

Promoting Creativity through the Exploration of Literary Texts in the Age of Technology

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Às Anas Rosas da minha vida.

Always and forever.

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A Promoção da Criatividade através da Exploração do Texto Literário na Era da Tecnologia

Resumo

Este estudo investiga a potencial promoção de criatividade em aulas de Inglês como Língua Estrangeira (EFL) através da integração de textos literários com tecnologias digitais. Utilizando as metodologias de Investigação-Ação e do Ensino de Línguas Baseado em Tarefas, esta pesquisa é orientada por uma questão de investigação principal, que examina o impacto de como a criatividade pode ser promovida através da exploração de textos literários combinados com o uso de tecnologia, e por duas sub-questões de investigação orientadas, por um lado, para o papel da literatura na promoção do processo criativo e, por outro, para a forma como as ferramentas digitais podem apoiar este mesmo processo, ambas direcionadas para contextos EFL. Uma perspectiva teórica abrangente sobre a evolução histórica da criatividade, as suas várias definições, e a sua crescente relevância em contexto educativo fundamentam o quadro teórico deste estudo. Com base na análise desta teoria, foram concebidas e lecionadas cinco unidades didáticas, três das quais, desenvolvidas com base em contos selecionados de Jean de La Fontaine, Hans Christian Andersen e Charles Dickens, são aqui detalhadas e analisadas. Estas unidades incluíram tarefas sequenciadas, e desenhadas para desenvolver competências de pensamento de ordem superior, e, em última análise, promover o processo criativo. As tarefas foram estruturadas em atividades pré-, durante-, e pós-leitura, com o intuito de tornar os alunos mais independentes na sua execução à medida que as unidades avançavam. Uma variedade de ferramentas digitais, juntamente com imagens geradas pelo modelo de linguagem baseado em Inteligência Artificial, ChatGPT, foram integradas nas atividades em sala para auxiliar a interpretação literária dos alunos, com o intuito de promover a sua expressão criativa. A abordagem de métodos mistos, incorporando a recolha de dados quantitativos e qualitativos, permitiu uma análise ampla das respostas dos participantes e da eficácia da intervenção deste estudo. Os resultados sugerem que os textos literários, quando apoiados pelo uso de ferramentas digitais, podem enriquecer a experiência de aprendizagem, aumentar a motivação e promover a criatividade dos alunos em contextos EFL. Em última análise, este estudo pretende oferecer novas perspectivas a educadores que procuram promover competências inovadoras e criativas em salas de aula de língua estrangeira.

Palavras-chave: criatividade, Inglês como língua estrangeira, texto literário, tecnologias digitais, ChatGPT.

Promoting Creativity through the Exploration of Literary Texts in the Age of Technology

Abstract

This study investigates the potential to promote creativity in English as a Foreign Language (EFL) classrooms through the combination of literary texts and digital technologies. Using Action Research and Task-Based Language Teaching methodologies, the research is guided by one primary research question, which examines the overall impact of how creativity can be promoted through the exploration of literary texts with the integration of technology, and two sub-research questions focusing on the literature's role in promoting creative expression and how digital tools can also support this same process, both in EFL contexts. Theoretical insights into the historical evolution of creativity, its definitions, and its increasing relevance in education lay the theoretical groundwork for this study. Five didactic units were designed and taught, three of which, created around selected short stories from authors Jean de La Fontaine, Hans Christian Andersen, and Charles Dickens, are hereby detailed and analysed. These units included sequenced tasks designed to build higher-order thinking skills, personal engagement, and, ultimately, promote creative processes. The tasks were scaffolded into pre-, while-, and post-reading activities that transitioned from teacher-guided to learner-centred. Various digital tools, alongside images generated by the Artificial Intelligence-based language model ChatGPT, were integrated into classroom activities, providing learners with in-depth literary knowledge intended to trigger their creative expression. The mixed-methods approach, incorporating both quantitative and qualitative data, enabled a comprehensive analysis of learners' responses and the efficacy of this study's intervention. Findings suggest that literary texts, when supported by digital tools, can enrich the learning experience, enhance motivation, and promote the creativity of EFL learners. Ultimately, this study intends to offer insights for educators seeking to promote innovative and creative skills in modern foreign language classrooms.

Keywords: creativity, English and a Foreign Language, literary text, digital technologies, ChatGPT.

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List of Abbreviations

AI	Artificial Intelligence
AR	Action Research
CEFR	Common European Framework of Reference for Languages
CSJB	Colégio São João de Brito
DGE	Direcção-Geral da Educação
ECC	Essential Core Curriculum
EFL	English as a Foreign Language
EP	Educational Project
FG	Focus Group
FLD	Foreign Languages Department
L1	Native Language
L2	Second Language
NOVA FCSH	Faculty of Social Sciences and Humanities of the NOVA University of Lisbon
NACCCE	National Advisory Committee on Creative and Cultural Education
OECD	Organisation for Economic Cooperation and Development
PASEO	Profile of Students Exiting Compulsory Education
RQ(s)	Research Question(s)
SOPES	Supervised Teaching Practice Orientation Seminar
STP	Supervised Teaching Practice
TBLT	Task-Based Language Learning
WEF	World Economic Forum

Introduction

“We have to continually be jumping off cliffs and developing our wings on the way down.”

Kurt Vonnegut

The present report is the written reflection of a Supervised Teaching Practice (STP) that aims to investigate how creativity can be promoted in English as a Foreign Language (EFL) classrooms by exploring literary texts with the support of digital technologies. This broad research objective forms the basis for the primary research question (RQ) and serves as the conductor of the study; however, to answer this overreaching challenge more effectively, this comprehensive RQ was divided into two sub-questions. To this end, the study also explores how literary texts alone can promote creativity in EFL classrooms, forming sub-research question one (SubRQ1), and examines how technology can encourage creativity in these same language-learning environments, performing sub-research question two (SubRQ2).

Table 1: Research and sub-research questions (RQs).

Research Question	How can creativity be promoted through the integration of technology in the exploration of literary texts in EFL classrooms?
Sub-Research Question 1	How can literary texts be explored to promote creativity in EFL classrooms?
Sub-Research Question 2	How can technology be used to promote creativity in EFL classrooms?

Under these circumstances, this study took into consideration the fact that, on the one hand, literature is one of the best mediums to bring rich narratives and diverse writing styles to EFL classrooms and that its exploration has the potential to encourage personal interpretations and deep reflection from learners while offering them opportunities to engage with language in ways that can spark imagination, divergent thinking, and lateral problem-solving, some of the key features of creativity. On the other hand, the integration of digital technologies in the study is believed to have the ability to introduce an interactive and adaptive layer to classroom activities that can facilitate motivation, innovation, and collaborative learning experiences, which can

broaden learners' horizons whilst promoting originality, unexpectedness, and ultimately creativity. The integration of literature and technology is most notably represented in this study by the use of the advanced Artificial Intelligence (AI) tool, ChatGPT, which played a pivotal role in the STP planning, particularly in the design of literary reading and analysis tasks, and therefore serving as one of the most important mediums employed to enhance learners' creative processes. By integrating technology into the exploration of literature, this study aims to investigate how digital innovations can enrich the literary experience, engaging learners more deeply with language and content and, in turn, trigger creative endeavours. Consequently, this study examines the intersection of literature, technology, and creativity and offers insights into how these elements can be combined to promote the latter.

To investigate and address the RQs, five didactic units were designed, taught, and supplemented by a range of data collection tools employed throughout the STP, which included both quantitative and qualitative methods, resulting in a mixed-methodology research approach. The report begins with a comprehensive review of the literature in Chapter 1, which examines the historical evolution of creativity both within and alongside education, in addition to exploring the concept and definition of creativity while detailing a few key models deemed relevant to this study. Chapter 1 also investigates how creativity can be promoted in EFL classrooms through the exploration of literary texts and the integration of digital technologies. Chapter 2 outlines the research methodology and data collection processes employed to gather information needed to supplement the didactic units in answering the RQs, and discusses the design and implementation of the mixed-methods approach. In Chapter 3, the report provides background information on the educational institution where the STP took place and offers insights into the year-long EFL classroom observations. Furthermore, this chapter also includes a detailed account of three of the five didactic units taught, highlighting their design, objectives, and implementation within the EFL classroom contexts. Finally, Chapter 4 presents a thorough discussion of the results and the cross-referencing of the collected data to draw conclusions and address the RQs. This same chapter also synthesises both theoretical and practical findings and provides a clear analysis of how creativity can be promoted in EFL settings via literary studies and digital technological integration. The report ends with a brief conclusion that summarises the work done and the answers achieved.

Chapter 1 — Theoretical Context

1. Creativity and modern education

It is intriguing to note that despite creativity being associated with all the major inventions in most fields of human thought (Sternberg & Kaufman, 2018), it is still seen as something whimsical or even magical that most people believe they lack (Starko, 2021). Also true is that whichever approach one chooses to interpret creativity, the societal perception is ultimately driven by its time's prevailing political, economic, and educational imperatives (Spendlove, 2005).

For over a century, scientific and technological advancements have turned societies into globalised and knowledge-based economies centred around innovation, with creativity firmly positioned at its core (Mullet et al., 2016). This paradigm shift has transformed creativity into a catalyst for adaptability and survival in an increasingly unpredictable and rapidly changing world (Collard & Looney, 2014), and a skill employed to address new challenges and help nations achieve higher employment, economic success, and resilience in the face of growing competition (Hrešč, 2016). Creativity has gradually but steadily become an indispensable tool in aiding societies reinvent themselves in response to their evolving circumstances (Shaheen, 2010), and by the end of the 20th century, the ability to use knowledge creatively and produce valuable outcomes had become essential (Cremin & Barnes, 2018). As Rawat et al. (2012, p. 2) aptly notes, “those who are not creative enough to construct values and judgments in this world of change are misfit to enjoy and lead their lives in the fullest sense”. It was also around this time that education began to prioritise the promotion of creativity, and recognising it as an educational imperative (Brown et al., 2024). This awareness about the relevance of creativity is rooted, as Suciu (2014) suggests, in the belief that creative individuals drive progress, but also require a strong and structured foundation of knowledge in their educational journey.

Society often associates creativity with children because they make observations and statements that seem original to adults, when in reality they are original because they lack understanding about the connections of things that adults are already aware. Schooling soon tames such personal attempts at understanding and channels a child's knowledge in the grooves that past thinkers have carved. This, of course, is why humanity has been so successful on this planet. When Sir Isaac Newton was asked how he had been able to see so much further into the nature of stars and galaxies than anyone else, he is said to have answered that if he saw further was because he was standing on the shoulders of giants (Sternberg & Kaufman, 2018, p. xvi/xvii).

To illustrate the growing relevance of creativity, the World Economic Forum ranked it as the second most important skill for employability in 2023, a notable rise from its tenth-place position in 2015, underscoring its significance in preparing future global citizens (World Economic Forum, 2024). Promoting creativity through education has become crucial for rethinking, restructuring, recreating, and reimaging solutions to a wide range of current and future challenges, and as more solutions are discovered, more opportunities for improvement emerge (Balbontín-Alvarado & Rivas-Morales, 2024). The 21st century introduced new challenges, further intensifying the need for creative ideas, and as the century progresses, an increasing emphasis has also been placed on providing learners with richer and more meaningful experiences through educational approaches that promote human-centric skills¹ in environments that encourage intellectual growth and freedom (Hernández-Torrano & Ibrayeva, 2020). Karakilic and Painter (2022, p. 84) refer to creativity as “the modern mantra”, and the promotion of creative skills² in schools is today closely associated with the development of learners’ personal and societal success (Mullet et al., 2016).

There is a broad agreement (Jeffrey & Craft, 2008; Lin, 2011; Mullet et al., 2016; Cremin & Barnes, 2018) that creative pedagogy³ is essential in helping learners discover imaginative and innovative means to address complex problems and providing them with strategies that enable them to become more adaptable to new situations, navigate change with more ease, make connections between unrelated topics, take risks by challenging pre-established knowledge, and explore alternative options. Promoting creativity through education has become associated with developing intuition, spontaneity, and a sense of adventure; however, implementing it in classrooms is not merely an add-on of fun activities nor should it be left to chance (Starko, 2021). Instead, it involves a set of strategies and thoughtful and planned educational policies grounded in the understanding that creativity is a multidimensional, developmental, and relational phenomenon occurring between learners and their environments (Brown et al., 2024; Ramlackhan et al., 2024). Moreover, it is widely acknowledged that all learners have the potential to be creative to varying degrees (Lee, 2013), and one of the earliest recognitions of the inherent creativity in everyone was the 1999 report ‘All Our Futures: Creativity, Culture, and Education’, published by the National Advisory Committee on Creative and Cultural Education (NACCCE) in the United Kingdom,

¹ Skills that are based on human qualities and knowledge, and gathered via social experiences (Pradesh, 2016).

² Creative skills are hereinafter defined as a complex cognitive process that includes various modes of thinking, primarily analytical and generative (Hana & Hacène, 2017), and encompass abilities such as creative thought, creative thinking, creative expression, creative learning, and creative processes (Davies et al., 2013).

³ Creative pedagogy is a far-reaching concept that includes creative learning, creative teaching, and teaching for creativity (Hrešč, 2016), and will be further explained in Section 3 of Chapter 1.

which advocated for creativity's integration into both teaching and learning (National Advisory Committee on Creative and Cultural Education, 1999). Since then, many countries have developed educational policies aiming to implement practices within schools to promote creativity. Nations like Sweden, Germany, the Netherlands, and others outside Europe, have adopted initiatives in this direction, with ministries and departments in countries such as China, South Korea, Hong Kong, Singapore, Canada, and the United States all prioritising creativity as a learning outcome (Hodges, 2005; Shaheen, 2010; Lin, 2011; Lee, 2013; Collard & Looney, 2014). In 2009, the European Council placed creativity at the core of the 'knowledge triangle', including education, research, and innovation, and issued a framework of best practices to promote it as a key skill (European Union, 2009). The Organisation for Economic Cooperation and Development's (OECD) 'Learning Framework 2030'⁴ published in 2018, provided educational systems with principles designed to empower learners to take charge of their futures and placed creativity at the centre of personalised learning environments that motivate learners to pursue their interests and design their learning paths (Organisation for Economic Cooperation and Development, 2018). At a national level, the Profile of Students Exiting Compulsory Education (PASEO) includes creativity as one of ten competencies expected to be developed in learners before completing secondary education, recognising it as a vital skill to navigate adversity, change, and uncertainty, and associating it with inventiveness, resourcefulness, and flexibility (Direcção-Geral de Educação, 2017).

The focus that educational institutions have recently been placing on creativity is a relatively new development, despite both education and creativity having long existed as concepts. This divide may be attributed to the inherent paradox between the two. On the one hand, education has traditionally emphasised control, measurement, and conformity, the cornerstones of scholastic learning for centuries, while creativity, by contrast, disrupts this established system by encouraging spontaneity and unpredictability in the classroom thus, challenging the conservative nature of teaching (Gray, 2008; Maley, 2013). A brief analysis of their historical evolution explored in the next section may provide further insight into their separation and eventual integration.

⁴ The OECD 'Learning Framework 2030' defines creativity as a skill for learners to be innovative, responsible, and aware, and a tool to prepare them for the uncertainties of the future (Organisation for Economic Cooperation and Development, 2018).

1.1. A brief history of creativity and education

Humanity's collective history has been marked by breakthroughs, from the advent of agriculture to nanotechnology, from the printing press to space flight, these discoveries represented significant creative leaps that emerged in societies with well-planned educational systems (Spendlove, 2005; Maley & Peachey, 2015). So, if the perception of creativity has far-reaching historical roots, why has it only been linked to education at the turn of the 21st century?

Similar to politics or philosophy, the concept of education was first theorised in Ancient Greece where, during its classical period⁵, the role of education was explored by some of its most prominent philosophers (Olssen & Raaper, 2018). For example, Socrates (470-399 BC) viewed it primarily as a means to develop critical and reflective thought and enable learners to better understand the world around. The philosopher developed the Socratic Method, as described in Plato's (427-358 BC) 'The Republic'⁶, which adopted skilled and disciplined reasoning in the exploration of ideas (Dillon, 2004). This Method remains a fundamental approach to teaching and learning across disciplines, focusing on back-and-forth questioning to promote thinking, curiosity, contemplation, and multiple perspectives. Although it is used today in creative learning environments (O'Connell, 2020), its original intent was not to develop creativity. Plato's view on education differed from his mentor's, and for him, education was a way to develop learners' physical and mental states to their fullest potential, helping them appreciate ideas through their senses (Kiwan, 2018). Plato favoured educational methods that included, for example, games and songs (Rawat et al., 2012), and which are widely used today in creative classrooms. Aristotle (384-322 BC) had a distinctive view on education, being the first to highlight its ethical purpose. He believed that education should promote physical, moral, intellectual, social, and spiritual development, and its ultimate goal is to achieve virtue through knowledge and happiness (Dung et al., 2016). Among these philosophers, Plato was the only one to touch upon the concept of the creative mind, not through education but through poetry. He referred to the divine madness of poets, associating it with the ability to create something new, intertwining it with notions of mythical creation and heightened sensitivity (Daniel, 2021). Art was not yet seen as a form of creation but rather as an imitation of nature's rules. The Greeks regarded nature as perfect, governed by immutable laws

⁵ The classical period in Ancient Greece, referring to the north-eastern Mycenaean civilisation living between the 12th and 4th centuries BC, took place between the 5th and 4th centuries BC and was an era of unprecedented political, social, and cultural change (Hornblower, 2024).

⁶ 'The Republic' (ca. 375 BC) is a dialogue written by Plato and known for its detailed account of political and ethical justice (Stanford Encyclopaedia of Philosophy, 2017).

that artists replicated rather than freely interpreted, leaving poetry as the sole medium associated with true creation (Stanford Encyclopaedia of Philosophy, 2023).

The etymology of the word ‘creativity’ derives from the Latin words ‘creare’ (to make) and ‘creatore’ (the maker), and carries with it a historical association with divine creation. For centuries, creativity was linked to God’s work, exemplified by the expression ‘creatio ex nihilo’⁷ (Pope, 2005), but the role of education, on the other hand, gradually evolved into what we recognise today. In the Middle Ages, education emphasised submission and rote learning, and the concept of universal education began taking shape in Europe from the 16th century onward, influenced by the Protestant Reformation. Thinkers like Erasmus of Rotterdam (1469-1536) theorised the role of teachers, and Martin Luther (1483-1546) emphasised the importance of literacy, arguing that reading the Scriptures was a Christian duty. In the Renaissance, creativity also began to gain new significance, becoming associated with the arts and a sense of freedom and imagination (Daniel, 2021). Artists as Michelangelo (1475-1564) or Raphael (1483-1520) saw their work as the product of a vision rather than the mere imitation of nature, in an era that also celebrated the liberty to innovate, transform, and invent (Stanford Encyclopaedia of Philosophy, 2023). One of the first modern thinkers to link curiosity, one of creativity’s traits, with education was John Locke (1632-1704), through his work ‘Some Thoughts Concerning Education’⁸. As an empiricist, Locke believed that knowledge arose from practical action, experimentation, and an investigative spirit, arguing that stimulating curiosity would provoke inquiry, foster an appreciation for learning, and enhance ingenuity and personal development (Locke, 2019; Garcia, 2012). Another pivotal figure who connected education with freedom, another creative feature, was Jean-Jacques Rousseau (1712-1778), through his 18th century work ‘Emile, or On Education’⁹, which contended that learners should not be forced to learn anything that did not align with their natural interests, and education should be as pleasurable as possible, and involve the resolution of problems through imaginative means (Rousseau, 1889). Around the same time, creativity became associated with the concept of the ‘artistic genius’¹⁰, developed by Immanuel Kant (1724-1804), who conceptualised creativity as an innate capacity to produce original work through the free play of imagination, linking it to the

⁷ ‘Creatio ex nihilo’, from the early Christian period, means creation from nothing (Pope, 2005).

⁸ ‘Some Thoughts Concerning Education’, published in 1693, is a treatise on the education of gentlemen (Locke, 2019).

⁹ ‘Emile, or On Education’, published in 1762, is a treatise on the nature of education and of man (Rousseau, 1889).

¹⁰ Introduced in the ‘Critique of the Power of Judgment’ (1790), Kant referred to the idea of genius in artists to describe their ability to create objects considered beautiful but not consciously following specific rules. The ‘artistic genius’ cannot explain how these creations come into being, as their genius was an innate creative ability, and distinct from wider intellectual functions. (Stanford Encyclopaedia of Philosophy, 2022).

mysterious forces of the human psyche (Arslan, 2023). Since then, creativity has been associated with insight, and the subjectivity of emotions (Craft, 2001). In the 19th century, the relationship between creativity and genius escalated, with figures like Francis Galton (1822-1911) attempting to map the hereditary nature of genius, and Cesare Lombroso (1835-1909) publishing “The Man of Genius”¹¹ (Sternberg & Kaufman, 2018). During this period, creativity was often linked to mental health conditions like bipolar disorder, manic depression, or schizophrenia, and there was a belief that it could be triggered by mind-altering substances (Daniel, 2021). When it came to education, during the Industrial Revolution, it was primarily focused on preparing pupils for future work, with a successful learner being one who was obedient and suppressed their natural urges to play, explore, and imagine. As automation increased, childhood also began to be seen as a time for growth and learning, setting the stage for significant educational reforms at the beginning of the 20th century. These reforms led to the establishment of public compulsory schooling, characterised by less corporal punishment, more secular lessons, and broader curricula (Gray, 2008). Around this time, discussions about the role of creativity in science and nature began to emerge, marking a shift from its traditional association with the arts. John Dewey (1859-1952) was among the first to directly link creativity with education, theorising that creativity was humanity’s attempt to control its environment. Dewey argued that integrating creativity into education empowered learners to analyse problems, recognise conflicts, distinguish essential facts from incidental ones, form sound judgments, and create novel solutions based on informed decisions (Rawat et al., 2012; Pradesh, 2016). Another seminal figure, Lev Vygotsky (1896-1934), also connected creativity with productive learning and the active pursuit of new knowledge through education (Lindqvist, 2003).

Throughout the 20th century, creativity became a subject of academic inquiry, particularly within psychological circles, and gradually gained public interest as it became recognised as a fundamental aspect of human information processing and central to the construction of personal meaning (Baltontín-Alvarado & Rivas-Morales, 2024). Its large-scale scientific study began in the decade following World War II, in the post-Sputnik¹² era during the Cold War. Educational programs in the West were designed to surpass the Soviet space program and address emerging scientific and engineering challenges, which increasingly required the presence of creativity (Lee, 2013; Sternberg & Kaufman, 2018). The work of Joy Paul Guilford (1897-1987) stands out at this

¹¹ Published in 1891, Lombroso concluded that creative thinking and mental disorders often co-occurred and appeared frequently in certain family lineages, suggesting a strong genetic component to creativity (Sternberg & Kaufman, 2018).

¹² Sputnik was the name of the first Soviet space probe launched in 1957 (Encyclopaedia Britannica, 2024).

time, as he was one of the first to argue that creativity could be studied scientifically and was not a single abstract concept but rather a skill encompassing various mental tasks and cognitive abilities, including flexibility, sensitivity to problems, and the ability to solve them by generating multiple solutions (Feldman & Benjamin, 2006; Runco & Jaeger, 2012). At the turn of the century, the concept of creativity evolved in response to the rapid and accelerating social and technological changes (Pope, 2005; Davies et al., 2014). The approach to studying creativity also shifted, moving away from a positivist¹³, large-scale methodology that sought to measure and link it to innate, high-level intelligence, towards an understanding rooted in ethnographic, social, and situational factors that consider external determinants (Craft, 2001). It was this new perspective that extended into educational settings, where creativity began to be recognised as a crucial life skill for personal, social, and intellectual development, and one that can be nurtured and ultimately, promoted.

2. Defining creativity

After exploring how creativity has evolved alongside education, it is essential to define it. However, a review of relevant literature reveals that creativity is a complex and elusive concept, not easy to pin down. Some authors describe it as nebulous (Spendlove, 2005), while others prefer to illustrate it through examples of its outcomes or define it by listing all the components identified in past research (Daniel, 2021). Some even argue that attempts to conceptualise it raise more questions than answers (Hrešč, 2016). Approached from various theoretical perspectives, assumptions, and methodologies, creativity has been defined in ways that, despite their clarity, often lack consistency (Mullet et al., 2016), but collectively aim to provide a comprehensive understanding of what it is (Meihami, 2022). There is a general agreement (Craft, 2001; Harnad, 2006; Collard & Looney, 2014; Rutland & Miles-Pearson, 2017) that creativity is a brain function associated with unconventional thinking, freedom of expression, and the human spirit and encompasses abilities related to reasoning, sensory perception, curiosity, imagination, experimentation, and exploration.

In 1950, Guilford defined creativity as the ability to produce something original, novel, appropriate, and adaptable, arguing that creativity is only genuine when it is both unique and relevant. The psychologist approached creativity by examining the abilities most characteristic of creative individuals, seeking to determine whether a person possessed the traits necessary to exhibit

¹³ Positivism is a philosophical system that only recognises what can be scientifically verified or what is capable of having logical or mathematical proof (Meridian University, 2024).

it to a significant degree (Runco & Jaeger, 2012). In 1953, Morris Isaac Stein (1921-2006) offered another significant definition and referred to creativity as a process, proposing that it results in a novelty that is accepted as useful, tenable, and satisfying by a significant group of people at a particular point in time (Ramlackhan, 2024). Since Guilford and Stein's contributions, definitions of creativity have generally revolved around three key pillars: originality, usefulness, and acceptance (Maley & Peachey, 2015; Hana & Hacène, 2017). Originality is associated with novelty, uniqueness, innovation, and unexpectedness, standing in contrast to the commonplace, mundane, or conventional (Runco & Jaeger, 2012). However, originality alone is insufficient, as something original can often be random, trivial, or uninteresting. For creativity to be truly recognised, it must also align with what already exists in a given field and be perceived as needed (Harnad, 2006; Maley, 2013). This leads to the second trait, usefulness, which is tied to functionality, practicality, effectiveness, and relevance, with creativity often involving breaking and bending rules to create something valuable. The third pillar, acceptance, links creativity to recognition within its domain. For something to be truly creative, it must be acknowledged, respected, and even inspire feelings of awe (Runco & Jaeger, 2012; Munro, 2019; Brown et al., 2024). From these definitions, it is evident that Guilford emphasises originality and appropriateness, while Stein highlights the importance of acceptance. Since then, researchers have continued to explore the multifaceted nature of creativity, understanding it around its three core components but offering alternative interpretations. For instance, Sternberg & Kaufman (2018) argue that creativity must include elements of high quality and surprise, while Spendlove (2005) emphasises its ability to pose new questions. Sæbø & McCammon (2007) define it as a state of mind involving seeing, thinking, and innovating and Alfuhaigi (2015) describes it as redirecting existing solutions toward new paths. For Read (2015), it is simply thinking outside the box, and Cutajar and Cutajar (2016) characterise it as a disciplined phenomenon. Hana and Hacène (2017) view it as intellectual excellence, and Isnaini and Ariyanti (2020) as the mental process of recognising problems. For Kaplan (2019) creativity is inventive thinking, while Pllama (2019) describes it as higher-order thinking that creates something new from nothing. Daniel (2021) frames creativity as the exploration of conceptual mind spaces, and Davis (2024) regards creativity as human potential in various forms. Bergström et al. (2024) understand it as combinatorial actions drawing on past experiences, and Brown et al. (2024) see it as abstract ways of thinking about common occurrences. **For the purpose of this report, creativity will be understood as the process of identifying a problem, searching for possible solutions, generating hypotheses by connecting unrelated data to create new learning**

opportunities, testing and refining options, and evaluating them by applying past knowledge before communicating the results to peers and teachers. Creativity is hereby primarily understood as a process but it can also be applied to a person or a product (Craft, 2003).

It is interesting to acknowledge that creativity is, in a sense, inevitable, as the evolution of any field tends to follow a cyclical pattern. After a period of dominance of an established paradigm, a phase of questioning and discovery arises, leading to new insights that eventually replace old ways of thinking (Maley, 2013). Creativity has always accompanied change, as humans generate and adapt solutions, creating new opportunities to overcome constraints and propel societies forward. Creative breakthroughs typically follow a pattern, beginning with a creative person identifying a challenge and seeking to address it, and this ability to break down a broad challenge into a specific problem is a crucial aspect (Munro, 2019). The creative person then modifies their approach, redirecting their thinking as they test and refine potential solutions, with the creative process often involving acquiring additional knowledge to better address the challenge. To this end, the creative person must build a deep understanding of the problem, and this expertise allows them to view it in novel ways, and establish connections to come up with different interpretations or solutions. The creative process therefore involves scanning knowledge and inferring possibilities until a unique connection spontaneously emerges. This might manifest as an image, a flash of insight, or a eureka moment, often at unexpected times and thus, creating a creative product or outcome. While these steps are often associated with creative geniuses, the creative person, process, and product generally follow a similar pattern. Creativity in a person requires open-mindedness, flexibility, risk-taking, and the recognition of patterns (Ahn & Duk Ohn, 2024). It demands, endurance, autonomy, ambition, intellectual curiosity, deep commitment, high sensitivity, intense focus, courage to question norms, self-control, self-efficacy, hard work, determination, tolerance for ambiguity, and perseverance (Ayo et al., 2013; Suciu, 2014; Tang et al., 2022). While anyone can be creative, certain dispositions are essential. As a product, creativity involves something new and novel, relevant and practical, recognised and accepted (Fasko, 2001; Padget, 2012; Cremin & Barnes, 2018). The creative product can be strange yet comforting, a solution to a problem conjured through inventive means (Collard & Looney, 2014; Daniel, 2021). The creative process, on the other hand, involves thinking in opposites, establishing analogies and metaphors, requiring thinking fluency, flexibility, and the ability to generate diverse and alternative solutions, and refining ideas by adding detail and clarity (Craft, 2001; Hana & Hacène, 2017). A critical aspect of the creative

process is serendipity, or the understanding that the creative outcome cannot be predicted nor consciously forced (Maley, 2013; Kaplan, 2019).

Since the 1980s, definitions of creativity have expanded to include the environment in which it emerges (Craft, 2001; Mullet et al., 2016). Today, creativity is widely recognised as being stimulated by teamwork and collaboration, and understood as a sociocultural phenomenon that is culturally mediated, relational, dynamic, and situational (Kaplan, 2019; Schlick & Dalton-Puffer, 2024). Environmental conditions are believed to promote and support new ideas and, while creativity originates in the mind, it is expressed through interaction, which has been shown to enhance improvisation and experimental thinking (Bergström et al., 2024; McAllister, 2024).

2.1. The theoretical models for creativity

While exploring definitions of creativity, it became clear that numerous models have also been developed throughout the 20th and 21st centuries to aid its study. Much like its various definitions, no single model has proven fully comprehensive in including all creativity's facets. Unlike in other fields, where newer models replace older ones, creativity models tend to coexist, each offering valuable insights and emphasising different aspects and contexts (Daniel, 2021; Plucker, 2022). Given the wide range of models, this study will focus on the three most relevant to understand the creative process. One of the earliest models developed was proposed by Graham Wallas (1858-1932) in 1926, who outlined creativity as a four-stage process including preparation, incubation, illumination, and verification. According to this model, when faced with a challenge, the creative mind first prepares by gathering all available information followed by the incubation stage, where the conscious mind steps back, allowing the unconscious to process information. In the third stage, illumination, an idea suddenly emerges, and in the final verification stage, the solution is checked, clarified, elaborated, and presented (Karakilic & Painter, 2022). This model remains influential in understanding the creative process, particularly in educational settings (Maley & Peachey, 2015). In 1983, Teresa Amabile's 'Componential Model of Creativity' built a theory around three main components: domain-relevant skills, creativity-relevant skills, and task motivation. As per the model, creativity emerges from the confluence of expertise, creative-thinking skills, and motivation, and therefore depends on a person's familiarity with a given domain of knowledge, their ability to break free from established routines, and make new connections, and their motivation to engage in the creative task (Munro, 2019). Amabile emphasises that motivation

must be intrinsic¹⁴ rather than extrinsic (Rababah et al., 2018). In 2009, Kaufman and Beghetto introduced 'The Four-Cs Model' categorising creativity and the creative process into four levels. Big-C¹⁵, or ground-breaking achievements that lead to paradigm shifts with significant societal impact, is a level of creativity that requires a high degree of expertise, exceptional creative thinking, and broad cultural exposure. Pro-C, or professional creativity within a specific field, involves significant accomplishments that, while notable, do not reach the level of paradigm shifts. Little-C refers to everyday creativity exhibited by ordinary people, regardless of age or skill level. Finally, Mini-C is exemplified by an initial spark of creativity seen, for example, in learners when finding innovative and insightful ways to solve school tasks (Tang et al., 2022; Brown et al., 2024). This model is widely used in educational settings to promote creativity, recognising that it can manifest at various levels and evolve over time. Both Mini-C and Little-C underline the potential for all learners to engage in creative problem-solving and innovation in everyday tasks and can evolve into Pro-C, and even Big-C, through time and effort.

3. Promoting creativity in EFL classrooms

After examining the evolution of creativity in education and exploring definitions and models of creativity, it is essential to understand how creativity can be promoted in EFL classrooms, the primary aim of this study. The following section details findings from relevant literature, beginning with an overview of the language learning process.

Learning is a complex, constructive, and goal-oriented process influenced by each learner's unique knowledge, skills, mindset, and motivation (Rawat et al., 2012). It involves organising information, transitioning between surface-level and deep understanding, connecting new information to prior knowledge, and applying learning across different contexts (Maley, 2013; Starko, 2021). Language learning in particular is inherently creative, as learners continually produce and interpret new forms, test language boundaries, deepen their understanding of target language,

¹⁴ Intrinsic motivation is recognised as an essential element of creativity. It suggests that people rarely produce creative work unless they are deeply interested in what they are doing and focused on the process rather than on any potential reward (Sternberg, 2006). The process of being motivated in creative pursuits is known as the flow and requires full engagement and intense focus, with the creative mind often losing track of space and time (Collard & Looney, 2014). Maley (2013, p. 170) describes the state of flow as "effortless effort in which everything seems to come together in a flow of seamless creative energy".

¹⁵ Individuals as Shakespeare, Beethoven, Darwin, Tesla, Van Gogh, Einstein, and Nureyev, among others, are acknowledged to have shown signs of Big-C (Wyse & Ferrari, 2016; Grohman, 2018; Hernández-Torrano & Ibrayeva, 2020).

or discover new expressions through wordplay¹⁶ (Cho & Kim, 2018). It is almost as if creativity is inevitable in second language learning, including EFL. However, the diversity among learners and classes complicates this process, as learners vary in ability, age, interests, cultural and social backgrounds, cognitive capacities, and learning styles, and classrooms differ in size, layout, formality, teaching styles, and assessment criteria (Belyakova & Kecherukova, 2021). Consequently, promoting creativity in EFL settings can lead to a wide range of responses, while some learners may feel relaxed and free to engage in creative processes, others might experience fear, uncertainty, or distress (Woodward, 2015).

As noted, creativity has evolved from being viewed as an innate and unpredictable trait to being recognised as a human skill that can be learnt to be used effectively (Cimermanova, 2015; Kaplan, 2019), and it is now understood as a multifaceted higher-order thinking skill, encompassing physical, emotional, and cognitive dimensions, as well as interactive and generative processes that emerge from expertise. For this reason, promoting creativity in EFL classrooms requires significant time and dedication on behalf of learners to gain the necessary knowledge, skills, and expertise to engage in creative pursuits. It seems reasonable to assert that any learner can enhance knowledge, improve skills, and develop expertise, therefore making the promotion of creativity in EFL a viable goal (Tudor, 2008); however, only when the right environment and instruction are provided (Hrešč, 2016). Runco (2008) suggests the promotion of creativity requires carefully designed, sensory-rich, and targeted pedagogical strategies that actively engage and challenge learners, value beliefs, attitudes, and actions, and promote interactive, practical, analytical, and participatory tasks. Lin (2011) suggests that the first principle to promoting creativity is to recognise that all learners have creative potential, and according to Cremin and Barnes (2018), creativity begins as soon as the teacher provides the foundational knowledge needed before learners engage in creative endeavours. Similarly, Maley (2016) also suggests that creativity starts when teachers recognise each learner's individuality, listen without judgment, encourage tolerance, question-asking, and the challenging of norms, in addition to providing appropriate challenges to enable the establishment of connections and the envisioning of new possibilities (Morris, 2006; Kaplan, 2019). From a learner perspective, Beghetto (2021) suggests that creativity begins when learners develop their approaches to tasks and create strategies to address them. Pope (2005) outlines four steps that learners tend to follow in their creative processes. First, they must be able to independently identify a new problem, rather

¹⁶ Wordplay includes, for example, making jokes, creating spoonerisms, speaking with ambiguity, using unusual collocations or riddles, mixing metaphors, and engaging in mimicry (Rababah & Melhem, 2015).

than waiting for someone else to define it for them. Second, learners need to develop the ability to apply prior knowledge to problem-solving. Third, they should understand that learning is a gradual process in which persistence and repeated efforts lead to success. Finally, learners need to concentrate on resolving the problem at hand. The first step emphasises exploring new possibilities, while the others are task-oriented and focus on problem-solving. A creative learner is therefore one who develops and applies a set of skills to clarify, analyse, and redefine tasks and effectively address them (Sæbø & McCammon, 2007; Hilchey & Love, 2021).

The relationship between creativity and learning, known as creative learning (Cachia & Ferrari, 2010; Meihami, 2022; Plucker, 2022), encompasses a wide range of activities, from small, personal contributions to significant, and lasting impacts that enhance learning both inside and outside the classroom (Clare, 2016; Beghetto, 2021). Brown et al. (2024) define creative learning as the cultivation of abilities, interests, and future possibilities through exercises such as questioning, playfulness, collaboration, experimentation, imagination, possibility thinking, improvisation, all of which promote autonomous engagement (Schlick & Dalton-Puffer, 2024). Creative learning is part of the broader concept of creative pedagogy that also includes creative teaching¹⁷ and teaching for creativity¹⁸, two concepts first theorised in the 1999 NACCCE report (Lin, 2011; Hrešč, 2016). Creative teaching focuses on the teacher's role and, entails innovative, imaginative, and dynamic pedagogies that can make learning more engaging, exciting, and effective (Morris, 2006; Ayo et al., 2013; Maley & Peachey, 2015). In contrast, teaching for creativity centres on the learner, aiming to develop their creative skills, performance, and agency. It prioritises learner empowerment by giving them time to explore, take risks, and complete tasks without unnecessary interference (Jeffrey & Craft, 2008; Cho & Kim, 2018; Bergström et al., 2024). Following the concept of creative pedagogy, promoting creativity in the classroom significantly depends on what Cachia and Ferrari (2010) refer to as the enablers of creative behaviour. There are several, and this report will focus on those more relevant to understanding the creative process of learners throughout the STP under analysis.

