their plots' contradictions within the narrative scope.

This study dissolves the apparent contradiction between psychological and philosophical identity paradigms. In particular, the role of a narrative-self helps reconcile the tension between stability and variability (Lilgendahl & McAdams, 2011; McAdams, 2006, 2013; McAdams & Pals, 2006; Tomkins, 1978). All the authors from the theoretical framework have contributed to perceiving identity from various viewpoints. The contradictions between their identity theories stem from the need to understand the fugacity of such an abstract and elusive concept. Nonetheless, the significant conclusion of this project is that identity is a process of self-(trans)formation, and narratives testify to our changes over the years. As ESL teachers, we should embrace the passionate work of teaching students how to (re)write personal stories to explore their possibilities of existence and remain open to (re)define who they are. In particular, the first and second conditionals specifically deal with the realm of possibility beyond time constraints. In this sense, "If I were…" becomes the war cry of adolescents and the flag of their self-(trans)formation.

7   BIBLIOGRAPHY

ALTHUSSER, L. (2014). *On the Reproduction of Capitalism: Ideology and Ideological State Apparatuses.* [1st Ed. 1971]. London: Verso.

ARON, L. (1996), *A Meeting of Minds*. (2nd ed. Hillsdale). New Jersey: The Analytic Press.

AUGUSTINE, S. [Bishop of Hippo] (1999). *The Confessions of Saint Augustine*. Grand Rapids, MI: Christian Classics Ethereal Library.

BARKHUIZEN, G. (Ed.). (2013). Narrative research in applied linguistics. Cambridge: Cambridge University Press.

_____, BENSON, P., & CHIK, A. (2014). *Narrative Inquiry in Language Teaching and Learning Research*. New York: Routledge.

BELL, J. S. (2002). Narrative inquiry: More than just telling stories. *TESOL Quarterly*, *36*(2), 207–213.

BENJAMIN, J. (1990), An outline of intersubjectivity: The development of recognition. *Psychoanalytic Psychology*, 7:33–46.

_____ (1995). *Like Subjects, Love Objects*. New Haven, CT: Yale University Press.

BENSON, P., & NUNAN, D. (Eds.). (2004). *Learners' Stories: Difference and Diversity in Language Learning*. Cambridge: Cambridge University Press.

boyd, D. (2008). Why youth (heart) social network sites: The role of networked publics in teenage social life. In D. Buckingham (Ed.), *Youth, identity, and digital media* (pp. 119–142). Cambridge, MA: MIT Press.

BRUNER, J. S. (1987). Life as narrative. *Social Research*, *71*(3), 11–32.

_____ (2006). *In Search of Pedagogy Volume 1: The Selected Works for Jerome S. Bruner*. London: Routledge. https://doi.org/10.4324/9780203088609

BUTLER, J. (1990). *Gender trouble: Feminism and the subversion of identity*. London: Routledge.

_____ (1993). *Bodies that matter: On the discursive limits of 'sex'.* London: Routledge.

_____ (1997). *The psychic life of power: Theories in subjection*. Stanford, CA: Stanford University Press.

_____ (2004). *Precarious Life: The Powers of Mourning and Violence*. London and New York: Verso.

_____ (2004). *Undoing Gender*. New York: Routledge.

CARROLL, J. L. (2016). *Sexuality now: Embracing diversity* (5th ed.). Boston, MA: Cengage Learning.

CÔTÈ, J. E. (2006). Emerging adulthood as an institutionalized moratorium: Risks and benefits to identity formation. In J. J. Arnett & J. T. Tanner (Eds.), *Emerging adults in America: Coming of age in the 21st century*, (pp. 85-116). Washington D.C.: American Psychological Association Press.

COURDUFF, J., & MOKTARI, A. (2022). Personal, Cultural, and Institutional Perspectives of Special Education Technology Integrators: A Narrative Inquiry. *Journal of Special Education Technology*, 37(3), 413-425. https://doi.org/10.1177/01626434211019393

DANIELS, H. (2016). *Vygotsky and Pedagogy* (2nd ed.). New York: Routledge. https://doi.org/10.4324/9781315617602

DAVIS, A. (2004). Co-authoring identity: Digital storytelling in an urban middle school. In *THEN*: *Journal*. Issue Nº 1: Summer, 2005. Editorial board, ICS, and The University of Michigan-Flint. [Online] https://thenjournal.org/index.php/then/article/view/32

DELEUZE, G. & GUATTARI, F. (1997). *Mil Mesetas. Capitalismo y esquizofrenia.* Valencia: Pre-Textos.

DÖRNYEI, Z., & RYAN, S. (2015). *The Psychology of the Language Learner Revisited*. London, UK: Routledge.

ERIKSON, E. H. (1950). *Childhood and Society*. New York: W. W. Norton & Co.

_____ (1968). *Identity: Youth and crisis*. New York: Norton.

_____, ERIKSON, J. M., & KIVNICK, H. Q. (1986). *Vital Involvement in Old Age: The Experience of Old Age in Our Time.* New York: W. W. Norton & Company.

FREUD, S. (1905). Three Essays on the Theory of Sexuality. En J. Strachey (Ed.), *Standard Edition* (Vol. VII, pp. 123-246). London: Hogarth.

_____ (1915). Instincts and their Vicissitudes. En J. Strachey (Ed.), *Standard Edition* (Vol. XIV, pp. 117-140). London: Hogarth.

FOUCAULT, M. (1978). *The History of Sexuality*, Vol. I. New York: Pantheon Books.

_____ (1982). *La hermenéutica del sujeto*. Mexico: Fondo de Cultura Económica.

_____ (1983). The interview: The Subject and Power. En L. Dreyfus y Rabinow, P. (Eds.), *Michel Foucault: Beyond Structuralism and Hermeneutics* (2nd ed.). Chicago: The University of Chicago Press.

_____ (1988). *Technologies of the Self*. (Ed. L. Martin et al.). Massachusetts: University of Massachusetts Press.

_____ (2003). *Society Must Be Defended: Lectures at the Collège de France 1975-1976.* (Ed. Bertani M.; Fontana, A.) (Trad. Macey, D.). New York: Picador Books.

GHENT, E. (2002). Wish, Need, Drive: Motive in the Light of Dynamic Systems Theory and Edelman's Selectionist Theory. *Psychoanalytic Dialogues*, 12:763–808.

HALL, D. E. (2004). *Subjectivity*. London: Routledge.

HARRIS, A. (1992). Dialogues as transitional pace: A rapprochement of psychoanalysis and psycholinguistics. In: *Relational Perspectives in Psychoanalysis*. N. Skolnick & S. Warshaw. Hillsdale, New Jersey: The Analytic Press, pp. 119–146.

_____ (1997). The enduring encounter: Commentary of Paper by Beebe, Lachmann, and Jaffe. *Psychoanalytic Dialogues*, 7:197–206.

HERREROS, M. (2012) El uso educativo de los relatos digitales personales como herramienta para pensar el Yo. *Digital Education Review*, 22, 68-79.

HUME, D. (2009). *A Treatise of Human Nature: Being an Attempt to Introduce the Experimental Method of Reasoning into Moral Subjects*. New Zealand: Floating Press.

JAMESON, F. (1985). Postmodernism and consumer society. In H. Foster (Ed.), *Postmodern culture* (pp. 111–125). London: Pluto Press.

KALAJA, P., MENEZES, V., & BARCELOS, A. M. F. (Eds.). (2008). *Narratives of Learning and Teaching EFL.* Basingstoke: Palgrave Macmillan.

KENNEDY, H. (2006). Beyond anonymity, or future directions for internet identity research. *New Media & Society*, 8(6), 859–876.

KIMMONS, R., & VELETSIANOS, G. (2014). The Fragmented Educator 2.0: Social Networking Sites. Acceptable Identity Fragments, and the Identity Constellation. *Computers & Education*, 72, 292-301.

KIM-SPOON, J., LONGO, G.S., & MCCULLOUGH, M.E. (2012). Parent-Adolescent Relationship Quality as Moderator for the Influences of Parents' Religiousness in Adolescents' Religiousness and Adjustment. *Journal or Youth & Adolescence*, 41 (12), 1576-1578.

KIVNICK, H. Q., & WELLS, C. K. (2013). Untapped richness in Erik H. Erikson's rootstock. *The Gerontologist*, 54(*1*), pp. 40-50. https://doi.org/10.1093/geront/gnt123

KNIGHT, Z.G. (2017). A Proposed Model of Psychodynamic Psychotherapy Linked to Erik Erikson's Eight Stages of Psychosocial Development. *Clinical Psychology and Psychotherapy*, Vol. 24, Nº. 5. https://doi.org/10.1002/cpp.2066

LACAN, J. (1986). *El Seminario. Libro 11, Los cuatro conceptos fundamentales del psicoanálisis*. Buenos Aires: Paidós.

LAMBERT, J. (2009). *Digital Storytelling. Capturing lives, creating community*. Berkeley: Digital Diner Press.

LOCKE, J. (2019). *An Essay Concerning Human Understanding*. Book II. London: Global Grey.

LUNDBY, K. (2008). *Digital Storytelling, Mediatized Stories. Self-representations in New Media*. Nueva York: Peter Lang Publishing.

MARCIA, J. E. (1980). Identity in Adolescence. In J. Adelson (Ed.), *Handbook of adolescent psychology*. New York: Wiley.

MERCER, S. (2013). Working with Language Learner Histories from Three Perspectives: Teachers, Learners, and Researchers. *Studies in Second Language Learning and Teaching*, *3*(2), 161–185.

MCADAMS, D. P. & Pals, J. L. (2006). A new Big Five: Fundamental Principles for an Integrative Science of Personality. *American Psychologist*, *61*(3), pp. 204–217. https://doi.org/10.1037/0003-066X.61.3.204

_____ (2013). Self and Identity. In R. Biswas-Diener & E. Diener (Eds), *Noba textbook series: Psychology*. Champaign, IL: DEF publishers. Retrieved from: www.nobaproject.com

_____ & MCLEAN, K. C. (2013). Narrative identity. *Current Directions in Psychological Science*, *22*(3), pp. 233–238.

MITCHELL, S. (1993). *Hope and Dread in Psychoanalysis*. New York: Basic Books.