A key enabler in promoting creativity in EFL classrooms refers to the teacher's ability to create a stimulating, learner-centred environment that is positive, open, relaxed, and supports

¹⁷ While creativity cannot be taught directly, teachers can promote adaptable skills and pedagogies applicable across various contexts (Tudor, 2008). To promote creative learning, teachers need to design lessons that empower learners to explore, stay curious, be self-motivated (Hrešč, 2016), and move beyond traditional methods to integrate new approaches, that can either be planned or spontaneous (Jeffrey & Craft, 2008; Ayo et al., 2013).

¹⁸ Teaching for creativity focuses on creative outputs, personality traits, motivation, thinking, and problem-solving, requiring learners to engage in both generating and evaluating ideas, involving them in a cycle of creation and critical assessment of their own and others' work (Hodges, 2005; Meihami, 2022; Tang et al., 2022).

learners' creative identities, whilst making them feel comfortable, motivated, and encouraged to explore, experiment, express opinions and ideas, and develop self-esteem and communication without fear of criticism (Tomlinson, 2013; Maley, 2016; Xerri & Bassallo, 2016; Plucker, 2022). Padget (2012) describes this as the creative ecosystem, emphasising that it must be nurtured daily. Schlick and Dalton-Puffer (2024) further underline the importance of the physical classroom environment in promoting creativity and highlight the recurrent need to rearrange the spaces in ways that encourage interaction, ensuring, for example, that no one has their back turned to anyone, in addition to providing various materials and equipment that can help the creative process. Another critical enabler of creativity is task design, which should capture learners' interest, increase motivation, encourage originality, and build upon prior knowledge. As Cimermanova (2015) suggests, task-based language teaching (TBLT) is one of the most effective methodologies for promoting creativity in EFL classrooms. Creative language tasks need to be designed, activated, and adapted to learners' language proficiency, and personal interests if they are to enhance their engagement and motivation, improve language and communicative competence, and give them a sense of ownership and success (Lee, 2013; Read, 2015). Clare (2016) also recommends using Bloom's Taxonomy¹⁹ in task design to ensure progression from lower to higher-order thinking skills, and properly scaffolding the creative process to guide learners toward intellectual growth and independent, divergent thinking (Craft, 2001; Tudor, 2008). Moreover, Cutajar and Cutajar (2016) suggest that task design should consider providing language learners with some degree of control over the creative tasks they engage with, as this often leads to the production of more interesting and personalised creative outcomes. Tomlinson (2013) emphasises that task design should allow for unplanned accidents, therefore balancing structure with freedom in ways that encourage learners to embrace uncertainty, which is essential for the creation of new ideas. Additionally, introducing randomness, unpredictability, and surprise by combining unrelated elements can also motivate learners to make connections and promote associations. A key element in creative language task design is the use of varied materials to ensure exercises are not repetitive. The more authentic the materials, the better, as their use directly influences the degree of learner creativity (Hana & Hacène, 2017). Lee (2013) emphasises that creative language tasks should primarily aim to develop language abilities and must include all four skills. In this context, Hrešč (2016) raises an

¹⁹ In 1956, Benjamin Bloom and his collaborators published a framework for categorising educational goals, consisting of six categories: knowledge, comprehension, application, analysis, synthesis, and evaluation, with creative action positioned at the top. The categories following knowledge were presented as skills, implying that knowledge is a necessary precondition for putting these skills and abilities into practice (Armstrong, 2010).

important point about the role of creativity in productive versus receptive language skills. While it might be assumed that receptive skills like listening or reading are less creative due to their less overt production compared to writing or speaking, the author argues that this assumption is inaccurate. Listening and reading are active processes in which learners continuously create meaning, and draw upon their pre-existing knowledge, which is inherently a creative process. Collaboration, also integral to task design, should be promoted as part of creative task performance as it encourages questioning established knowledge and enhances learning. Learners often become more creative when supported by peers, as joint thinking and constructive feedback can lead to more refined and original ideas (Alfuhaiji, 2015). Another key enabler is the proper management of time, as creativity requires time to develop and progress. If class time is insufficient, Beghetto (2021) suggests extending creative tasks beyond class hours, with clear rules and guidelines on how to complete the creative work. The final enabler this report considers is the ability of teachers to model the creative behaviour they expect from learners (Davies et al., 2014). By demonstrating creative habits and sharing their enthusiasm and imagination, teachers can inspire learners to explore new approaches, move beyond set patterns, and build creative confidence (Runco, 2008).

The next section will examine the intersection of creativity promotion with literary studies and the integration of technology in EFL settings. It will also justify the selection of these mediums for promoting creativity, drawing on insights from relevant literature.

4. Creativity, literary texts, and digital technologies in EFL classrooms

The English language and literature have a long-standing tradition and the works of great authors are as relevant today as they were when they were written. To be informed, read, interpret, and discuss the work of renowned writers, and understand the context in which they came to light is and always has been an integral part of a well-rounded education (Valjibhai & Zala, 2023). Literary texts remain perpetually pertinent, but while literature is a crucial medium to educate informed learners, it can also alienate them, as they struggle to engage with literary texts due to complex language, intricate vocabulary, varied sentence structure, and non-standard syntax, which often exceeds their proficiency and disrupts the reading experience (Bedi, 2011). Additionally, learners may find it challenging to grasp the cultural values embedded in literary texts, which may seem distant from their everyday experience (Maley, 2013). As Anh Le (2015) notes, literature addresses broad social, cultural, political, and human dilemmas that can appear abstract to learners, or seem appropriate only for the most proficient, intimidating those with average or below-average

language skills. Despite these challenges, literature offers unique learning opportunities at all levels, and the more literary texts are integrated into language classes, the less learners will view them as outdated artifacts with little relevance (Bedi, 2011). It is the teacher's role to help learners see literary texts as extensions of their everyday language, and as timeless mediums that deepen their understanding and reflection of the world. Approaches to exploring literature in class tend to follow three main educational purposes (Bedi, 2011; Anh Le, 2015; Violetta-Irene, 2015). It can serve as a cultural model, a language model, and a personal growth model. As a cultural model, literary texts often capture the wisdom, perspective, and emotion of a particular culture and allow learners to explore the history, society, or politics depicted in the story. Literary tasks can be designed to expose or broaden learners' understanding and appreciation of diverse ideologies, and traditions, and help them connect the cultural heritage presented in the text with their own experience. As a language model, literature offers learners examples of creative and nuanced uses of language through varied literary styles, text types, and registers. Literary task analysis can, for example, focus on identifying specific linguistic features that captivate learners' interest in the language. As a personal growth model, reading literature can be structured to encourage self-reflection, allowing learners to interpret texts in light of their own experiences, feelings, and thoughts, thereby helping them express ideas and opinions. The integration of these various approaches transforms literary studies into a dynamic process that can promote imagination and curiosity. As learners are introduced to new worlds and explore different avenues of thought, their creative skills are stimulated. This may encourage them to engage more deeply with the finer nuances of literary expression (Bedi, 2011) and add dynamism and unpredictability to the literary journey. Matos and Melo-Pfeifer (2020, p. 13) describe literary texts as "open invitations to individual readers (...) to construct different readings, build different perspectives, promote curiosity, and stimulate new ideas about the way other people think and live". The relationship between creativity and literature therefore seems to be deeply intertwined, with literature providing a fertile ground for creative thinking and expression and creativity enhancing the interpretation and appreciation of literary works. According to Bergström et al. (2024), incorporating creative tasks into literary EFL classes can transform learners from passive recipients of knowledge into active readers who contribute with ideas, and make meaningful contributions to their literary experience. Maley (2013) aptly summarises the benefits of combining creativity with literature, noting that this synergy allows for deeper engagement with texts, making the literary experience more flexible and personal, and creating opportunities for wider language awareness. Creative literary tasks can shift the focus from

mere language acquisition to skill development; however, they need to be designed in ways that help learners acknowledge that they are reviewing, commenting and evaluating literary texts in more playful manners. Hrešč (2016) further adds that creative literary tasks need to encourage learners to reason, explore, remember, be curious, express themselves freely, delve into deeper knowledge, draw conclusions, and make connections without the fear of being right or wrong. Another suggestion made by Maley (2013) is for aesthetically appealing materials, like videos or images, to be used in these tasks to further trigger learners' curiosity and imagination. A key aspect seems to be that creative endeavours can promote greater enthusiasm among learners, and encourage deeper engagement with literary studies. While creative pedagogies are essential for strengthening motivation and reducing learners' resistance to exploring literature, it is equally important that the study of literary texts adopts modern strategies to address the challenges posed by 21st century technological advancements (Nonato, 2020). Integrating digital tools into the study of these texts can enhance learners' understanding of literary aesthetics, semantics, and pragmatics whilst introducing elements of entertainment and innovation that increase enjoyment, and reduce reading anxiety. This integration may empower learners with a sense of independence, enabling them to take control and actively engage with their learning (Chassignol et al., 2018; Hatmanto & Sari, 2023). While technology can bring dynamism to the literary classroom by improving engagement, it also raises concerns about its ability to connect with the exploration and interpretation of the human values inherent to literary texts and literary artistic expression, which is often deeply spiritual and emotional, and traditionally resistant to modern technological integration. Škobo (2020) suggests that the key to combining literary texts with technology lies in the human interaction and communication that can arise from this integration. In this sense, Al-Sharqi & Abbasi (2020) argue that digital mediums are essential tools to promote collaborative learning, and offer exciting alternatives to develop language skills through cooperation and experimentation. This mix of human and digital elements can ultimately promote autonomy and personalise the literary learning experience, and even make it more learner-centred (Hinojo-Lucena et al., 2019).

There is no denying that technology has profoundly impacted every aspect of societies, and transformed how people create, play, live, work, and learn (Li et al., 2022). As Wu and Lambenicio (2022, p. 2) note, technology has become “the lens through which we perceive much of our world”, making it crucial for language teachers to enhance their classes by incorporating digital learning environments and offering innovative methods that enable learners to engage with the target language in different ways, and through alternative immersive and meaningful platforms (Alfaruque

et al., 2023; Haleem et al., 2022). Xiao and Zhi (2023) highlight that technology allows language learners to learn at their own pace while exploring their interests and aptitudes. Pandya and Joshi (2022) assert that technology can drive both social and linguistic transformation, enhancing vocabulary, fluency, and comprehension and providing easy access to educational resources and positive learning environments. Among the many tools available for EFL classrooms today, one of the most significantly discussed in the practicum is the AI²⁰ chatbot²¹, ChatGPT, a sophisticated generative tool capable of learning patterns, and producing human-like text (Baidoo-Anu & Ansah, 2023). In broad terms, ChatGPT is a large language model²² that uses vast amounts of publicly available digital data and natural language processing²³, making it a powerful educational tool capable of revolutionising teaching and learning by tailoring instruction to a wide range of language and educational needs (Baskara & Mukarto, 2023). It can generate diverse and creative forms of text and images, adapting them to learners' proficiency levels while providing real-time feedback and ideas on how to promote learners' language autonomy and awareness and assist teachers in designing, preparing, and tailoring language lessons to specific learning outcomes (Japoshvili-Ghvinashvili & Suleman, 2023). As a reliable language resource, ChatGPT offers unprecedented linguistic input, comparable to dictionaries and grammar books (Lo, 2023), and its knowledge and insights into English-speaking cultures and language use (Pradana et al., 2023) make it an ideal tool for exploring literary texts in classes and promoting creativity in EFL settings. As a final note, it is worth highlighting that creativity and digital technologies are both central to modern education, and their combination can only spark enthusiasm and motivation among learners. According to Li et al. (2022) their interplay is symbiotic; on the one hand, technology promotes creativity by providing safe environments for learners to explore, experiment, and risk new ideas (Creeley & Henriksen, 2019), and conversely, creativity flourishes through learners' engagement with technology, which enables them to make new connections between language and thought, inspire imagination, and support collaborative knowledge creation (Henriksen et al., 2021; Selfa-Sastre et al., 2022). Combining creativity and technology in education can augment intrinsic motivation, capture attention, spark curiosity, offer choice, and increase learners' commitment to completing

²⁰ AI is a digital system that mimics human intellectual processes such as reasoning, learning from experience, understanding meaning, and making generalisations (Craig, 2024).

²¹ Chatbots are computer applications that simulate human-like conversations through voice or text, using AI algorithms to understand and respond to queries (Kohnke et al., 2023; Oracle, 2024).

²² Large language models are deep learning algorithms that handle various natural language processing tasks, enabling them to recognise, translate, predict, and generate text (Elastic, 2024).

²³ Natural language processing, a branch of AI, is a complex computational system designed to help computers perceive meaning, and recognise user sentiment and intent (IBM, 2023).

tasks (Tang et al., 2022). The effectiveness of digital tools in promoting creativity in EFL classrooms ultimately depends on how teachers and learners perceive and use them. Li et al. (2022) suggest that these tools can help scaffold tasks toward higher-order thinking, facilitate text analysis, and model and monitor creative behaviour. When successfully integrated, they can promote a sense of accomplishment, build self-esteem, enhance self-confidence, reinforce self-awareness, and strengthen learners' commitment to learning (Padget, 2012; Clare, 2016). This synergy between creativity and technology can allow learners to transcend traditional educational paradigms.

The next chapter details the methodological approach adopted by this study and discusses the choice and design of both qualitative and quantitative methods employed in its search for the RQs answers.

Chapter 2 — Methodology

1. Action research

The methodology used during the STP outlined in this report was Action Research (AR), following the Burns (2010) model, and referring to an approach that was chosen for its practical focus on developing and enhancing teaching skills while gaining a deeper understanding of the teaching situation, classroom dynamics, and learner needs. AR was particularly suited as it involved a critical and systematic examination of the teaching context, and encouraged ongoing questioning, reflection, and problem-solving. It was also flexible and adaptable, thus allowing adjustments to be made as the teaching challenges arose (Burns, 2010).

According to the used model, AR consisted of four stages: planning, action, observation, and reflection. The planning began at the start of the academic year, during which the researched questions were defined, and an action plan was developed to address them (Burns, 2010). This forward-looking stage involved considering the constraints of the STP context and analysing potential improvements. The literary texts were selected during this stage and considered the learners' profiles and demographics. As seen in Chapter 1, literary texts are not the most straightforward types of texts to explore, which led to the idea of integrating technology and linking them to the promotion of creativity from the beginning. The action stage took place from early March to early June, during which the didactic units were taught, and most data was collected. Observation involved analysing the information gathered during the action phase, which was done with an open mind to assess the outcomes and ensure a comprehensive understanding of the effects of the action (Burns, 2010). Finally, reflection culminated in the writing of this report, which was carefully aligned with the teaching practice. This final stage also involved systematic analysis and re-analysis of the action and observation stages, along with a thorough review of all remaining data to ensure the report accurately represented the events and findings. Self-reflection, however, was not confined to the final stage; it was triggered throughout the year by various experiences, such as classroom observations, unit teaching, and challenges in data collection, as an attempt to enhance the overall effectiveness of the internship, aligning well with the ethos of the Jesuit school where the STP took place, a community that highly values and promotes self-reflection practices.

2. Task-based language teaching

Under the umbrella of AR, the didactic units were designed using a 'TBLT' methodology. Each literary text assembled one didactic unit, which was accompanied by a series of sequenced

tasks aimed at enhancing reading comprehension and guiding learners toward creative pursuits. TBLT, a significant development within the communicative approach²⁴ (Rozati, 2014), emphasised tasks as an effective way to organise content and learning aims (Littlewood, 2007), but with each task serving as a unit of teaching with its own aim and purpose, which may or may not be performed independently (Ellis, 2003). The choice to integrate creativity, literature, and technology with TBLT stemmed from the understanding that this approach could offer learners practice opportunities and facilitate the production of both input and output (Cimermanova, 2015), expected to promote the development of their creative skills.

2.1. The didactic units

The literary texts were selected based on learners' demographics²⁵, with focus also being given to each text's thematic content, length, and relevance. After each text's stylistic and linguistic analysis, form²⁶ was assessed for appropriateness to the class's proficiency level. As mentioned above, all units followed the same TBLT approach that adhered to a consistent set of learning objectives with tasks structured sequentially to guide learners through higher-order thinking skills, ultimately leading to creative expression. The overall goal was to combine the inherent creativity of the English language explored in the texts with a set of pre-established creative learning objectives designed for each unit, and which followed a pre-, while-, and post-reading task-based structure. In addition, tasks were planned to gradually release teacher control and allow learners' resourcefulness to emerge as the learning progressed. Pre-reading tasks were designed to help learners understand and interpret the social and cultural context of the story and author, while also introducing new vocabulary and working on learner interest, motivation, and expectation. They focused on the relevance of literature as a cultural model in developing learners' awareness of the world. While-reading tasks were designed to use literature as a language model, aiming to raise learners' awareness of linguistic features with emphasis on meaning rather than form. This approach sought to engage learners personally with the text, thereby improving their motivation to complete the tasks. To facilitate comprehension of the plot, characters, style, and language, the

²⁴ The communicative approach is based on the idea that successful language learning occurs when learners engage in authentic communication. When they are involved in real-life interactions, learners naturally employ strategies for language acquisition, enabling them to effectively learn and use the target language (British Council, 2024).

²⁵ These included age, language level, interests, and social and cultural backgrounds.

²⁶ Form analysis identified difficult lexis, and the usefulness of syntax, phonology, semantics, dialect, register, period, and function (Meihami, 2022) and considered its relevance for the didactic unit learning aims.

texts were segmented into sections to facilitate learners' engagement with extensive reading²⁷. Task design acknowledged that reading is a complex process that progresses from literal to inferential to evaluative comprehension (Aydin, 2009; Briffa, 2016). To address potential reading challenges and prevent literary alienation, AI-generated images were created and based on pre-selected reading passages, and used to provide visual support, aid interpretation, and enhance meaning-making, as suggested by Maley (2013) in Chapter 1. Even though the texts were read on paper, the use of technology during these tasks was included to start the learners' creative journey. This integration required them to make decisions on content, notice information, identify and compare relevant details, draw conclusions, and evaluate solutions (Tomlinson & Masuhara, 2018). In addition, while-reading tasks also demanded learners to formulate hypotheses, explore alternative scenarios and viewpoints, thus aligning with the EFL Essential Core Curriculum (ECC) guidelines for promoting creativity in 7th and 12th grade classrooms (Direcção-Geral de Educação, 2018a; Direcção-Geral de Educação, 2018b). Post-reading tasks focused on furthering text interpretation, exploring narrative perspectives, practicing language skills, mainly speaking and writing, and allowing for the inclusion of personal opinions and experiences, therefore serving as a model for personal growth. The final tasks of each unit required learners to immerse themselves in creative activities, designed to promote their self-awareness and individuality. Instead of concentrating on the final product, learners were encouraged to focus on the creative process and collaborate creatively, as much as possible, to refine and express ideas. They received on-the-spot feedback on their creative process at opportune moments, meant to be supportive rather than critical, guide their creative progress (Hilchey & Love, 2021) and enable them to personalise their creative journey (Tomlinson, 2013).

Throughout the AR action stage, five units were designed and taught. In 7th grade, the units were built around 'The Rat and The Elephant' (1678) by Jean de La Fontaine, which took three hours, and 'The Emperor's New Clothes' (1837) by Hans Christian Andersen, with four. In 11th grade, the unit focused on 'The Selfish Giant' (1888) by Oscar Wilde, spanning four hours, and in 12th grade, the units featured 'The Child's Story' (1852) by Charles Dickens, taking six hours, and 'Miriam' (1945) by Truman Capote, with seven. All selected texts were short stories chosen for their manageable length and feasibility for completion within a reasonable timeframe. Short stories were preferred because they were considered less intimidating for learners while still providing

²⁷ Extensive reading is recognised by Maley (2013) as the most effective method for acquiring a foreign language, and enabling a deeper exploration of reading comprehension.

authentic language samples that were rich in cultural knowledge and universal themes, making them both relatable and engaging (Violetta-Irene, 2015).

3. The data collection tools

When conducting AR, choosing the appropriate data collection method was crucial to gather relevant and valid information to help guide the research process and ensure data aligned with the research's objectives. Several fundamental questions were addressed and tools were selected with the following questions in mind: who were the subjects of the study, what type of data was needed, where and when was the data obtained, and how was it collected (Tomal, 2010). Other than the work produced by the learners during the teaching of the didactic units, two other methods of data collection were adopted: quantitative and qualitative tools, which led to the present study adopting a mixed-method research approach. Cohen et al. (2011) refer to the rise of mixed-method as a third methodological movement, which acknowledges that the world is not exclusively quantitative or qualitative but a mixed reality that requires collecting, analysing, and interpreting different types of data to investigate the same underlying phenomena. By integrating qualitative and quantitative research, the study achieved richer and more comprehensive outcomes, and a nuanced understanding of the RQs, ultimately enhancing the overall validity of its findings (Creswell, 2009). Quantitative data was collected through surveys, while qualitative data was gathered via interviews and observation.

3.1. Quantitative data

Quantitative data was numerical in nature and referred to information that could be counted or measured by relying on statistical methods (Mills, 2014).

3.1.1. Surveys

One of the most effective quantitative data collection tools in AR, surveys were chosen due to their ability to gather large amounts of information quickly, simultaneously, and in a relatively short period. A single survey was designed with careful consideration of its presentation, length, structure, and sequencing (Mills, 2014) to collect demographic, behavioural, attitudinal, and factual information with a variety of question formats, including a mix of yes and no, rating, ranking,

closed, open, and multiple-choice questions²⁸ (Creswell, 2009; Burns, 2010). The survey was administered to a substantial sample of eighty-three learners from the 7th, 11th, and 12th grades, who answered it anonymously and individually on their mobile phones via the Google Forms interface. Each class completed the survey on different days at the end of the second term, and prior permission was obtained from both the school board and the parents²⁹.

3.2. Qualitative data

All qualitative data collected followed a non-numerical format, featured a small sample size, had high participant interaction, and was descriptive in nature. As a result, the data was more subjective, with its outcomes dependent on the participants involved (Mills, 2014).

3.2.1. Interviews

Considered by Dörnyei and Ushioda (2011) as the most popular qualitative research technique in AR, interviews were used in this study in two ways: e-mail interviews performed with four English teachers, and one focus group (FG) conducted with eight learners.

3.2.1.1. E-mail interviews

A new and effective approach to interviewing, particularly suited for busy schedules and time constraints, which was the case with the interviewees in this research, asynchronous e-mail interviews³⁰ were conducted to allow respondents to answer at their convenience (Mills, 2014). The type of e-mail interview was semi-structured combining pre-prepared guiding questions with open-ended prompts to balance structured responses with opportunities for in-depth exploration (Tomal, 2010; Burns, 2010). This collection tool resulted in four comprehensive interviews that covered topics such as learners' motivation to study literature, the use of technology, and the promotion of creativity in EFL classrooms. All interviews were anonymous, performed in writing, and intended to capture the teachers' personal opinions on the RQs.

²⁸ See the survey on reading habits in Appendix 1.

²⁹ See the survey consent form sent to the parents in Appendix 2.

³⁰ See the used interview with ETL teachers at CSJB in Appendix 3.

3.2.1.2. Focus group

One FG was held at the end of the academic year with eight learners, five from 12th grade, with an English level ranging between B2³¹ and C1, and three from the 11th grade with a B2 to C2 language level. All learners were enrolled in English classes and were chosen for their acute interest in the English language. The FG was used to gather in-depth information according to the learner's perspective and through the shared discussion of ideas. It was moderated, and priority was given to turn-taking to ensure all learners had an opportunity to contribute (Burns, 2010). One question was asked at the beginning, related to the promotion of creativity in EFL classrooms, and learners, sitting in a circle and facing each other to facilitate interaction, brainstormed opinions, and crystallised beliefs in an interview that despite being limited by its non-representative sample size and potential group influence on individual opinions (Dörnyei & Ushioda, 2011; Mills, 2014), offered insights and relied on joint thinking, with learners challenging themselves and others in generating hypothesis. All permissions were obtained from the school board and the parents. The consent form³² included a detailed description of what a FG was and what rules applied, with emphasis on confidentiality, and how data was to be collected and used (Marczyk et al, 2005). This information was again explained to the learners at the start of the FG.

3.2.2. Observation

Observation was a critical data collection tool that involved making the unfamiliar familiar (Mills, 2014), and focused on identifying specific, but relevant information on classes, learners, and routines. All observations aimed to adopt an objective and neutral approach to the teaching and learning situation (Tomal, 2014) and consisted of two different data collection methods. On the one hand, the observation of classes employed a direct and passive approach to gather first-hand, real-life data, first through observation sheets and then, with field notes (Marczyk et al, 2005); on the other, relevant observational data was also collected through journal writing that aimed to be accurate in its self-reflection.

³¹ The Common European Framework of Reference for Languages (CEFR) defined six reference levels for English proficiency, ranging from A1 to C2. B2 corresponds to upper-intermediate English, C1 to advanced English, and C2 to proficient English (Council of Europe, 2018).

³² See the used FG consent form in Appendix 4.

3.2.2.1 Observation of classes

Class observation followed a systematic approach, concentrating on specific aspects of the daily realities of 7th, 8th, 10th, 11th, and 12th grade EFL classrooms. The goal was to assess which practices should be adopted or avoided in the future teaching of the units (Mills, 2014). During the first term, each observed class focused on a particular event, element, or participant, with detailed notes being recorded on specially designed observation sheets³³ to understand the classroom dynamics and pedagogical methods in use. Although these notes provided valuable insights into classroom routines, they were not directly used to answer the RQs. From the second term onward, the observation process transitioned to a more narrative format³⁴, more aligned with the RQs.

3.2.2.2 Reflection journal

Collecting observational data through freehand journal writing was another observation technique adopted to record events, beliefs, ideas, and thoughts in an ongoing way, which was useful in revisiting, analysing, and assessing the overall experience of teaching the units (Mills, 2014). Some of the narratives were more detailed than others, but they represented personal recordings of the incidents and allowed the connection of practice with reflection (Tomal, 2010).

4. Data analysis

According to Creswell (2009), the final step of any research is the interpretation of its findings in light of the initial RQs to determine whether they have been answered. While Chapter 4 will discuss the results, the research tools employed were deemed appropriate for the study. Quantitative data, including survey responses, was analysed, and synthesised using descriptive statistics, with data being illustrated through basic measures of central tendency³⁵, including visual graphics, charts, diagrams, and tables. Qualitative data from observations and interviews was read several times and coded into specific patterns and categories to identify broad trends, ideas, and responses related to the RQs. Deductive coding was used to analyse data based on pre-defined categories from the theoretical context (Burns, 2010) while also allowing unexpected categories to emerge organically. Once coding was complete, categories and patterns emerging from different data collection tools were cross-referenced and compared to assess whether they produced similar

³³ See some examples of observation sheets made in Appendix 5.

³⁴ See some examples of the narrative observation in Appendix 6.

³⁵ The mean provided the arithmetic average, the median identified the middle score, and the mode represented the most frequent score in a data set (Dörnyei & Ushioda, 2011).

findings or revealed contradictions (Dörnyei & Ushioda, 2011). This data triangulation facilitated identifying connections, validating conclusions, presenting converging results, formulating future RQs, and offering explanations at a broader level of understanding (Mills, 2014). Answers will be presented in a narrative format in Chapter 4 in an organised and concise manner, and the results will be handled as being specific to the participants, thus ensuring that no generalisations beyond this group are made. The following table links each data collection tool to the RQs.

Table 2: Data triangulation matrix.

Data collection tool	Type of data	Research questions
Didactic units	Qualitative	RQ & SubRQ1 & SubRQ2
Surveys	Quantitative	SubRQ1 & SubRQ2
E-mail interviews	Qualitative	RQ & SubRQ1 & SubRQ2
Focus group	Qualitative	SubRQ1 & SubRQ2
Observation field notes	Qualitative	RQ & SubRQ1
Reflection journal	Qualitative	RQ & SubRQ1 & SubRQ2

RQ — How can creativity be promoted through the integration of technology in the exploration of literary texts in EFL classrooms?

SubRQ1 — How can literary texts be explored to promote creativity in EFL classrooms?

SubRQ2 — How can technology be used to promote creativity in EFL classrooms?

Chapter 3 — The Supervised Teaching Practice

1. The institutional context

During the academic year of 2023/2024, the STP took place at Colégio de São João de Brito (CSJB), a private school in northern Lisbon founded in 1947, and part of the Society of Jesus³⁶. The school is aligned with the Jesuit educational ideals rooted in the ‘Ratio Studiorum’³⁷, a 16th century document that structures the foundation of Jesuit pedagogy and follows the legacy of Ignatius of Loyola (1491-1556). It integrates scholastic and humanist traditions that include structured methods to cultivate learners’ ability to understand and critically evaluate reality based on teacher-led instruction, practical application of knowledge, written essays, and learner debates moderated by teachers. These pedagogical practices have evolved over the centuries to meet contemporary needs and adapt to the circumstances of time, place, and culture while remaining faithful to the principles of Christian humanism that accompany a rigorous and methodical approach to teaching (Colégio São João de Brito, 2023). Achieving academic excellence is a hallmark of CSJB, which encourages lifelong growth beyond the school years. The mission of CSJB is to guide learners to be attuned to the needs of others, live in solidarity with and for others, be self-aware and mindful of the world around them, and be committed to promoting justice. There is a strong emphasis on educating learners who are dedicated to building a more fraternal society and nurturing a well-formed individual and collective conscience. Responsibility, perseverance, imagination, and creativity are emphasised as learners are trained to observe, think originally, and find new solutions (Colégio São João de Brito, 2023).

Learners are the central focus of the educational pedagogy at CSJB. The school exists to serve their needs, offering quality education as outlined in the Educational Project (EP), and, in turn, learners are expected to adhere to the school and its disciplinary rules and motto, ‘Educate to Serve’. The EP is characterised by the prioritisation of several foundational axes. The first is to provide a personalised education where learners are guided in their personal journey to gradually develop self-knowledge, self-acceptance, and the ability to make autonomous and responsible decisions. The second focuses on educating through faith by ensuring that all aspects of the educational process are anchored in the Gospel and service to others. The third is related to

³⁶ The Society of Jesus was founded in 1540 and its mission is one of reconciliation, striving to bring about harmony between individuals and God, within themselves and with each other (Jesuits Global, 2024).

³⁷ ‘Ratio Studiorum’, meaning Plan of Studies, is a document from 1599 that standardised the globally influential Jesuit education system and comprised a set of regulations for teachers, focusing on classical subjects such as theology, philosophy, Latin, and Greek (Catholic Answers, 2024).

affective education and performs a pillar to help learners gradually develop the ability to relate to others in a balanced and constructive manner, within the context of responsible freedom and according to the integral vision of the human person. The fourth is targeted at educating for justice and social change and focused on cultivating in each learner an awareness of the individual and the structural injustices in society and the need to address them. The fifth entails academic education and is focused on the acquisition of solid scientific and humanistic knowledge, which develops imagination and creativity, and refines communication skills. The sixth pertains to educating for the arts and sports, and is meant to provide learners with opportunities to express and enhance their artistic abilities, develop physical well-being, and adopt healthy lifestyle habits. Lastly, educating for self-reflectivity is oriented towards supporting learners in acquiring the ability and motivation to think reflectively about complex issues, make well-considered decisions, solve problems creatively, and produce quality work. This type of teaching aims to inspire learners to develop a habit of earnestly seeking truth, and encourages lifelong learning (Colégio São João de Brito, 2023). As seen, the EP places great emphasis on the active involvement of learners and, thus, rejects the notion that they are mere recipients of knowledge. Teachers are tasked with designing classes that promote independent thinking and freedom, and support the holistic development of learners intellectually, emotionally, morally, spiritually, and socially. This commitment to growth extends beyond the classroom to all relationships within the school community, creating a culture of mutual care, collective learning, responsibility, reflection, and action. The community is active and dynamic and composed of learners, their families, teachers, non-teaching staff, alumni, priests, and the Jesuits who live on-site or are just visiting as part of their spiritual journey around the world. In a school of approximately 1,600 learners, ranging from preschool to secondary education, all located on a single campus (Colégio São João de Brito, 2024), the pedagogical practice in place at CSJB and cemented upon its EP continues to uphold the values and traditions of Jesuit education, guiding learners on a lifelong journey of learning, personal growth, and service.

2. The observation of classes

As outlined in Chapter 2, classroom observations were conducted with an objective and neutral eye to gain insights into the teaching and learning environment. The observations began in September and continued until the final week of school, although data collection methods varied. From September to December, the primary focus was on understanding the pedagogical

approaches and routines used by the school in EFL contexts, which shifted in the second and third terms to focus on the RQs and consequently, changing the method of gathering information.

In coordination with the cooperating teacher, it was agreed that school attendance would cover twenty-one hours per week, with the majority of that time dedicated to classroom observation in both the 3rd cycle and secondary education levels. In secondary education, the observation included three 10th grade classes, two 11th grade classes, and one 12th grade class, all taught by the cooperating teacher. Approximately 95% of all classes were observed throughout the year. Additionally, two other classes were observed in the 3rd cycle, one 7th grade class and one 8th grade class, under the supervision of two English teachers from CSJB's FLD, who kindly agreed to have their classes observed. Around 90% of the 7th grade classes and about 30% of the 8th grade speaking classes were observed. CSJB's EFL class structure was unique and carefully planned. Starting from 7th grade, learners received three hours of English instruction per week, divided into a two-hour session referred to by the teachers as 'the big class', and a one-hour session focused solely on speaking and listening skills. In the big class, all learners were taught together, while in the speaking class, they were split into groups of fifteen. This required the teacher to conduct the same speaking lesson twice, often back-to-back, which made it possible to observe both sessions. In secondary education; however, different EFL teachers taught speaking lessons simultaneously in separate rooms, making it impossible to observe both lessons. A typical EFL 'big class' consisted of about thirty learners, although some had slightly fewer. Most learners came from similar social and cultural backgrounds, were of the same age, and belonged to the same ethnic group. Exceptions included a small group of refugee learners, welcomed by CSJB during the 2015 crisis, whose tuition was covered by the school. These learners had just entered secondary education, with Arabic as their L1 and English as their L2³⁸.

Observing classes was an excellent starting point for the STP. Before engaging in teaching practices, it was important to observe the methods of experienced teachers; however, for these observations to be effective, they needed to be structured and guided by specific principles rather than conducted spontaneously, as was the case in the first few weeks of observation, and before the first STP Orientation Seminar (SOPES). As recommended in SOPES, Ruth Wajnryb's 'Classroom Observation Tasks' was selected to assist in the design of structured observation sheets, which served as the basis to record and analyse classroom practices, thus providing a theoretical

³⁸ L2, also known as second language, refers to any language someone studies and uses other than their L1, or native language (Nordquist, 2020).

framework for the observations. This more structured phase, known as the silent phase, lasted for several months, during which classroom practices were observed without interference (Wajnryb, 1992). The designed observation sheets performed essential tools for collecting data in a guided yet natural way and capturing impressions of what was observed. Around fifteen different sheets were created, with one being used per class. As mentioned, due to the structure of EFL classes and the number of lessons observed per grade, it was possible to attend sessions where teachers delivered the exact same lesson, thus allowing for comparisons across different groups of learners from the same level. In these cases, the same observation sheet was often used to document differences, which tended to focus on aspects related to classroom management, routines, or group dynamics. Examples of these sheets include how teachers used the board as a resource, the type of error feedback provided, the instructions given, the teaching of specific vocabulary items, class opening and closing practices, or the overall balance between teacher and student talking time, and they attempted to document classroom activities and challenges, how teachers addressed them, and in which ways did learners overcome them. The only shared details on the sheets were the date, class time, teacher's name, class type, and the number of learners. Looking back at the notes³⁹, they were flexible and detailed, capturing both general and specific observations, and some sheets included spontaneous reflections made during the lessons, which, while not always directly related to the observation aim, were considered interesting or relevant. Although no specific data related to the RQs was collected during this initial observation phase, valuable insights were gained into various EFL teaching and learning practices, and notes were made about issues to be adopted or avoided in future lessons. The end of the term marked the conclusion of the silent phase and the beginning of a more focused observation, more aligned with the topic of this study.

From January onward, the observation data collection shifted to a more narrative format⁴⁰, with focus being given to this project's RQs. It was fortunate that the 10th and 11th grades spent the second term engaged in extensive literary reading, studying Roald Dahl's 'Mrs. Bixby and the Colonel's Coat' and Maya Angelou's 'Names', respectively. Observing these sessions provided invaluable data for the upcoming teaching, and due to the structure of the CSJB calendar, the STP's practical component could only begin near the end of the second term, allowing ample time to become familiar with the literature teaching methodologies employed by the cooperating teacher. As mentioned, the class observations transitioned to a more narrative style of field note-taking,

³⁹ Some examples of observation sheets used and filled in class can be seen in Appendix 5.

⁴⁰ A few examples of the narrative observation can be seen in Appendix 6.

where the most relevant parts of the lesson were described, including, for example, the reading methods employed, suggestions for text analysis, or approaches to reading comprehension. For instance, during the reading of part five of 'Mrs. Bixby and the Colonel's Coat', the teacher invited several learners to read aloud and enact the scenes on a classroom stage. One learner read the narrator's lines, while others, along with the cooperating teacher, read and played the various characters. This approach was noted as being motivating for both the learners performing and the rest of the class, and it was later applied to the teaching of 'Miriam' by Truman Capote in 12th grade. Beyond reading strategies, the observation focused on learners' literary responses, their enthusiasm for reading, the types of questions asked, the challenging vocabulary explored, and the teacher's techniques for clarifying complex meanings. Attention was also given to how background information about the stories and authors was introduced during pre-reading tasks, and it was noticed that this was the only time technology was used during the literary study. Notes were also made about how learners did not interact with digital tools, in addition to there being no exercises specifically designed to promote creativity during the literary journey. However, creativity was often encouraged when the teacher asked learners to debate alternative interpretations for certain text sections or to connect the readings with broader topics or prior knowledge to enhance comprehension. As a result, it can be said that creativity was at times promoted through spontaneous interaction rather than structured exercises as later in the practicum. Meanwhile, class observations in the 3rd cycle during the second and third terms followed the same narrative note-taking approach used in secondary education. These observations primarily focused on grammar instruction, textbook reading exercises, and the development of speaking skills. Observations continued even after all the STP units were taught, concluding at the end of the academic year, with the same narrative recording style maintained throughout for consistency.