_____ (1997). *Influence and Autonomy in Psychoanalysis*. Hillsdale, New Jersey: The Analytic Press.

_____ (2000). *Relationality*. Hillsdale, New Jersey: The Analytic Press.

NOBLE, A. & GACHAGO, D. (2022). Developing Critical Digital Literacies Through Digital Storytelling: Student Attempts at Re-Telling the District Six Story. *International Journal of Mobile and Blended Learning* (IJMBL), 14(3), 1-19. http://doi.org/10.4018/IJMBL.312184

ONRUBIA, J. (1993). Enseñar: Crear Zonas de Desarrollo Próximo e Intervenir en ellas. En C. Coll; E. Martin; T. Mauri; M. Miras; J. Onrubia; I Solé i A. Zabala. *El constructivismo en el aula,* pp.101-124. Graó.

OGDEN, T. H. (1994). *Subjects of Analysis.* Northvale, New Jersey: Aronson.

_____ (2007). On Holding and Containing, Being and Dreaming. *The International Journal of Psychoanalysis*, 85(6), pp. 1349–1364.

PARFIT, D. (1984). *Reasons and Persons.* Oxford: Clarendon Press.

PAVLENKO, A. (2003). I never knew I was bilingual: Re-Imagining Teacher Identities In *TESOL. Journal of Language, Identity and Education*, 2, 251–268.

PHINNEY, J. S. (1989). Stages of Ethnic Identity Development in Minority Group Adolescents. *Journal of Early Adolescence*, 9, 34- 49.

_____ (2006). Ethnic Identity exploration. In J. J. Arnett & J. L. Tanner (Eds.) *Emerging adults in America: Coming of age in the 21st Century*. (pp. 117-134) Washington DC: American Psychological Association.

PIAGET, J. (1936). *Origins of Intelligence in the Child*. London: Routledge & Kegan Paul.

_____ (1957). *Construction of Reality in the Child*. London: Routledge & Kegan Paul.

_____ & INHELDER, B. (1966/1969). *La Psicología del Niño*. Madrid: Ediciones Morata.

_____ & WALLON, H. (1977). *Los Estadios en la Psicología del Niño*. Buenos Aires: Nueva Visión.

REYES, A., PICH, E., & GARCÍA, M.D. (2012). Digital Storytelling as a Pedagogical Tool within a Didactic Sequence in Foreign Language Teaching. In: *Digital Education Review*, 22, 1-18.

REZVAN, O.O., OLNA L. ILIENKO, O.L., ZELINSKA, O.I., KROKHMAL, A.M., & Prykhodko, A.M. (2020). Digital Narrative as A Method of Emergency Distance Learning. Arab World English Journal: *Special Issue on English in Ukrainian Context* 113-123. DOI: https://dx.doi.org/10.24093/awej/elt3.10

RICOEUR, P. (1984). *Time and Narrative, Vol. 1.* Chicago: University of Chicago Press.

_____ (1988). *Time and Narrative, Vol. 3.* (K. Blamey & D. Pellaner, Trans.). Chicago: University of Chicago Press.

_____ (1992). *Oneself as Another*. (K. Blamey, Trans.). London: The University of Chicago Press.

ROBIN, B. R. (2006). The Educational Uses of Digital Storytelling. In C. Crawford, R. Carlsen, K. McFerrin, J. Price, R. Weber, & D. Willis (Eds.), *Proceedings of Society for Information Technology and Teacher Education. International Conference 2006* (pp. 709-716). Chesapeake, VA: AACE. http://faculty.coe.uh.edu/brobin/homepage/Educational-Uses-DS.pdf

_____ & MCNEIL, S. G. (2012). What Educators Should Know about Teaching Digital Storytelling. *Digital Education Review*, Nº 22, p. 37-51. https://raco.cat/index.php/DER/article/view/260202

RODRÍGUEZ, J. L. & LONDOÑO, G. (2009). Los relatos digitales y su interés educativo. In *Educação, Formação & Tecnologias*; Vol. 2 (1); pp. 5-18. http://eft.educom.pt/index.php/eft/article/view/42

_____, MARTÍNEZ, F., & GALVÁN, C. (2019). Los relatos digitales personales y las redes sociales en adolescentes. *Revista de Estudios de Juventud*, V. 17, nº 1. https://doi.org/10.23925/1809-3876.2019v17i1p10-27

SINCLAIR, S., & CARLSSON, R. (2013). What will I be when I grow up? The impact of gender identity threat on adolescents' occupational preferences. *Journal of Adolescence*, 36(3), 465-474.

SVENDSEN, S. H. B., ASK, K., ØYGARDSLIA, K., SKOTNES, C. E., RINGROSE, P., GRUT, G., & RØKENES, F. (2022). Migration narratives in educational digital storytelling: which stories can be told? *Learning, Media, and Technology*, 47(2), 201–215. https://doi.org/10.1080/17439884.2021.1954949

SYED, M., & JUANG, L. P. (2014). Ethnic identity, identity coherence, and psychological functioning: Testing basic assumptions of the developmental model. *Cultural Diversity and Ethnic Minority Psychology*, 20(2), 176-190. doi:10.1037/a0035330

VYGOTSKY, L. S. (1978). *Mind in society: The development of higher psychological processes* (M. Cole, V. John-Steiner, S. Scribner, & E. Souberman, Eds.). Cambridge, MA: Harvard University Press.

_____ (1979). *El desarrollo de los procesos psicológicos superiores*. Barcelona: Editorial Crítica.

_____ (1981). The genesis of higher mental functions. In J. Wertsch (Ed.), *The concept of activity in Soviet psychology* (pp. 144–188). Armonk, NY: M. E. Sharpe.

WATERMAN, A. S. (1988). Identity status theory and Erikson's theory: Communalities and differences. *Developmental Review*, 8(2), 185 208. https://doi.org/10.1016/0273-2297(88)90003-2

WESTMAN, P.J. (2012). Playing with the Team: The Development of Communities of Practice in a Digital Storytelling Project. In: *Digital Education Review*, 22, 92-99. http://greav.ub.edu/der

WOODWARD, K. (2002). *Understanding identity*. London: Arnold.

WRIGHT, A. (2009). *Storytelling with children* (2nd ed.). Oxford: Oxford University Press.

8 ANNEXES

8.1 ANNEXE 1 – Canva Presentation for the First Session (some slides from the original material as an example)
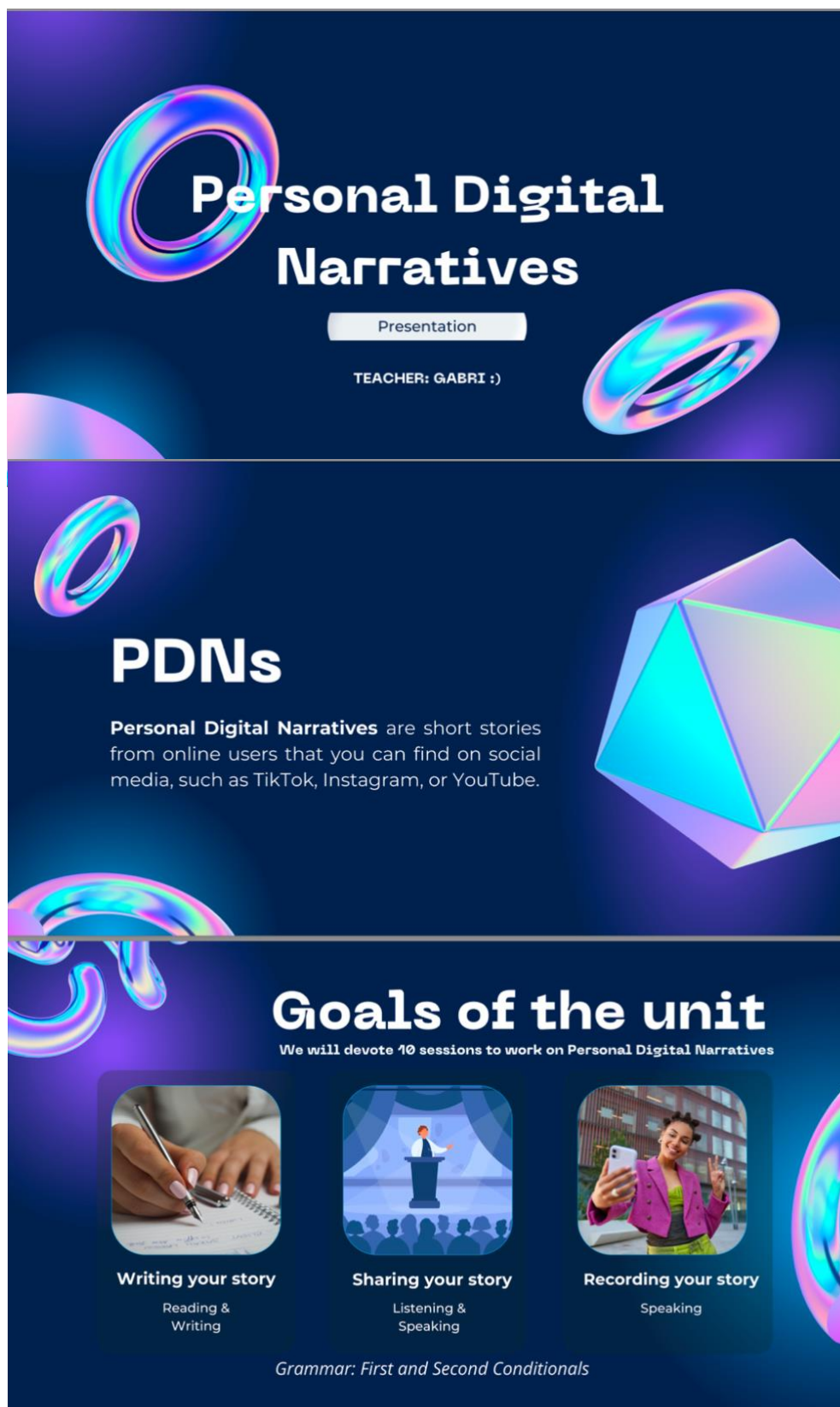
8.2 ANNEXE 2 - Personal Digital Narrative (PDN) Rubrics

Criteria: Content and Storytelling (10 points)

Criteria	Exceptional (5 points)	Proficient (4 points)	Basic (3 points)	Limited (2 points)	Inadequate (1 point)
Clarity of Story	The story is very clear, interesting, and easy to understand.	The story is clear and interesting, with a good structure.	The story is mostly clear but may be a bit confusing.	The story is somewhat confusing or not very interesting.	The story is unclear and difficult to follow.
Personal Connection	The storyteller shares a strong personal connection, making it emotional.	The storyteller shows a clear personal connection, creating an emotional impact.	The personal connection is there but might be a bit limited.	The personal connection is weak, and the emotional impact is small.	The storyteller struggles to show a personal connection.

Criteria: Multimedia Elements (10 points)

Criteria	Exceptional (5 points)	Proficient (4 points)	Basic (3 points)	Limited (2 points)	Inadequate (1 point)
Visual Appeal	The video looks really nice, with good pictures and a nice style.	The video looks good, with nice visuals that fit the story.	The video is okay but may not always look nice or be interesting.	The visuals are somewhat distracting or don't help the story.	The visuals are poor and make it hard to enjoy the story.
Use of Multimedia	Pictures, music, and effects are used well to make the story more interesting.	Multimedia is used well, making the story better.	Multimedia is used but might not always help the story.	Multimedia is sometimes distracting and doesn't fit the story.	Multimedia is poorly used and takes away from the story.

Criteria: Creativity and Originality (10 points)

Criteria	Exceptional (5 points)	Proficient (4 points)	Basic (3 points)	Limited (2 points)	Inadequate (1 point)
Creative Storytelling	The story is very creative and different, keeping attention from start to end.	The story is creative and original, making it interesting.	The story is somewhat creative but might not be always interesting.	The story lacks creativity and originality.	The story is basic and not creative.
Unique Perspective	The storyteller has a different way of telling the story that makes it special.	The storyteller shows a unique perspective that makes the story stand out.	The perspective is somewhat unique but not always clear.	The perspective is not unique, and the story is like others.	The storyteller doesn't show a unique way of telling the story.

Criteria: Engagement and Impact (10 points)

Criteria	Exceptional (5 points)	Proficient (4 points)	Basic (3 points)	Limited (2 points)	Inadequate (1 point)
Keeping Attention	The story keeps attention well, and it's interesting all the way through.	The story consistently keeps attention and is interesting.	The story is somewhat interesting but may have boring parts.	The story struggles to keep attention, and some parts are boring.	The story fails to keep attention effectively.
Impact and Reflection	The story leaves a strong impression, and the storyteller thinks deeply about the experiences shared.	The story has a good impact, and the storyteller shares thoughtful insights.	The story has some impact, but reflection is limited.	The story lacks a significant impact, and reflection is superficial.	The story doesn't leave a meaningful impact, and there's no reflection.

8.3 ANNEXE 3 – Videos/PDNs to be analysed.

Group 1: The Life of Olivia Rodrigo
https://www.youtube.com/watch?v=6nMU7gSmqqE

Group 2: Nas Daily. The Secret, Incredible, and Inspiring Story of Khaby
https://www.youtube.com/watch?v=F26xVfZlj6E

Group 3: Jake Paul. I'm Fighting Mike Tyson. (boxing)
https://www.youtube.com/watch?v=WKx1LebwBLs

Group 4: Milly Bobby Brown – The Tonight Show
https://www.youtube.com/watch?v=YyUy78wimsE

Group 5: Central Cee. Chicken Shop Date.
https://www.youtube.com/watch?v=kh1Hz1HIJDE

Group 6: Brent Rivera: Surviving 1-Star Ice Hotel
https://www.youtube.com/watch?v=28eL2GiCuRo

Group 7: Zach King. I broke Jason Derulo's Lamborghini | Magic with Celebrities
https://www.youtube.com/watch?v=arxz1YmqFgQ

Group 8: Michael Le. I moved.
https://www.youtube.com/watch?v=z-3LKUuEhJM

8.4 ANNEXE 4 – *Mentimeter for the 2nd session with 3rd ESO B (some slides from the original material as an example)*

8.5 ANNEXE 5 - Video of the first conditional (ESL Library)

https://www.youtube.com/watch?v=s59ygVYxpag

Name: Date: Class:

FIRST CONDITIONAL

We use the first conditional to talk about possible events or situations in the future. We use it when we believe the condition has a real possibility of happening.

EXAMPLE

If I sing loud in the shower, my neighbours will kill me.

FORM

To write a sentence in the first conditional, we use

● **If + present simple - will/won't + verb.**
Example: If I study today, I will pass my exams.
● **Will/won't + verb - if + present simple**
Example: I will be happy if I receive a hug.

To say "if not", we usually use "unless" (a menos que):
If you **don't** go to the concert, I won't go. -> If + present in negative + will
Unless you go to the concert, I won't go. -> Unless + present + will

PRACTICE

WRITE 2-4 SENTENCES
You are going to start your Personal Digital Narrative. :)
The first step you need to follow is writing **the first sentence of your story.**
Here you can write at least two sentences that you could use to **begin your story.**

1	2
EXAMPLE: IF YOU ARE KEEN ON MUSIC,	YOU WILL DEFINITELY LOVE THIS STORY.

FIRST CONDITIONAL

We use the first conditional to talk about possible events or situations in the future. We use it when we believe the condition has a real possibility of happening.

BASIC FORM

If I sing loud in the shower, my neighbours will kill me.

ADVANCED FORMS

To write a sentence in the first conditional, we use

● **Even if + present simple - will/won't + verb.**

Example: Even if I run to school, I will get late.

● **Will/won't + verb - if + present simple**

Example: I won't be sad as long as you buy me ice cream.

● **Unless + present simple - will/won't + verb.**

Example: Unless you work hard in the gym, you won't see results.

● **As soon as + present simple - will/won't + verb.**

Example: As soon as I receive a hug, I will be happy.

PRACTICE

WRITE 2-4 SENTENCES

You are going to start your Personal Digital Narrative. :)
The first step you need to follow is writing **the first sentence of your story.**
Here you can write at least two sentences that you could use to **begin your story.**

1	**2**
EXAMPLE: IF YOU ARE KEEN ON MUSIC,	YOU WILL DEFINITELY LOVE THIS STORY.

EXTRA HOMEWORK

WATCH A YOUTUBE VIDEO FROM 0:00 TO 4:20.
CHANNEL: ENGLISH WITH GREG.
TITLE: 🔥 12 IMPRESSIVE WAYS TO USE ADVANCED CONDITIONALS IN ENGLISH

8.7   ANNEXE 7 - Workbook exercises (theory on page 96 + exercises 1 & 2 on page 97).

GRAMMAR REFERENCE

First conditional

if- clause (if + present simple)	Main clause (will/won't, may/might (not), could)
If I pass all my exams,	my parents will / may / might buy me a present.
If I don't pass all my exams, Unless I pass all my exams,	I won't / may not / might not go on holiday.

Main clause (will/won't, may/might (not), could)	if- clause (if + present simple)
My parents will / may / might buy me a present	if I pass my exams.
My parents won't buy me a present	if I don't pass all my exams. unless I pass all my exams.

Question	
Will my parents buy me a present	if I don't pass all my exams?

- We use **first conditional** sentences to talk about possible situations in the present or future and say what we think the result will be.
- We often use **if + present simple** to describe the possible action or event.
  We'll pass the exam if we work hard.
- We can use **unless + present simple** instead of *if not*.
  Unless we hurry up, we'll miss the train.
- We use **will/won't + infinitive** when we are sure of the result and **may** or **might + infinitive** when we are less sure.
  If we don't leave now, we won't catch the 8:30 bus.
  If my grandfather doesn't feel better, he may not visit this weekend.
  I might go the beach if it's warm enough.
- When we use **if** to start the sentence, we use a comma between the two parts.
  If I've got enough money, I'll go on holiday.
- We normally use **will** to make first conditional questions. It is unusual to use **may** or **might**.
  Will you chat with me online this evening if you have time?

Second conditional

UNIT 5

if- clause (if + present simple)	Main clause (would/could/might + infinitive)
If I knew him,	I would / could / might ask him.
If I didn't know him,	I wouldn't / couldn't / might not ask him

Main clause (would/could/might + infinitive)	if- clause (if + past simple)
I would / could / might ask him	if I knew him.
I wouldn't / couldn't / might not ask him	if I didn't know him.

Question	
Would you ask him	if you knew him?

- We use the **second conditional** to talk about imaginary situations in the present and their possible consequences.
- We use **if + past simple** (affirmative or negative) to describe the imaginary situation and **would, could** or **might** for the consequence.
  If he didn't like you, he wouldn't talk to you,
- We use **would** (**not**) when we are sure of the consequence.
  He would do better in school if he didn't spend all his time playing computer games.
- We use **could** (**not**) to express a possibility or ability as a consequence.
  If it was Saturday, we could go out for pizza.
  I could do some volunteer work if I didn't need to study so much.
- We use **might** (**not**) to show we are less sure about the consequence.
  If I had more free time, I might take up the guitar
  Madison might lend you her laptop if you asked her.
- We can use **was** or **were** in the **if-** part of the sentence with *I, he/she* and *it*.
  If it wasn't/weren't so spicy, I could finish it.
  I wouldn't say anything if I were/was you.

GRAMMAR PRACTICE

First conditional

1 Choose the correct option.

1 If I (have) / will have enough time, I'll help you pick up litter.
2 Unless Jenny calls, *we don't know / won't know* where she is.
3 Many more fish will die if they *eat / will eat* our plastic waste.
4 *If / Unless* we use solar power, we will reduce air pollution.
5 We might go swimming later if the sun *comes / will come* out.

2 Put the phrases in the correct order.

1 I might / I have enough money, / If / buy a new phone
   If I have enough money, I might buy a new phone.
2 come to school later / you feel better / if / Will you ?
   _____
3 if / Henry will / he leaves last / switch off the lights
   _____
4 climate change, / our planet / Unless / we stop / will get hotter
   _____
5 we'll miss / we don't leave soon, / the beginning of the film / If
   _____
6 we collect all the plastic / The ocean / if / might get cleaner
   _____

Second conditional

3 Choose the correct words to complete the sentences.

1 Our planet would be in danger if all the insects *would disappear* / (disappeared)
2 What *would you do / did you do* if someone gave you a plastic straw?
3 Where *would you travel / would you travelled* if you had enough money?
4 There would be more oxygen if they *wouldn't destroy / didn't destroy* rainforests.
5 We could reduce the effects of climate change if we *would use / used* solar power.