Classroom observations also involved monitoring the STP and were documented in a journal, which became an invaluable tool for reflective teaching and self-evaluation, serving as both a data collection tool and a reference guide, as it was regularly consulted before starting a new unit. The entries mainly provided honest accounts of what occurred during the teaching, with detailed descriptions of how learners responded to the tasks, but also emphasising what had gone wrong from the teacher's perspective. Upon reviewing the journal⁴¹ in the reflection stage, it was noted that little positive personal feedback was included, with entries mainly focusing on areas for

⁴¹ See some examples of the reflection journal in Appendix 7.

improvement or related to the full description of events. While identifying mistakes and narrating actions is important, it is equally essential to acknowledge and document the self-recognition of success, and any future reflection journals will attempt to balance these two opposites better.

3. The practicum

As mentioned, the teaching practice began in early March and continued until the first week of June, covering five didactic units, three of which will be analysed next. It is important to highlight that all units were designed using the online platforms Canva and ChatGPT, and some included other digital tools, such as YouTube, Kahoot!, Padlet, or Mentimeter. While ChatGPT was only used during the design phase, all other digital tools were integrated into classroom activities. The platforms were projected onto the classroom board and used interactively by both the teacher and learners, sometimes collaboratively, and always without any technical difficulties experienced. CSJB's classrooms are well-equipped with projectors, computers, and internet access, enabling the seamless integration of technology into the tasks. As discussed in Chapters 1 and Two, all units followed a consistent TBLT structure, aligned, as much as possible, with Bloom's Taxonomy progression from lower to higher-order thinking skills. Moreover, the units were carefully designed to match learners' proficiency, interests, and maturity levels, and each unit began with an introduction to the cultural and social context of the texts, supplemented by background information on the authors, to equip learners with the foundational knowledge needed to support their creative process later on. Following the reading and analysis of the texts, learners engaged in creative activities, although their creative processes were also nurtured during both pre- and while-reading tasks. In line with Chapter 1 and Lee's (2013) suggestion, all learners were acknowledged as having creative potential and were treated equally throughout the process. Furthermore, each unit was ultimately designed to investigate whether creativity could be promoted through the integration of technology in literary studies within EFL classrooms (RQ), in addition to exploring how literary texts could be used to promote creativity (SubRQ1) and how technology could also support this objective (SubRQ2).

4.1. Year 7

The 7th grade class consisted of thirty learners, sixteen boys and fourteen girls, aged twelve to thirteen, who shared a similar ethnic, cultural, and social background, and had an average English

proficiency of A2.2. While a few learners had reached the B1 level, others were at a lower A2.1, although the majority were consistently at A2.2, which was the target language level for both units. Despite these variations in proficiency, there was no need to adapt any of the materials, as all learners produced similar work and collaborated well with their assigned peers. The units required frequent changes in interaction patterns, which the learners adapted to effectively. Both units were taught weekly, with the first class beginning at 8:20 a.m., followed by a repeat session at 9:15 a.m., which tended to be more productive, likely because learners in the earlier class often arrived five to ten minutes late, and the class would only begin after the mandatory morning prayers.

The first unit designed and taught was centred around the fable ‘The Rat and The Elephant’⁴². It spanned three hours and was delivered over three weeks, with one hour of instruction per week. The primary aims of lesson one were to introduce learners to the nature of fables and familiarise them with the author, Jean de La Fontaine, but also with Aesop⁴³. To achieve this, background information was provided, as well as an overview of the literary genre under study. Another key aim of this first lesson was to teach difficult vocabulary later found in the fable using AI-generated images. All three learning outcomes were successfully achieved through four structured tasks that required learners to work in groups, pairs, and individually, and journal entries for this lesson highlighted high learner engagement during the first two tasks, with learners showing a keen interest in the content and participating attentively. They seemed to absorb the information presented through teacher exposition, supported by visual aids created by ChatGPT and displayed on Canva. Despite their young age, learners responded well to the knowledge input, and before tackling more challenging vocabulary, they worked in groups to brainstorm ideas given to them in prepared statements about animals. This task was designed to prepare them for the final collaborative creative task to be performed in lesson three. Task three was successful, and groups contributed thoughtfully. This lesson concluded with a pair-work activity focused on acquiring difficult vocabulary, where learners had to infer word meanings, match definitions to concepts, and link them to AI-generated images. Although this activity took longer than planned due to the complexity of the lexis, all pairs managed to complete it in time. In the end, learners commented on the difficulty of the vocabulary but expressed curiosity about how the AI images were created.

The main objective of lesson two was to read and analyse the fable using various digital tools,

⁴² See La Fontaine’s didactic unit in Appendix 8, which includes the final creative work.

⁴³ ‘The Rat and the Elephant’ is part of the collection of fables credited to Aesop, a slave and storyteller who lived in ancient Greece between 620 and 564 BCE (Encyclopaedia Britannica, 2024), but the version read in class was a translation from the 17th century version written by Jean de La Fontaine.

including AI images, Canva, and Kahoot!. The lesson began with a listening exercise to shift focus from reading to listening, allowing learners to encounter the fable for the first time while working on their other receptive skill. Most learners completed this task on time with accurate responses. Afterward, the fable was read aloud with pauses for discussion on meaning and form. The reading was aided by six ChatGPT-generated images illustrating key passages, which sparked enthusiasm and engagement among learners. The successful integration of literary analysis and AI imagery in class became a staple feature in all subsequent units and across grade levels, with learners always showcasing interest about ChatGPT and what it could do. The AI images seemed to promote vocabulary acquisition by being able to highlight details that might have gone unnoticed in the text alone. It was also observed that learners frequently used the images to independently deduce the meaning of certain words, which they seemed to assimilate easily, as they made a point of referring to these words in subsequent classes, connecting them to the shown images and reinforcing their understanding. The action of creating the AI images, on the other hand, proved to be more difficult than using them in literary analysis in class. Although AI had been employed to generate all the images used in lesson one, at this point in the unit, it was the first time that ChatGPT was being used in the design stage for literary text analysis. While it generated images portraying specific text passages, it struggled to understand and produce images based on more abstract concepts, as, for example, illustrating a rat and an elephant of equal size to reflect the rat's inflated sense of superiority⁴⁴. At one point, ChatGPT started mixing elements from different prompts, and it became necessary to reset its responses. Since AI is an intelligent system, unlearning previous commands was difficult to achieve and time-consuming to execute, delaying the overall unit's completion. Had the planning and design stage not started well in advance, it would have not been completed on time. Despite the setbacks experienced, working with ChatGPT in the literary analysis of this unit provided valuable insights into refining the prompts for future planning and design, and offered a clearer understanding of the tool's limitations and possibilities in image creation. Ultimately, the integration of AI images in literary studies was successful for several reasons, primarily because it increased learners' motivation to engage with the text, as the images captured their interest, prompting them to read more attentively. It was observed that learners were eager to see the next image coming, which made them focus closely on the passages, so they could understand the visuals that followed better. Lesson two concluded with a digital game-based

⁴⁴ See a few examples of the interaction with ChatGPT when designing the La Fontaine's unit in Appendix 9.

learning activity on Kahoot!, played in pairs. This task activated and reinforced the content covered in lessons one and two, and in the 9.15 a.m. class, learners were so eager to see who had won the game that they continued playing for an additional minute or two into their break, highlighting their enthusiasm for the digital collaboration.

Lesson three focused on teaching learners the names of different animal body parts, specifically from a rat and an elephant, as preparation for the collaborative, creative drawing task. Developed with the guidance of the cooperating teacher, the creative activity was intended to be fun, engaging, and different from their usual routine. Each class was divided into two groups, one assigned the rat, the other the elephant, and the groups sat in closed circles facing each other. Each learner was tasked with drawing one body part of their assigned animal on an A3 sheet of paper and folding the paper enough to hide their contribution, before passing it to the next learner, who had to continue the drawing without seeing the previous work or knowing which body part had already been drawn. The task objective was to stimulate curiosity, imagination, playfulness, experimentation, and improvisation, encouraging exploration and possibility thinking, and the final drawing was expected to have been a collective effort, with no one having a complete view of the entire picture until everyone else had contributed to the single drawing. Unfortunately, the activity did not go as planned. Learners struggled with the instructions, which had to be repeated a few times, and expressed confusion, stating they had never done anything like that in an English class. Some learners attempted to peek at the whole drawing before completing their part, while others became distracted, losing attention when it was their turn to contribute. Learners in both classes revealed little imagination, innovation, and ability to address complex problems in their creative process, and after repeated reminders to stay focused, the drawings were eventually completed, and learners seemed to enjoy seeing their final creative outcome. A lively discussion followed in both classes as the groups unveiled their drawings, with learners displaying more creativity in explaining why they did not do what they thought they should have done than during the drawing process itself. Although the discussions took longer than expected, it reinforced the learning objectives of the creative task and were therefore allowed to continue. However, and due to the extended discussions, the planned YouTube video and Mentimeter activities for pre- and post-task four had to be skipped due to time constraints. Fortunately, there was still time to address the fable's moral, and remaining in their circles, each of the groups was given a speech bubble to write a moral statement from their animal's perspective. Once again, the learners' creativity seemed to falter, as they frequently asked for help, hindering their originality and flow of ideas. All groups ended up

choosing similar morals, revealing a lack of spontaneity and confidence in their creative potential. The key takeaway from this initial attempt to promote creativity in EFL classrooms is that learners need not only more opportunities to engage in creative tasks but also more time when doing so, especially when engaging in new and unconventional exercises. With repeated practice, they will likely develop a better instinct for what is required, and hopefully, with ample time, they will deepen their engagement with creative pursuits and build creative confidence.

The second unit taught in 7th grade was the fairy tale ‘The Emperor’s New Clothes’⁴⁵, consisting of four hours of instruction and delivered weekly at the end of the third term. The main aims of lesson one were to teach learners about the nature of fairy tales and how they differ from fables, alongside introducing some of Anderson’s most famous stories. These goals were achieved during an extended lead-in session that successfully covered all the topics and was accompanied by AI images. By this time, ChatGPT prompts had been fine-tuned, making it easier to generate the desired imagery. Journal entries for the lead-in noted that learners were attentive to the explanations and images shown and actively engaged in the task, which initially required them to distinguish between fables and fairy tales. Several learners eagerly shared their favourite tale and discussed the related books they had at home. Afterward, and in groups, learners had to complete a timeline puzzle focused on the key events in Andersen’s life, which they learned through a YouTube video about the author and designed to address the main objective of exploring Andersen's life. All groups completed the task with a high level of engagement, visible as the elicited answers. The journal entry also highlighted how the AI images facilitated the learning, making this task educational yet fun to perform. The final task of lesson one involved tackling challenging vocabulary later found in the fairy tale, and learners had to guess and match words with corresponding AI images. Despite the difficulty of the words and the fact that many learners struggled to complete the task, they remained curious to understand the meanings. The lesson concluded with learners copying the word definitions into their worksheets, a small writing task praised by the cooperating teacher, who emphasised the importance of copying in 7th grade. This task was designed to meet the aim of expanding learners' linguistic knowledge through literary reading, an aim that was fully achieved in lesson two, when the class fully engaged with the literary exploration of the text, always accompanied by AI images.

Lesson two focused on developing extensive reading skills through literature, and

⁴⁵ See Anderson’s didactic unit in Appendix 10, which includes the final creative work.

incorporating the use of AI images in textual analysis. The lesson began with a Mentimeter task that invited learners to guess how the fairy tale would start, sparking their imagination for the upcoming reading. Many learners guessed correctly, which was encouraging. Since the fairy tale was considerably longer than the previous text and more than what 7th grade learners would typically read in a single session, the classroom setup was rearranged to encourage greater interaction and collaboration. The learners were seated in a large circle, divided into smaller groups of three, positioned in a way that allowed everyone to still face each other. During the reading, learners were assigned a task. They were given ten cut-out images in mixed order, and as they listened to the story, their task was to organise the images according to the sequence of events in the text. The idea was for the images to tell the fairy tale visually as it unfolded. As the reading progressed, language was clarified as needed, but all groups remained attentive and eager to arrange their images correctly. There were planned pauses in the reading to give learners time to think, reflect, plan, and organise their thoughts and images. At the end of each part of the story, groups also answered reading comprehension questions and continued working on their image puzzles. Despite the length of the text, the story was entertaining and fun, and groups seemed to enjoy the challenge of the image puzzle task. A sense of excitement filled the room, with groups sneaking peeks at each other's puzzles to compare their progress. While not all groups managed to organise their images correctly, the experience of engaging with extensive reading in this unique way was well-received. The AI images created by ChatGPT had usual peculiarities that did not go unnoticed in the groups. For example, one image in particular, image h) featured in worksheet two of the Anderson unit, depicted a man with three legs. As soon as one group noticed this odd detail, it sparked laughter, and the other groups quickly joined in, making the lesson even more enjoyable. The learners then began searching for other strange elements in the images, which further promoted their engagement. Without the AI images and the image puzzle task, the extensive reading activity would have been much less dynamic. The images not only enriched the reading experience but also added an element of fun and creativity to the experience.

Lesson three focused on creative pursuits, and had the aim of promoting learners' creativity through both writing and peer interaction. The main task required learners to step into the role of fashion designers, who were invited to the castle to dress the emperor, and the only guideline was that the emperor could not be naked. This gave learners complete creative freedom to decide every detail of the attire. To complete their collaborative creative writing task, learners were divided into groups of four and provided with an extensive language bank covering different vocabulary related

to fashion. After reviewing the language, the groups spent the rest of the hour working on their writing, and used Padlet to write their ideas⁴⁶, a new digital tool for most learners, but which they seemed to find enjoyable and easy to manage. Journal entries from this lesson also noted that only one group displayed a poor attitude towards the writing task, struggling with both collaboration and creativity, which is not surprising for 7th graders during writing exercises. At this level, learners often lack an understanding of the purpose of writing and frequently struggle with motivation. This task in particular was designed to see if allowing them creative freedom and the opportunity to express themselves digitally could increase their interest and spark their creativity. Although one group faced difficulties, including disagreements and lack of cooperation, they ultimately completed the task and reached a consensus on their design. All the other groups collaborated well and appeared fully engaged in their creative process, requiring minimal guidance to generate ideas or to use the language bank for writing. The classroom atmosphere was often quiet, suggesting that many learners were focused on their work. Any language limitations were addressed through on-the-spot feedback that helped resolve challenges encountered through suggestions and the modelling of potential sentences, but overall, most learners had a clear vision of what to write and how to dress their emperor. Despite some language inconsistencies in the groups' contributions, ChatGPT successfully generated images based on their designs, which provided the resources for the final speaking task, which would wrap up the unit.

Lesson four focused on improving spoken fluency and collaborative expression, which was achieved by having the groups present the results of their creative process to the rest of the class, which by now had been given a tangible form and was an image generated by ChatGPT. Before the groups entered the classroom, the images of their dressed emperors were placed randomly around the room. When they arrived and saw the images on the walls, they immediately recognised what they were, and a buzz of excitement spread through the room. They scanned the images and were instructed to stand next to the one they believed was theirs. All groups correctly identified their emperors. Following this, each group took turns presenting their creative work, and as the images were projected onto the board, groups explained their design choices and justified their decisions, while their peers asked questions, and commented. The presentations took place in a relaxed and fun atmosphere with no criticism, and the images were well-received by everyone. After

⁴⁶ All the groups' written submissions have been included in the Appendixes, presented as they were written, without corrections of grammar, syntax, or sentence structure. The creative outcome from the learners can be seen in the Anderson's didactic unit in Appendix 10.

the unit concluded, the images remained on display on the classroom corkboards for a while, serving as a visual reminder of their creative processes.

4.2. Year 12

The 12th grade class consisted of thirteen learners, as English was no longer mandatory, and only those interested in the language or in pursuing a humanities field chose to enrol. The group included eleven girls and two boys, but halfway through the year the class lost one of the girls who fell ill and had to leave school. All learners had a high level of English proficiency, most of them were at B2.2, with some already at C1, and two learners at a solid C2 level. Their command of the language was impressive, and they consistently produced work that exceeded expectations for final-year secondary learners. The class was led by the cooperating teacher, who did not adhere to any specific coursebook but instead designed lessons using authentic materials. At the beginning of the academic year, it was agreed that the STP would cover the extensive reading practice required by the school's syllabus for English language finalists during the second and third terms, but allowing flexibility in the selection of texts to align with the STP objectives. In the second term, learners read 'The Child's Story' by Charles Dickens, emphasising English literature, and detailed next and in the third term, they explored the short story 'Miriam' by Truman Capote, from the North American literary canon. The unit under analysis here spanned six hours and was taught over three weeks, three hours in the first week, two hours in the second, and one hour in the third.

Lesson one focused on the first two main aims of the unit⁴⁷ related to discovering who Charles Dickens was by identifying the leading events of his life, and his major literary traits. To begin the unit, learners were asked to reflect on any prior knowledge they might have had on Dickens and select words they associated with the author. Interestingly, most learners linked Dickens to Gothic novels⁴⁸ and the Romantic movement⁴⁹, neither of which were directly connected to him, which led to the clarification that Dickens was not part of the Romantic movement but rather of the Victorian Age, and that while he was influenced by Gothic novels and

⁴⁷ See Dickens's didactic unit in Appendix 11, which includes the final creative work.

⁴⁸ Gothic literature reached its peak in the 1790s. The genre began with Horace Walpole's 'The Castle of Otranto' (1765) and is defined by its atmosphere of mystery and terror, often featuring settings inspired by medieval architecture and ruins (Encyclopaedia Britannica, 2024).

⁴⁹ The Romantic period (1798–1837) was shaped by political and social changes, including the French Revolution, and the shift from rural life to urbanisation brought by the Industrial Revolution. Key figures included Robert Burns, William Blake, William Wordsworth, Samuel Taylor Coleridge, John Keats, Mary Shelley, and Lord Byron (Eastern Connecticut State University, 2024).

sometimes included Gothic aesthetics into his novels, he was not a Gothic fiction author per se. According to the journal entry, this task served as a strong starting point, as the realisation that learners knew little about such a well-known literary figure, whose works none of them had read, sparked their curiosity and desire to learn more about the author. The lesson then transitioned to exploring Dickens as a writer, using a YouTube video that was selected for being in British English and believed to offer a comprehensive overview of his life and literary personality. Learners answered comprehension questions tailored to the video, which was viewed in two parts due to its length, with corresponding questions for each segment. Learners completed the exercises individually, the first part related to Dickens key life events, and the second with his main literary traits. This comprehensive task occupied the majority of the class, which concluded with a brief teacher-led presentation on Dickens' most famous and acknowledged works.

The second lesson focused entirely on introducing learners to the political, social, and cultural background of Charles Dickens by exploring life and the key developments of the Victorian Age⁵⁰. This lesson was the most enjoyable to teach in the entire STP, with journal entries highlighting learners' rising motivation as they learned new knowledge. A significant amount of research went into lesson planning to ensure a far-reaching and accurate presentation of the historical context, which was delivered through a combination of teacher exposition and visually appealing materials. Learners completed exercises to test their understanding as the content was being taught. The main goal of this lesson was to identify the major historical, technological, cultural, social, and economic events of the Victorian period, which began with a brief overview of Queen Victoria and the British Empire. To support instruction, learners completed a gap-fill exercise, and the lesson moved on to cover the three distinct phases of the Victorian Age, ending with an overview of key dates. To reinforce instruction, learners completed a matching exercise, linking dates with corresponding events. Although this task was meant to be done individually, it turned into a playful activity, with learners frequently glancing at each other's work and laughing as they compared answers. The lesson concluded with a Kahoot! game played in pairs, designed to reinforce knowledge from both the first and second lessons. With these two lessons providing essential background on Dickens' life and the Victorian era, the class was now ready to embark on their literary creative journey.

Lesson three aimed to develop learners' extensive reading skills while helping them explore

⁵⁰ The Victorian Age, spanning Queen Victoria's reign from 1837 to 1901, was a period of major social, cultural, political, and industrial change that saw the expansion of the British Empire and the rise of the Industrial Revolution (Landow, 2009).

a literary text with the aid of AI images, encouraging the personalisation of the text through technology. The analysed story followed the life journey of a man from childhood to old age, with each stage reflecting the typical behaviour of that age, which was used to divide the story and serve as the main basis to generate the AI literary images. The story was ambiguous at parts, and this dubiousness was purposefully not explained so that it could promote open-mindedness and risk-taking in learners' interpretation. This third lesson covered the first two life stages, namely childhood and adolescence, and as the text was read aloud, pauses were made for vocabulary checks and to illustrate the narrative with AI images. The journal entry noted that the use of images was particularly engaging in this unit. After reading the first paragraph, the teacher displayed two similar but distinct images on Canva and asked learners to choose which one best matched their mental image of the just-read passage. This activity encouraged learners to use their imagination and connect the literary world with AI visuals. There were no right or wrong answers and each learner chose one image based on their interpretation. This task was also the first step in encouraging learners to personalise the Dickens' story and make their literary experience more meaningful. During the reading, the emphasis was not on linguistic precision but on understanding the text's meaning to encourage learners to engage. Reading comprehension tasks were embedded throughout the story and always completed in pairs. This collaborative approach promoted an active and lively classroom environment, enabling learners to connect more deeply with both the text and their peers. After each of the sections planned for lesson three were read, learners were asked to reflect and write three words they associated with each of the passages and add them to Padlet through their mobile phones. Each learner created an entry on the Dickens' Padlet wall, and although this task was intended to be individual, it quickly became interactive as learners commented on each other's contributions. The Padlet wall transformed into a dynamic and engaging resource, with learners eagerly checking and responding to their peers' ideas⁵¹. The integration of reading, technology, and personalised learning proved effective and laid the groundwork for further development in the next lesson.

Lesson four followed a similar structure, with learners continuing to work on their extensive reading, and pausing at the end of each life stage to view AI images and update their Padlet entries. This recurrent use of Padlet was intended to have the story connect with their own life experience and prepare them for the final creative task. A notable circumstance in this lesson arose from a

⁵¹ See learners' creative work in the Dicken's didactic unit in Appendix 11.

small issue with ChatGPT's policy encountered during lesson design, which unexpectedly became a teaching moment. When the protagonist's wife dies in the story, the lesson plan required an AI image to illustrate this moment; however, ChatGPT refused this request, explaining it could not generate images depicting sensitive topics due to content restrictions. Rather than seeing this as a setback, it became an opportunity to explain how AI operates, and chance to explain how ChatGPT generates images based on patterns rather than facts, how it could not distinguish a literary death from a real death, and therefore being unable to answer a request. Still, during lesson design, ChatGPT was prompted to generate an image about its inability to generate an image, and this resulted in a picture filled with misspellings and inaccuracies. The image was included and explained to the learners, who found it amusing and informative, thus helping them better understand the limitations of AI when it comes to sensitive topics. Interestingly, some learners later shared their experiences with AI image generation and reported to have found similar idiosyncrasies. Despite this issue, the images generated for the story were overall impressive. Unlike the La Fontaine unit, where several attempts were needed to generate suitable images, the visuals for this lesson aligned perfectly with the readings. They illustrated specific passages and were always accompanied by guiding questions to help learners interpret the text, therefore serving as a form of scaffolding. The combination of textual and image analysis encouraged the sharing of diverse opinions in an open environment, with no right or wrong answers, and ultimately aiming to promote creative thinking. By the end of this lesson, learners had developed a deeper understanding of the story, and their Padlet entries reflected more focused insights. As the literary journey concluded, journal entries noted that the integration of AI, and literature continued proving that it can enhance the learning experience, and make lessons both engaging and educational.

Lesson five encouraged learners to reflect on their own lives in relation to the story they had just read, and remember past scenarios or imagine future possibilities, whether they believed these might happen or simply hoped for them. These reflections needed to consider their Padlet word lists thus, promoting a connection between the text, their interpretations, and personal life, ultimately bringing the personalisation of the literary text full circle. To support this creative reflection, the classroom was transformed into something of an art studio. Each learner received a large piece of cardboard resembling a film storyboard, divided into three scenes. A wide variety of materials was provided, including crayons, coloured pencils, markers, highlighters, ink, brushes, rulers, compasses, old magazines, and newspapers, which they could use to complete the task as they wanted. Learners had to first reflect on and select key life stages, and then portray moments

from their past, present, or future, by tangibly interpreting them. The only requirement was to depict three distinct life moments. This task ultimately pushed learners to recreate the meaning of the text based on their understanding, emotion, and experience. The atmosphere soon became highly creative, with learners focusing on their storyboards but also freely moving around, observing, and commenting on each other's work. The classroom environment was adapted to encourage independent exploration, leaving space for uncertainty and creativity to flourish. This flexible approach supported learners in making mistakes and revisiting their ideas thus, reinforcing the importance of lateral thinking and the creative process, as they were given the freedom to move around, exchange ideas, and return to their seats to refine their work. The unit's overall creative and reflective approach clearly resonated with this class, as journal entries captured how learners were deeply immersed in the task, connecting it with their personal lives while engaging with their peers' creative journey too. The session flew by, and by the end, some learners had only completed two of the three storyboard scenes. While one more hour was allocated to complete the unit, there was no more class hours allocated to the creative task, and as the term was nearing its end, the cooperating teacher could not dedicate more classes to this specific unit. All learners but one requested to take their storyboards home for completion, and it was agreed that they could do so, with the understanding they would care for their work and bring it back the following week for presentation. Meanwhile, the cooperating teacher, interested in following up on the unit's progress and execution, suggested replacing a scheduled progress test, part of CSJB assessment calendar, with a new assessment based on the unit's content. The design, application, and grading of the test were included in the STP, and came to be part of the work developed for the Dickens' unit.

The final lesson centred on enhancing learners' oral and fluency skills as they presented their creative work and reflected on their creative processes. In addition to showcasing their work, the lesson, as requested by the cooperating teacher, served to assess the learners' knowledge about the unit and also introduce Dickens' 'Oliver Twist', a play the learners were scheduled to attend later that week. The play was the first extracurricular activity developed as part of the STP and will be detailed in the next section. As mentioned, all learners, except one, had taken their creative work home to complete it. The learner who did not take it home, opted to leave it uncoloured and sketched only in pencil. The presentations began at the beginning of class, and each learner came to the front to share their storyboards. Throughout the presentations, the atmosphere was reflective, as learners provided detailed explanations of their chosen life stages and why they depicted them in certain ways. Each presentation was followed by applause, further intensifying

the atmosphere of openly sharing stories. The learner who chose not to take their work home admitted to misunderstanding the task during its presentation, and elaborated extensively on their choice of life stages, which included two future scenarios, one as a medical doctor and another as a father. It is important to highlight that this task design aimed to not only showcase the learners' creative work but also provide them with an audience whilst encouraging them to take full responsibility for their creative process by having to justify their choices. As they presented their ideas, experiences, and interpretations of the text and their lives, this enhanced their creative confidence and sense of ownership over their creative process. This was a complex task designed for finalist secondary education learners, it required a high level of self-awareness, as learners had to reflect deeply on themselves. Still, the journal noted that this entire unit seemed to have helped broaden horizons as it personalised learners' learning experience, and despite having to step outside of their comfort zones, learners seemed to feel comfortable enough to fully engage creatively and express themselves. After the presentations, learners were given an unexpected test, which they completed successfully, with the content still fresh in their minds. The lesson concluded in the same way the unit began, with a Mentimeter activity. Only this time the focus shifted to 'Oliver Twist' as learners were asked to rate several statements pertaining the novel, and based on either their prior knowledge of the work or simply their intuition. After the correct answers were revealed, a brief explanation of the story was provided, and learners were briefed about how the forthcoming extracurricular activity, which made both the lesson and the unit end on a positive note.

4.3. Extracurricular activities

The Dickens unit concluded on the 19th of March, and just three days later, on the 22nd, 12th graders went to the theatre⁵². As mentioned, the unit had been wrapped with an introduction to 'Oliver Twist', ensuring that learners were well-prepared for the final literary experience. The play had been booked well in advance, and all the arrangements were part of the ongoing STP. On the day of the event, teachers met the learners at CSJB in the morning, and together, they travelled by tube to the Camões Auditorium in central Lisbon for a midday performance. Upon arrival, the group sat at the back of the auditorium and, along with an audience primarily composed of other private school learners and teachers, saw the adaptation of Dickens's most famous novel. The play was performed by an English company from Nottingham named TNT Theatre, featuring London-

⁵² See a few images of the 'Oliver Twist' play in Appendix 12.

based actors. This was reportedly their most frequently staged production for school audiences and adapted around Dickens' central themes of poverty and crime, which had been discussed in lesson one of the Dickens unit. The learners were therefore well-prepared and familiar with these themes, and fully engaged with the performance. At the end of the play, they expressed their appreciation for the experience, sharing how much they enjoyed it and voicing their hope for similar events in the future. From the STP's perspective, it was a suitable and enriching conclusion to a unit that explored one of England's most acclaimed Victorian authors.

One month later, on the 20th of April, eight of the thirteen 12th graders, accompanied by the cooperating and trainee teachers, flew to Dublin, Ireland⁵³. CSJB traditionally provides its senior English learners the opportunity to visit Ireland with two of their teachers, and this year, it was agreed that the STP would be involved not only in organising the trip but also in accompanying the learners. By mid-March, all bookings and arrangements had been finalised, and just before the 25th of April, the group set off for a four-day stay in Dublin. The trip was an intense, activity-packed experience, with language learning at the forefront, and provided a unique opportunity to witness the learners' growth in an English-speaking country, despite the Irish stick accent which did not go unnoticed on the learners' part. All learners demonstrated a strong command of the language, actively engaging with locals and rarely needing assistance. On the first day, the group visited Oscar Wilde's house⁵⁴ and Trinity College Dublin⁵⁵, where they explored the Book of Kells⁵⁶ and the Old Library⁵⁷. Afterward, they visited the Temple Bar⁵⁸ area and enjoyed a traditional Celtic Nights dinner, completed with Irish folk dancing. The second day included a visit to Dublin Castle⁵⁹, where the learners learned about the Irish independence and saw the original Declaration

⁵³ See a few images of the trip to Dublin, Ireland in Appendix 13.

⁵⁴ The Oscar Wilde's house is the household where the author lived in his younger years. It was a renowned centre of culture during Victorian Dublin (Oscar Wilde House, 2024).

⁵⁵ Trinity College Dublin, founded in 1592, is Ireland's oldest university. Its foundation was inspired by the establishment of other prestigious universities across Europe (Trinity College Dublin, 2024).

⁵⁶ The Book of Kells is an illuminated religious medieval manuscript, from around 800. It contains the four Gospels of the New Testament written in Latin and was crafted by Celtic monks at the Columban monastery (Hall, 2022).

⁵⁷ The Old Library was established alongside Trinity College Dublin in 1592, and is Ireland's largest library, housing over 6 million printed volumes and extensive collections of journals, manuscripts, maps, and music that reflect more than 400 years of academic achievement (Trinity College Dublin, 2024).

⁵⁸ Temple Bar is a lively and vibrant district in Dublin, featuring cobbled streets, original architecture, and is filled street fairs and live performances. The area is believed to have been settled by the Vikings around 795 before becoming a suburb of medieval Dublin (Quays Dublin, 2024).

⁵⁹ Dublin Castle is one of the most significant buildings in Irish history, serving as the seat of English and later British rule from 1204 to 1922. Originally constructed as a medieval fortress by King John of England, it functioned as the residence of the Viceroy of Ireland until it was handed over to Michael Collins and the government of the newly independent Irish state in 1922 (Dublin Castle, 2024).

of Independence⁶⁰ document. They also visited Christ Church Cathedral, where they viewed a 13th century copy of the Magna Carta⁶¹, before concluding the day at the Guinness Storehouse⁶². Day three was spent at Belvedere College⁶³, a partner Jesuit institution, where the learners were warmly welcomed and attended lectures by some of the college's leading teachers. On the final day, the group visited Saint Patrick's Cathedral⁶⁴, where they learned about Irish folklore, including fairies and leprechauns, before heading to the airport. This trip was invaluable in improving learners' language skills and deepening their understanding of Irish culture and society.

⁶⁰ The Declaration of Independence is a document adopted by Dáil Éireann in 1919 and later formally asserted the Irish Republic as a sovereign state. It was hastily printed in about 2,500 copies and distributed during the Easter Rising (National Museum of Ireland, 2024).

⁶¹ The Magna Carta is a charter of English liberties issued by King John on the 15th of June, 1215 under the threat of civil war. It was the first charter in the world that asserted that the monarch was subject to the rule of law and laid the foundation for individual rights within Anglo-American legal traditions (Stenton, 2024).

⁶² Guinness began on a modest four-acre brewery site at the heart of Dublin, where Arthur Guinness, born in 1725 and the original Master Brewer, laid the foundation for what would become the world's largest brewery (Guinness Storehouse, 2024).

⁶³ Belvedere College has been functioning under the Jesuit administration since 1841 (Belvedere College SJ, 2024).

⁶⁴ The cathedral is an 800-year-old building from between 1220 and 1259. It stands on the site of an ancient well believed to have been used by Saint Patrick (Saint Patrick's Cathedral Dublin, 2024).

Chapter 4 — Discussion of Results

To begin discussing results, it is essential to revisit the definition of the creative process adopted in this report and outlined in Chapter 1. This process involves identifying a problem, searching for solutions, generating hypotheses by connecting seemingly unrelated knowledge, testing options, and evaluating ideas before sharing creative outcomes with peers and teachers. Recognised as a cognitive task, the creative process requires learners to gather information, consider various perspectives, make connections, and propose innovative solutions. Defining this process was essential to explore how creativity could be promoted in EFL classrooms through the integration of technology with literary studies, and while this was the main RQ, it was divided into two sub-questions that examined how literary texts can enhance creativity in EFL settings (SubRQ1) and explored how technology can support creativity in similar contexts (SubRQ2). This discussion will begin with the study's findings concerning SubRQ1.

During the AR planning stage, a pattern emerged from the theoretical analysis, highlighting the importance of providing learners with in-depth knowledge before engaging them in creative processes. This insight became a potential pathway for answering SubRQ1, and as the research progressed, it became a major category that significantly influenced task design and was ultimately confirmed as essential for promoting creativity through literary analysis in EFL contexts. Throughout the practicum, learners revealed an appreciation for receiving detailed information on the literary topics under study, as it ended up helping them build the necessary confidence to later engage in creative processes. This suggests that creativity can be promoted by providing learners with 'in-depth prior knowledge,' which, in turn, supports their future creative efforts. In the context of literary texts, such knowledge may include detailed insights about the text, the author, or the context of the work's creation. Examples of this can be seen in the pre-reading tasks across all three units that effectively equipped learners with the background information needed for their creative tasks. Interviews also corroborated this finding by highlighting the importance of not only designing thorough pre-reading tasks but also delivering them effectively. In Interview 1⁶⁵, the teacher noted that pre-reading tasks serve as triggers to spark learners' curiosity and engage them from the outset of the literary journey. As this study's theory indicated, curiosity and motivation are prerequisites for promoting creativity. In truth, all interviews suggested that an effective approach to literary exploration aimed at promoting creativity could involve breaking the text into

⁶⁵ See e-mail interviews with the four English teachers at CSJB in Appendix 14.

sections and creating pre-reading tasks that include historical contexts and insights into the author's life and work. These tasks can be tailored to each teacher's design ideas and the class's capabilities, and this didactic strategy seemed to effectively link literary studies with creativity promotion. Additionally, during the STP, significant effort was put into conducting thorough research on each short story during task design. Although this process was lengthy and demanding, it was essential for transforming 'in-depth prior knowledge' into a creative literary process. Notably, Student 4 mentioned during the FG discussion⁶⁶ that creative work demands more from both learners and teachers, stressing the need for teachers to move beyond traditional textbooks to design creative tasks that challenge conventional EFL approaches. This learner insight aligned with the study's commitment to task design principles that reflected the 'creative teaching' concept discussed in Chapter 1, a key aspect of creative pedagogy. 'Creative teaching' emerged from the literature as a potential avenue to address SubRQ1 and was implemented to convey 'in-depth prior knowledge' to learners through innovative and dynamic tasks that enhanced motivation and creativity. In the FG discussion, Student 3 acknowledged the challenges of designing creative tasks, noting that they prompt learners to think more deeply. This highlights the importance of 'creative teaching' principles in effectively engaging learners and linking creativity with literary exploration. This study concurs, emphasising that significant time, and dedication from teachers are essential for crafting effective creative literary tasks, all critical elements to their success. However, while the Dickens and Anderson units successfully combined literary exploration with creativity, evidenced by learners applying knowledge to new contexts, as noted in the reflection journal, the La Fontaine unit did not achieve the same success. Although it followed the same 'creative teaching' principles and provided 'in-depth prior knowledge' through pre-reading tasks designed to spark curiosity and imagination, learners struggled to fully engage in creative processes despite completing their creative outcomes. Journal reflections indicated that while learners gained the necessary background knowledge and the reading of the fable proceeded well, all groups faced difficulties in engaging creatively. Reflecting on the La Fontaine unit, learners struggled to identify the creative challenge, search for solutions, generate hypotheses, make connections with prior literary knowledge, and iterate on their ideas. As a result, originality was minimal, and the ideas lacked the fluidity expected of creative processes. Conversely, the same group successfully met the creative objectives of the Anderson unit a few months later, demonstrating their creative potential. This

⁶⁶ See the focus group full transcript in Appendix 15.

raises the question of why creativity was successfully linked to literary exploration in the Anderson unit but not in the La Fontaine unit. A possible explanation emerged during the reflection phase of the AR process, related to the unique features of the La Fontaine final creative task, which significantly differed from typical EFL exercises and may have introduced a level of innovation that was challenging for learners to grasp fully. This study suggests that highly unconventional creative tasks may require more practice for learners to succeed, and given that learners completed the task only once, it is plausible they might perform better on subsequent attempts. This observation leads to a recommendation for future research on atypical creative tasks. Such tasks may benefit from additional preparation time and repeated attempts before assessing their completion. Future studies could also investigate how many attempts Year 7 learners typically need to complete these tasks, explore other approaches to promoting creativity in this context, and gather data on the factors influencing their success.