4 Complete the second conditional sentences with the correct form of the words in brackets.

1 If I __had__ (have) the answer to the problems of climate change, I _would tell_ (tell) you.
2 She _____ (not ask) you to come if she _____ (not like) you.
3 We _____ (not endanger) animals so much if we _____ (not destroy) their habitats.
4 If we _____ (live) near the sea, I think our home _____ (be) in danger.
5 I _____ (not eat) meat if I _____ (be) you.

5 Correct the mistake in each sentence.

1 What would you do if you ~~had won~~ won a million euros?
2 If you didn't work so hard you would get so stressed.
3 Would those animals safer if they lived in a zoo?
4 I didn't eat fish unless I lived near the sea.

6 Write second conditional sentences about the problems.

1 I haven't got enough money to buy a new phone
   have more money / buy a new phone
   If I have more money, I would buy a new phone.
2 This coffee isn't sweet enough.
   this coffee / be better / if / you add / a little sugar to it
   _____
3 We're not healthy because the air is polluted.
   we all / be healthier / if / the air / not polluted
   _____
4 There are enough insects to feed everybody.
   if / we all / eat insects / nobody / be hungry
   _____

8.8   ANNEXE 8 – Mentimeter for the 3ʳᵈ session with 3ʳᵈ ESO B (some slides from the original material as an example)
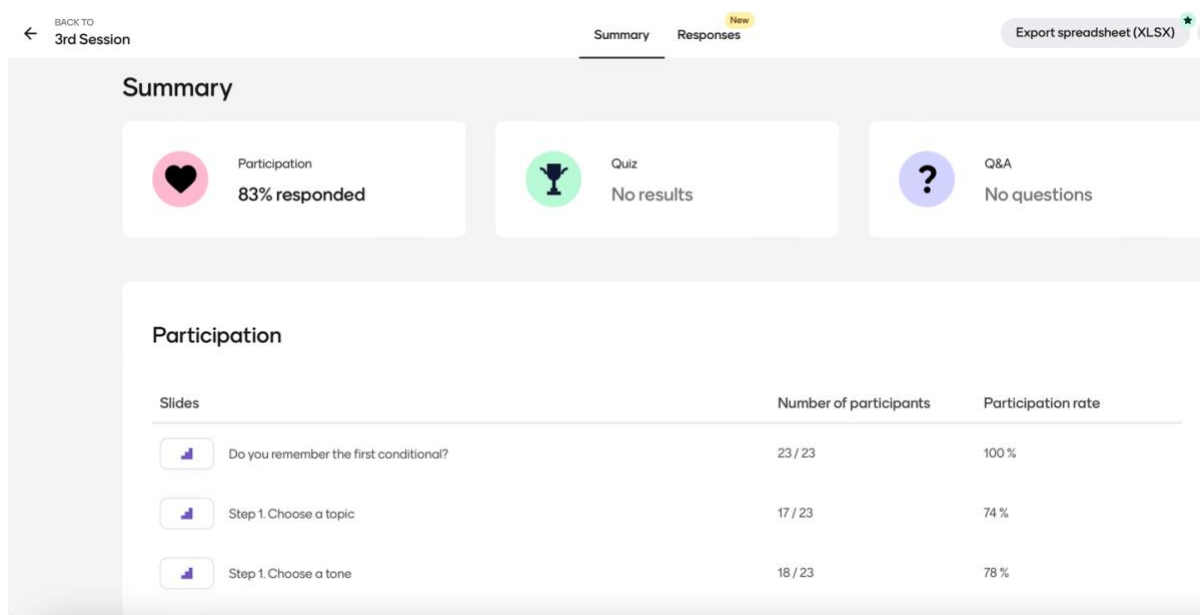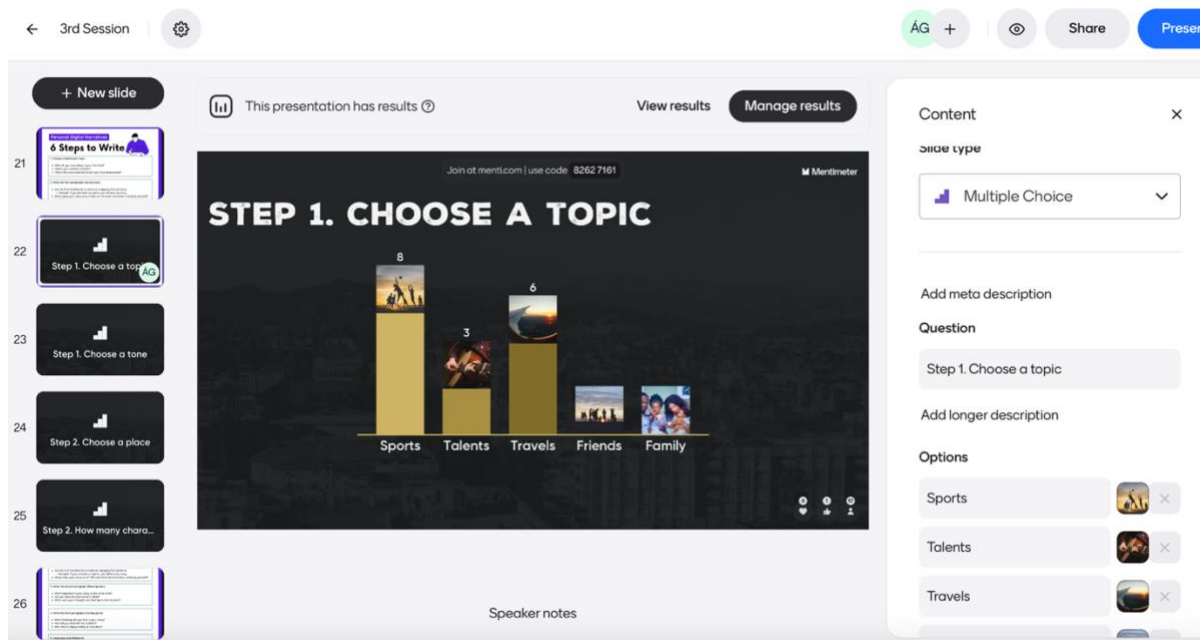
Personal Digital Narratives

6 Steps to Write

1. Choose a Meaningful Topic

- What do you love doing in your free time?
- What's your passion or talent?
- What's the most important event you have experienced?

2. Write the first paragraph (Introduction)

- Use the First Conditional to create an engaging first sentence.
  - Example: If you are keen on sports, you will love my story.
- Where does your story occur? Who are the main characters, including yourself?

3. Write the second paragraph (Development)

- What happened in your story, and in what order?
- Can you describe each event in detail?
- Which were your thoughts and feelings in that moment?

4. Write the third paragraph (Turning point)

- What challenge did you face in your story?
- How did you deal with the problem?
- Was there a happy ending or resolution?

5. Conclusion and Reflection

- What did happen at the end? What did you learn from that experience?
- How did you feel at the end?
- Why do you consider that event is important to you?

6. Key words

Story Plan

Topic

Introduction

Development

Turning point

Conclusion

Personal Digital Narratives

Story Plan

Topic   My first time playing the guitar in a summer camp!

Introduction

If you like art, you will get me. I am an artist. I really enjoy finding new ways to show my feelings to others. When I was little, I started to play the guitar by myself. I didn't take lessons. I loved to touch instruments and make my own music. It felt special because I could understand my feelings better.

Development

Whenever I could, I tried to play any instrument I found, like guitars or pianos. My dream was to make music on my own and to be a good artist. I didn't want to be famous. I wanted to use my music to help people. That's why I started. I learned to play the guitar by watching videos on YouTube. Then, I joined music groups in churches in Barcelona. At church, I learned how to lead songs and sing with choirs, and I met others who loved music too. A friend played drums, and we played a lot of songs with the choir. It was really good!

Turning point

One day, I don't remember exactly when, the person who plays the guitar at church told me I could play on stage for a summer camp. I was very excited and nervous at the same time. This was what I had been waiting for! All my practice felt worth it. I said yes right away. That would be my first performance in public! I was thrilled and, as soon as I went to the camp, I realized it was amazing. People liked my songs and were happy after I played. We were a group of four and we played music until midnight. It was so fun. After the camp, I felt more sure of myself and my talent. It was like a dream come true.

Conclusion

I kept getting better and found new ways to share my music, like playing at church on Sundays or with friends. Every time I played, I learned something about myself and how my music touched others. So, with just my guitar and my dreams, I kept making music. It helped me feel better in tough times. I am thankful for all the chances I had and for the people who supported me. The future is unknown, but I know I will always have music. If music didn't exist, I would be a different person. Music is my DNA.

8.13 ANNEXE 13 – Quizziz game mode to revise the 1st conditional (some questions as an example)
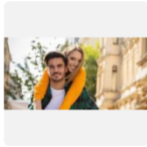
GRAMMAR IN ACTION
The first conditional

1 ⬥ (Circle) the correct options.

1 If I (see) / *don't* see any litter on the beach, I'll pick it up.

2 I won't use my bike tomorrow *unless* / *if* it's raining. I don't want to get wet.

3 Unless we *use* / *don't use* alternative forms of energy, we will create more air pollution.

4 If you *will leave* / *leave* your computer on all night, it will waste energy.

5 Some cities *may* / *may be* under water if sea levels rise.

6 I'll travel by train if I *go* / *might go* on holiday this year.

2 ⬥⬥ Complete the sentences with the phrases in the box.

> climate change may get worse
> if we stop using so much plastic
> ~~it will help the planet~~
> many types of plant will be in danger
> there might be more plastic than fish by 2050
> unless we protect them

1 If we reduce our energy use,
   it will help the planet.

2 Many animals could become endangered
   _____.

3 If we lose lots of insect species,
   _____.

4 If we don't reduce the amount of carbon dioxide,
   _____.

5 Unless we stop polluting our oceans,
   _____.

6 It will help the planet
   _____.

3 ⬥⬥ Complete the text with the verbs in the box.

> act   continue   is   might be
> ~~might not see~~   will need

If you drive somewhere on a summer's night and check your c[...] after, you [1] _might not see_ many dead insects on the front of the window. This doesn't sound like a problem. In fact, if your car [2] _____ clean, you will probably be pleased. However, this is a worrying sign. Over the last 30 years, numbers of insects have fallen by 75%. But if there are fewer flies and mosquitoes in the future, the world [3] _____ a better place, right? Wrong! The problem is that if insects [4] ____ to disappear, we will all be in trouble. Many plants depend on them. As insects move from one plant to another, they transport pollen, which helps plants to reproduce. And if the number of people on the planet keeps on rising, we [5] ____ more and more food. Unless we [6] _____ quickly, insect numbers could fall even more. This could lead to disaster.

4 ⬥⬥⬥ Rewrite the second sentence so that it has a similar meaning to the first. Use the words in brackets.

1 If we don't do something soon, it's possible that endangered species will disappear.
   Endangered species could disappear if we don't do something soon. (could)

2 There will be huge problems if we don't protect our environment.
   _____ our environment, the[...] will be huge problems. (unless)

3 If we don't stop using chemicals on farms, it's possib[...] that insect numbers will fall.
   _____ if we don't stop using chemicals on farms. (might)

4 If we do something now, we might stop climate chan[...]
   Unless we do something now, we _____ climate change. (might)

5 ⬥⬥⬥ Complete the sentences with your own ideas.

1 Unless we do something about climate change,

8.15 ANNEXE 15 – Quizziz for the 5th Session (some slides as an example)

8.16 ANNEXE 16 - Video of the Second Conditional (ESL Library)

https://www.youtube.com/watch?v=iZnL2cb_w20

8.17 ANNEXE 17 – Original sheet done with Canva (Second Conditional)

Name: _____ Date: _____ Class: _____

SECOND CONDITIONAL

We use the second conditional to talk about things in the future or the present that are probably not going to be true. With the second conditional, we can imagine alternative situations. If we changed the condition, we would achieve the result.

EXAMPLE

If you were focused, you would learn the second conditional.

FORM

To write a sentence in the second conditional, we use,
- ○ **If + past simple + comma (,) + would/wouldn't + infinitive form.**
- Example: If you trained in the gym, you would be fit.
- ○ **Would/wouldn't + infinitive form + if + past simple.**
- Example: I would be sad if I were another person.

When we use the verb "to be" in the second conditional, **the past form is always "were" for the subjects I, he, she, and it.**

PRACTICE

IF I WERE YOU,
Write 2/3 sentences starting with "If I were you" to talk about **alternative endings** for your Personal Digital Narrative.

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

8.18 ANNEXE 18 - Vinh Giang's video as a trigger activity for Session 6
https://www.youtube.com/watch?v=3A_rI31vdBI

WellCast PUBLIC SPEAKING

DATE_____

By the time you're done with this worksheet, you'll be able to work your way around the crowd!

1 Write down the main points you want to get across.	Start ordering these points in a logical manner.

TIPS:

- Hook them in with a fun fact or anecdote for the intro!
- Use supporting evidence in your main body to convince your audience you're in control!
- And finally knock them out with a powerful, memorable conclusion!

8.20 ANNEXE 20 - Public Speech Seminar (Screenshot from the 1st page of the FlipBook)

Whole Flipbook:

https://www.flipbookpdf.net/web/site/e973a8cca3c5318c485e5660dcc11984fc114f6b202402.pdf.html#page/1

8.21 ANNEXE 21 – Extra videos available in Google Classroom

1. A2: Business Insider - 4 essential body language tips from a world champion public speaker https://www.youtube.com/watch?v=ZK3jSXYBNak

2. B1.1: Vinh Giang - 5 Ways to Be Less SHY & More CONFIDENT! https://www.youtube.com/watch?v=PCS-dvQvXIw

3. B1.2: Brett Maverick - Full Body Language Guide (For Men) https://www.youtube.com/watch?v=cDuJmnXolaw

8.22 ANNEXE 22 – Quizziz for the 7th Session with 3rd B (some slides as an example)

8.23 ANNEXE 23 – Bamboozle to revise the 2nd conditional with 3rd ESO B

Second Conditional. Game Code: 2111353
https://www.baamboozle.com/game/2111353

8.24 ANNEXE 24 – Checklist for students to assess oral presentations.
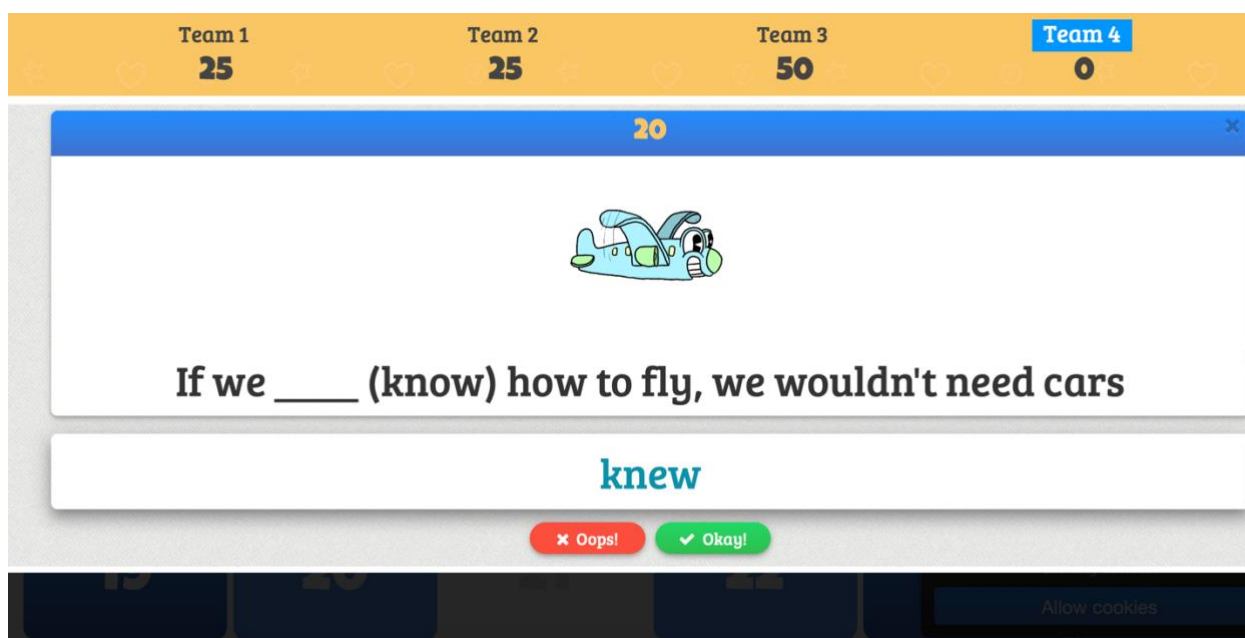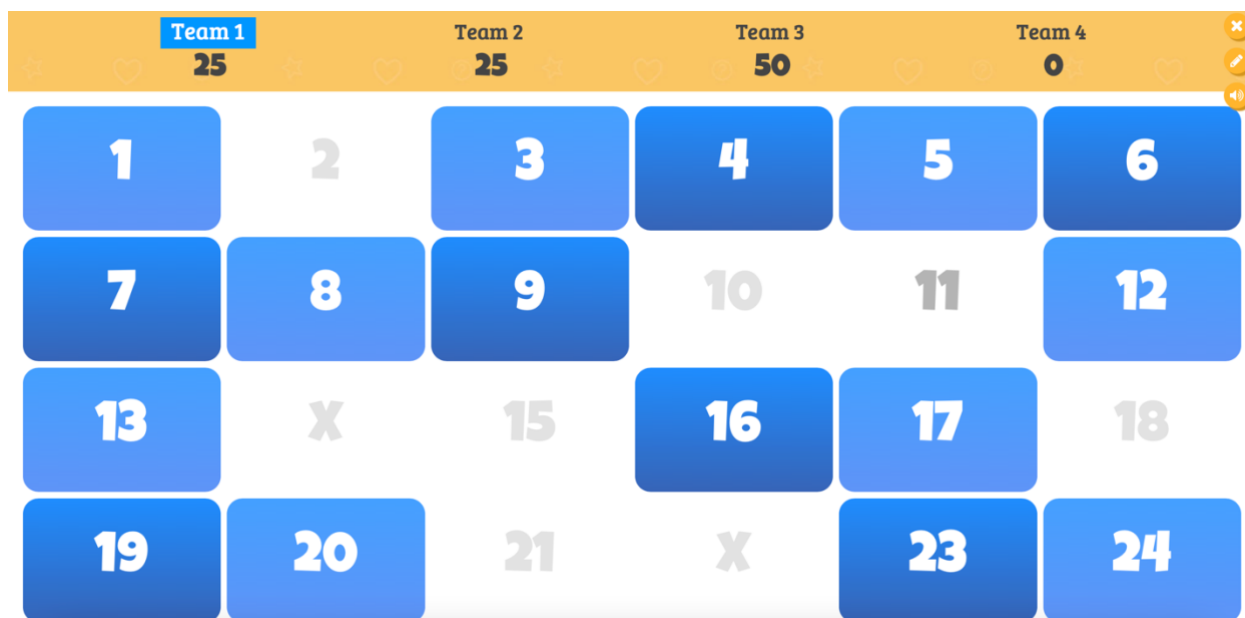
Checklist for Oral Presentations

1. Content / Personal Connection

[ ] Did your classmate include a personal experience?
[ ] Did your classmate share something unique about himself/herself?

2. Creativity / Originality

[ ] Did your classmate add unique elements to make their presentation stand out?
[ ] Was your classmate's presentation original?

3. Visual Appeal / Engagement

[ ] Did your classmate use visuals to keep the audience engaged?
[ ] Did your classmate use techniques to make the presentation visually interesting?

4. Clarity / Reflection

[ ] Were your classmate's explanations clear and easy to understand?
[ ] Did your classmate reflect on what s/he learnt from that experience?

5. Posture/Eye Contact/Performance

[ ] Was your classmate confident and comfortable during the presentation?
[ ] Did your classmate make eye contact and interact with the audience?
[ ] Did your classmate's tone and gestures help understand the message?