An interesting pattern emerged during the FG discussion regarding learners' understanding that promoting creativity through literary analysis is not solely the teacher's responsibility or just a matter of task design. Student 5 pointed out that creativity cannot thrive if learners are unwilling to engage in creative processes. This sentiment resonated with the group, which emphasised that creativity cannot be imposed and that learners need the freedom to choose how they participate in creative activities. When analysing this data in the final stage of the AR process, Rousseau's ideas discussed in Chapter 1 came to mind, particularly the notion that learning should not be forced or formulaic. As Student 1 suggested, this freedom in learning can promote imagination and open pathways to creativity in the classroom. To further explore the link between creativity and literature from the learners' perspective in response to SubRQ1, attention was given to the survey conducted with 7th, 11th, and 12th grade classes, which garnered responses from eighty-three learners, comprising 56.6% females and 43.4% males⁶⁷. Most respondents, about 58%⁶⁸, were sixteen or seventeen years of age. Among the eighty-three respondents, only four answered 'no' to the question about the connection between reading and creativity⁶⁹, and four were unsure. Sixty-six learners responded 'yes', citing links between books and dreams, imagination, exploring new worlds, and gaining perspectives beyond real life. Some mentioned that reading helps unblock ideas, broaden horizons, and teach alternative problem-solving techniques. Seven respondents

⁶⁷ See Figure 1 in Appendix 16.

⁶⁸ See Figure 2 in Appendix 16.

⁶⁹ See Table 1 in Appendix 16.

answered with an emphatic ‘of course’, meaning that 79.5% of all respondents recognised a connection between reading and creativity, 8.4% strongly affirmed it, and only 4.8% did not make a connection. While these findings are specific to this group and cannot be generalised, they suggested that a substantial majority saw books as a valuable medium for promoting creativity. This supported the idea that the effectiveness of linking literature and creativity depends on classroom logistics, reaffirming the principle of ‘creative teaching’ but also highlighting the importance of ‘teaching for creativity’, another key creative pedagogy concept analysed in Chapter 1. The ‘teaching for creativity’ principle was coded from the literature and applied in the units by recognising each learner's unique style and creative potential. In this study, ‘teaching for creativity’ centred on promoting learners' creative outputs, personality traits, and motivation to engage in creative processes, and it can be said that ‘creative teaching’ was used to support ‘teaching for creativity’ in enhancing learners' motivation. Motivating learners proved essential for successfully linking creativity to literary studies, closely aligning with Amabile’s Model discussed in the first chapter. This model argues that creativity requires intrinsic motivation and depends on developing learners' domain-specific and creativity-relevant skills. During the STP, domain-specific skills were reinforced through ‘in-depth prior knowledge’, while creativity-relevant skills were nurtured by establishing a positive, open, and supportive environment that promoted creative expression and motivation. ‘Teaching for creativity’ thus relies on teachers who not only support learners' unique creative styles but also recognise that creativity needs conducive conditions to thrive. A good example of the Amabile’s Model was seen in the Anderson and Dickens units, where journal entries showed learners expanded on their domain-specific skills through literary ‘in-depth prior knowledge’, delivered in learner-centred settings designed to support creative identities. In both units, learners felt comfortable experimenting, expressing themselves, and building creative autonomy, which led to heightened motivation and personalised creative processes.

A major trend in the reflection journal across all units was learners' strong interest in the literary texts. They enjoyed reading, exploring meanings, and discovering stories from centuries ago; however, this acute interest contrasted with survey findings that revealed a general lack of interest in reading. While most learners connected reading with creativity and enjoyed literary studies in class, only 28.9% reported reading in their free time⁷⁰. In fact, reading ranked the lowest among leisure activities, with only 10.8% indicating they like to read a lot⁷¹, while 13.3% reported

⁷⁰ See Figure 3 in Appendix 16.

⁷¹ See Figure 4 in Appendix 16.

never reading at all⁷². Playing sports was the most popular (63.9%), and even the ‘other’ category ranked higher than reading (38.6%)⁷³. This discrepancy raised the question of why learners who showed limited enthusiasm for independent reading in the survey engaged in literary studies so actively in class. Survey data suggested that despite most lacking a regular reading habit, the majority acknowledged its benefits⁷⁴. In the interviews, all four educators confirmed they integrate literary studies into their classes, so these learners are regularly exposed to reading, some monthly, some termly, and some annually. Yet, this exposure does not seem to promote independent reading motivation. Nearly half of the survey respondents (43.4%) only read when assigned by school⁷⁵, with 22.9% reporting no daily reading outside school requirements⁷⁶. These responses suggested that many view reading as a duty and not a pleasure, which raised another question related to the trigger that made them enjoy exploring literature in class and successfully engaging in creative tasks in two of the three units. A possible explanation, beyond task design and a creativity-friendly environment, may lie in the teacher’s role, another key category coded from the literature and confirmed during the practicum. A ‘willing teacher’ seems essential for linking literary studies with creativity, as such teachers thoughtfully develop materials, teach them with enthusiasm, and provide models for creative work, as discussed in Chapter 1. Student 6 in the FG discussion emphasised this, asserting that to promote creativity in EFL, a teacher must convey enthusiasm, positively influence the class, and adapt their style to meet learner needs, approaching creativity thoroughly rather than superficially. When asked in the survey if learners enjoyed hearing a teacher read aloud in class, a question related to their reading preferences, only 25.3% of the respondents expressed enjoyment⁷⁷. Given that this survey was conducted before the STP units were taught, it would be interesting to see if their responses would have changed afterward.

Student 1 in the FG discussion offered another potential link between literary exploration and creativity, suggesting that enacting parts of the text could enhance creative engagement. This approach aligns well with ‘creative teaching’ and ‘teaching for creativity’, as it encourages learners to personalise tasks and bring their interpretations into their literary journeys. Observations from the cooperating teacher’s classes, especially during the study of Dahl’s text, seem to support this view. Techniques like reading aloud, role-playing, collaboratively analysing passages, and

⁷² See Figure 5 in Appendix 16.

⁷³ See Figure 3 in Appendix 16.

⁷⁴ See Table 2 in Appendix 16.

⁷⁵ See Figure 6 in Appendix 16.

⁷⁶ See Figure 7 in Appendix 16.

⁷⁷ See Figure 8 in Appendix 16.

interpreting meanings together appeared to bridge literature with creativity, making these methods promising for promoting creativity through literature-based tasks. Teacher interviews further highlighted educators' key roles in introducing literature to learners, spark curiosity, and guide their literary exploration. However, only one teacher directly connected literature with both curiosity and creativity, suggesting that not all teachers see literary reading as a means to promote creativity. This underscores the need for further research, not only to test the hypotheses laid here but also to explore other teaching methods that could strengthen these findings across EFL contexts. Notably, creative engagement through literary studies was highly successful in two of the three units taught, even though learners were not avid readers and were more accustomed to traditional literary studies without a creative focus. This success raises the question of why the Anderson and Dickens units were so effective. A possible answer lies in the integration of technology into the units, particularly the use of AI-generated images during literary reading and analysis, leading to the discussion of SubRQ2, focused on using technology to promote creativity in EFL settings.

To begin the discussion of SubRQ2, it is important to note that while technology was integral to the STP, all literary texts were read on paper, reflecting survey findings where 66.3% of respondents preferred physical books⁷⁸ and confirming the decision to prioritise printed texts set at the internship's start, although technology was embedded in nearly every other aspect of unit design and execution. Content was delivered through Canva slides, and interactive tasks used tools such as Kahoot! games, Mentimeter quizzes, YouTube videos, or Padlet walls, and AI images being generated to enhance the literary exploration of texts. This approach aimed to create engaging tasks that used a variety of digital tools, enabling collaborative learning and interaction. 'Collaboration' emerged from theory analysis as a key category linking technology to creativity, a pattern confirmed during the practicum and teacher interviews. Teachers highlighted technology's role in enhancing engagement, motivation, interaction, and confidence. Interviewee 1 noted its enjoyable, collaborative aspects, while Interviewee 2 pointed out how it encourages anonymity and confidence, essential for creativity. Interviewee 3 emphasised that technology makes learning more realistic and active for today's tech-savvy learners, and Interviewee 4 noted its role in helping them internalise knowledge, also needed for creativity. These findings indicated that technology not only promoted collaboration but also interactivity, motivation, and engagement, all foundational

⁷⁸ See Figure 9 in Appendix 16.

elements for creativity, as per Chapter 1. Teachers view technology as a valuable asset in EFL settings, a perspective also supported by the practicum reflections discussed in Chapter 3.

This study suggests that technology promotes creativity effectively when learners actively engage and collaborate on digital platforms, as demonstrated in both the Anderson and Dickens units. In these units, technology was integral to delivering in-depth background information, engaging learners with digital tools throughout each lesson. Content was presented through live-projected Canva slides, enhanced by ChatGPT-generated images tailored to each subject matter. Journal entries noted learners' fascination and inspiration, and this was particularly evident with the appealing images at the start of the Anderson unit, which even drew positive comments from the assisting teachers. This technology-driven introduction set a positive tone and established a solid foundation for the successful execution of the unit that saw learners participate in creative writing exercises on Padlet at its end, producing collaborative group work and suggesting technology can promote creativity when learners explore digital tools in groups. Although Padlet was unfamiliar to most, learners quickly adapted after a brief explanation, showing their flexibility and eagerness to engage with new tools. Journal entries highlighted learners' enjoyment of Padlet as an interactive space for their creative work, pointing to an interesting avenue for future research and one that compares the creative output of this task with and without digital tools to assess the measurable impact of technology on creativity. On the other hand, the Dickens unit also demonstrated how technology can fuel creativity. Learners used Padlet to share reflections on their readings, beginning with individual entries that quickly became collaborative as they commented on each other's posts, personalising the task while engaging in collective reflection. This dynamic exchange illustrated how technology naturally links collaboration with creativity, aligning well with the unit's goals. Padlet served multiple purposes in this unit. It encouraged practical application of knowledge, analytical reflection on interpretations, and engagement with peers' insights, deepening learners' understanding. When creating the storyboards, learners frequently referred back to their Padlet reflections, which enriched their creative process. This cycle of digital engagement and application shows how technology-supported literary analysis provided a solid foundation for creative growth, making technology a valuable asset in promoting creativity through collaborative, reflective, and personalised learning. Both units had a similar creative process, one where learners frequently drew analogies and refined their ideas throughout their work. A notable example of this was when 12th graders chose to take their creative projects home to further develop them, reflecting their commitment to improving their solutions before presenting them. This iterative process

closely aligned with the Wallas Model stages discussed in Chapter 1, where preparation can be said to have taken place during pre-reading tasks, incubation during reading, illumination during storyboard creation, and verification as learners shared their work with the class. The unexpected decision by the 12th graders to work independently at home, not foreseen in task design, can be said to have demonstrated elements of Little-C, as defined by the Kaufman and Beghetto Model, as learners showed initiative, problem-solving ability and willingness to refine their ideas without teacher guidance. In contrast, it is believed that at the Anderson unit, learners showed signs of Mini-C, as these younger learners designed unique and original outfits for their emperor, with no two designs alike. Each group creatively solved the challenge, highlighting Mini-C through personal, novel, and inventive work. The comparison of both creative processes suggested an age-related progression in creativity levels in this study, with younger learners showing signs of Mini-C, while older learners possibly exhibiting traits of Little-C. Still, both tasks succeeded in linking technology with creativity in EFL classrooms and allowed learners to digitally express their literary interpretations and use these reflections to guide their creative process. In the FG, Students 1 and 3 highlighted the potential of greater technology integration to inspire creativity, noting that its possibilities remain largely untapped in their classroom. Despite well-equipped rooms, they expressed surprise about the limited use of technology, viewing it as a tool that could enhance creative engagement. These insights underscore the link between technology and creativity and suggest that, from a learners' perspectives, there is room for further exploration of this connection.

As seen, technological tools proved effective in class; however, ChatGPT-generated images stood out as having been the most impactful. Throughout the practicum, the language model was primarily used to generate literary-inspired images that served as visual guides during reading and analysis, anchoring learners' creative processes. Following Maley's (2013) suggestion discussed in Chapter 1, the use of AI images emerged as a significant pattern in literary exploration, successfully igniting curiosity and imagination among learners. As detailed in Chapter 3, tailored images of specific passages were generated and shown to learners after reading the parts aloud. They enhanced their interest, acted as mind maps for later creative processes, and ultimately assisted in building their creative confidence, as reflected in journal entries. Although learners did not interact directly with ChatGPT, the captivating AI images introduced an element of surprise and fun to the literary experience. Class discussions revealed how these images opened new imaginative worlds, particularly for Year 7 learners, as noted in the journals. Initially identified as a valuable resource during the theoretical analysis, the extent of these images' impact on learning

outcomes was unexpected. They helped clarify complex literary meanings, decode challenging vocabulary, and inspired learners overall thus, becoming a cornerstone of this study's design. Under these circumstances, the integration of 'AI images' into literary exploration emerged as one of this research's most significant findings, demonstrating AI images' potential to enhance engagement, comprehension, and creativity in literary studies. While this study does not aim to generalise beyond its specific participant group, which was relatively homogenous and focused on particular literary texts, it highlights the success of 'AI images' in promoting creativity in literary studies. Future research could examine collaborative AI image generation in the classroom, explore how learners can contribute to this creative process, and assess its impact on their literary engagement. Additional studies could also attempt to determine how AI images can best support EFL contexts, with comparative research on their effectiveness in promoting learners' engagement, reading motivation, confidence, and creative development. In this study, AI images served a dual purpose: they aided in decoding texts and helped materialise learners' creative visions, as seen in the Anderson unit. With ChatGPT's assistance, the emperor from a 19th century fairy tale received an entirely new wardrobe that reflected the tastes of 21st century readers, demonstrating how AI images can also creatively bridge historical texts and modern perspectives.

When discussing the integration of literature and technology to promote creativity (RQ), two of the four English teachers admitted they had never combined these elements in their teaching, despite ranking creativity highly in EFL settings. While open to the idea, the interviewees found it a complex combination, and only one teacher recognised its feasibility, mentioning Mentimeter, MyPad, and Kahoot! as effective tools for literary analysis, although they did not explain how these could promote creativity. Regarding AI, three teachers noted the need for training before using it in class, suggesting they had never employed AI with learners. Interviewee 1 saw the blend of creativity, technology, and literature as a potential spark for new ideas, while Interviewee 2 recognised technology's ability to engage learners with literature but was unsure how to implement it. Interviewee 3 suggested that technology provides platforms for creative expression and applying classroom knowledge in new ways, while Interviewee 4 believed literature enriches knowledge that can be creatively leveraged through technology. However, none provided concrete strategies for integrating these elements, highlighting the untapped potential of combining literature, creativity, and technology in EFL settings. Still, this study's practicum demonstrated that effective integration is possible. For instance, while-reading tasks in the Dickens unit successfully connected creativity, technology, and literary exploration, while the Anderson unit excelled in using

technology to promote creativity through literary analysis. Transforming detailed literary content into digital resources effectively bridged technology and creativity within this study. Additionally, the use of AI-generated images in literary studies provided compelling evidence for the RQ, illustrating how technology can enrich literary studies and promote creative processes. Journal entries also indicated that both collaborative and individual interactions with technology enhanced learners' literary confidence in expressing themselves creatively. Based on this study's findings, integrating AI-generated images of specific literary passages into analysis appeared to be an effective method of combining technology and literature for creative expression. These images not only aided comprehension but also acted as imaginative triggers, inspiring learners in ways that reading alone would likely not have achieved. Observations and field notes also confirmed that this integration engaged learners creatively, allowing them to apply their ideas, literary understanding, and digital tools in original ways throughout their creative processes.

As a final recommendation, this study suggests that teachers aiming to promote creativity in the classroom should first have a clear understanding of what creativity is and the specific skills they wish to develop. Referencing established creativity models can provide a comprehensive framework and is recommended as an optimal starting point. Additionally, integrating technology, particularly AI-generated images, into literary exploration showed substantial potential for enhancing creativity in EFL classrooms. However, this approach requires further research to refine and expand on both the pedagogical and didactic strategies used in this study, as well as additional testing to assess the effectiveness of these methods across a broader range of EFL contexts.

Conclusion

This study examined how creativity can be promoted in EFL classrooms through an integrated approach involving literature and technology. Addressing SubRQ1, which explored how literary studies promoted creativity, findings revealed that learners' creative engagement significantly depended on several key factors, including providing in-depth prior knowledge through carefully designed pre-reading tasks, employing pedagogical practices that align with both creative teaching and teaching for creativity, and ensuring the presence of a willing teacher that guides learners' creative processes. This study emphasised the importance of pre-reading tasks that deliver detailed background knowledge and help ground learners' understanding of literary texts, thus enabling deeper engagement with creative tasks. It also highlighted the value of adopting creative teaching principles, which involve designing innovative, dynamic tasks that capture

learners' interest and support imaginative exploration, as well as teaching for creativity approaches that recognise and nurture each learner's unique style, and creative potential. This latter approach reinforced the study's commitment to promoting a positive, open environment that supports creative expression. Another key finding was the teacher's role as an inspiring guide, infusing lessons with enthusiasm and creating a space conducive to creative risk-taking. As demonstrated throughout the report, the successful combination of these elements linked literary studies with creativity in the Anderson and Dickens units, as learners were given the tools to develop their creative identity through tasks emphasising personalisation and self-expression.

SubRQ2 explored the role of technology in promoting creativity within EFL settings, finding that technology promoted creative processes by providing interactive, engaging platforms that support collaborative learning. Tools like Canva, Padlet, and Mentimeter transformed literary studies into immersive and conjoint experiences, motivating learners and cultivating a sense of creative autonomy. A critical finding was the powerful impact of AI-generated images, which served as visual anchors for literary exploration and appeared to have connected technology directly to creativity. These images offered learners imaginative contexts for literary analysis, making complex ideas more accessible and inspiring creative engagement with texts. Technology thus enabled learners to engage actively with literary content, promoting creative expression through independent and collaborative digital tasks.

In addressing the RQ, the primary research question, this study found that integrating literature and technology is both feasible and effective in promoting creativity in EFL classrooms. AI-generated images, in particular, emerged as an innovative and highly effective method for enhancing comprehension, sparking curiosity, and providing a foundation for creative processes. Additionally, thoughtfully transforming literary content into digital resources played a critical role in supporting creativity, as the digital tools allowed learners to interact with and personalise their literary creative journeys. Future research could further examine the impact of AI visuals by comparing their effectiveness with traditional literary study methods to assess their influence on creative engagement. Exploring learners' involvement in creating AI-generated content could also shed light on whether direct engagement with AI tools could further enhance creativity. In addition, follow-up studies can examine the application of this study's approach across various EFL contexts and age groups to evaluate its broader relevance. Overall, this study demonstrated the significant potential of integrating literature and technology in EFL settings to promote creativity, and advocates for further research to retest, refine, and expand upon its initial findings.

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APPENDIXES

Appendix 1

Survey on reading habits

This survey aims to collect information on the reading habits of young Portuguese students. The survey is anonymous, and the collected data will be solely used for academic and scientific purposes and integrated into a research project of the School of Social Sciences and Humanities of the NOVA University of Lisbon.

1) Genre

- ☐ Female
- ☐ Male

2) Age

- ☐ 12-13
- ☐ 14-15
- ☐ 16-17
- ☐ 18-19
- ☐ 20-25
- ☐ >25

3) What do you like to do in your free time?

- ☐ Playing sports
- ☐ Reading
- ☐ Watching TV
- ☐ Playing video games
- ☐ Surfing the internet
- ☐ Travelling
- ☐ Other

4) How much do you like to read? (consider the scale of 1 being 'not at all' and 5 being 'a lot')

- ☐ 1
- ☐ 2
- ☐ 3
- ☐ 4
- ☐ 5

5) Which is your favourite medium to read from?

- ☐ Ebooks
- ☐ Print books
- ☐ Websites
- ☐ Newspapers
- ☐ Magazines
- ☐ Other

6) What type of books do you like to read?

- ☐ Fiction
- ☐ Biographies
- ☐ Poetry
- ☐ Cartoons
- ☐ Adventure
- ☐ Mystery
- ☐ Romance
- ☐ Sci-fi
- ☐ Dystopian
- ☐ Comedy
- ☐ Other
- ☐ I don't like to read books

7) What are your thoughts on reading?

8) Do you have a preferred time of the day to read?

- ☐ Morning
- ☐ Afternoon
- ☐ Night
- ☐ Anytime
- ☐ Never

9) What distracts you the most when you are reading?

10) How much time in a day do you spend reading?

- ☐ No time at all
- ☐ Less than 1 hour
- ☐ Between 1 and 2 hours
- ☐ More than 2 hours

11) What motivates you to read?

- ☐ When I have to study for school
- ☐ When I need to search for information
- ☐ When friends recommend it to me
- ☐ Reading is a habit of mine
- ☐ When parents or teachers ask me to
- ☐ I love reading, so I read as much as possible
- ☐ I like knowing things, the more I read the more I know things
- ☐ I have no motivation to read

12) What was the best book you have ever read? And why?

13) How do you select a book to read?

- ☐ I read books recommended by family
- ☐ I read books recommended by friends
- ☐ I read books recommended by teachers
- ☐ I like finding books based on their title
- ☐ I choose books based on their author

14) How do you like to read?

- ☐ I like to read silently to myself
- ☐ I like to read aloud by myself

- ☐ I like to listen to a teacher read in class
- ☐ I like to listen to other students read in class
- ☐ I like to read aloud in class
- ☐ Other

15) Which statement best describes you?

- ☐ I read fast and I mostly understand what I read
- ☐ I read fast but I usually don't understand what I read
- ☐ I read slowly and I understand what I read
- ☐ I read slowly but I struggle to understand what I read

16) Do you ever read for pleasure in the English language?

- ☐ Never
- ☐ Sometimes
- ☐ Often

17) If you answered 'sometimes' or 'often' to the above question, what was the last book you read for pleasure in the English language?

18) Do you think books can develop your creativity? Justify your answer.

19) Is there anything else about reading that you would like to share?

Appendix 2

Assunto: Consentimento informado para a participação em estudo sobre os hábitos de leitura de jovens estudantes portugueses.

Na primeira semana de março, os alunos inscritos na disciplina de Inglês do 7ºB, 11ºB, 11ºD e 12º anos irão preencher um questionário no âmbito de uma Prática de Ensino Supervisionada a decorrer no Colégio São João de Brito, conduzido pela mestrand Joana Martins Baptista, aluna da Faculdade de Ciências Sociais e Humanas da Universidade Nova de Lisboa, e integrada no segundo ano do Mestrado em Ensino de Inglês no Terceiro Ciclo do Ensino Básico e Ensino Secundário. O objetivo deste estudo é o de compreender os hábitos de leitura de jovens portugueses. A participação é voluntária e considerada muito útil. O questionário será realizado nos últimos 10 minutos de uma hora letiva, e preenchido pelos alunos e alunas de forma anónima. Os resultados serão analisados e apresentados à comunidade científica através de um Relatório de Estágio, que encerrará a Prática de Ensino Supervisionada acima referida, mas sem nunca qualquer dado de identificação do participante ser divulgado.

Autorizo o meu educado _____, com o número _____ a participar voluntariamente neste estudo, de carácter anónimo e confidencial, quanto à divulgação de dados.

Joana Martins Baptista

Professora Estagiária



Professora Cooperante

Appendix 3

Interview with English Language Teachers at Colégio São João de Brito

May 2024

Purpose

This interview aims to collect information about teaching methods and pedagogies related to your experience in exploring **literary texts**, using **digital technologies**, and designing **creative tasks** in your English classes throughout your teaching career. All the collected data will be solely used for academic and scientific purposes and integrated into a Final Report part of the Master Programme in English Language Teaching in the Third Cycle of Basic Education and Secondary Education at the School of Social Sciences and Humanities of the NOVA University of Lisbon.

Procedure

You should answer all questions in writing and in ways that reflect your teaching practice. There are no right or wrong answers; however, if there is any question that does not apply to your practicum, please state it and disregard any follow-up question(s). There are no minimum or maximum number of words and you can write either in English or Portuguese. If you do write in Portuguese, bear in mind that your answers may be translated into the English language for the Final Report.

Confidentiality

The interview is anonymous. At no point should you mention your name or any other identification marker. Nothing that identifies you will ever be included in the Final Report.

Interview

- 1) State what you do for a living, for how long, and what cycles have you taught and still teach.

A. Literary Texts

- 2) What do you think is the role of language teachers in the literary education of students?
- 3) In your opinion, what is the relationship between 'learning a foreign language' and 'reading and analysing literary texts'?

4) How often do you teach literature in your English classes?

. never . once a year . twice a year . once a term . as much as possible

5) If you do, can you briefly state what is your most common teaching approach? (e.g., extensive reading, with lots of teaching aids, breaking down the text into several parts, having pre-/while-/post-reading exercises, students reading the text at home and analysing it in class, etc.)

6) What is the literary text you enjoyed exploring the most in class? And why?

7) In your opinion, what should always exist inside a classroom before a teacher explores a literary text with students? (e.g., a majority of students with an adequate language level, a two-hour class ahead, an 8 a.m. class, etc.) (think of human, technical, and/or environmental factors for your answer).

8) Think about your students' profile at the very beginning of your teaching career, and then, consider the study of literature. Do you think there is any difference between your students back then and your students now? Justify your answer.

9) Can you comment on your students' motivation to read literary texts in class?

10) Do you have any techniques/tips to engage your students in reading literature?

B. Digital Technologies

11) Have you ever used digital technologies when exploring literary texts in class? If you have, how did you use it? (briefly explain how you have complemented the analyses of literature with digital tools). If you have not, why not?

12) What is your opinion about the use of digital technologies, including Artificial Intelligence, in classes? Do you think these resources are an advantage or a hindrance to language learning?

13) How often do you use digital mediums in your language classes?

- 14) If you do use digital technologies, can you name two or three platforms that you have worked with and/or recommend?
- 15) In your opinion, how can digital technologies help a teacher? And the students? If you think they cannot, briefly explain your opinion.
- 16) Have you ever used any Artificial Intelligence platforms (e.g., ChatGPT) in your teaching practice? And with your students in class? If you have not, would you like to?
- 17) Please leave a comment about the current/future relationship between technology and education.

C. Creative Tasks

Creativity has been identified by the Ministry of Education as one of the top ten skills to be developed in students before they complete Secondary Education¹.

- 18) From 1 to 10, how do you rate the relevance of creativity in language learning? Briefly justify your choice.
- 19) How often do you create activities that promote the creative expression of your students? Can you detail one or two examples of activities you have designed?
- 20) In your opinion, do your students appreciate this type of activity? How can you tell?
- 21) How do you prepare your students to engage in a creative task? (in your opinion, what steps need to be followed before you ask students to think or express themselves creatively).
- 22) How do you assess creativity?

¹ See Direção-Geral de Educação. (2017). *Perfil dos alunos à saída da escolaridade obrigatória*.

https://dge.mec.pt/sites/default/files/Curriculo/Projeto_Autonomia_e_Flexibilidade/perfil_dos_alunos.pdf

- 23)** Do you think literature and/or digital technologies can be linked to the promotion of creativity in the language class? How?
- 24)** Assuming that not all students express creativity the same way, how do you help them bring it out?
- 25)** When it comes to literature, digital technologies, and creativity, is there anything that has not been asked and which you think is relevant to mention for this interview?
- 26)** Last but not least, how do you perceive the future of English language teaching in general?

Appendix 4

Autorização para a realização de um Grupo-Foco

Objetivo

O seu educando foi convidado a participar num grupo-foco coordenado pela mestrand Joana Martins Baptista, aluna do segundo ano do Mestrado em Ensino de Inglês no Terceiro Ciclo do Ensino Básico e Ensino Secundário da Faculdade de Ciências Sociais e Humanas da Universidade NOVA de Lisboa, sob a direção de Adelaide Campos, Professora Cooperante do Colégio São João de Brito. O objetivo deste grupo-foco é o de recolher informação para a redação de um Relatório de Estágio incluído na Prática de Ensino Supervisionada com o título 'A Promoção da Criatividade através da Exploração do Texto Literário na Era da Tecnologia na aula de Inglês como Língua Estrangeira'.

Procedimento

Como parte integrante deste estudo, o seu educando será colocado num grupo de cerca de dez alunos do 11º e 12º anos, e ser-lhe-á colocada uma questão inicial que combina as temáticas da aprendizagem de literatura, do uso de tecnologias digitais e do desenvolvimento de criatividade na aula de língua inglesa. É esperado que, de seguida, o grupo comente a questão e se debatam as ideias que daí surjam. A conversa será moderada pela mestrand, que poderá colocar questões adicionais mais específicas, apenas como forma a facilitar o debate. É esperado que a participação dos alunos seja feita em língua inglesa, no entanto poderão fazer contribuições em língua portuguesa, caso se sintam mais à vontade. Tal como aprovado pela Direção, o áudio do grupo-foco será gravado, no entanto, toda e qualquer contribuição dos participantes será anónima e nunca o seu nome será incluído no Relatório Final. Os participantes poderão sair do grupo-foco a qualquer altura após o seu início, se assim o desejarem. De notar que não existem respostas certas ou erradas, e a ideia é a de recolher diferentes opiniões sobre as temáticas. Todos os participantes terão oportunidade de contribuir para uma discussão que se espera ter a duração de 20 ou 25 minutos, a realizar na primeira semana de Junho de 2024, durante a hora de almoço.

Confidencialidade

Caso autorize o seu educando a participar, ser-lhe-á pedido para respeitar a privacidade dos restantes membros do grupo-foco e não revelar a terceiros qualquer contribuição feita durante o debate. A informação recolhida neste grupo-foco será futuramente analisada pela mestrand e incluída de forma anónima num Relatório de Estágio. Nunca a identidade dos participantes será mencionada.

Contacto

Caso tenha alguma questão adicional sobre as regras do grupo-foco ou sobre a participação do seu educando no estudo, por favor contacte:

Joana Martins Baptista

Telefone: [REDACTED]

Email: [REDACTED]

Compreendo a informação aqui incluída e autorizo o meu educado _____ com o número _____ a participar neste grupo-foco, de carácter anónimo e confidencial quanto à divulgação de dados nele recolhidos.

Assinatura:

Data:

Joana Baptista

[REDACTED]

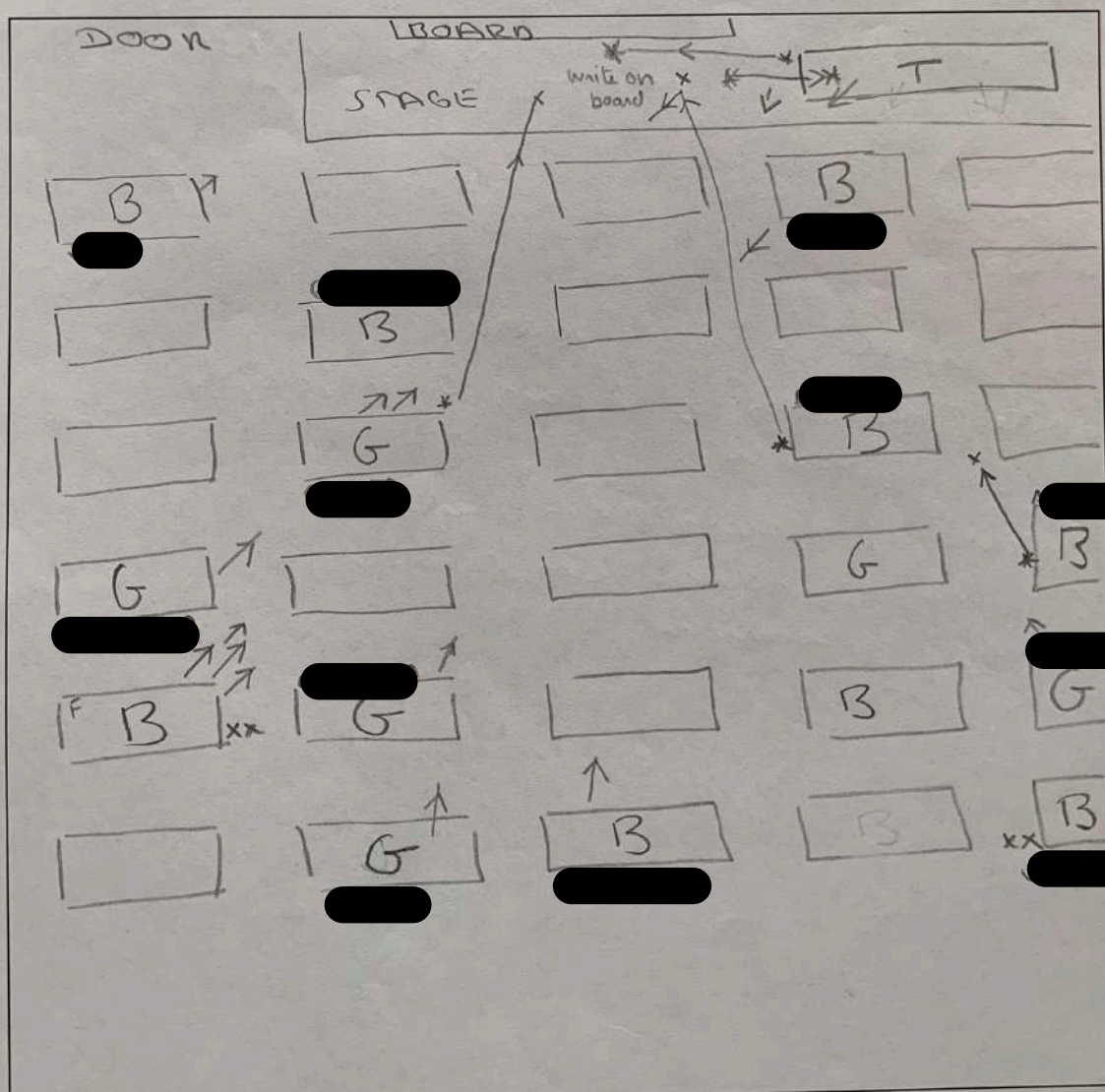
Professora Estagiária

Professora Cooperante

Classroom observation chart → Seating Arrangements

School: Colégio São João de Brito, Lisbon	
Date: 24-10-2023	Time: 8.20 am
Class: 7B	Room: 7B
Summary: <i>know 15 minutes about their peers' Partner Interview, presenting the results.</i>	
Number of students: 15	Teacher: [REDACTED]
Boys: 9	Type of class: <i>Speaking</i>
Girls: 6	Other: <i>presenting last's work</i> ^{pair}

T (teacher), G (girl), B (boy), write name, ? (question), | (talk), movement (line), < or > (direction), X (stop movement), * (begin movement), x (end mov), I (nod), U (smile), O (eye contact), T (touch), ^ (reprimanding look).



xx didn't do it

x stop when standing

BOARD

It's family

In the family, there are ...
the funniest person (is)

NOT IT'S
2 subjects

his } pronouns
her }
their }

his family likes going to the cinema
NOT 'GO'

1 time = once

2 times = twice

3 times a week

for next week - pair work

'write the lyrics of a song & in family'
poems

1st part of a song - 1st family

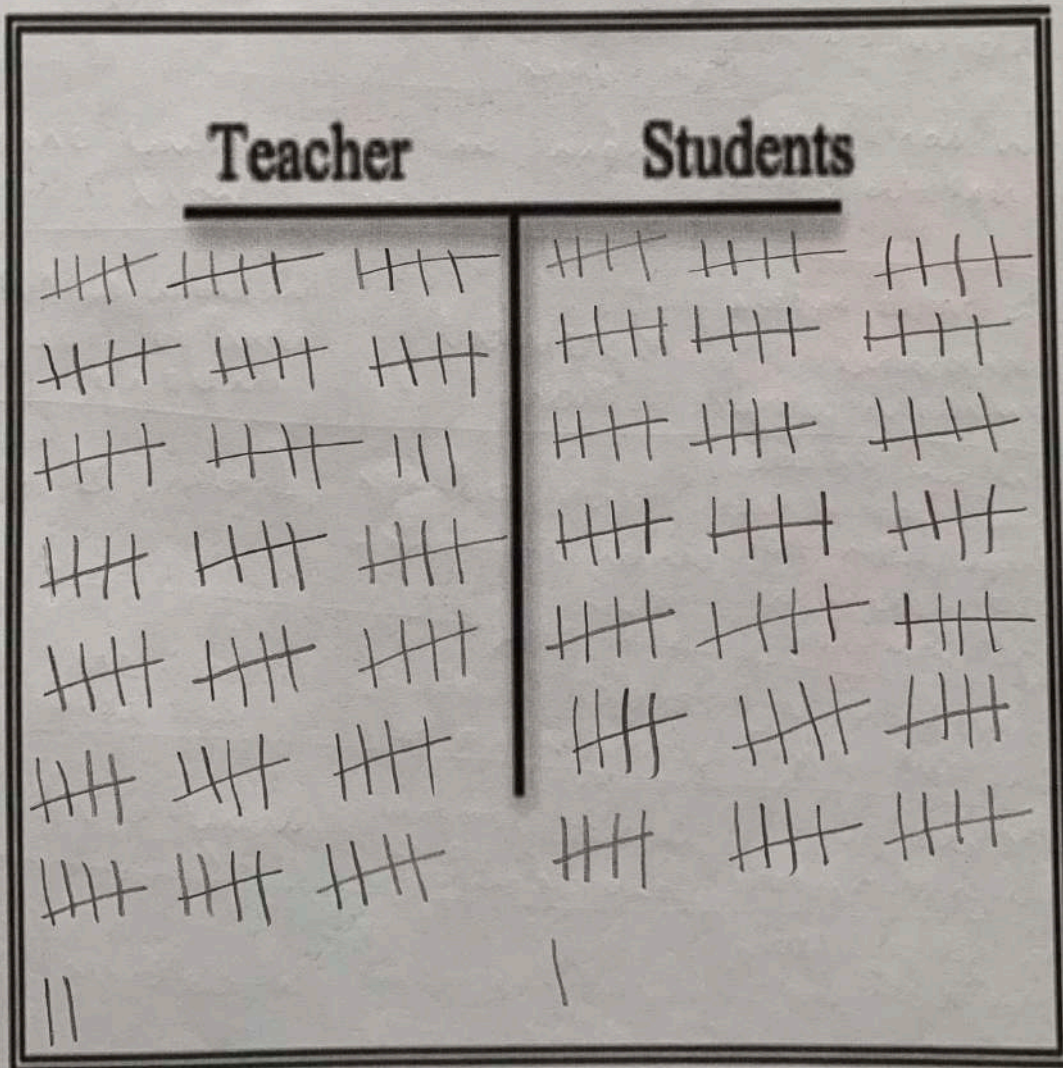
2nd part of a song - 2nd family

chorus - common

Classroom observation chart → T-Chart for TTT vs STT

School: Colégio São João de Brito, Lisbon	
Date: 24-10-2023	Time: 9.15 am
Class: 7B	Room: 7B
Summary: Panther interview: presenting the results.	
Number of students: 15	Teacher: [REDACTED]
Boys: 7	Type of class: speaking
Girls: 8	Other:

Teacher talking time vs Student talking time



Consider: examples, what is the communicative purpose of TTT, describe immediate context.