6. Use of English

[ ] How well did your classmate use English to express their ideas?
[ ] Did your classmate have any difficulties or make mistakes?

GRAMMAR IN ACTION
The second conditional

1 ⭐ (Circle) the correct options.

1 If I could travel anywhere in the world,
  a I'll visit a jungle.
  (b) I'd visit a jungle.
  c I visited a jungle.

2 I don't know what would happen …
  a if all the insects will disappear.
  b if all the insects would disappear.
  c if all the insects disappeared.

3 What would happen if …
  a we cut down all the rainforests?
  b we'd cut down all the rainforests?
  c would we cut down all the rainforests?

4 If I were you,
  a I'd find out more information.
  b I found out more information.
  c I'm finding out more information.

5 People wouldn't buy plastic products …
  a if they have a better alternative.
  b if they had a better alternative.
  c if they'd have a better alternative.

2 ⭐⭐ Complete the second conditional sentences using the verbs in brackets.

1 If I __had__ a bike, I would __use__ it to go to school. (have / use)
2 I _____ out today if it _____ cold. (go / not be)
3 If they _____ near the sea, they _____ to the beach a lot. (live / go)
4 The waterfall _____ more interesting to look at if it _____ raining. (be / be)
5 If we _____ so much meat, we _____ so many rainforests. (not eat / not cut down)
6 Houses near the coast _____ in danger if sea levels _____ higher. (be / get)
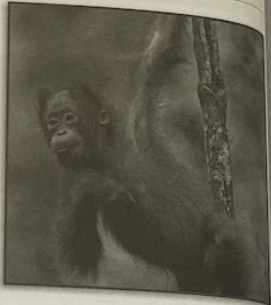
3 ⭐⭐ Complete the blog post with the correct form of the verbs in the box to make second conditional sentences.

| be (x3) ~~can~~ check find |
| not continue not use ~~try~~ |

● ● ●

| HOME | **ABOUT ME** | ARCHIVE | FOLLOW |

If I ¹ __could__ do anything to help the planet, I ² _would try_ to stop people buying so many things with palm oil in them. If you ³ _____ the ingredients in the things you buy, you ⁴ _____ palm oil in many of them – from biscuits to toothpaste. It's a cheap form of oil, and our products ⁵ _____ more expensive if companies ⁶ _____ it.

The oil comes from trees which only grow in hot, tropical countries. This means that we need to cut down rainforests to grow them. This is a problem for the animals that live in rainforests, including the orangutan. If we ⁷ _____ to destroy their natural habitat, orangutans wouldn't be endangered. So, if there ⁸ _____ one useful thing everyone could do to protect the environment, it ⁹ _____ to buy things which don't contain palm oil.

4 ⭐⭐⭐ Write second conditional sentences about the situations.

1 People use so much plastic. There is so much waste.
  If people _didn't use so much plastic, there wouldn't be_ so much waste.

2 I haven't got a recycling bin, so I don't recycle my rubbish.
  If I _____ my rubbish.

3 People don't know about palm oil, so they buy products which use it.
  If people _____ products which use it.

4 We don't use solar power in our country. There isn't enough sunlight.
  If _____ solar power in our country.

5 Palm oil is cheap. That's why companies use it.
  If palm oil _____ it.

8.26 ANNEXE 26 – 5 rules to record a PDN and 5 steps to record a PDN.

5 RULES TO RECORD A PDN

30 seconds of a close-up shot — 01

Use the 1st and the 2nd conditionals — 02

Add your own photos and videos — 03

Record a voice-over with your mobile phone — 04

Length: 2:30-5min — 05

Personal Digital Narratives

5 steps to record a PDN

1. Read your story and close your eyes

You have to imagine how you want your story to look like (characters, place, tone, etc.).

2. Think about the location

You have to consider the places where you are going to record your video.

3. Record your story

Record with natural light and take stable shots to improve your video.

4. Speak clearly

You have to speak clearly and expressively to connect with your audience. Focus on narrative flow.

5. Edit your video

You have to edit your video to create a high-quality story. You can use CapCut, iMovie, or MovieMaker. Also, seek feedback from friends or family.

8.27 ANNEXE 27 – Links to PDNs and How-to-record-a-PDN videos

PDN List

1. Alivia D'Andrea - How glowing up ruined my life (for Advanced students)
   https://www.youtube.com/watch?v=_6I34KPrNXQ

2. Life of Riza - For those waiting for life to happen
   https://www.youtube.com/watch?v=ij84DoCEmdI

3. Jnnylo - I journaled my experience in NYC
   https://www.youtube.com/watch?v=kltHhTzl3V4

4. Jnnylo - To all the ones that hated summer.
   https://www.youtube.com/watch?v=WCWAKrt4uvQ

5. Angela Megino - I'm an introvert. (Digital Storytelling)
   https://www.youtube.com/watch?v=U8LfG4b_R3Y

6. Kat Amoroso - This is Me | A short introduction film | Kat Amoroso
   https://www.youtube.com/watch?v=OWahBMoJ7VI

Tutorials to Record a PDN

1. TristanNich - 6 Easy Ways to Film Yourself AND Still Look Cinematic
   https://www.youtube.com/watch?v=LplNh5pUlZc

2. Megan Tan - How I Film Myself (REALISTIC) - Tips for Beginners, The Reality of Filming Myself, It's Embarassing!
   https://www.youtube.com/watch?v=kgO_IdQap4g

3. Conquer West Films - Why You Should Document Your Life
   https://www.youtube.com/watch?v=KGlgWTiFDJw

MI CHULETA DE INGLÉS

Name: _____ Date: _____ Class: _____

FIRST CONDITIONAL

Las oraciones con el First Conditional sirven para hablar de situacions posibles en el presente o el futuro. Estas oraciones tienen 2 partes: la condición (siempre empieza por "if" = "si") y el resultado. Si la condición se cumple, el resultado es muy probable que también se cumpla.

FORM

Para escribir un First Conditional, hay dos partes:

● **If + present simple + will + verb.**

Example: **If I study, I will pass.** = **Si estudio, aprobaré.**

● **Will + verb + if + present simple**

Example: **I will pass if I study.** = **Aprobaré si estudio.**

También hay dos posibilidades para hacer frases en negativo:

● **If + present simple + won't (will + not) + verb.**

Example: **If I don't study today, I won't pass my exams.**

● **Won't + verb + if + present simple**

Example: **I won't pass my exams if I don't study today.**

También pueden aparecer como preguntas:

● **If + present simple + will + verb + ?**

Example: **If you don't study today, will you pass my exams?**

● **Will + verb + if + present simple + ?**

Example: **Will you pass my exams if you don't study today?**

SECOND CONDITIONAL

Las oraciones con el 2nd Conditional sirven para hablar de situaciones improbables en presente o futuro. La diferencia entre el 1st y el 2nd conditional es la siguiente:
First Conditional: if + present, will + verb (probable que pase)
Second Conditional: if + past, would + verb (improbable que pase)

FORM

Para escribir un Second Conditional, hay dos posibilidades:

● **If + past simple + comma (,) + would + infinitive form.**

Example: **If you worked, you would be rich.** = **Si trabajaras, serías rico.**

● **Would + infinitive form + if + past simple.**

Example: **You would be rich if you worked.** = **Serías rico si trabajaras.**

MI CHULETA DE INGLÉS

FIRST CONDITIONAL

Las oraciones con el First Conditional sirven para hablar de _____ _____ en el presente o el futuro. Estas oraciones tienen ___ partes: la condición (siempre empieza por "if" = "__") y el resultado. Si la condición se cumple, el resultado es _____ que también se cumpla.

FORM

Para escribir un First Conditional, hay dos partes:

- __ + present simple + ____ + verb.

Example: **If I study today, I will pass my exams.**

- Will + verb + if + _____ _____

Example: **I will pass my exams if I study today.**

También hay dos posibilidades para hacer frases en negativo:

- If + present simple + ____ + verb.

Example: **If I don't study today, _ won't pass my exams.**

- Won't + ____ + if + present simple

Example: **I won't pass my exams if I ____ _____ today.**

También pueden aparecer como preguntas:

- If + _____ simple + will + verb + ?

Example: **If I don't study today, will I ____ my exams?**

- Will + verb + __ + present simple + ?

Example: **____ I pass my exams if I don't study today?**

SECOND CONDITIONAL

Las oraciones con el 2nd Conditional sirven para hablar de situaciones _____ en presente o futuro. La _____ entre el 1st y el 2nd conditional es la siguiente:
First Conditional: if + present, will + verb (_____ que pase)
Second Conditional: if + past, would + verb (_____ que pase)

FORM

Para escribir un Second Conditional, hay dos posibilidades:

- If + past simple + _____ (,) + would + infinitive form.

Example: **If you worked harder, you _____ be rich.**

- Would + _____ form + if + past simple.

Example: **You would be rich if you _____ harder.**

GRAMMAR

3 Tick (✓) the correct sentences and correct five incorrect sentences.

1 If I pass my exam tomorrow, I am really happy. [ ]

_____

2 I might go for a walk along the coast tomorrow if the weather will be nice. [ ]

_____

3 Will you call me if you're late? [ ]

_____

4 Unless I don't do my homework now, I won't have time later. [ ]

_____

5 If I will have money, I will go to the cinema on Friday. [ ]

_____

6 I won't buy a new phone unless this one breaks completely. [ ]

_____

7 If you look in the stream, you will may see some fish. [ ]

_____

8 You could have a rest if you feel tired. [ ]

_____

4 Complete the sentences with the words in the box.

> didn't have   had   knew   took   was   were   would be
> would have   would need   would stop   would take   wouldn't be

1 If I _____ time, I _____ a trip to the bay.
2 The town _____ in trouble if that volcano _____ active.
3 If you _____ more sociable, you _____ more friends.
4 You _____ ill if you _____ better care of yourself.
5 If I _____ a bike, I _____ to use the bus.
6 More people _____ eating meat if they _____ what happens to the animals.