What does the T say?	What is the communicative purpose?	What is the immediate context?
Do you have all the information you need?	check task completion	pair work
this is month so this what you want to say? (It was month)	error correction	pair work
in your case, you rarely visit your grandparents - why?	to help task completion	group work
Go back 2 ur seat!	inform end of pair work	pair work
You don't have 2 read the question!	Inform on task performance	individual oral work
You are being really disrespectful towards ur colleague	reprehend class	individual oral work vs class audience
I'm sure you could have prepared this much better. You were insecure, you read everything.	give feedback on oral presentation	forming class
When do we use 'her' and 'his'?	correct / clarify grammar point	addressing class
'She lives here' what is missing here?	clarify grammar point feedback on error	whole class
She has grandparents! What don't we need here?	clarify grammar feedback on error	whole class
What could you have done better. Did I enjoy the presentation?	wrap up	whole class

Classroom observation chart → Feedback to Error

School: Colégio São João de Brito, Lisbon	
Date: 17-11-2023	Time: 11.20
Class: 10D	Room: 10D
Summary: abuse in relationships	
Number of students: 29	Teacher: [REDACTED]
Boys: 18	Type of class: Big class
Girls: 11	Other:

Consider: feedback T gives to Ss' error, concentrate on language used. Collect T-S interaction: T question, S response, T feedback, S response.
 Note non-verbal gestures/expressions, notes on board. Is feedback positive?

	Interaction	Supplementary Support	Positive	Negative
T question	play videos with 'walking on sunshine' - what kind of song?	videos about abusive relationship	X	X started positive when 2 was
S response	Why did the song continue with this title?			
T feedback	that was question 2 u was.			
S response to feedback	Ah okay.			
T question	abuse is not positive how can have 2 ways	'projection on boys' - 1 in 3 teens report abuse in relationships		
S response	a lot of class talk Antonio said being taught was not in school, before I came to this class			✓
T feedback	one more like that, you are and			
S response to feedback	all quiet			
T question	What is the theme here?			
S response	boys - abusive relationship			

T feedback	Exactly - went on to talk about it.	ESAS - 11 - P1		
S response to feedback	Can we watch it again?			
T question	Who was asking for it? NO, none of us, or anything ever!	show campaign on board about abuse & relation	X	
S response				
T feedback	Which person shocked u the most raised	'because I love u' video	✓	
S response to feedback	I didn't understand it) there were abusers or abused			
T question	Which one seemed u the most?		✓	
S response	Which clan gave cyber answers			
T feedback	they are justifying all their actions w/ be I love u - is this true?	open ur book ppg. 11 -	✓	
S response to feedback				
T question				
S response				
T feedback				
S response to feedback				

consolidation

Classroom observation chart → Opening/Closing a Lesson

School: Colégio São João de Brito, Lisbon	
Date: 23-11-2023	Time: 10.25
Class: 10B	Room: 10B
Summary:	
Number of students:	Teacher: [REDACTED]
Boys: 5	Type of class: speaking
Girls: 9	Other: (same class 10A on 21-11)

Consider: conventional routines that start/end a lesson, what purposes they serve? What is conscious? What should be reconsidered? What are the non-verbal behaviours? What functional steps? What interaction patterns? (T to Class, T-to-S, T-to-Group, etc...)

Routines	T's Language	Non-verbal Signs	T's language analysed	Interaction Patterns
Opening	'how was ur week so far?' setting the scene & pink's video	Switching on computer writes language on the board watch Pink's video	- can't stand, can we please, stop, I don't want, work it out, let's play pretend, it ain't easy, better, no choice, now away, noisy thing → clarification of language the teacher vocal	whole class ↓ T in the middle of it, showing each item individually all participate
Closing	6m in this wall & 7m in that wall - choose 1m on the other side & pass on they're say 1 sentence at the same time.	each group has 1 sheet taken up in a pair. Each group read the pass they had written class divided into 2 groups standing in each wall facing each other	set context - after each sentence yelled, in next in middle 2 check - see the other person say 4 sentences in total - rock & path	2 groups facing each other

Classroom observation chart → T's Questions

School: Colégio São João de Brito, Lisbon	
Date: 24-11-2023	Time: 11.20
Class: 100	Room: 100
Summary:	
Number of students: 30	Teacher: [REDACTED]
Boys: 19	Type of class: Big
Girls: 11	Other:

Consider: what is the purpose of the question? (socialise, set the scene, check vocab, check learning. Collect 20 questions and questions-answers in chronological order. Categorise them according to: yes/no, short questions, open-ended, referential, imaginative, difficult/easy, etc. what pattern emerges?

T question	Purpose of question	Type of question
Who's done the homework? Don't lie!	check autonomous work	Short, yes/no question
How can u eat so much? Did you mean hit?	correct error, provide feedback	check understanding
What's a muffled voice?	clarification of lex	direct, difficult question
What's wrong? I ask you a question, u didn't understand, u say smth, okay? Why did u stop?	understand why u wasn't answering.	clarify speech and movement
Who can read? (one u raise hand) Do u think u can?	trying 2 motivate	yes/no question
'What else is miming here?' (answer from u that was incomplete)	elicit the correct answer	check answer

Close the book with ur hand in the middle (so ya can open it quickly)
I'm going 2 say a word & u are going to look 4 it. I raise ur hand when u find it. then they underline the word. Read the words - they are key words. → connect them.

[illegible]

They are not very much more.

clause - on a go
 phrase - few words together
 sentence - phrase

Classroom observation chart → Learning Environment

School: Colégio São João de Brito, Lisbon	
Date: 24-11-2023	Time: 2.35
Class: 11C	Room: 11C
Summary: Prepositional phrases.	
Number of students: 25	Teacher: [REDACTED]
Boys: 15	Type of class: BIG
Girls: 10	Other:

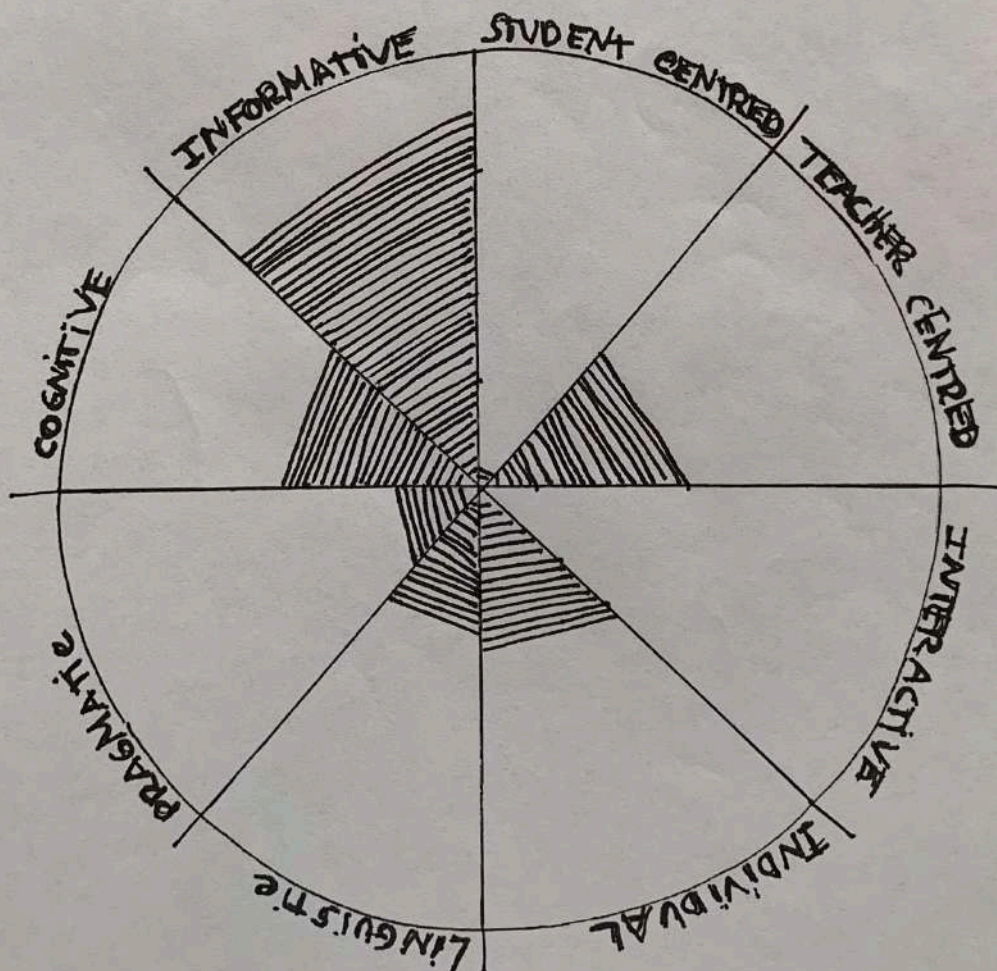
Consider: size of room, seating arrangements, acoustics, T behaviour, class dynamics, temperature, comfort, visual attraction, tone and appeal of T voice, what external factors impact Ss behaviour, note reaction to T question, doodling on paper, gazing around room, copying from board, etc...

Room features	T's Behaviour	S's behaviour	Other
chilled late November breeze	on desk checking GPU	getting ready	N/A
birds singing sun rays coming through the window	T checks & homework	individual work - checking individual ex	1 m closer the shutters
darkish	walking in stage waiting 4 m 2 complete ex	completing exercise individually	N/A
light ws switched on	? walks around table, talks 2 groups individually	m complete the exercise in pairs	T asks random m 2 correct
lights out - watch the video - what do you see! watch another video - commercial picture - old people 'call me' - discriminate against old people	T sees on watching the film	watch video	- Task did u think the song? when did u do it? - then I show their photo & says 'I never look sheet' every year. shall I do the same?

Classroom observation chart → Web Chart

School: Colégio São João de Brito, Lisbon	
Date: 24-11-2023	Time: 3.30
Class: 11C	Room: 11C
Summary: Bias vs Prejudice Prejudice vs Discrimination	
Number of students: 25	Teacher: [REDACTED]
Boys: 15	Type of class: Big class (2 nd h)
Girls: 10	Other:

Innovative vs Traditionalist (teacher)





16/04/24
7B - 8.20 am speaking

Lesson n° 69

Tuesday 16th April 2024

Summary: Describing rooms in a house.

1st - ss vocabulary check

2nd - speaking task

1st - ss pair up

vocabulary hand out w/ description of things related to the house & kind and what is used to being described.

2nd - in pairs - give each group 2 images - 10 mins 2 prep presentation - go on step 2

Bedside table

19-4-24

7B 9.15 am WB 43

Summary: Listening comprehension
ex - quantifiers: some, any, no

I plays audio twice

- ss complete ex

- I write everything on the board

- I ask random questions about the audio that are not in the exercises - ex - what does he like to do in the free house.

Grammar point - Quantifiers

I write

'there are some pillows on the bed.'

I ask - which word gives us information about quantity?
a - about - 'some'

I write

'there aren't any pillows on the bed. - I am same question

I write

'there are no pillows on the bed.
I am the same question

Valia

90

Tasks - which words activate
give us info of any quantity?
some

there are no ... } look @ the
there aren't any } verb & noun
which quantities
& use

verb neg - any
verb aff - no

when do we use some? - & affirmative
when do we use any? - & negative sentences
when do we use no? & affirmative sentences
in negative meaning

I projects pp - w/ a dialogue w/
some, any, no - I am 2 as &
real learn character

ex - do you need any milk?
do we need any can & negative for
also in an interrogative

Some - can also be used in question
in case speaking - as to see & offer
also a drink - would you like some coffee?
I projects pp w/ all into explanation

Lesson 73

Friday, 26th April 2024

Summary - homework correction
Indefinite pronouns

I starts by ^{checking} ~~correcting~~ who has done
their homework, waking around & taking
notes

I correct homework - write on the board
elicits answers from SB

@ the end - I review

'When can we use 'any'? 'Carole
can explain? we use the quantifier
any in negative & questions

'When can we use 'some'? (affirmative)
& some interrogatives - offers & requests

do ex on SB 77 ex 2

Introduces Words like:

Something	anything	nothing - thing
Somebody/somebody	anyone/anybody	no one - person
Somewhere	anywhere	nowhere - place

I explains when each word is
used + video for more pronunciation



video of indefinite pronouns
'some', 'any', 'no', 'every'

SB 77 - ex. 3

RULE

1. When do we use a pronoun and a quantifier? Pronoun substitutes nouns so do quantifiers you need a noun after it.

1. do another exercise.

FB 30/4/24 2.20/9.15am
preparation of speaking task

FB 3/5/24 9.15am
comparative & superlative of adj

I check homework - make full & present it. I elicit answers from students when answering the

Comparatives & Superlatives
I write sentences on the board:

Comparative

flat, mansion, palace - noun
adj - cheap

I am what sentence can be done

'A flat is cheaper than a mansion'
↳ 1 syllable
adj - expensive

'A palace is more expensive than a mansion'
↳ 2 or 7 syllables

adj - big
'a mansion is bigger than a flat'
↳ spelling

CVC - double the consonant

adj - healthy - pizza / salad

exception - ending 'thy' - thier

cute - 1 syllable

Superlative (2 emphasize)

the flat is the cheapest

Talia

the ~~first~~ palace is the most expensive.

I then show the pp w/ nbs

pp w/ 2 animals
dog / horse / elephant

Task 1 & 2 come up we ~~compare~~^{add} compare
then task 3 & 4 emphasize only 1.

I then show the PP rules

pl irregular - born - mother
- not most born
introd. adj. irregular.

homework - 1 handwrt
- copy the rules

FB 31-05-24 9.15am

filter from exercises - Summary

Test content 6th Jan
- grammar test only, (Grammar
- quantifiers (some, any, no, etc.)

¹ / ¹ /
 indefinite pronouns (somebody, etc.)
 - degree of adjectives (comparative)

Future forms
be going to + infinitive
future simple (will).

future forms

ex - living in the city, living in the country etc.

- structure - be going to + infinitive
 - 1) for use → plans & intentions
 - 2) → prediction (but

facts } $\rightarrow$ prediction (but there are 4 tips $\rightarrow$ predictions here - prediction base on evidence (almost certain))

ex - they are going to move 2 the
↓
country

T der kennen das andere Zeichen
- what is it na 'nu' } plurale
- 'I' } como
depois - na interrogative } fazer
talia



8th February - presentation
- deadline 4 one pager

3 mins presentation of the one-pager

10A 10.25 am (speaking) 23-1-24
individual work doing the one pager -
- w/ access 2 the internet

10D 26/01/2024 316 CLASS (2h)
- seating arrangements
- remember 2 open GPU
- homework reminder
- reminder of show-test later in class
690
-> homework - pag 70/71 SB

(conjunctions) - play video 2 correct HW
video had grammar explanations 4 clauses +
conjunctions. After video - I further explains
I drew attention 2 some form aspects
in order to / was from (written)
so as to /
to -> more informal (oral)

(usually in the middle of sentences) -> introducing
the clause of purpose. But 2 emphasis, we
can start with them.

CLAUSES OF PURPOSE

explanation down w/ PP. Explanation about
subject & subject position.

- then homework correction - one by one
in a row -> w/ PP projection on board

in order to
in order that -> explain all possibilities
so that

SS did a lot of possibilities - I
heard them all & commented

exercise 2 - I showed the correct version 2 on
self-assess. -> displayed a list of possibilities.

pag 70 SB - conjunction - I drew attention 2
the use of commas. I made a distinction b/w
'although' & 'however'. I gave a few
examples. made a distinction b/w 'in spite of'
and 'despite'. 'whereas' too. However is pre-
ceded by a semi-colon & followed by a comma

whereas - /we'ra's / (how we're about to say it)
(formal)

Despite / (of) having - wrong L1 presence
having - no subject (who has it)
there being - correct (verb there is / are is
the subject)

although vs. though
(beginning) (end)

Talia



Assignment 4 Miss Bigday

- character details
- plot events (order)
- multiple choice only
- 2 sheets 4 items - last 400m Dahl
- Notes (11m given)

ROALD DAHL

- anyone knows Roald Dahl?
- who was it. elicit from m
- task - read the text & underline what u find relevant in the text
- 2 tell me later. You have 3 mins.
- meanwhile -> the slide is on board.

- I - what did u like / found interesting
- asked individually - several m
- answered for thing.

the slide 2 onto some m questions
ask questions - open class or individual
make sure 2 include 1 question where
the answer is not entirely there - but
will be ahead eventually.

then, I play 10 mins video about Dahl
- instructs - take notes

DENOUEMENT - unexpected ending.
Dahl was c pro in unexpected endings
& sorting out stories in 1 paragraph.
plot twists were also common.

Roald Dahl - invented around 200 new words

10B (speaking) 10.25 am 01/02/24

help students w/ one page.

10A 10.25 am (speaking) 01/12/24

~~Malak~~ ~~Malak~~ - great voice projection,
great accent, started by intro 2 characters
well structured 'who knows how the best'
'I choose' instead of 'I chose' - used
the present, who told of past tenses
But overall well-structured presentation,
went through each box. 2.30 - I really liked
their book. quite a few repetitions - breathe
'I was little man' -

~~Malak~~ ~~Malak~~ -> didn't read the book

Malak ~~Malak~~ ~~Malak~~ -> great voice projection.
Strong L1 presence. felt @ ease
eastern / eastern /

Talia



100 11.15am Big class 26-4-24

Started off by correcting the recording & comprehension of part V Mrs Bixby
Elicits answers & shows answers on board

Read part VI - we're planning the part - narrator, characters

I give 1 word 4 each in
- in examples were
- class book & word in gap
post viewing activity

→ 4 ex 'summary of the story'

Groups of 4 - REPORTED SPEECH

I - explain rules of rep.sp
- main rule - backshifts the verb
- change verb tense
- change demonstratives
- change pronouns
- change time ref / expressions

maintain the rules → ^{use every word in the direct speech.}

ex 'would you know' → 'would know'.

ex 'stop' - ordered the taxi driver to stop.

10A 30/4/24 Speaking 10.25am

I project sentence w mistakes - so
have 2 write the right. ^{Based on the video w foreign TV show from 70's}

ex - I am coming here for to be
learning the English

- I've come here to learn English

- NOW I'm ^(intake) understanding you.

- Now I understand you.

- I'm working @ the moment not
anywhere @ all

- I'm not working anywhere at all at ^{the moment}

- I get more money for not being working
than I am working

- I get more money for not working
than for working

- only one day a week I am going
Italia



Bank of Justice - but was an
at from the finance world - but
no tapton is all about checks & money

11B 29-1-24 9.15 am (big class)

PART 1 - MAYA ANGELO

'INMAN MEANS?' - 'THE OPPOSITE OF...' (elicit)
her house was the reflection of ... I bet that if
I go 2 ur room, it speaks volumes of yw! - what
does that tell us about Mrs. Cullinan?
What does that tell us about ... ?

who was Mr. Glick? we met her last class.

line 43 - read really fast -> what is Mrs. Cullinan
doing here? She's teaching Maya. Do yw
know all those names (kitchen thing)?

Delaiz went through a few. high v ghet? ~~by~~
the fact that ^{there were} separate glans. Why Alice in won-
derland remark? (much like, & world, she was a
chill. line 56 - why does she try not 2 see him?

line 57/63 - what does understand. Maya is taking
everything literally, -> had w/ alcohol prohibition - 32 ^{bi} soa.
Rephrase a lot of sentences. ~~know~~ hi 80 - how does she
feel about Mr. Cullinan -> clarify language.

12 / 1 / 2024

11C 2.35 pm (big class)

Maya Angelou (because the short story
we are reading is an autobiography,
we need 2 know about her)

'Global Renaissance Woman'
what does this mean?

Min Adelaide read the whole thing - went
through the paragraphs.

Harkin Luther King died on her birthday, when
she turned 40.

after going through the text - shows
images of her throughout her life - went
through each - chronologically
- images from peers, parents, friends,
residents, etc.

video com. Lenora Williams

'I rise, I am the dream & hope of a
slave'

|I rise| - poem - what words caught your
attention?

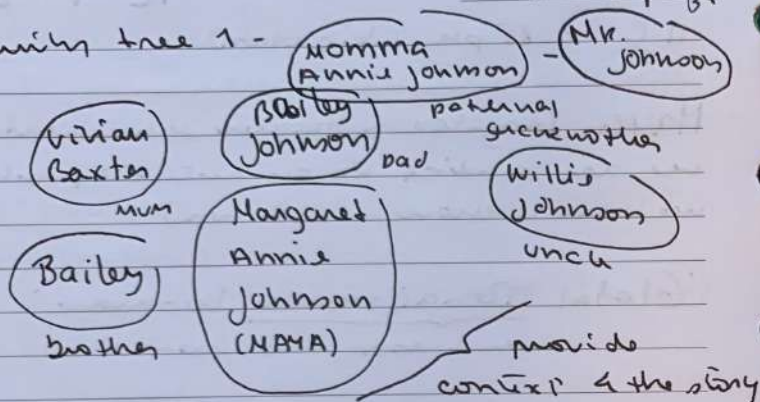
Talia

JOURNAL
IDEAS
12 - GRADE



3 family trees

Family tree 1 -



then we read the poem 'I know why the caged bird sings' - what is the message?

→ read the poem (anonym in pairs)
analysis of the poem (Mama)
- elicit ideas from groups
the bird might be a real bird or a song
the caged bird + the free bird
3rd / last stanza - are repeated - will be a chorus

who is the caged bird & free bird
not everything is black & white
maybe the free bird is anyone who does
want to be the caged bird is you when u don't dare

22 / 1 / 2024

11B - 9.15 am

- bio about Marye Angela → exposition p1
part of my sketch - desc a life time
at a moment, a video relationship a video
date (ex - I know William & John de coras
relationship of Marye Angela. - 'I Rise'.
also include quotes from the author
data, chronology, most important events

I know why the caged bird sings - 'NAME'

Reading NAME - PART 1

what is a short-story by definition?
(check definition & decide gave them)
on Marye's sheet

short story plot
- rising action
- climax
- falling action
- resolution

~~stopper~~ read out loud
- stopper when we start up - who is this
- stopper 2 comment
- stopper - where are we? (setting - location)
- stopper 2 draw attention 2 words 'NEGRO'
- stopper 2 highlights details
- m2 - victorian women - what is it
- do you ... ? OK something relate 2 the ~~plot~~ personal action

②

HOUSEUR → ONXOVAL

- stopped - she 2x no. - find it
- why does she say that?
- what do we now about the time?
- how old was she? 10
- when was she born? 1928
- so what year was that? 1938
- what was happening in America @ 1938?
- to go further things

We are meeting a character - Reads
(then goes through what we read - step-
by-step)

11D 25-1-2024 11.20

Picture multicultural @ 3 mins 2
Come up w/ what 2 say - answered.

11C 26-1-2024 2.35 pm Big (24)
CLASS

- Straight on 2 a 20 min test.
- TPC connection - Maya story
- 1st read a chunk of text - I asked answers.
- another to read a chunk.

Maya is the main character (Margaret).
characterizing the characters - had the
questions - read then one by one - eli-
citing answers from random students

What is the role of the narrator?

- omniscient? (give definition)
- Does the narrator affects (how) the story
- → an omniscient narrator knows everything
about the story and the other characters
& Maya doesn't.

(At beginning, I ask 1 or 2 read the last paragraph
from previous page)

PART II

(Rising action Now) - I reads, w/ entona-
tion and stress on the prominent places)

- when she stops - so what happened then?
what did (character) ask?

(speckle fall - dark night from old eye)

NAME - chapter 16 of the Dil book.

I read it. Stopped! What has just happened!
(When the boy starts calling her by the wrong
name) → Plot Twist!

Malcolm X - the X represents what white people did to
- stole their identity

②

'every person I know' - who did she know?
(Black people).

How does Mr. Glang speak? check how
she speaks - the language itself. → identifying
mistakes.

Oliver was brought 2 USA - 17th Century
(pidgin) - emerged out of the need 2
communicate pidgin → evolves into
Creole. → AAVE - African American
vernacular English.

11D 31.01.24 11.25 am

(part II - Maya) - elicited about what
they were reading? what happened
in the story? Engaged in discussion
w/ m. → giving them clues. Read a few
lines - 132 - 'skin & stone' → then tells a
news story. Stops and asks who's
a certain character?

then Silan's story (@ the end of part II)
asks why the title 'nausea' → names of
objects are more important than black girls names.
objects are more important than black people.

01/02/2024

- retold questions from dsm. @ the end of part
II - Connected TPC from part II - while
connecting, projected the answers after m
answer.

Exercise on reported speech.

also

11D 01.02.24 (speaking) 12.25

content - good understanding of image

language use - good range of words - but less
strong L1 accent, medium use of grammatical forms
discourse - okay body language, not very
elaborate devices, at times no vocabular when 2 say
resources - used the resources 2 read

@ times

also reading / spelling

stumble upon words, nervous & laughs.

2:37 mins - not so good (him keeping)

started to be describing the nice
at the end of the story, meaning a good person

'Olan' (condition), use 'inclusive' 'ethnics',
more good understanding of words, coherent speech

But not very elaborate, took a lot of time, lots of

no written sheet story, 4/4/4 - shows a complete

Italy



15th

In the morning

Journal - making the last stage than elephant
- took me 8 hrs - then chest went with

20th March - turning 2 events into 4 levels
forever - notes on pilgrim - ridiculous - didn't
do it - check notebook - he said to me
- what time was machine was working with
chest - very useful but human were faster
idea were flowing, yet chest delay, some

— 11 — 7th and (1'aulc de Fontaine) 15/3/24

8.20 am - prayer + summary - in the midst of having
all the materials on the table - ^{my notebook} I pressed the enter button
suddenly and my course was deleted - I had nothing -
thank god I had sent the PDF 2 teachers and here
the person with the PDF said I had only generated the
PDF with the slide I was using today and I lost everything
so the materials & next 2 classes were lost :/

After writing the summary the class started - went well
then were very attentive 2 the part about fables - lots
of participation on both days - they all knew where
fables / fairy tales were. So were very interested about Aesop
and Le Fontaine. Everyone remembered famous fables
1st class I asked about the horse / tortoise, 2nd class
was better about the ant and the grasshopper.

Groups - assembled then we had parts - went alright
each group worked on a statement - said and had to the
end.

[redacted] - not big animals are
more up than small because they give a new feel
- no time 2 go there, then - the difficult words -
I explained the exercise - sit combining - sitting
on a hill - 2nd shift letter - [redacted] and birds
are 2 not to then stand up - more organised
sit in some ships - no time 2 correct.

- 2nd class - correct ex.

Positives - engaging and active,

strong questions - Aesop - universal
beliefs how long as he lived.

neg - sitting, need

2 focus on whole

class - I lost some of
the groups

next week - everyone sits @ front

12-3-24 7B - 2 aule to fontaine 8.25/9.15

Positive

- time managers
- engaging reading
- usually work 2 well

Negative

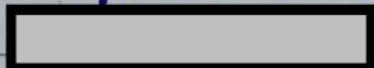
- dannon managers (2nd shift)

started off by conducting last class exercise went well - correct + image but need another - conducting techniques in course - all @ once doesn't work. number of exercises & have 1 side per answer. - the listening exercise was amazing - worked really well - they all got all answers. 1st shift - reading 3x didn't work - 2nd shift avoided the storm straight on worked even. the storm could be seen better explained but it worked well. they all love the kahoot! time managers was okay - disruption on 2nd shift. I need to work better on my managers skills & provide & [redacted] & [redacted] Sub 220's [redacted] Constantly calling but have learnt work.

7B1 - 8.30am / 9.15am - 9/4/24

3^{ra} aula de unidades didáticas de Jean de la Fontaine -> aula que tinha



8.30am - grupo de 15 alunos -
comparar e recap de história, o
q' é 1 fabule, quem escrever. - quem
são as personagens - fazer respostas
sem, 7 participações. Atividades de
para quem sem - alguns problemas no
ordenamento das coisas - tirar q' sem
amplitude, quase xoco - mate. Act
com sem - coisas gostosas.
Act história - coisas de novo
e perceber e ach' u' de - dividir o
grupo - 15 de novo e sentar no
circular - fix 1 comentário sobre
resposta de 1 de e rep' u' q' de outro q'
é de sem, pq' havi -  de
loco de personagens. -> em quem não
sem e verbalizar - de novo não
pequeno, mas não globalizar.
no final gostosa de de novo,
fazer alguns comentários sobre
e de novo em tudo. - mate. *Calia*
reflexão



task de analiză - decide 5 matrici de
video pe perioadă dar moștră în formă
de matrici o perioadă 5 zile, fiecare câte
timpu în colaborare. A task cu
un mic cadru 5 zile cu matrici
person - comentarii în jurul - schimburi
de declarații 5 zile cu matrici
discuții - parcurgând, unele
fiți în matrici similare.

- în fiecare matrici

2' timp - matrici similare - un

④ problema de elanuri marșuri

- I had 2 kids my wife, tell them
off 'you're better in the back
and she better work harder at all.

~ no, I'm trying 2 tell u
something a girl u're activity
there is for a better and u're
just seeing the student.

- now how, participare în parcurgerea
a o diagramă concur matrici.

2h - I noticed in the analysis of storm a kind of
detachment from reality in that place - chizoptr incop
- how - then didn't ask any questions and
they always ask questions elsewhere

12th grade - 6th class of drama unit
Charles Dickens 9/4/24 12:20 pm

- presentations of sb work - storyboards
I reviewed the storyboards 2 then
I gave them 5 min 2 prepare their
presentation. Each presented, quite
practically all are things they did on their
storyboard, explaining the why, what
who, where, etc... the environments
seems quite cozy & personal, chess
position. So shared w each other
things they didn't even know about
something - ex I want 2 study
in Cambridge, I want 2 be a vet,
I enrolled in law school but I
don't like it, I'll follow my mother
now, my daughter's future
name will be [redacted], think
of me and my son @ the beach.
all students chose 2 be: 1 square
childhood, late teens, childhood / senior
3rd was all future self. I asked
questions 2 everyone - except 1
who explained (ver) so well and
in detail that there was no need
I didn't have it, but the answer

Italia



was perfect, last student asked 6
seconds for the ball. It was a great
end 2 a 6h dialogue unit.

I think it went well - I really
enjoyed this unit - well planned,
well prepared, interesting content,
relevant - I was able to make it
relevant 2 them, engaging - they
connected w/ it from the beginning
who C. Dickens was - complete & extensive
was the reason - [redacted] a society
was great class. the reading went really
well - reading task was fantastic -
they all asked me 2 tell it was 2
think it to something really/web.

Well accomplished unit.



source: image generated by ChatGPT-4 on the 15th of February, 2024

Didactic Unit

The fable *The Rat and The Elephant* (1678) by Jean de La Fontaine, an original Aesop fable.

Class Profile

30 students (7th Grade, CEFR Level A2.1/A2.2).

Main aims

- . To recognise what a fable is.
- . To discover who the fabulists Aesop and Jean de La Fontaine were.
- . To learn new vocabulary and clarify its meaning through AI-generated images
- . To explore and analyse a literary text with the help of technology.
- . To identify, select, and illustrate different animal body parts.
- . To determine a fable's moral according to one's opinion.
- . To promote collaborative creative skills.
- . To reach a compromise during collaborative creative thinking.

Duration

3 lessons of 50 minutes each.

Short story	Grade	Time	Date	Didactic Unit
<i>The Rat and the Elephant</i>	7 th grade	8.20 am & 9.15 am	5 th March 2024	La Fontaine Lesson Plan 1
Learning aims				
By the end of this lesson, students will be able recognise what a fable is and who were the fabulists Aesop and La Fontaine. Students will have also learnt some of the vocabulary present in the fable and needed for their overall understanding.				
Summary	Resources			
Introduction to what a fable is. Understanding who are the fabulists behind the fable <i>The Rat and the Elephant</i> . Exercises on the text vocabulary.	Class computer School wi-fi Class projector Canva: https://www.canva.com/design/DAF8-IBnpcc/yL-dgPoJJPCcif1hnLXxdQ/edit Worksheet n° 1 Worksheet n° 2 Fabric bag & 15 Lego pieces in four different colours.			
Timetable fit				
This class is the first lesson of this Didactic Unit.				

Learning objectives	Procedures	Skills	Interaction	Materials	Time
To introduce the central context of the unit. To activate prior knowledge on a topic.	Pre-task 1 T projects Canva slide 1 into the board and briefly explains the context of the class and introduces the fable and the author. Ss will be reading. T projects Canva slide 2 and reads the question out loud. T asks Ss to think about what a fable is before eliciting different answers. T provides no clarification for Ss at this point.	Listening Reading	Whole class	Class computer School wi-fi Class projector Canva	2'
To discuss possibilities and get other's perspectives on them. To validate expected ideas. To present ideas in a group.	Task 1 T projects Canva slide 3 and reads out loud. T emphasises both possibilities and asks Ss to pair up and discuss which possibility is a fable. Pairs discuss hypothesis and T monitors. Post-Task 1 T elicits ideas from pairs and discusses contributions. Open discussion mediated by the T about what a fable is and what it is not.	Speaking Reading Listening	Pair work		4'
	Pre-task 2				4'

To discover new knowledge. To increase interest in a topic. To use visual clues to activate prior knowledge. To share personal interests. To develop spoken fluency.	T projects Canva slide 4 and explains who Aesop and La Fontaine were and what is their connection. T asks Ss to think of other fables that are associated with both Aesop or La Fontaine.	Listening Speaking	Whole class	Class computer School wi-fi Class projector Canva	5'
	Task 2 T elicits answers from Ss and projects Canva slide 5 afterwards.	Speaking Listening Reading	Individual work		2'
	Post-Task 2 T and Ss talk about the fable on the board. T asks if anyone has a favourite fable.	Speaking Listening	Whole class		3'
To prepare for task. To select, organise and classify ideas. To speculate on a topic by providing personal opinions.	Pre-task 3 T projects Canva slide 7 and reads the statements out loud. T goes around the class and Ss take one Lego piece out of a bag to form pairs of 4. Ss form their groups and T hands one cut-out per group from exercise nº 1 in worksheet nº 1. T provides instructions.	Listening Speaking Reading	Whole class	Class computer School wi-fi Class projector Canva Worksheet nº 1 Fabric bag	5'

To interpret and relate to new information.	Task 3 Each group discusses their statement. T monitors.	Reading Listening Speaking	Group work	15 Lego pieces	5'
To think about new possibilities.	Post-Task 3 T elicits ideas from different groups about each statement.	Speaking			
To debate ideas in a group.	Anyone can comment on the groups' ideas.	Listening	Group work		5'
To plan and prepare for task.	Pre-task 4 T distributes worksheet n° 2 , projects Canva slides 8 & 9 and explains exercises 1 & 2. Ss pair up.	Listening Speaking	Whole class	Class computer School wi-fi Class projector Canva	5'
To discover new language.	Task 4 Pairs complete exercise 1 & 2 from worksheet n° 2 . T monitors.	Speaking Listening Reading			
To infer meaning.	Post-Task 4 T elicits answers from pairs for exercises 1 & 2 in worksheet n° 1 and projects Canva slides 10 to 17 with respective answers. T clarifies any language doubts Ss might have. Ss are invited to comment on the images. (if there is time) Ss are invited to say a sentence for each language item.	Speaking	Pair work	Worksheet n° 2	5'
To associate words to meanings.		Listening			
To associate meanings to images.		Reading			
To develop spoken fluency.		Speaking Listening Reading			
To think of new possibilities.					



Worksheet nº 1

Exercise 1: In groups of four, discuss the statement given to you.

**Big animals are more important than
small animals.**

**We are judged because of our
appearance.**

**Small animals are intimidated by big
animals.**

What others think of us matters.



Worksheet nº 2

Exercise 1: Match the words to their definitions.

(to) jeer (verb) .

. a person who makes a journey, often long and difficult, to a special place for religious reasons.

Canopy (noun) .

. to look at someone for a long time, especially in surprise or admiration.

Sultan (noun) .

. to speak proudly about or praise something excessively.

Pilgrim (noun) .

. to laugh or shout insults at someone to show you have no respect for them.

(to) gaze (verb) .

. to move or run somewhere suddenly or very rapidly.

(to) vaunt (verb) .

. a ruler, especially in the past, of some Muslim countries.

(to) dart (verb) .

. a cover fixed over a seat or bed made for shelter or decoration.

Exercise 2: Match the words and their definitions to the images below.

a)



b)



c)



d)



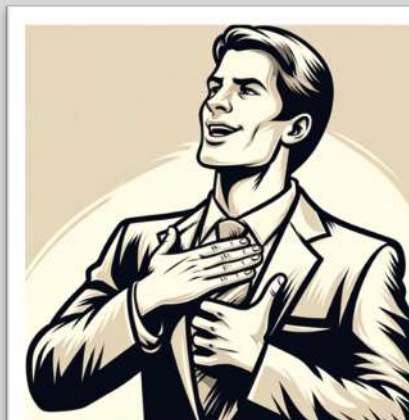
e)



f)



g)





Worksheet nº 2 - ANSWER KEY

Exercise 1: Match the words to their definitions.