CUMULATIVE GRAMMAR

5 Complete the text with the missing words. (Circle) the correct options.

I ¹_____ a TV documentary last month about marine life and plastic. Every day, we ²_____ lots of plastic waste in the oceans, and even a little drinking straw can have a terrible effect on an animal. For example, if a fish ³_____ one, it could easily die. And if a sea bird ate the fish, it ⁴_____ the plastic, too. Plastic in the oceans is a big problem, because it ⁵_____ away. It just breaks down into smaller and smaller pieces! ⁶_____ we do something about this problem, it will get worse. So, I ⁷_____ to make some changes to my life. They're small, but if everyone ⁸_____ something small, it would add up to something big. In the past, I ⁹_____ a lot of things such as plastic straws and bags. I ¹⁰_____ straws without thinking about it in cafés. Now, I just say I don't need one when they offer. They haven't stopped using straws in cafés in my city ¹¹_____, but I hope they do soon. Anyway, we all need to do something. If we don't, then soon we ¹²_____ to enjoy the natural beauty of the sea and its marine life.

1 a have watched	b watched	c watch
2 a have put	b used to put	c put
3 a ate	b would eat	c will eat
4 a eats	b would eat	c will eat
5 a doesn't go	b wouldn't go	c isn't going
6 a If	b Furthermore	c Unless
7 a have decided	b am deciding	c will decide
8 a did	b does	c would do
9 a use to use	b used to use	c did use
10 a will use	b am using	c have used
11 a yet	b already	c since
12 a couldn't	b can't	c won't be able
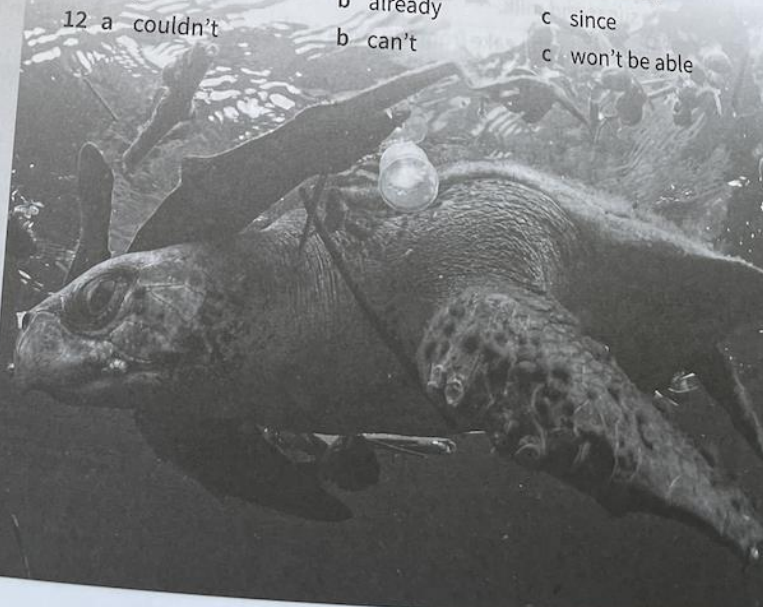
8.30 ANNEXE 30 – Blooket (interactive game to revise the Second Conditional)
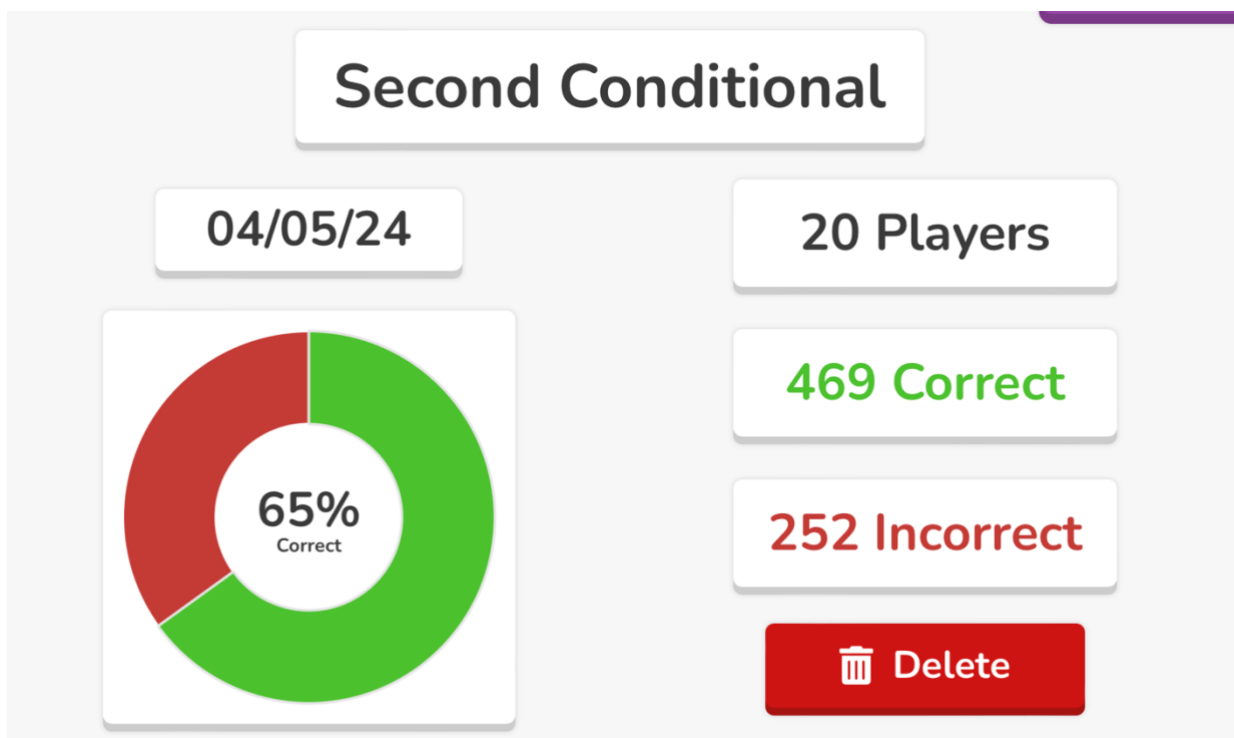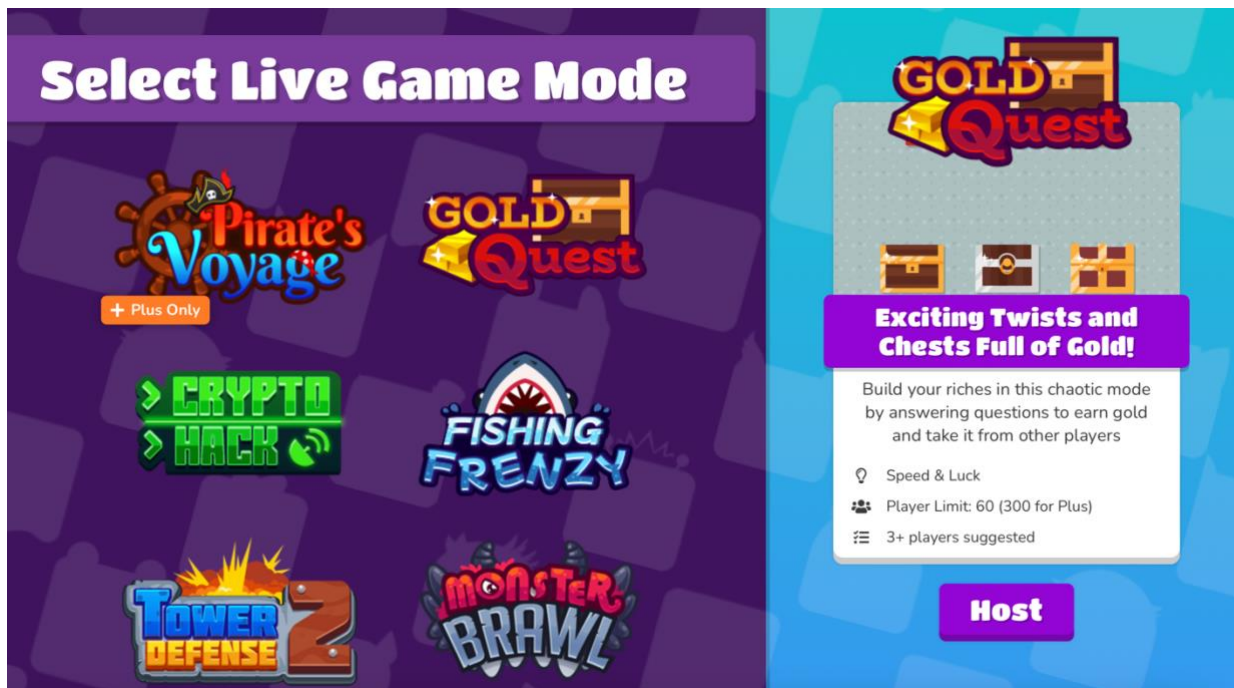
Blooket

- Create
- Discover
- My Sets
- Favorites
- History
- Homework
- Play
- Settings

+ Upgrade to Plus

Second Conditional

What if...? (second conditional)

16,152 Plays · 196 Favorites

▶ Host

👤 Solo   📄 Assign HW

★ Unfavorite   ⧉ Copy   ⚑ Report

👤 MimiA

26 Questions   Hide Answers

👹 Keypry ⌄

Question 1

If I ___ a lot of money, I would buy a new car.

🔀 20 sec

❌ have   ✔ had

❌ have had   ❌ will

Question 2

...., you would speak French perfectly.

🔀 20 sec

✔ If you lived in France   ❌ If you live in France

❌ If I lived in France

Leaderboard

93% Correct	🦜 Noaa	27	2	17,577 🪙
73% Correct	🦍 gerard	19	7	17,577 🪙
89% Correct	🦌 Nahia	41	5	11,425 🪙
23% Correct	🐺 Llistar	13	44	10,682 🪙
71% Correct	🐹 unai	22	9	10,464 🪙

119

8.31 ANNEXE 31 – Final exam in 3 different levels (Basic, Standard, and Advanced)

Collaborate ❸

Unit 5
Basic Test

Name _____ Class _____ Date _____

GRAMMAR

1 (Circle) the correct options.

1 If we *recycle* / *recycled* our plastic, we might reduce pollution.
2 Unless we reduce pollution, climate change *gets* / *will get* worse.
3 If we use solar power, we *reduce* / *could reduce* carbon dioxide.
4 We can reduce waste if we *recycle* / *might recycle* more.
5 If we *protect* / *will protect* wildlife, more endangered species will survive.
6 We will destroy the oceans if we *don't* / *won't* do something soon.