- (to) jeer** (verb) . . to laugh or shout insults at someone to show you have no respect for them.
- Canopy** (noun) . . a cover fixed over a seat or bed made for shelter or decoration.
- Sultan** (noun) . . a ruler, especially in the past, of some Muslim countries.
- Pilgrim** (noun) . . a person who makes a journey, often long and difficult, to a special place for religious reasons.
- (to) gaze** (verb) . . to look at someone for a long time, especially in surprise or admiration.
- (to) vaunt** (verb) . . to speak proudly about or praise something excessively.
- (to) dart** (verb) . . to move or run somewhere suddenly or very rapidly.

Exercise 2: Match the words and their definitions to the images below.

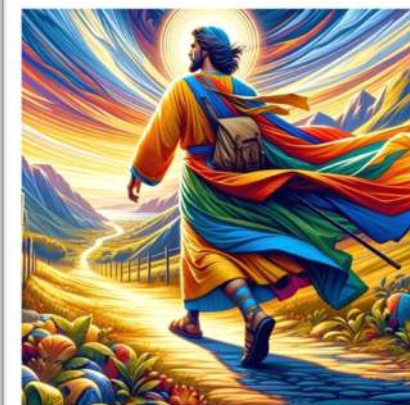
a) **TO GAZE**



b) **SULTAN**



c) **PILGRIM**



d) **TO DART**



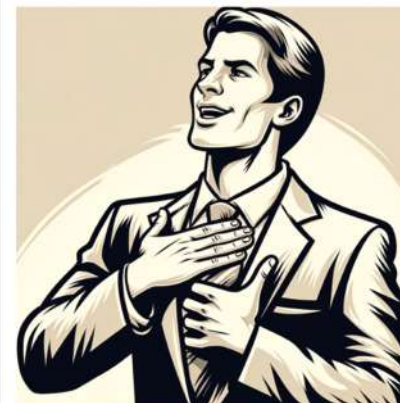
e) **TO JEER**



f) **CANOPY**

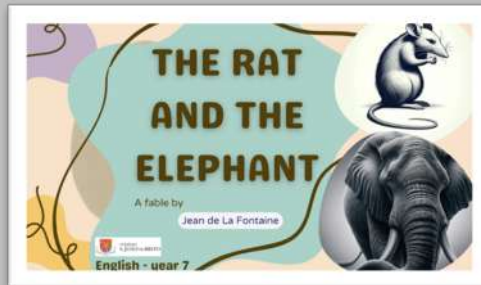


g) **TO VAUNT**

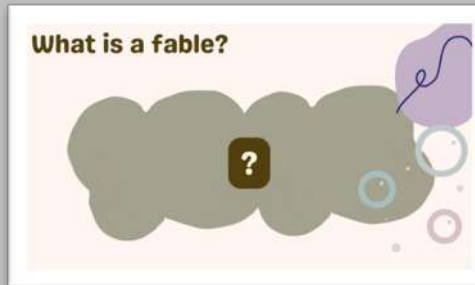


Slides for Lesson Plan 1 of the La Fontaine didactic unit

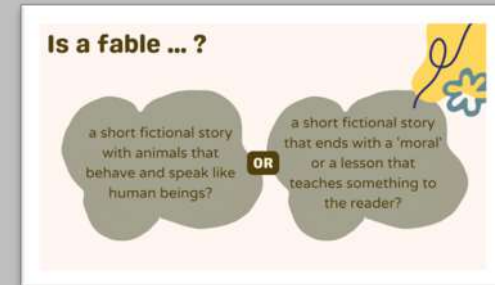
Canva slide 1



Canva slide 2



Canva slide 3



Canva slide 4



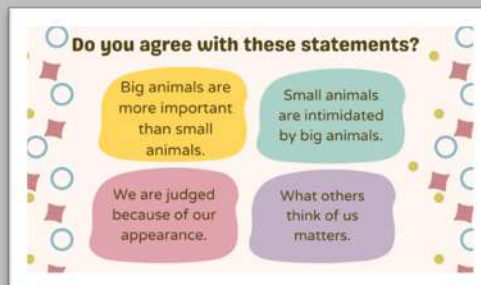
Canva slide 5



Canva slide 6



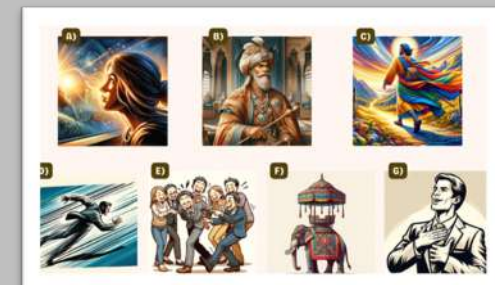
Canva slide 7



Canva slide 8



Canva slide 9



Canva slide 10

ANSWERS

jeer (to) jeer to laugh or shout insults at someone to show you have no respect for them.

canopy a cover fixed over a seat or bed made for shelter or decoration.

sultan a ruler, especially in the past, of some Muslim countries.

pilgrim a person who makes a journey, often long and difficult, to a special place for religious reasons.

gaze (to) gaze to look at someone for a long time, especially in surprise or admiration.

vaunt (to) vaunt to speak proudly about or praise something excessively.

dart (to) dart to move or run somewhere suddenly or very rapidly.

Canva slide 11

A) TO GAZE



Canva slide 12

B) SULTAN



Canva slide 13

C) PILGRIM



Canva slide 14

D) TO DART



Canva slide 15

E) TO JEER



Canva slide 16

F) CANOPY



Canva slide 17

G) TO VAUNT



Short story	Grade	Time	Date	Didactic Unit
<i>The Rat and the Elephant</i>	7 th grade	8.20 am	12 th March 2024	La Fontaine Lesson Plan 2
Learning aims				
By the end of this lesson, students will have revised necessary lexis needed for their reading and analyses of the fable. Students will also have worked on their reading and listening skills and explored a literary text in class with the help of technology. All the content learnt until the end of Lesson 2 will have been activated and consolidated through a digital game-based learning activity.				
Summary	Resources			
Reading and analysis of the fable <i>The Rat and The Elephant</i> . Students play a Kahoot! game in pairs to consolidate knowledge.	Class computer School wi-fi Class projector Canva: https://www.canva.com/design/DAF8-lBnpcc/yL-dgPoJJPCcif1hnLXxdQ/edit Speaker & Audio Track Worksheet n° 1 Worksheet n° 2 Worksheet n° 3 Kahoot: https://kahoot.com/ Mobile phones			
Timetable fit				
This class follows the exploration of what a fable is, what are the most popular fables in the European literary canon and who the fabulists Aesop and Jean de La Fontaine were. Students have already also worked on statements pertaining to the story and which will help them establish the meaning and the morale of the fable under study, alongside been instructed in key vocabulary items needed for their reading comprehension.				

Learning objectives	Procedures	Skills	Interaction	Materials	Time
To recall recently acquired vocabulary. To active knowledge prior knowledge about fables. To prepare for task. To practice listening for specific information skills. To interpret meaning from an oral text. To compare and negotiate information and come to an agreement.	Pre-task 1 T projects Canva slides 8 until 17 and reminds Ss of key words needed for their reading analysis. Ss accompany the explanation with their already filled worksheet n° 1. T also projects Canva slide 18 and reminds Ss of what a fable is and what is the story under study. T projects Canva slide 19 and explains that Ss will listen to an audio track twice and fill in a gap exercise. T distributes worksheet n° 2.	Listening Reading Writing Speaking	Whole class	Class computer School wi-fi Class projector Canva Speaker (T) Mobile phone (T) Worksheet n° 2 Worksheet n° 3	10'
	Task 1 Ss complete exercise n° 1 on worksheet n° 2 and listen to the audio file twice.	Listening Writing Reading	Individual work		5'
	Post-Task 1 T asks Ss to compare their answers with a partner before eliciting the different answers from the pairs. T projects Canva slide 20 with the correct answers. Ss check spelling.	Speaking Listening Reading Writing	Pair work & Whole class		3'
	Pre-task 2				

To understand the reading task. To prepare for the reading ahead.	T projects Canva slide 21, distributes worksheet nº 3 and informs Ss will now read the fable and should underline every word that they do not know the meaning of. Task 2	Listening Speaking	Whole class	Class computer School wi-fi Class projector Canva Worksheet nº 4	2'
To practice close reading skills. To practice listening skills. To clarify language. To analyse visual information based on a text. To comment on images according to one's interpretation.	T reads the fable out loud. Ss accompany the reading with their worksheet nº 3. T underline unknown words. T asks about difficult words and clarifies meaning. Post-Task 2 T re-reads every line of the fable and makes a few stops while projecting Canva slides 22 to 27 to clarify language through ChatGPT generated images. T answers any questions the Ss might have about the reading, the language and the images. Ss are invited to comment on all the images shown.	Reading Listening Speaking	Individual work & Whole class		5'
		Speaking Listening Reading	Whole class & Individual work		15'
To establish goals and rules for teamwork. To interpret and relate to new information.	Pre-task 3 T projects Canva slide 28 and informs that Ss will play a Kahoot! game with the all information they have learnt so far – from what is a fable to the last line of the text. T asks Ss to put all their materials away from sight and pair up with the next	Listening Speaking	Whole class	Class computer School wi-fi Class projector Canva	3'

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To recall and negotiate information needed for task completion. To compromise ideas and come to conclusions. To clarify doubts. To solidify recently acquired information.	S for the Kahoot! game. Ss pair up and T sets up the game on the screen. Task 3 Pairs join Kahoot! On screen and play the game. T moderates the game on the screen and makes note of wrong answers. Post-Task 3 T and Ss talk about the questions in the game. T asks a few questions about any wrong answers and clarifies any doubts about the content learnt so far.	Reading Speaking Listening Speaking Listening	Pair work Whole class	Kahoot! Mobile phones	5' 2'



Worksheet nº 1

Exercise 1: Listen to the audio track and fill in the gaps with the missing words.

The Rat and the Elephant

by Jean de La Fontaine

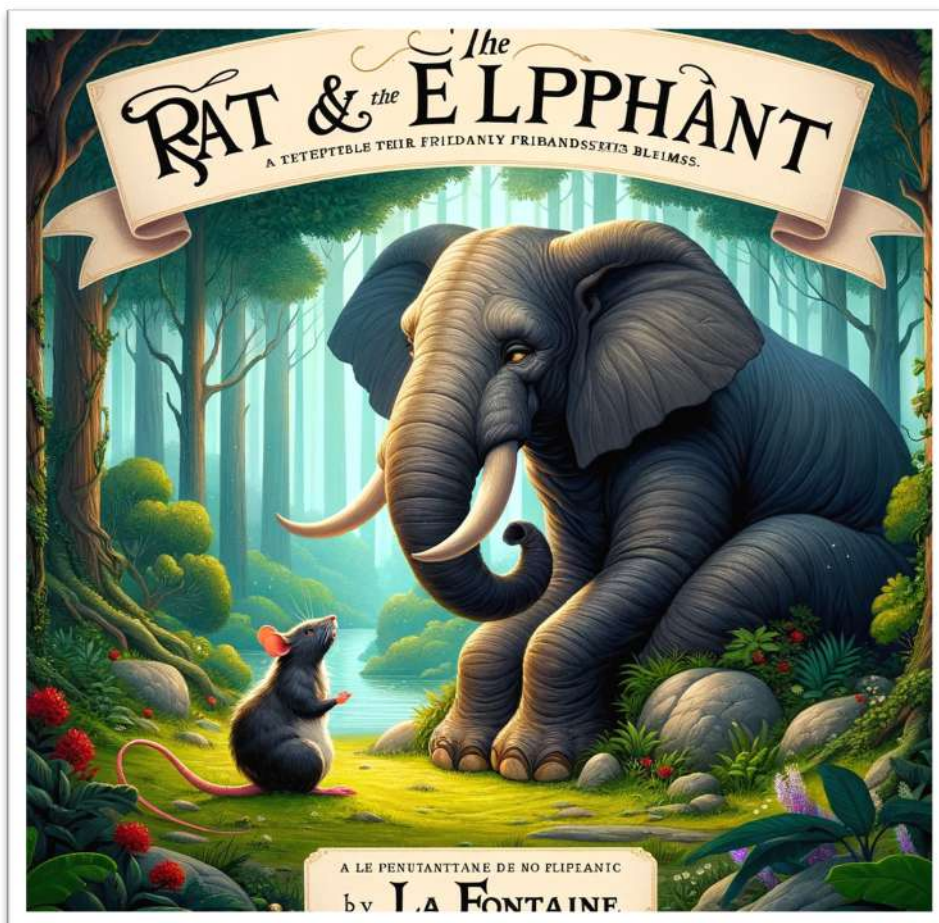
- 1 A rat, of quite the smallest size,
fix'd on an elephant his _____,
and jeer'd the beast of high descent
because his _____ so slowly went.
- 5 Upon his _____, three stories high,
there sat, beneath a canopy,
a certain sultan of renown,
his _____, and cat, and wife sublime,
his _____, servant, and his wine,
- 10 all pilgrims to a distant _____.
The rat profess'd to be amazed
that all the _____ stood and gazed
with wonder, as he pass'd the _____,
both at the creature and his load.
- 15 "As if", said he, "to occupy
a _____ more of land or sky
made one, in view of common sense,
of greater worth and consequence!
What see ye, _____, in this parade,
- 20 that _____ for wonder need be made?
The bulk which makes a _____ afraid?
In truth, I take myself to be,
in all aspects, as _____ as he".
And further might have gone his vaunt;
- 25 but, darting down, the _____
convinced him that a rat
is _____ than an elephant.

Worksheet nº 2

Exercise 1: Read the fable.

The Rat and the Elephant

by Jean de La Fontaine



source: image generated by chatGPT-4 on the 2nd of March, 2024.

1 A rat, of quite the smallest size,
fix'd on an elephant his eyes,
and jeer'd the beast of high descent
because his feet so slowly went.
5 Upon his back, three stories high,
there sat, beneath a canopy,
a certain sultan of renown,
his dog, and cat, and wife sublime,
his parrot, servant, and his wine,
10 all pilgrims to a distant town.
The rat profess'd to be amazed
that all the people stood and gazed
with wonder, as he pass'd the road,
both at the creature and his load.

15 "As if", said he, "to occupy
a little more of land or sky
made one, n view of common sense,
of greater worth and consequence!
What see ye, men, in this parade,
20 that food for wonder need be made?
The bulk which makes a child afraid?
In truth, I take myself to be,
in all aspects, as good as he".
And further might have gone his vaunt;
25 but, darting down, the cat
convinced him that a rat
is smaller than an elephant.



Worksheet nº 1 Answer Key

Exercise 1: Listen to the audio track and fill in the gaps with the missing words.

The Rat and the Elephant

by Jean de La Fontaine

- 1 A rat, of quite the smallest size,
fix'd on an elephant his **EYES**,
and jeer'd the beast of high descent
because his **FEET** so slowly went.
- 5 Upon his **BACK**, three stories high,
there sat, beneath a canopy,
a certain sultan of renown,
his **DOG**, and cat, and wife sublime,
his **PARROT**, servant, and his wine,
- 10 all pilgrims to a distant **TOWN**.
The rat profess'd to be amazed
that all the **PEOPLE** stood and gazed
with wonder, as he pass'd the **ROAD**,
both at the creature and his load.
- 15 "As if", said he, "to occupy
a **LITTLE** more of land or sky
made one, in view of common sense,
of greater worth and consequence!
What see ye, **MAN**, in this parade,
- 20 that **FOOD** for wonder need be made?
The bulk which makes a **CHILD** afraid?
In truth, I take myself to be,
in all aspects, as **GOOD** as he".
And further might have gone his vaunt;
- 25 but, darting down, the **CAT**
convinced him that a rat
is **SMALLER** than an elephant.

Slides for Lesson Plan 2 of the La Fontaine didactic unit

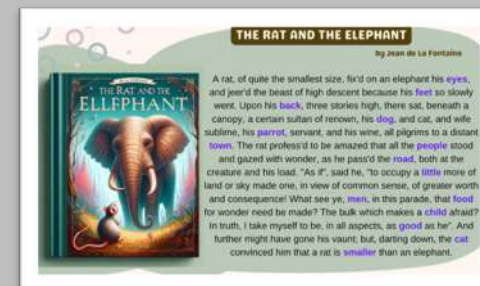
Canva slide 18



Canva slide 19



Canva slide 20



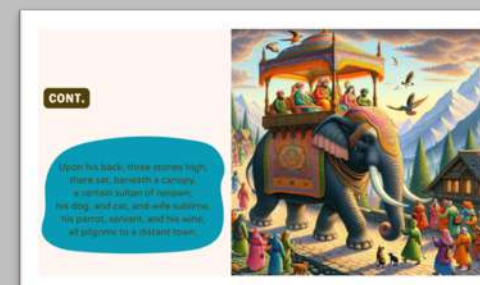
Canva slide 21



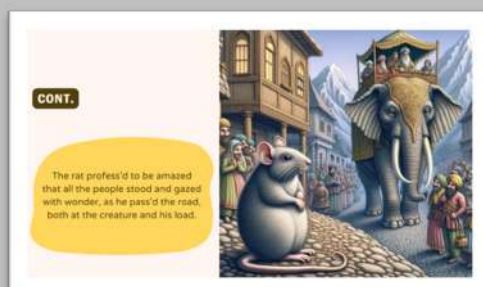
Canva slide 22



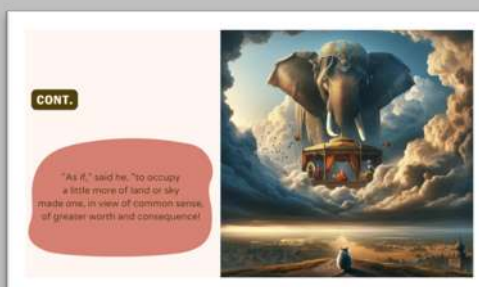
Canva slide 23



Canva slide 24



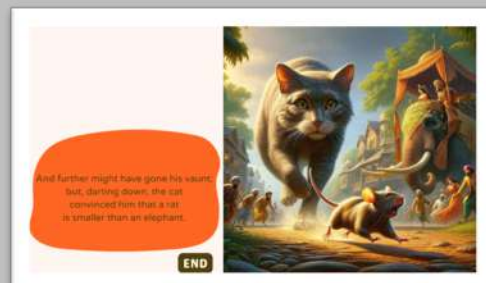
Canva slide 25



Canva slide 26



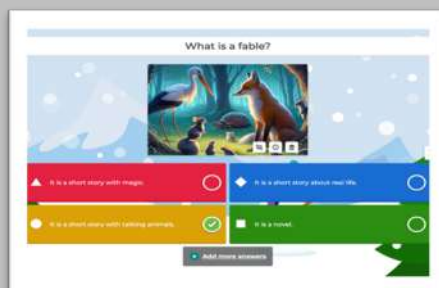
Canva slide 27



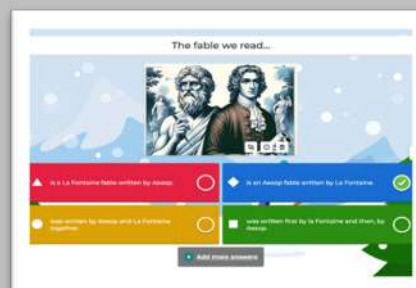
Canva slide 28



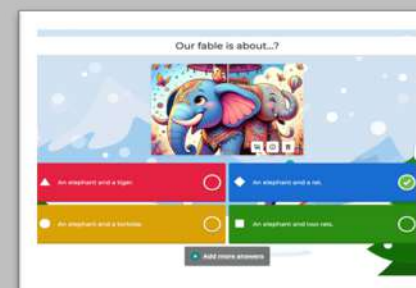
Kahoot! slide 1



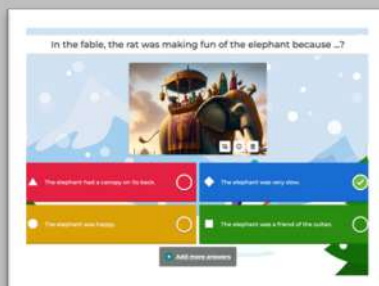
Kahoot! slide 2



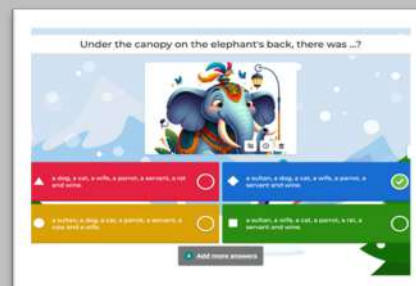
Kahoot! slide 3



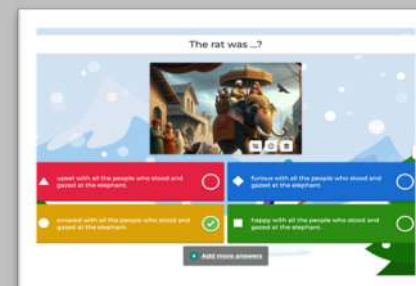
Kahoot! slide 4



Kahoot! slide 5



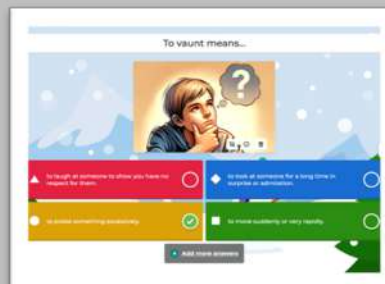
Kahoot! slide 6



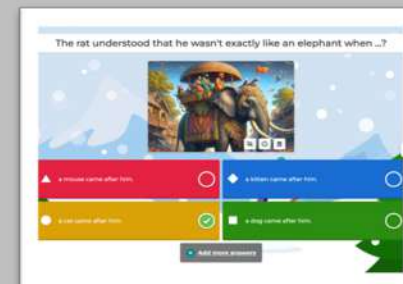
Kahoot! slide 7



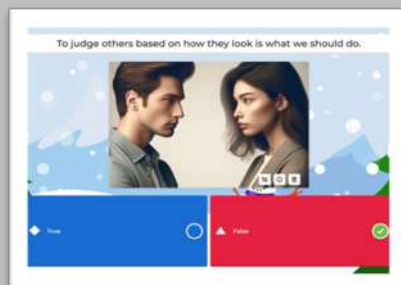
Kahoot! slide 8



Kahoot! slide 9



Kahoot! slide 10



Short story	Grade	Time	Date	Didactic Unit
<i>The Rat and the Elephant</i>	7 th grade	8.20 am & 9.15 am	19 th March 2024	La Fontaine Lesson Plan 3
Learning aims				
By the end of this lesson, students will be able to identify different body parts from a rat and from an elephant, and they will have illustrated some of these body parts through collaborative creative drawing. Students will also have determined what is moral behind the fable <i>The Rat and The Elephant</i> according to their own interpretation, and will have reached a compromise with their peers about what to write in their group’s final work.				
Summary	Resources			
Identification of different animal body parts, and group work tasks based on the fable <i>The Rat and The Elephant</i> .	Class computer School wi-fi Class projector Canva: https://www.canva.com/design/DAF8-lBnpcc/yL-dgPoJJPCcif1hnLXxdQ/edit Worksheet n° 1 A3 cardboard white paper (x 4) YouTube: https://www.youtube.com/watch?v=IC6FFh7OK9g A3 cardboard speech bubble (x 4) Mentimeter: https://www.menti.com code: 42238694			
Timetable fit				
This class follows the reading of the fable under study and the analysis of text with AI-generated images.				

Learning objectives	Procedures	Skills	Interaction	Materials	Time
To recall previously learnt information. To select information based on ideas and preferences. To share ideas and receive feedback. To personally relate to the topic.	Pre-task 1 T projects Canva slide 29 and reminds Ss of the fable's title and author. T projects Canva slide 30 and reads questions 1 & 2.	Speaking Listening Reading	Whole class	Class computer School wi-fi Class projector Canva	2'
	Task 1 T elicits answers for questions 1 & 2 on Canva slide 30. T then, reads question 3 and ask Ss to think about it for one minute.	Speaking Reading Listening	Individual work		3'
	Post-Task 1 T elicits answers to questions 3 in Canva slide 30 from different Ss.	Speaking	Whole class		3'
To understand what is expected to task. To interpret visual information. To classify images and language.	Pre-task 2 T projects Canva slides 30 & 31 and elicits the animals in the images. T distributes worksheet n° 1 and asks Ss to sit in pairs.	Listening Reading	Whole class	Class computer School wi-fi Class projector Canva	2'
	Task 2 Pairs complete exercise 1 in worksheet n° 1. T monitors.	Writing Reading Speaking	Pair work	Worksheet n° 5	5'

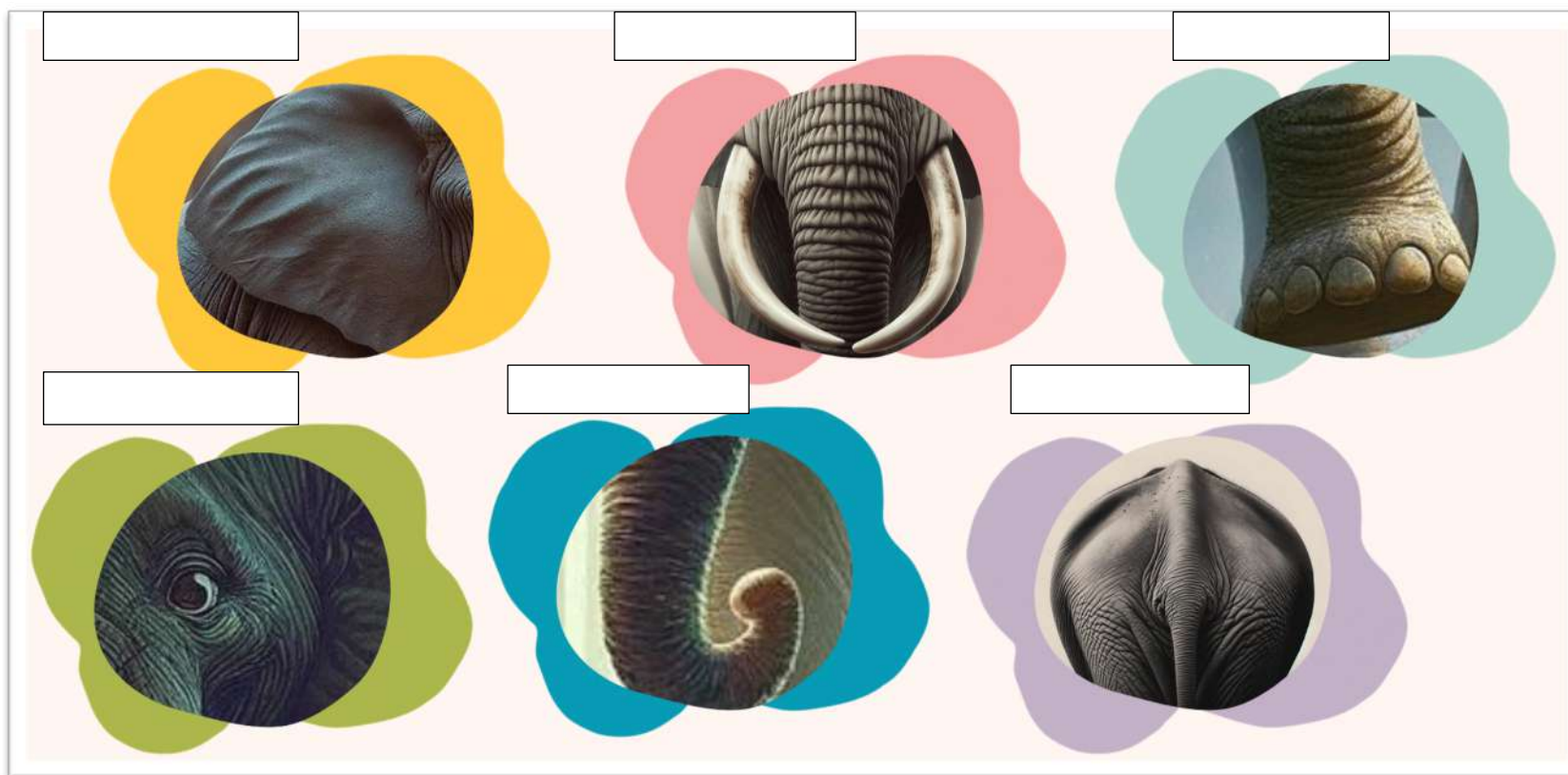
To select information and apply it. To verify one's interpretation.	Post-Task 2 T elicits answers from different pairs and projects Canva slides 33 & 34 with respective answers.	Speaking Reading	Pair work		5'
To understand and prepare for group task. To show competence in group work. To think about new possibilities. To explore, imagine and improvise. To stimulate curiosity, imagination and experimentation.	Pre-task 3 T projects Canva slide 35 and asks Ss to sit in a circle. T instructs half the Ss will be drawing one elephant and the other half will be drawing a rat. T explains the intricates of the task. Task 3 Ss draw their animal on their respective cardboard paper. Post-Task 3 T shows the groups the end result of their task and everyone is invited to comment on the drawings.	Listening Speaking Speaking Listening	Whole class Group work Group work	Class computer School wi-fi Class projector Canva A3 cardboard white paper	3' 10' 2'
To understand and prepare for creative task ahead.	Pre-task 4 T projects Canva slide 36 and plays the YouTube video and stops at 1'16 when the screen reads 'the moral of the story'. T projects Canva slide 37 and reads the question out loud.	Listening Speaking	Whole class	Class computer School wi-fi Class projector Canva	2'

To recall and evaluate past opinions.	T asks half the Ss to sit in a smaller circle than the one they are already at, and hands in an A3 speech bubble for them to write.			YouTube video A3 cardboard speech bubble Mentimeter	10'
To debate ideas, listen to other perspectives and receive feedback.	The same is asked to the other half of class. T projects Canva slide 38 .				
To speculate on a topic by sharing personal opinions.	Task 4 Groups work on their moral of the story and have to write words, sentences, ideas, etc... on the speech bubble. How they do it and what they write is up to the Ss but they are instructed to reach a compromise that includes all their ideas combined.	Speaking Writing Listening	Group work		
To select relevant information and reach a compromise to complete task.	Post-Task 4 Groups give the speech bubbles back to the T. T reads some of the content to the class and everyone is welcome to comment.	Listening Reading Speaking	Group work		3'
To develop spoken fluency.	(if there is time)				
To find other ideas based on the same input.	T projects Canva slide 39 and asks Ss to, in pairs, join the Mentimeter page and answer the questions on it. T projects the Mentimeter page and goes through the Ss' answers out loud. T explains what would be the correct answer.	Reading Speaking Listening	Pair work & Whole class		--
To synthesize the content of the unit.					

Worksheet nº 1

Exercise 1: Name the body parts by choosing words from the box.

eye	skin	tail	head	trunk	tail
leg	foot	mouth	lips	tusk	ear





head

ear

eye

nose

mouth

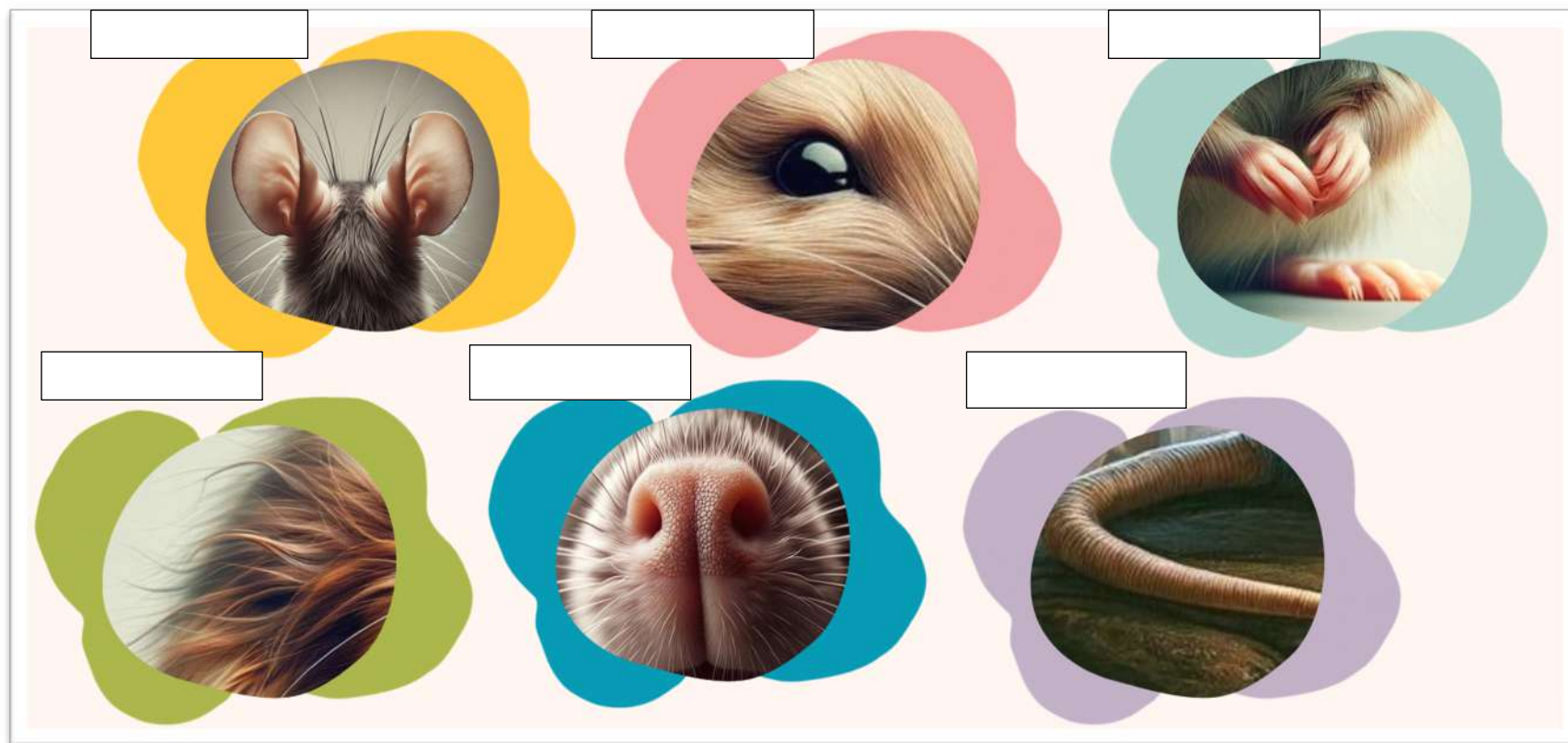
tail

whiskers

leg

feet

fur



Worksheet nº 1 Answer Key

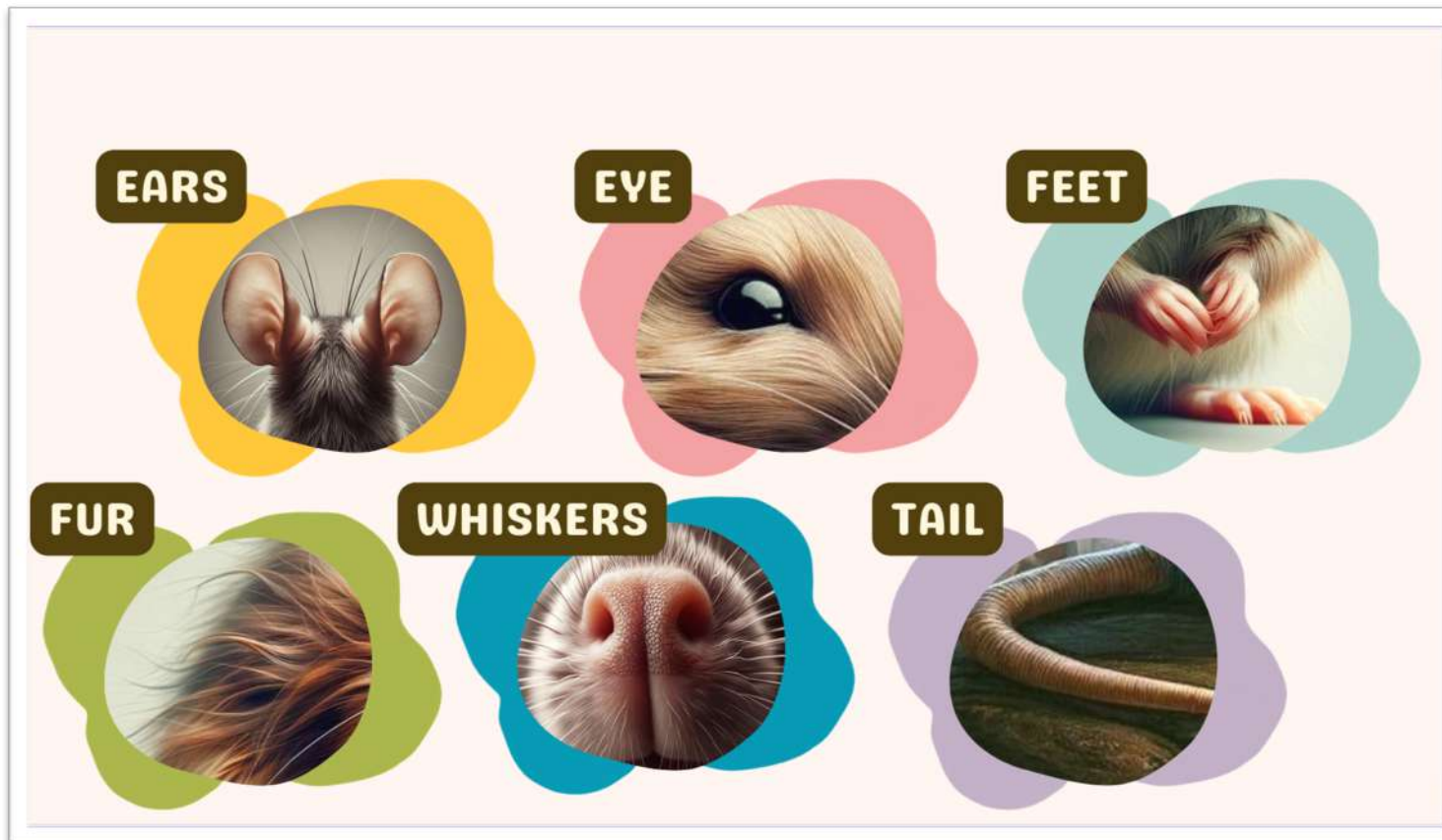
Exercise 1: Name the body parts by choosing words from the box.

eye	skin	tail	head	trunk	tail
leg	foot	mouth	lips	tusk	ear





head	ear	eye	nose	mouth
tail	whiskers	leg	feet	fur



Slides for Lesson Plan 3 of the La Fontaine didactic unit

Canva slide 29



Canva slide 30



Canva slide 31



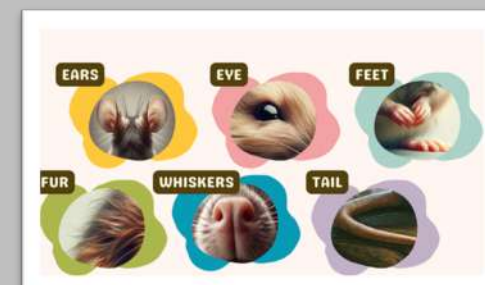
Canva slide 32



Canva slide 33



Canva slide 34



Canva slide 35



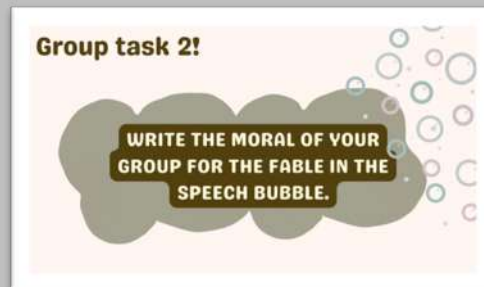
Canva slide 36



Canva slide 37



Canva slide 38

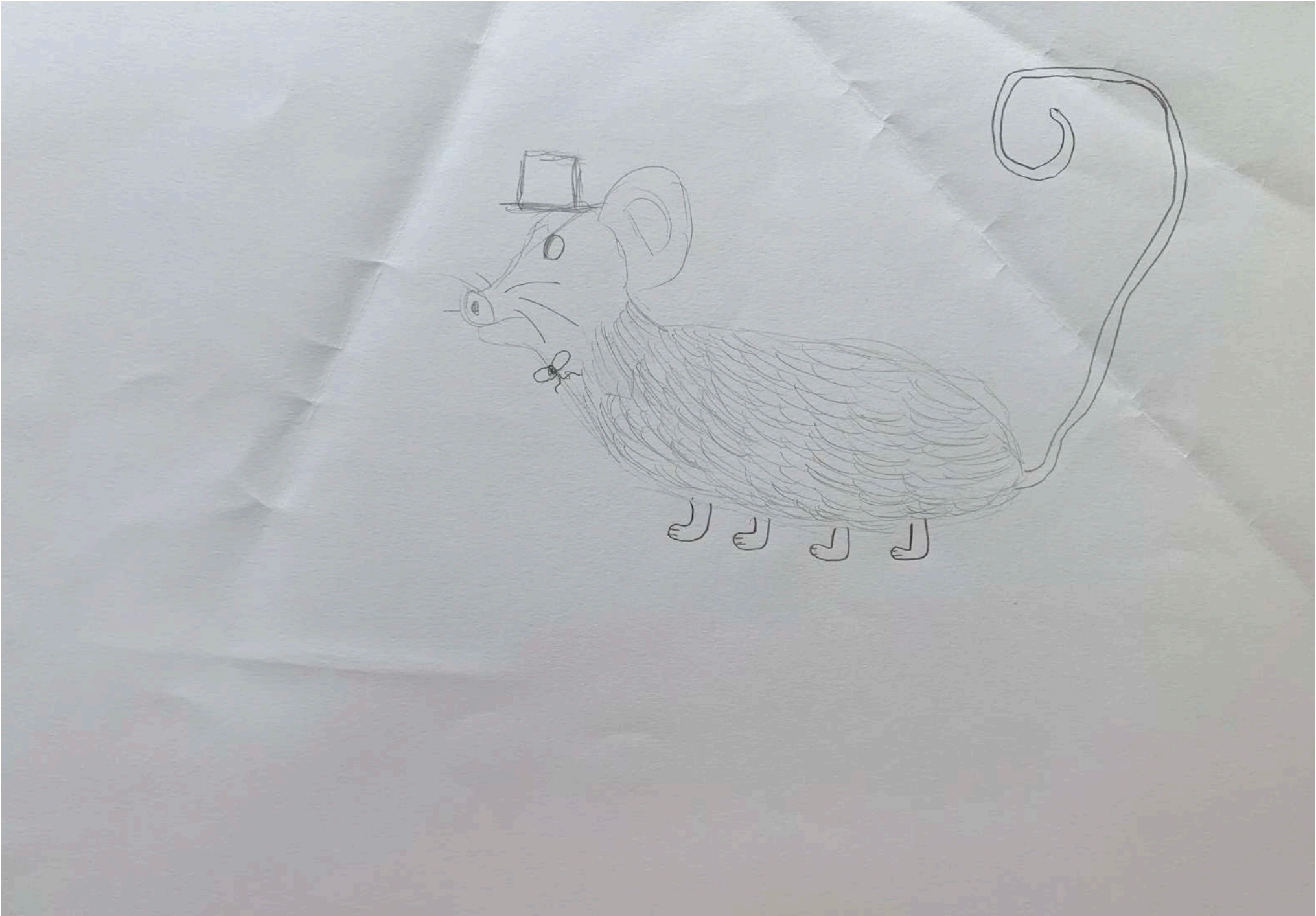


Canva slide 39

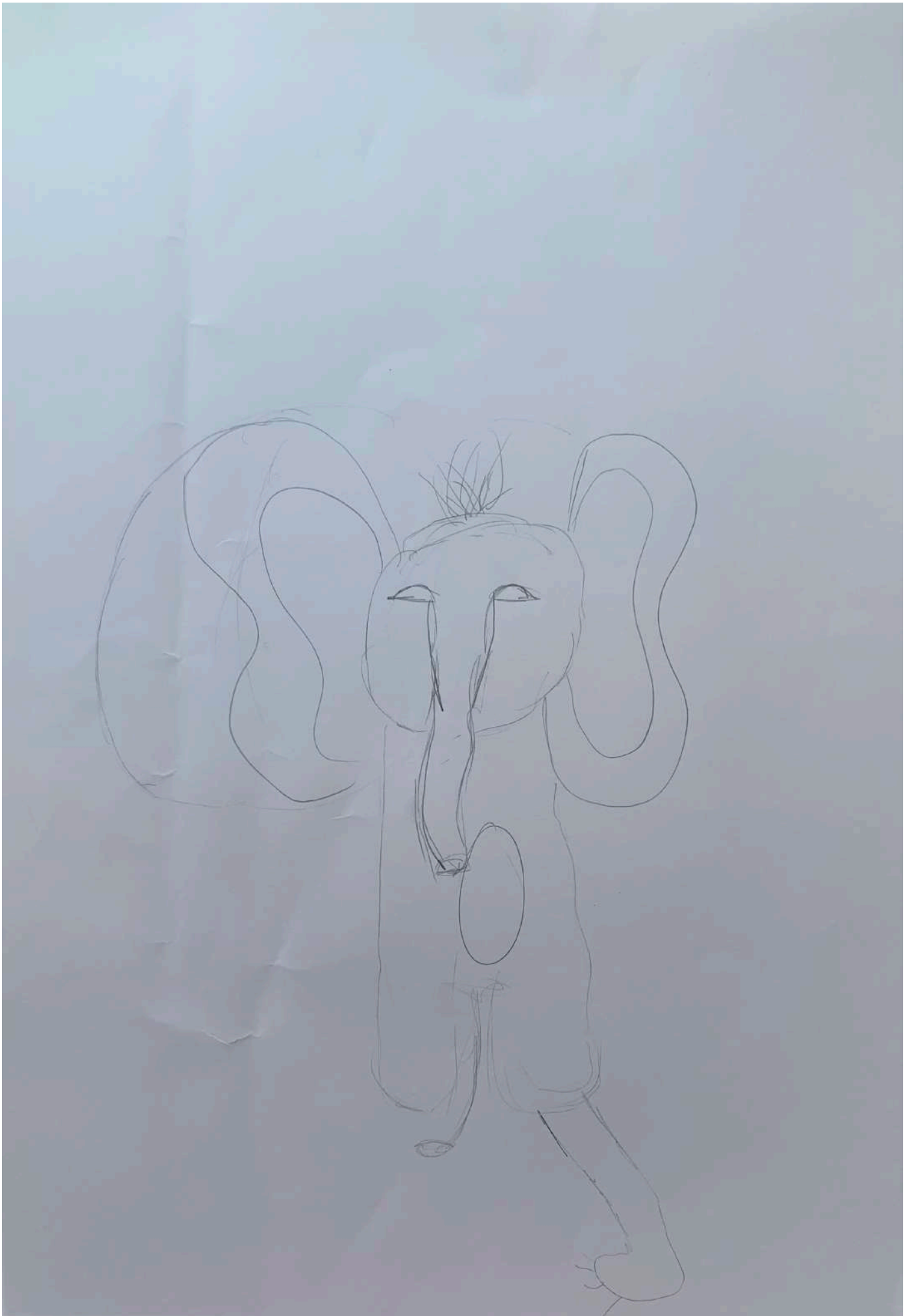


Mentimeter slide 1



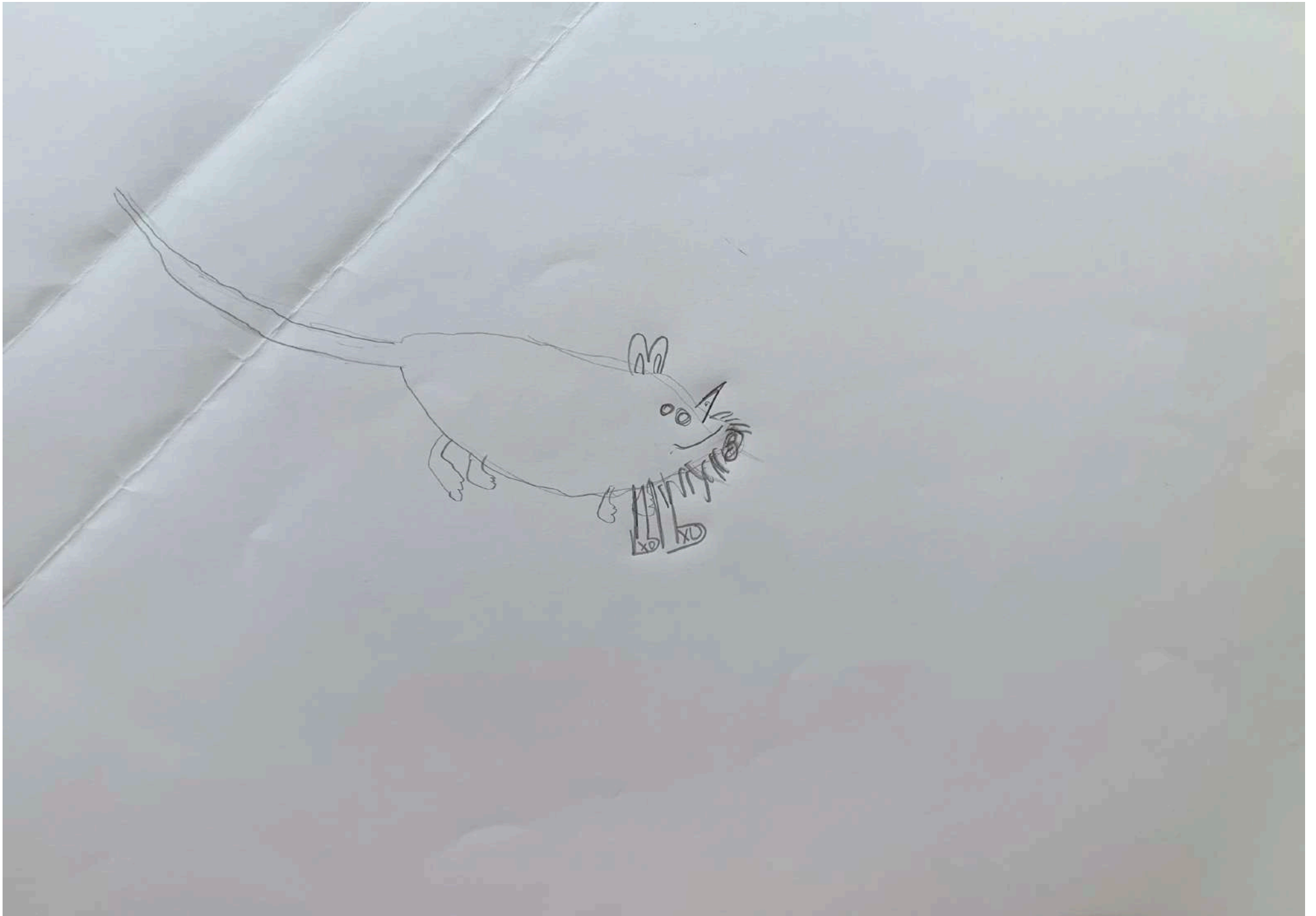


Do not judge a book by
its Cover. KARMA IS
REAL. SMALL IN SIZE
But Big Brains. The Big
Should Never DISPISE
The SMALL



MORAL

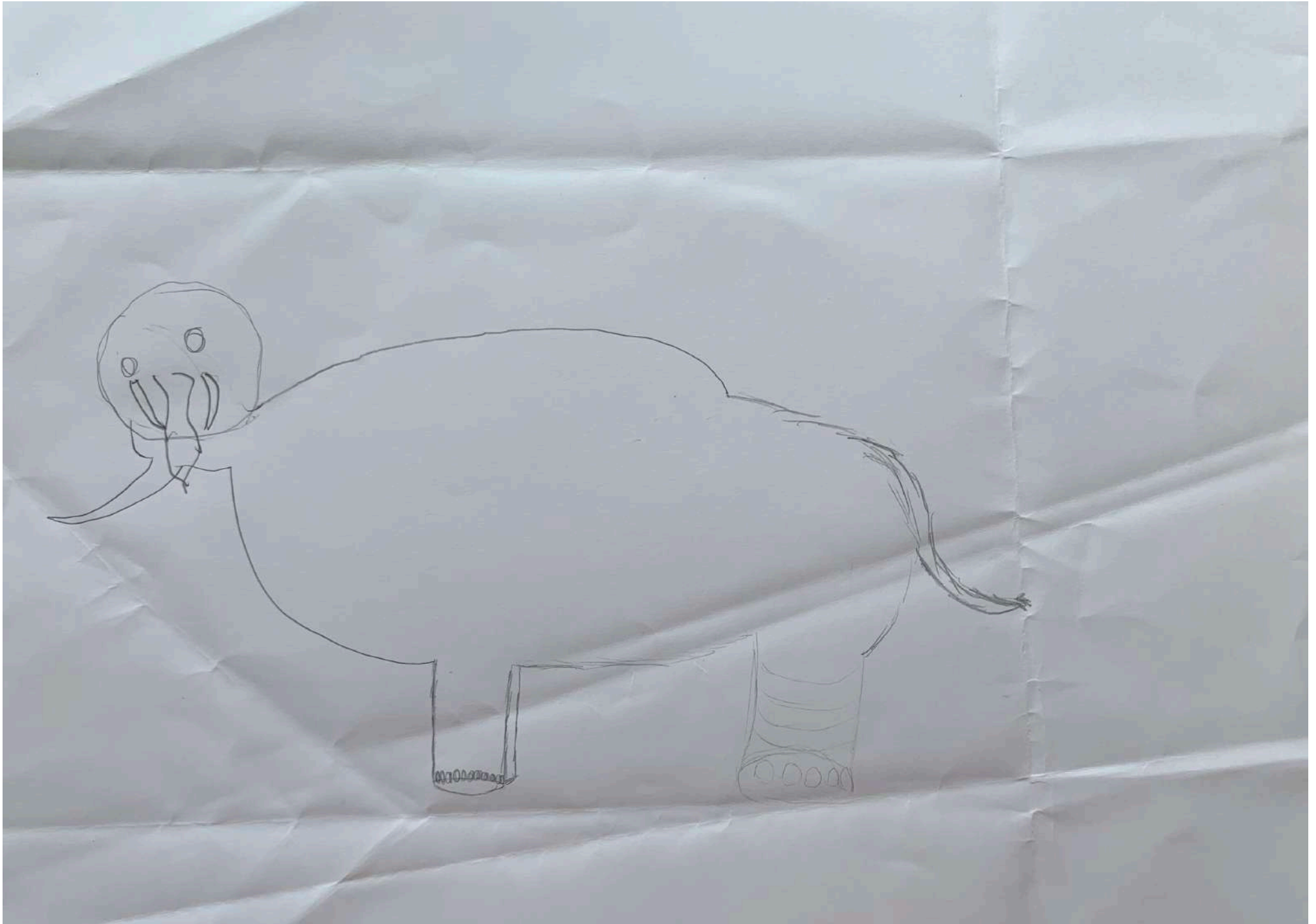
WE SHOULDN'T CARE ABOUT OUR
DIFERENCES $\leftarrow$, BECAUSE EVERYONE IS
SPECIAL BECAUSE OF THEIRE OWN AND
CARIMATIC CHARACTERISTICS!



Small size big brains!

Do not judge a book by
it's cover!

Size doesn't matter!



MORAL
EVERYBODY has
the same importance!



Appendix 9

Designing the La Fontaine's unit with ChatGPT4

Figure 1: First attempt to generate an AI image based on a literary passage.

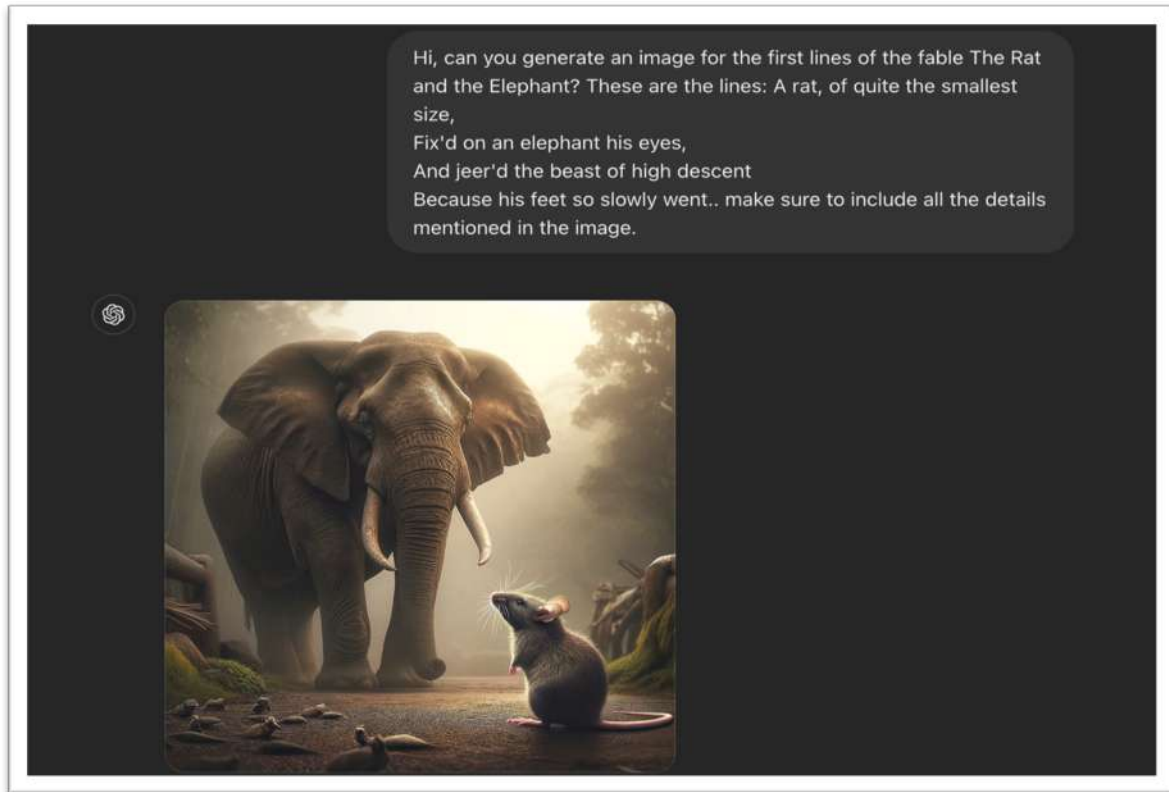


Figure 2: Attempting to fine-tune the prompt.

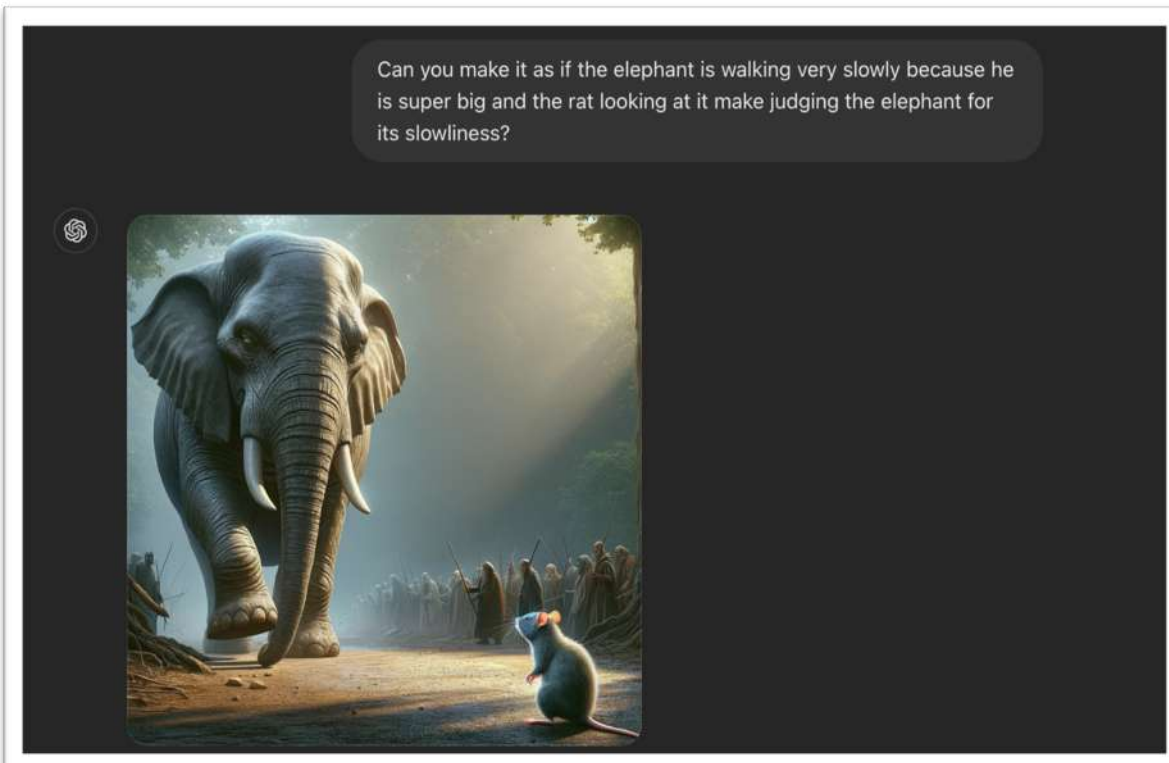


Figure 3: After ChatGPT included unwanted elements in the image, another prompt was written.

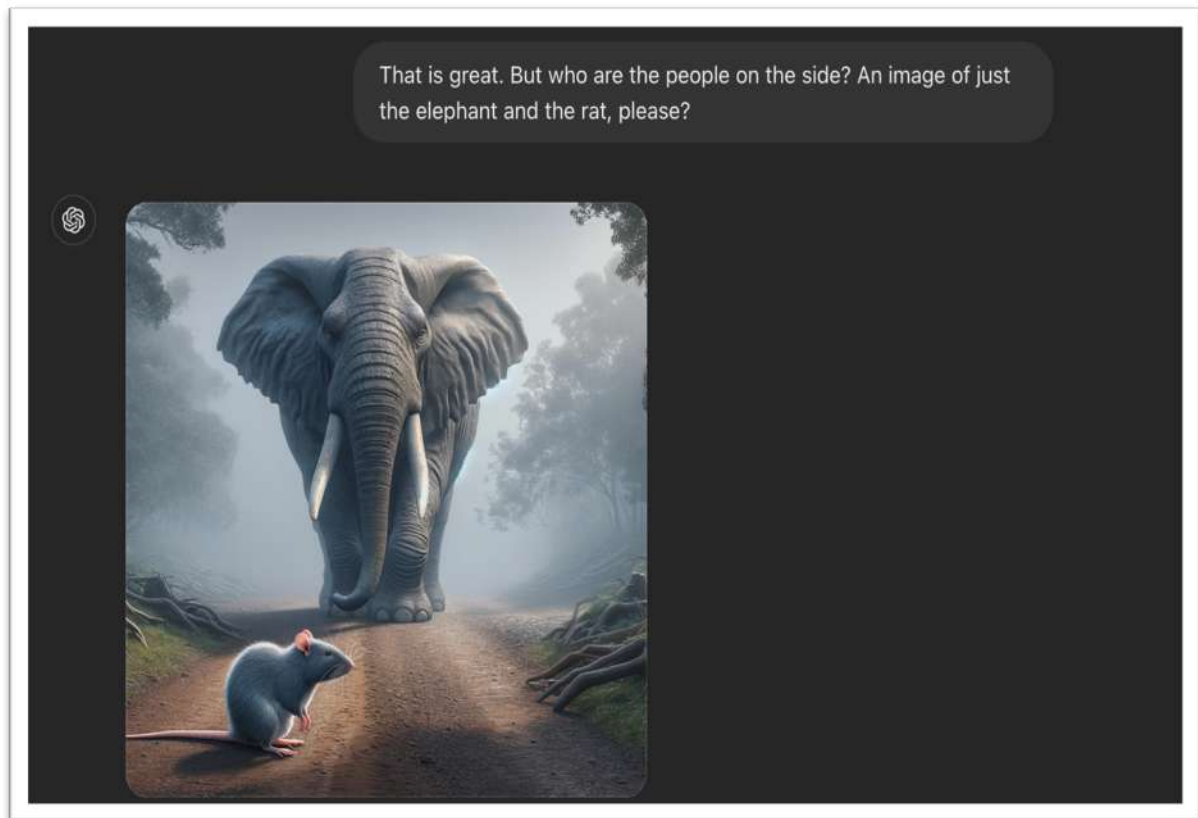


Figure 4: Trying to highlight elements considered important for the literary analysis.

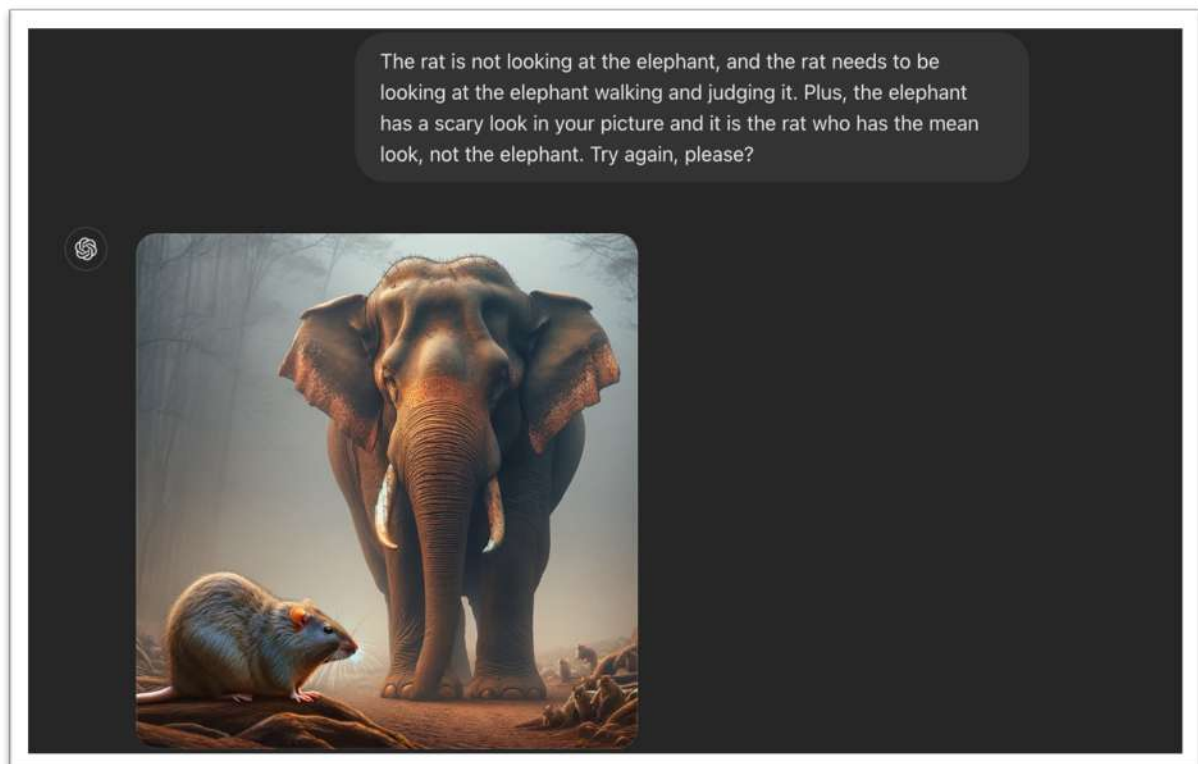


Figure 5: ChatGPT not following prompts.

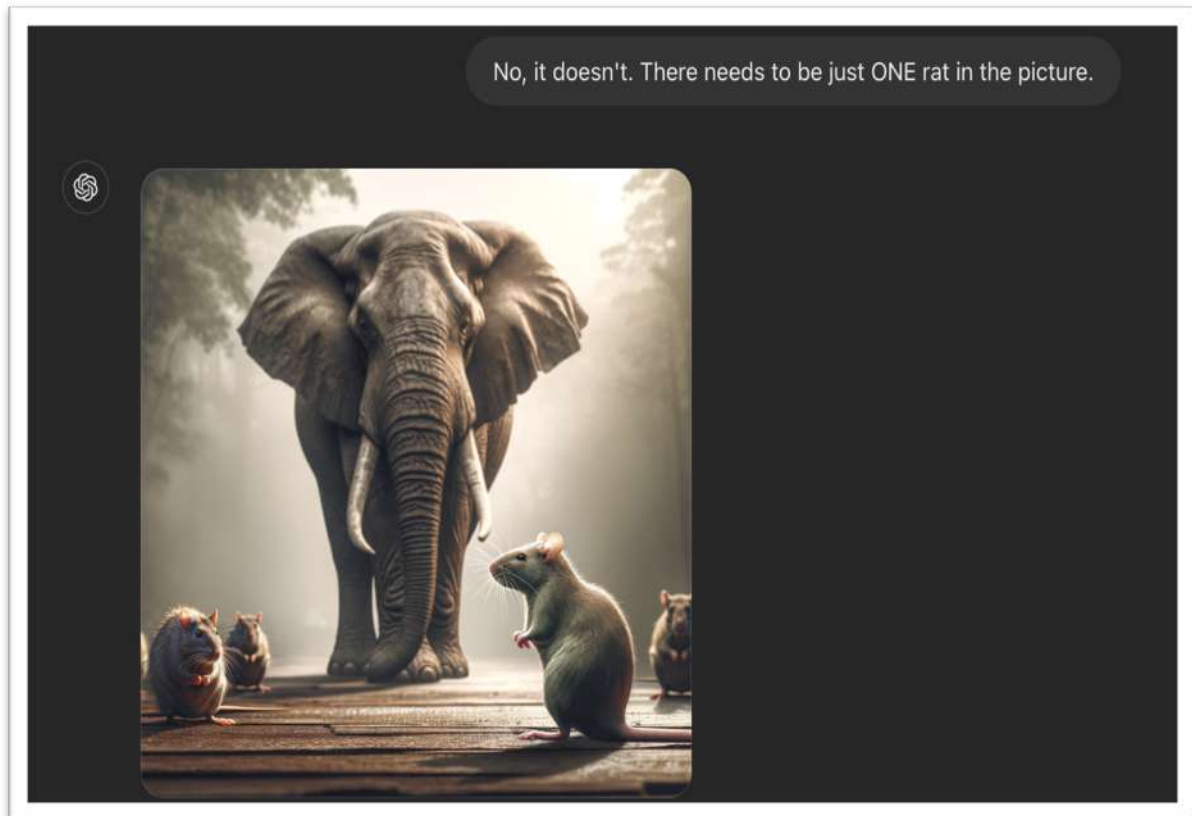


Figure 6: ChatGPT not following prompts and coming up with elements on its own.

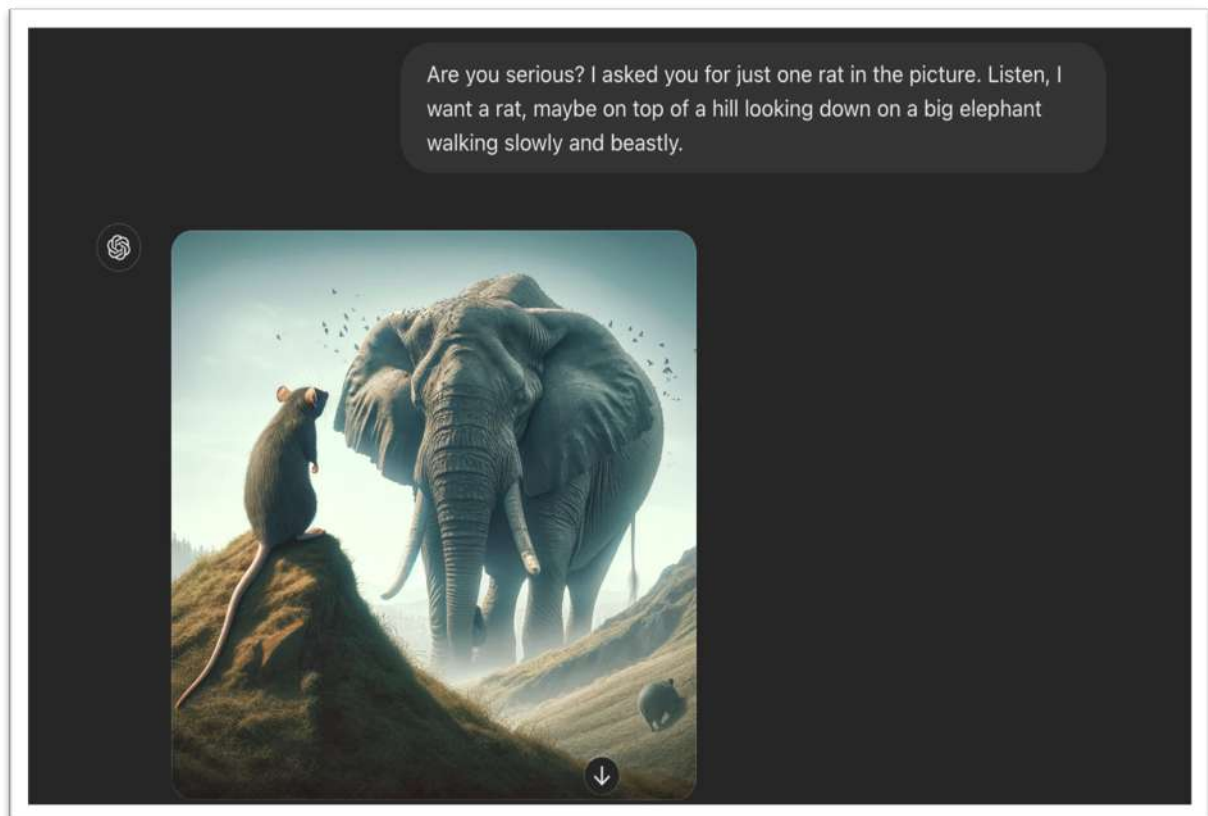


Figure 7: In this image, the lack of visual consistency is visible. This problem was also experienced during the design of the Truman Capote's unit.

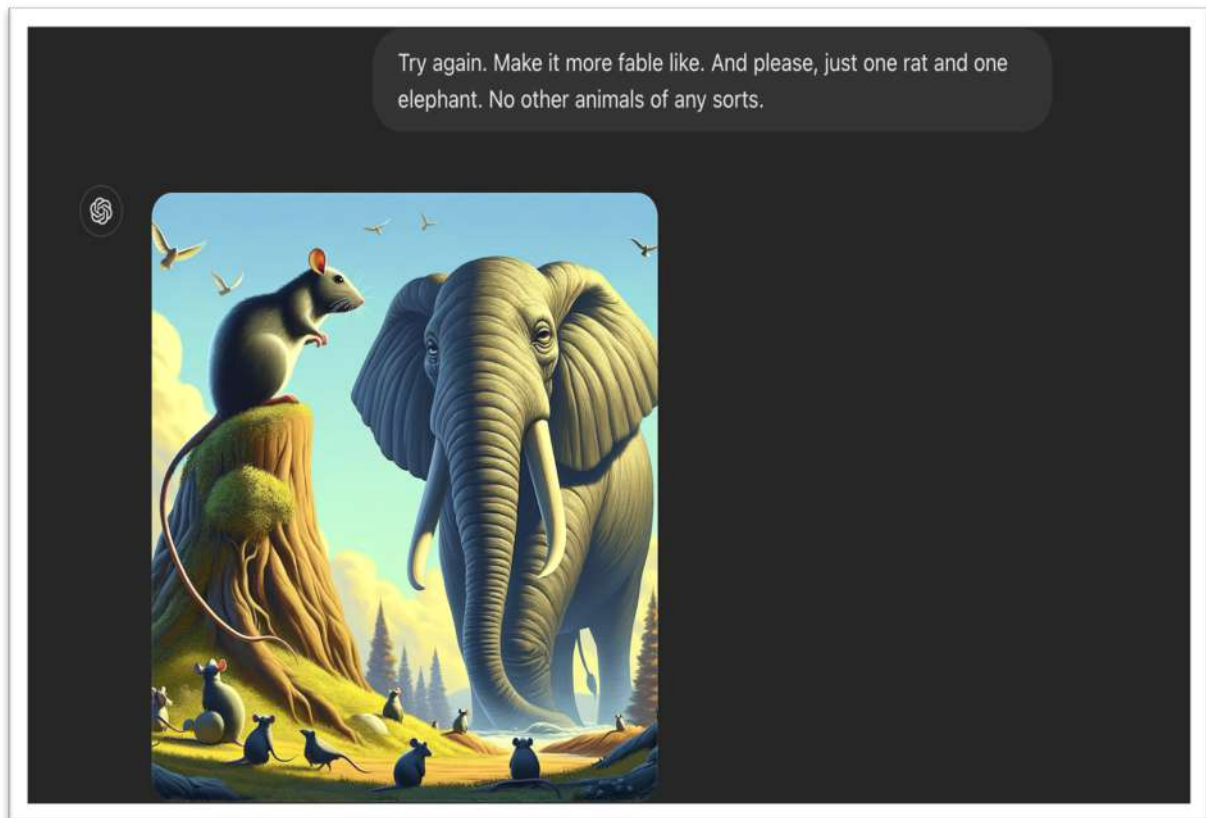


Figure 8: ChatGPT returning to the same visuals but not following instructions.