5

2 Put the words in the correct order.

1 are lucky, / you / If / you / might see / a polar bear / .
   If you are lucky, you might see a polar bear.
2 the bus / don't leave now, / If / you / you will / miss / .
   _____
3 we will swim / If / it's sunny / tomorrow, / in the sea / .
   _____
   _____
4 don't want / you / your costume / to go / swimming, / If / you won't need / .
   _____
   _____
5 bats / if / the caves / at night / you visit / You / will see / .
   _____
   _____
6 along this path, / Unless / to the bay / you walk / you / won't get / .
   _____
   _____

5

3 Complete the first conditional sentences with the correct form of the verbs in brackets.

1 If you don't wear sunscreen, you ___'ll get___ (get) burnt.
2 If I _____ (have) enough time, I'll go to the park.
3 Unless I finish my homework, I _____ (not go) out tonight.
4 If my mum _____ (finish) work on time, she'll pick me up from school.
5 We could go on holiday this summer if we _____ (save) enough money.
6 If you work hard, you _____ (pass) your exams.

5

4 Tick (✓) the correct words in bold. Replace the incorrect words.

The planet is in trouble. Climate change, pollution and plastic are all serious problems. We know that [1]**if** ___✓___ we don't do something soon, the consequences [2]**will** _____ be serious. One of the biggest problems is plastic. There is too much plastic waste in the oceans, and if we [3]**won't** _____ act soon, many marine animals, such as turtles, [4]**will** _____ die. Unless we [5]**won't clean** _____ up the oceans, turtles [6]**might** _____ actually die out.

5

5 (Circle) the correct options.

Freya: Look at this website on projects to help protect the environment. If we [1](don't do) / *won't do* something soon, the planet will get in real trouble.
Olivia: So, if you [2]*could* / *can* go to any of those projects, where [3]*will* / *would* you go?
Freya: That's easy. If I [4]*had* / *have* the money for the flight, I would choose Madagascar.
Olivia: Really? So … if you [5]*will be* / *are* sure about this, why don't you save some money?
Freya: Yes, I'll do. If I work part-time at the library, [6]*I'll get* / *I'd get* some extra money.

10

Collaborate 3 Unit 5 – Basic Test page 1 of 4

Collaborate ❸

Name _____ Class _____ Date _____

GRAMMAR

1 (Circle) the correct options.

1 Unless we *reduce / will reduce* pollution, climate change *gets / will get* worse.
2 If we *use / will use* solar power, we *might reduce / reduce* carbon dioxide.
3 We *reduce / will reduce* waste if we *recycle / might recycle* more.
4 If we *protect / will protect* wildlife, more endangered species *survive / will survive*.
5 We *destroy / will destroy* a lot of marine life if we *don't / won't* do something soon.

☐ **5**

2 Complete the second sentence so that it has the same meaning as the first.

1 If you don't leave now, you will miss the bus.
Unless you _____, you _____.

2 If it's sunny tomorrow, we will swim in the sea.
We _____
unless _____.

3 If you don't want to go swimming, you won't need your costume.
You _____ unless _____.

4 You will see bats if you visit the caves at night.
Unless _____, you _____.

5 If you walk this way, you will get to the bay.
Unless _____, you _____.

☐ **5**

3 Complete the first conditional sentences with the correct form of the verbs in the box.

| be become clean die not act |

The planet is in trouble. If we don't do something soon, the consequences ¹_____ serious. There is too much plastic waste in the oceans, and if we ²_____ soon, many marine animals, such as turtles, ³_____.

Unless we ⁴_____ up the oceans, turtles ⁵_____ extinct.

☐ **5**

4 Underline and correct one mistake in each second conditional sentence.

1 If we recycle our plastic bottles, the oceans would be cleaner. _____
2 What happen if there was more carbon dioxide in the air? _____
3 If plastic bags wasn't legal, people wouldn't use them. _____
4 If we didn't produce so much carbon dioxide, there will be less pollution. _____
5 Would you buy an electric car if you have enough money? _____

☐ **5**

5 Complete with the correct form of the verbs in brackets.

Freya: Look at this website! It's for an organisation that arranges for volunteers to work on projects all over the world. If we ¹_____ (do) something soon to protect the environment, the planet will get in real trouble.

Olivia: So, if you could go to any of those projects, where ²_____ (you / go)?

Freya: If I had the money for the flight, I ³_____ (choose) Madagascar, in Africa. There's loads of wildlife there.

Olivia: Really? So ... if you ⁴_____ (be) sure about this, why don't you save some money to go next summer?

Freya: Yes, I'll do. If I work part-time at the library, I ⁵_____ (get) some extra money. It would be amazing!

☐ **10**

121

Collaborate ❸

Name _____ Class _____ Date _____

GRAMMAR

1 Complete the first conditional sentences with the correct form of the verbs in brackets.

1 Unless we _____ (reduce) pollution, climate change _____ (get) worse.

2 If we _____ (use) solar power, we _____ (reduce) carbon dioxide.

3 We _____ (not reduce) waste unless we _____ (recycle) more.

4 If we _____ (protect) wildlife, more endangered species _____ (survive).

5 We _____ (destroy) a lot of marine life if we _____ (not do) something soon.

5

2 Rewrite the sentence so that it has the same meaning, using the word or phrase in brackets.

1 If you don't leave now, you will miss the bus. (unless)
_____

2 If it's sunny tomorrow, we will swim in the sea. (won't swim)
_____
_____

3 If you don't want to go swimming, you won't need your costume. (unless)
_____
_____

4 Unless you visit the caves at night, you won't see bats. (will see)
_____
_____

5 If you walk along this path, you will get to the bay. (unless)
_____
_____

10

3 Correct the mistakes in the second conditional sentences.

1 If we recycle our plastic bottles, the oceans would to be cleaner.
_____
_____

2 What happen if there were more carbon dioxide in the air?
_____
_____

3 If plastic bags was illegal, people not use them.
_____
_____

4 If we not produce so much carbon dioxide there will be less pollution.
_____
_____

5 Would buy an electric car if you have enough money?
_____
_____

5

4 Complete the conditional sentences with the correct form of the verbs in the box.

| be   choose   get   go   not do |

Freya: Look! If we ^{1}_____ something soon to protect the environment, the planet will get in real trouble.

Olivia: So, if you could go to any place to help, where ^{2}_____ you _____?

Freya: If I had the money for the flight, I ^{3}_____ Madagascar, in Africa.

Olivia: Really? So … if you ^{4}_____ sure about this, why don't you save some money to go next summer?

Freya: Yes, I'll do. If I work part-time at the library, I ^{5}_____ some money.

10

122

*8.32 ANNEXE 32 – Teacher's PDN as a reward for students' effort and dedication
(screenshots from the video)*

KNOW MY SECRET?

'CAUSE WHEN YOU KNOW

PLEASE STAY HERE

8.33 ANNEXE 33 – Teacher's Rubrics to Assess Students Oral Presentations (Sessions 8, 9, 10) & PDNs (Session 12)

Criteria	1 (Low)	2	3	4	5 (High)
1. Content / Personal Connection	Little or no relevant content or personal connection.	Limited relevant content or personal connection.	Adequate relevant content or personal connection.	Good relevant content and personal connection.	Excellent relevant content and strong personal connection.
2. Creativity / Originality	Very little creativity or originality evident.	Limited creativity or originality evident.	Some creativity or originality evident.	Good creativity and originality evident.	Excellent creativity and originality evident.
3. Visual Appeal / Engagement	Very unengaging visually, lacks appeal.	Somewhat unengaging visually, limited appeal.	Moderately engaging visually, some appeal.	Engaging visually, good appeal.	Highly engaging visually, strong appeal.
4. Clarity / Reflection	Very unclear or lacks reflection.	Somewhat unclear, limited reflection.	Moderately clear with some reflection.	Clear with good reflection.	Very clear with strong reflection.
5. Posture / Eye Contact	Poor posture and minimal eye contact.	Limited posture and inconsistent eye contact.	Adequate posture and sporadic eye contact.	Good posture and consistent eye contact.	Excellent posture and unwavering eye contact.
6. Use of English	Very poor English usage, difficult to understand.	Limited English usage, frequent errors making it hard to understand.	Adequate English usage, occasional errors that affect clarity.	Good English usage with minor errors.	Excellent English usage with no errors.

8.34 ANNEXE 34 – Teacher's Guiding Questions for a Tailored Assessment

1. **Content / Personal Connection**
   a. What personal experiences or connections did the student incorporate into his/her presentation?
   b. How well did the student relate the content to his/her own experiences or those of the audience?
   c. Did the student effectively convey the main points while maintaining a personal connection?

2. **Creativity / Originality**
   a. What unique elements did the student incorporate into his/her presentation (Sessions 8, 9, & 10) / video (Session 12) to make it stand out?
   b. How did the student approach the topic in a way that was different from conventional methods?
   c. What innovative ideas or perspectives did the student introduce to engage the audience?

3. **Visual Appeal / Engagement**
   a. How did the student use visuals to enhance the engagement of the audience? (Sessions 8, 9, & 10)
   b. What techniques did the student employ to maintain the visual interest of his/her presentation? (Sessions 8, 9, & 10)
   c. Did the student effectively use visuals to support and reinforce his/her main points? (Sessions 8, 9, & 10)
   d. Did the students use subtitles so the message could be clearly understood? (Session 12).
   e. What kind of transitions and visual effects did the student use in the video? (Session 12).

4. **Clarity / Reflection**
   a. How clear and concise were the student's explanations throughout the presentation? (Sessions 8, 9, & 10) / throughout the video? (Session 12).
   b. Did the student take time to reflect on the experience and its implications?
   c. How well did the student clarify any complex ideas or concepts for the audience?

5. Posture/Eye Contact/Performance

    a. How confident and composed was the student while speaking in front of the audience? (Sessions 8, 9, & 10) / in front of the camera? (Session 12).

    b. Did the student maintain good eye contact and engage with the audience effectively?

    c. How well did the student convey the message through his/her tone, gestures, and overall delivery?

6. Use of English

    a. How proficiently did the student use English to communicate ideas?

    b. Were there any grammatical errors or language barriers that hindered understanding?

    c. Did the student use a diverse range of vocabulary and sentence structures to convey the message effectively?