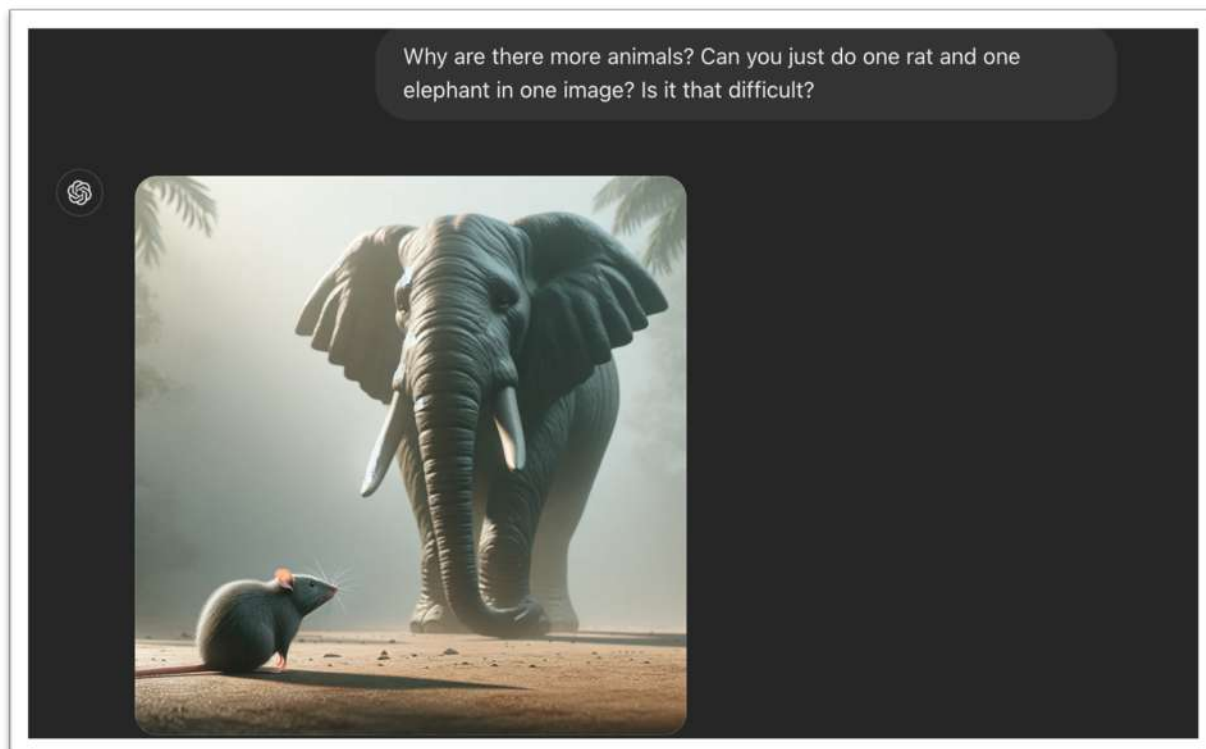


Figure 9: ChatGPT adding a road, a car, and a truck, which were never prompted. Note that the prompts included all the elements needed in the image.

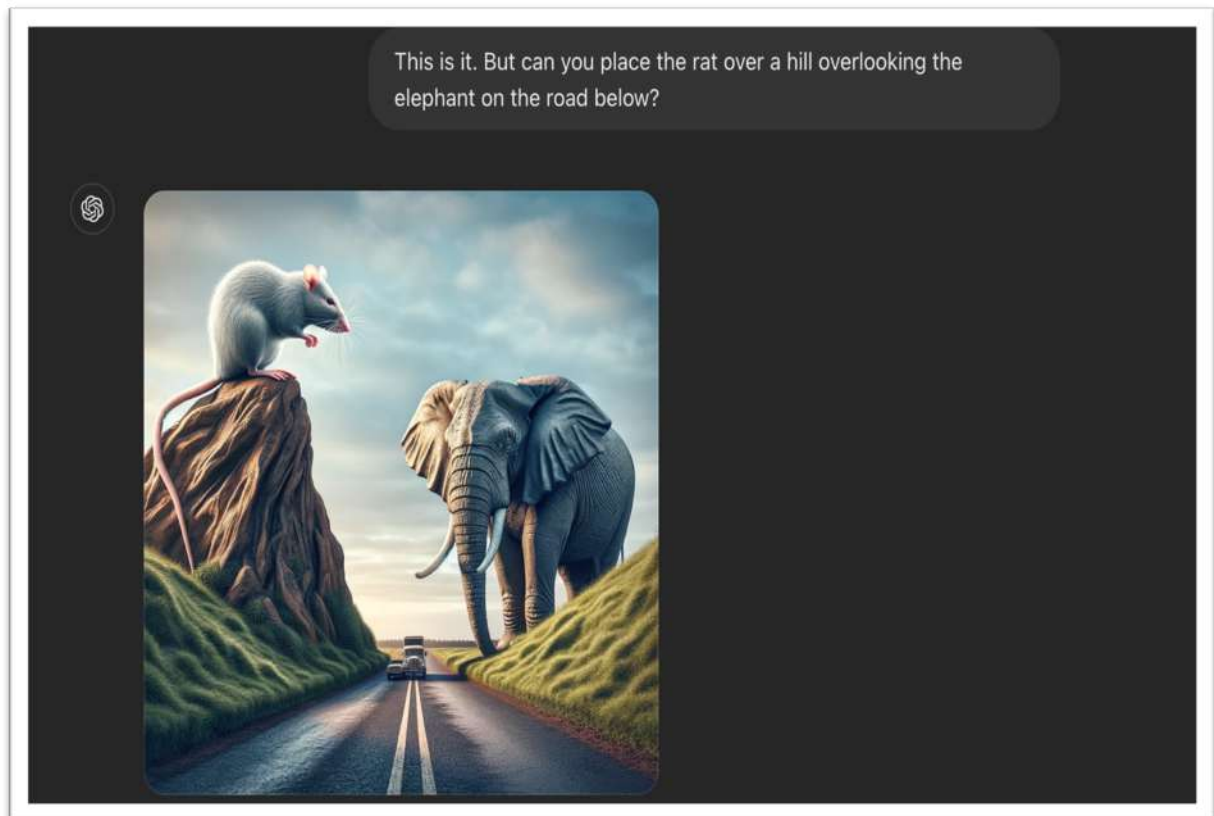


Figure 10: This image is almost perfect had it not been for the rat not looking at the elephant, which was a very important element and requested several times before.

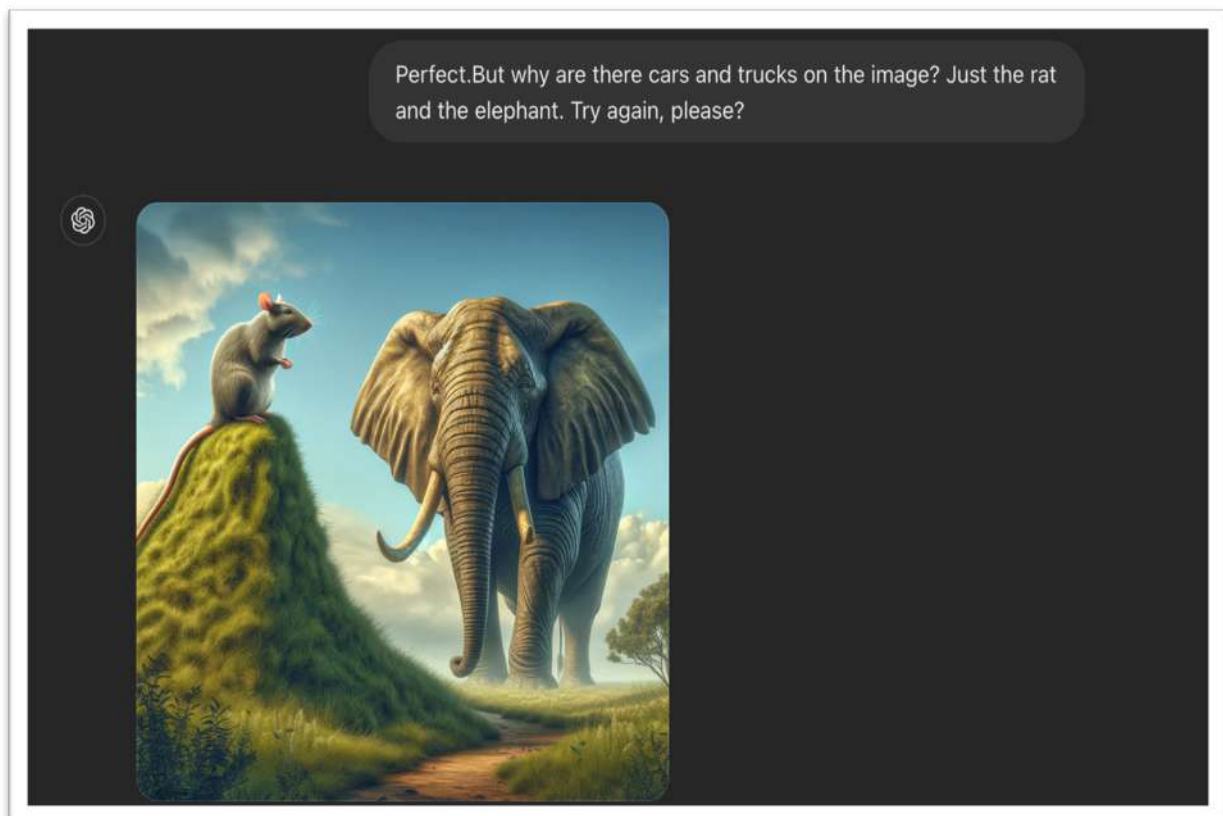


Figure 11: Again, ChatGPT adding animals that were not included on the prompt.

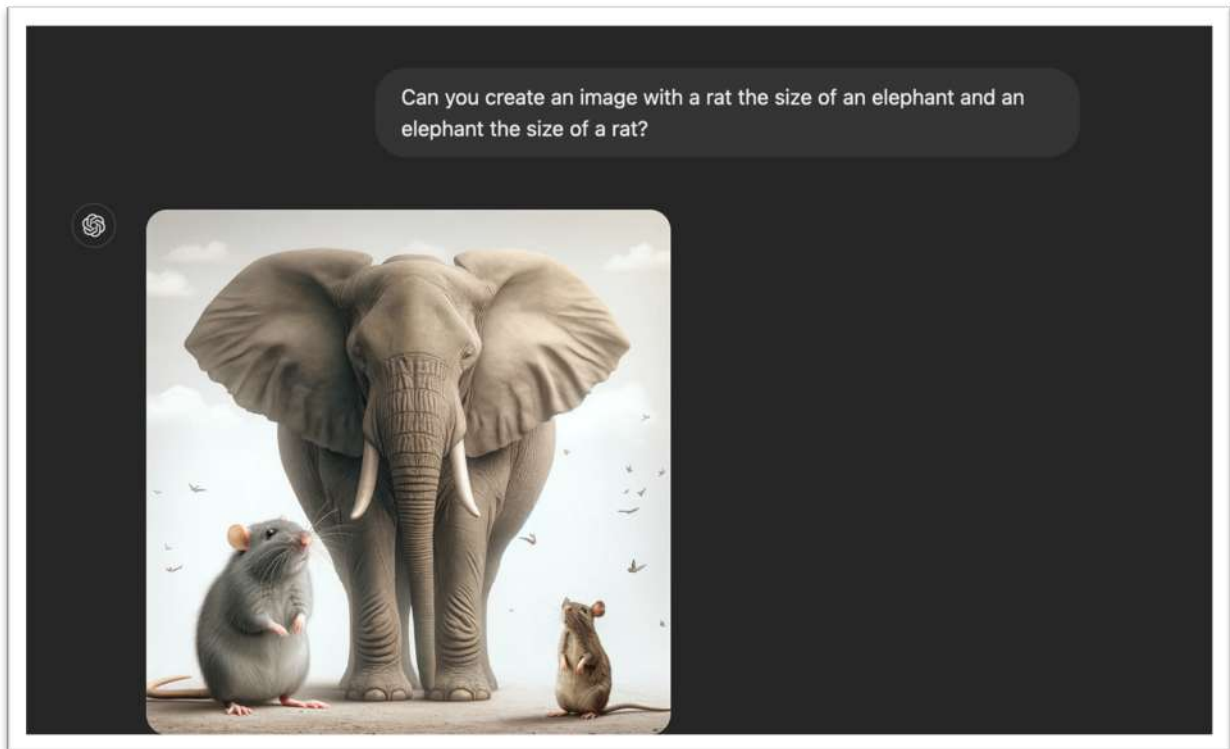


Figure 12: At this point, ChatGPT began being prompted with the unnatural request to level both animals.

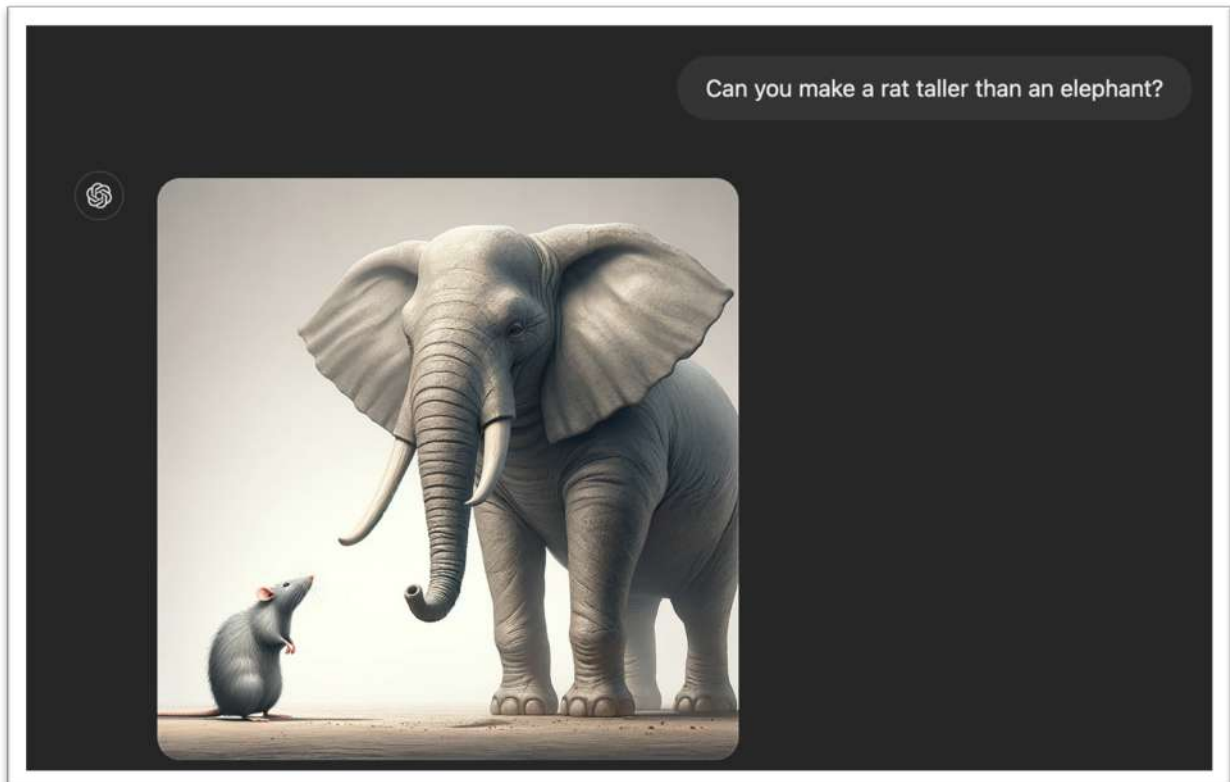


Figure 13: After several failed attempts to generate an image of a rat and an elephant of the same size, an attempt was made to make ChatGPT understand that what was wanted were two animals, which were not of the same size, having the same size. Instead of a rat, the prompt requested an ant to add variety, but to no avail.

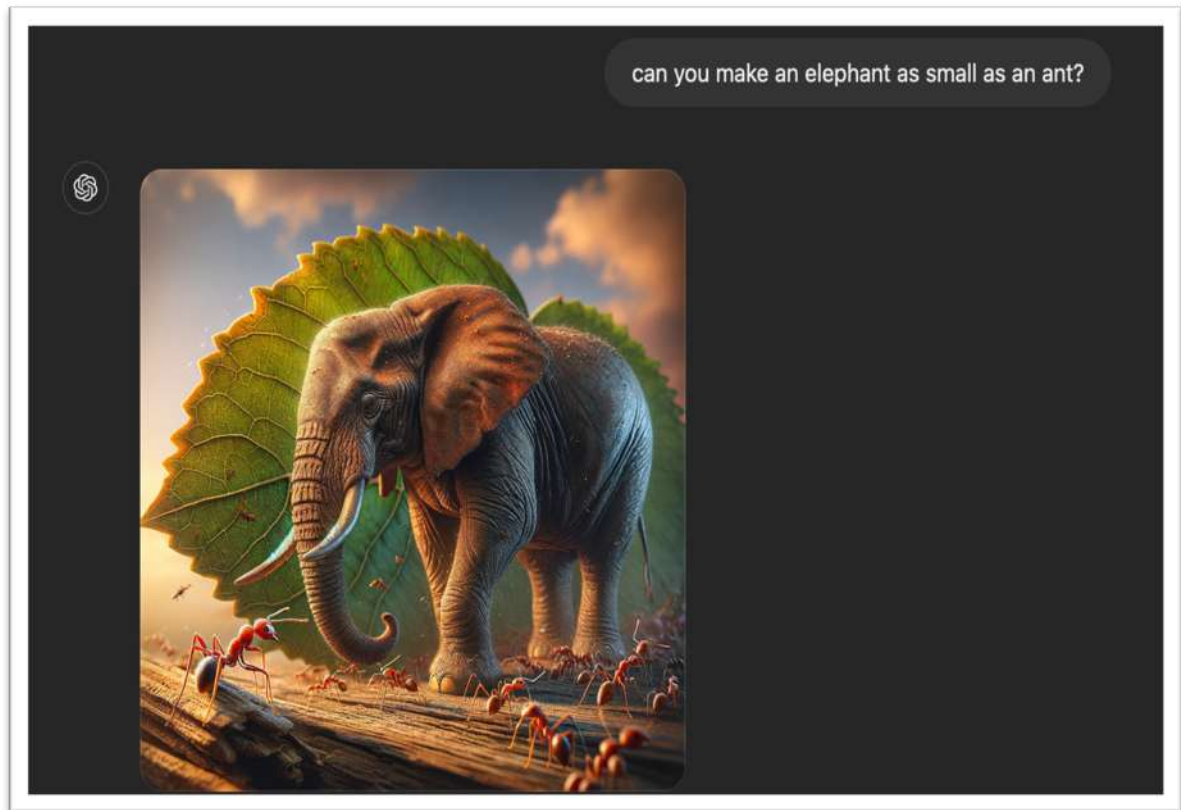


Figure 14: This was the first image ChatGPT generated on a rat bigger than an elephant, but the animal that was generated is by no means anatomically accurate.

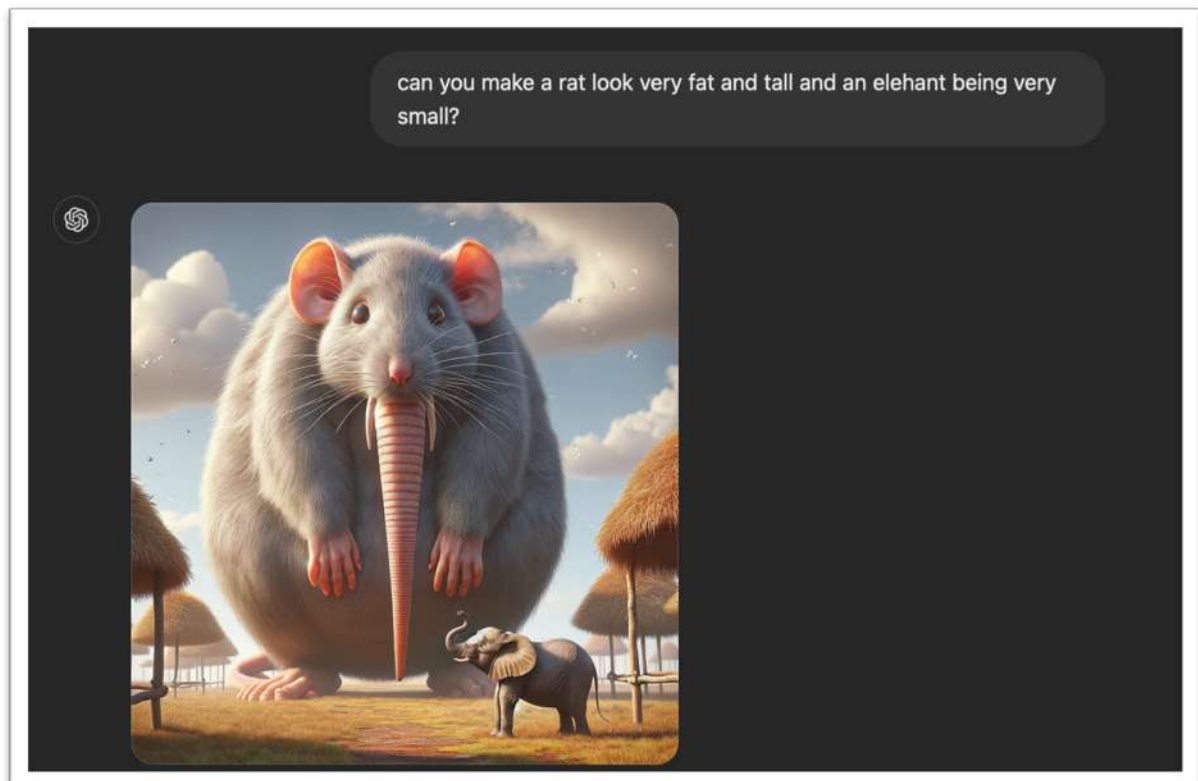


Figure 15: From this point onwards, ChatGPT began merging animal body parts randomly, a circumstance that persists even today, although specific prompts were given to make ChatGPT forget the entirety of the unit's interaction and reset its memory of it.

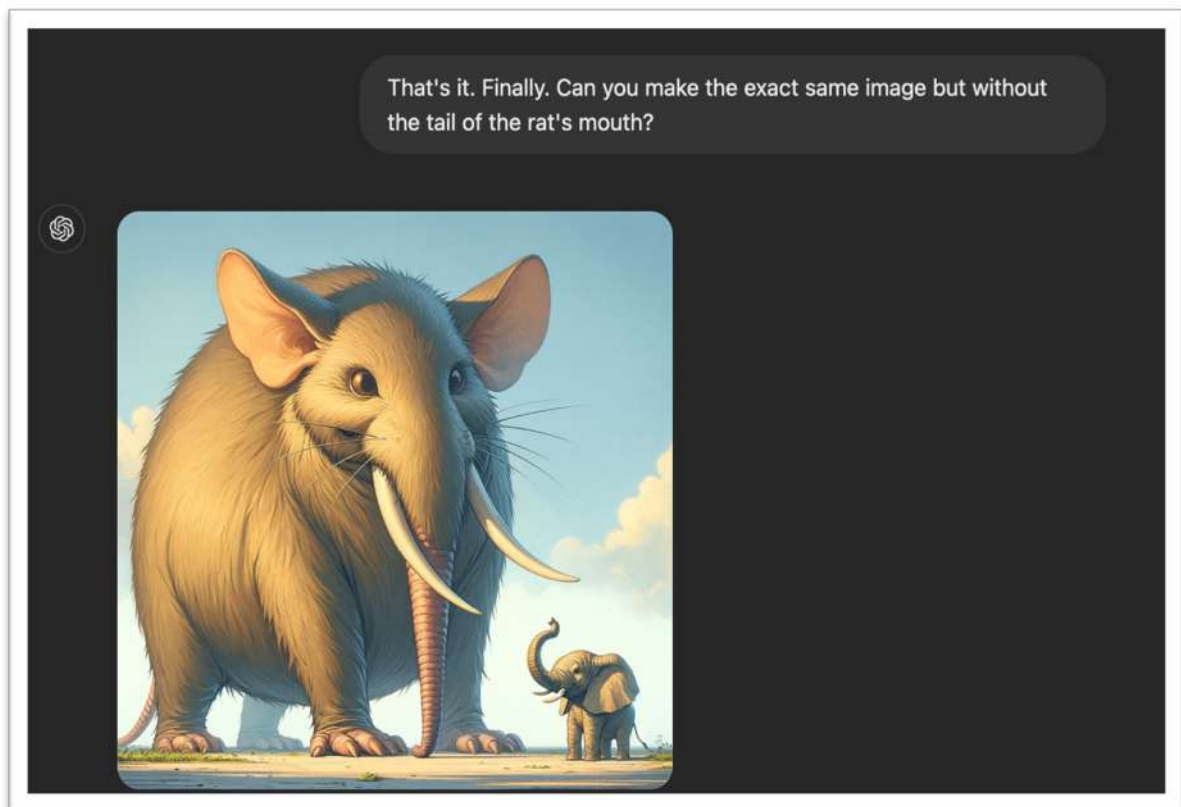


Figure 16: In this image, the elephant resembles an anthropomorphic figure, resulting from the confusion that ChatGPT had when understanding the abstract prompt to generate a rat and an elephant of the same size.

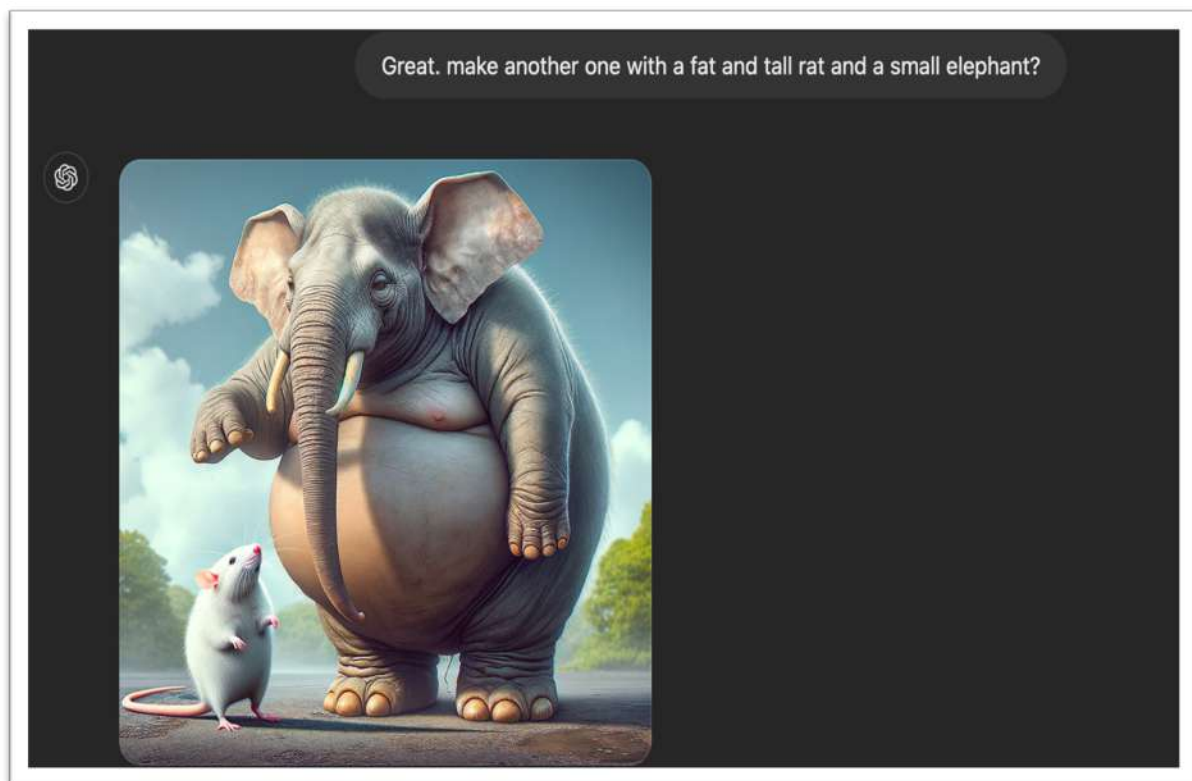


Figure 17: After attempting to reset its memory of the units' prompts again, another image was requested related to the beginning of the fable to test the chatbot ability to reset information. However, the rat was always bigger than it should have been, and it was never again just a small and simple rat.

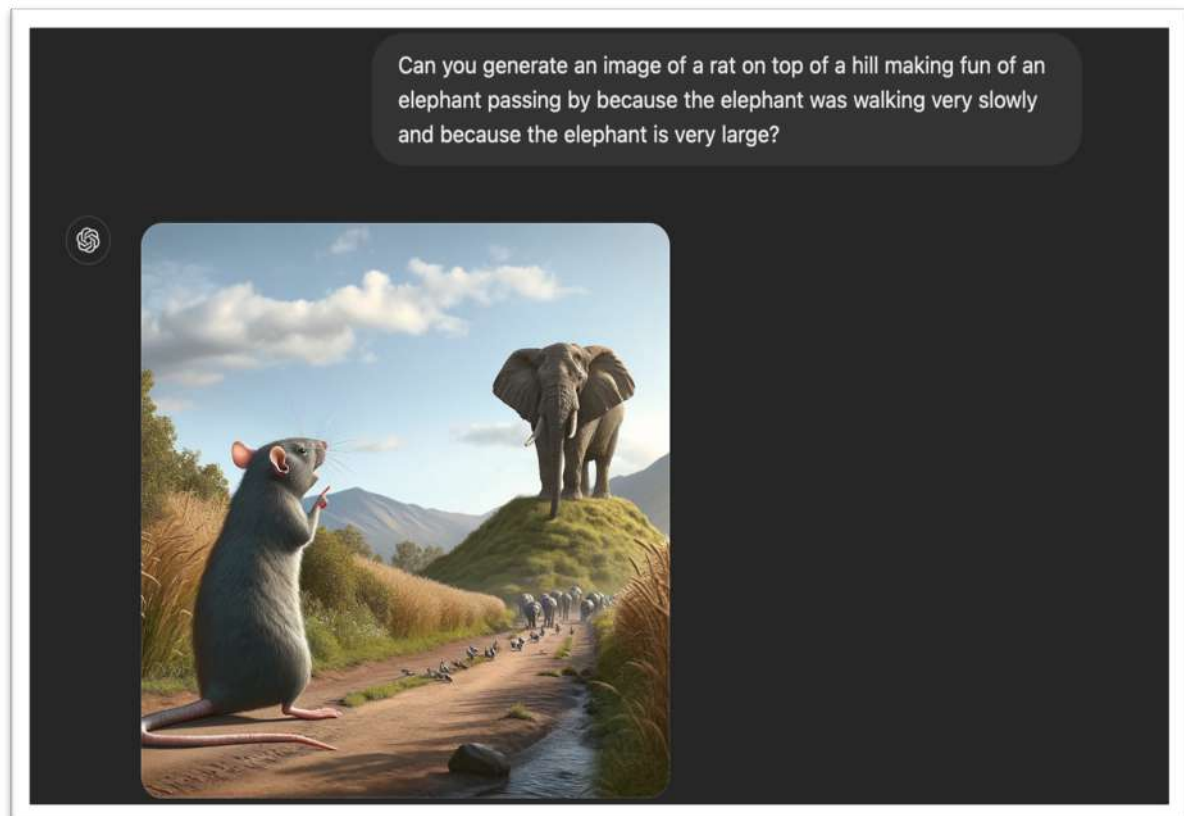


Figure 18: As seen, the rat was never the same. This image also shows ChatGPT's lack of consistency in maintaining the same image look.

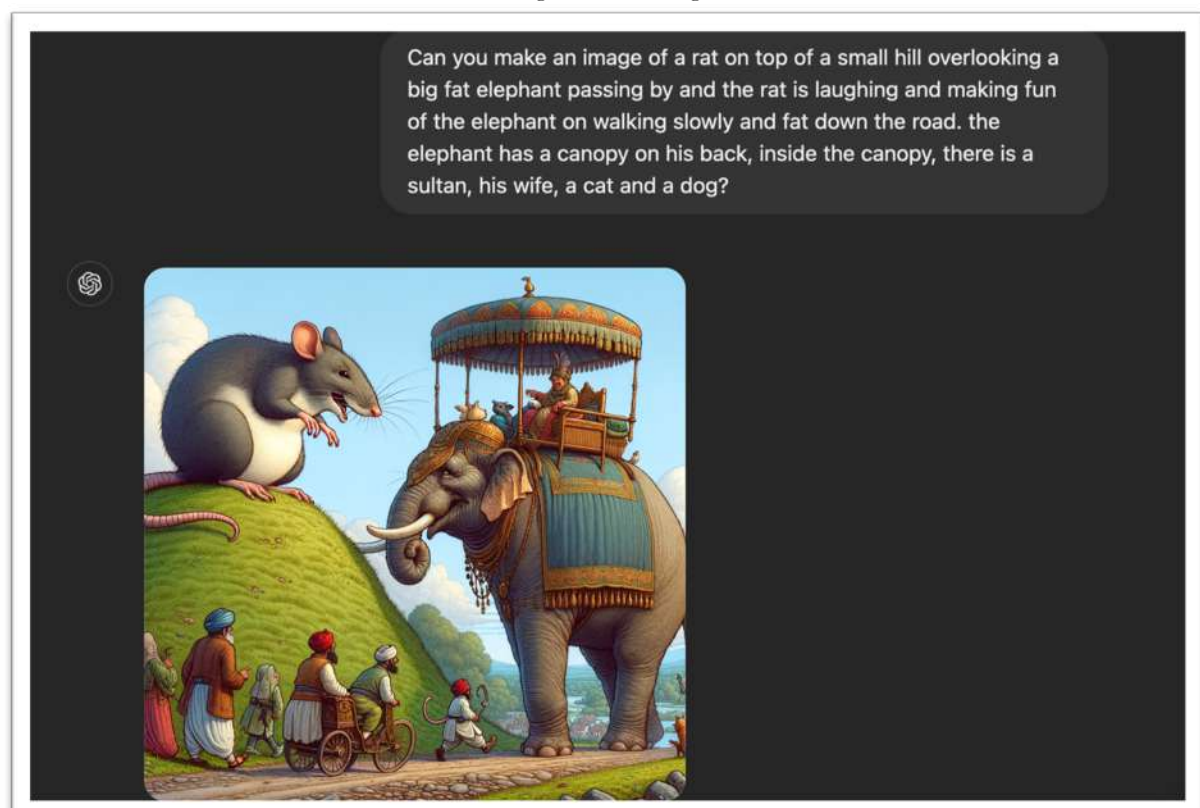


Figure 19: This image is a great example of how ChatGPT can exaggerate requests and never really forget old prompts.

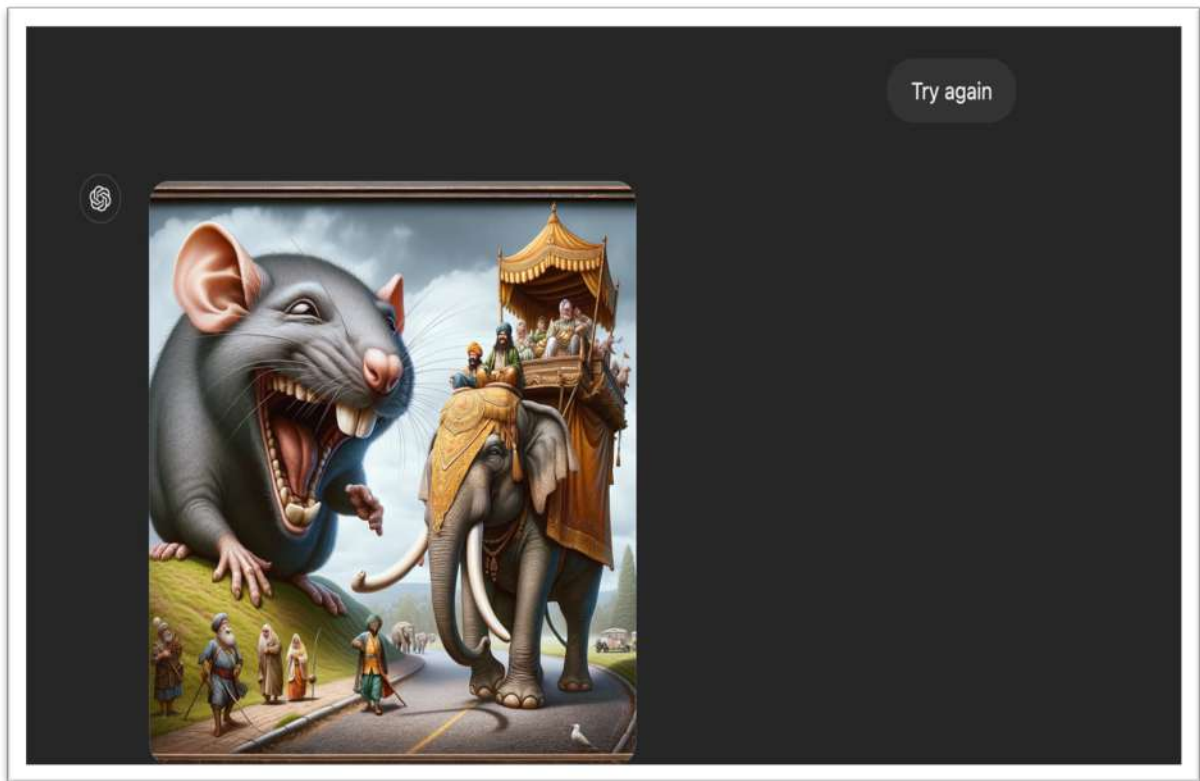


Figure 20: Here, ChatGPT decided to include text, although it was never requested. Again, the rat looks bigger than what a rat should have been when standing next to an elephant.

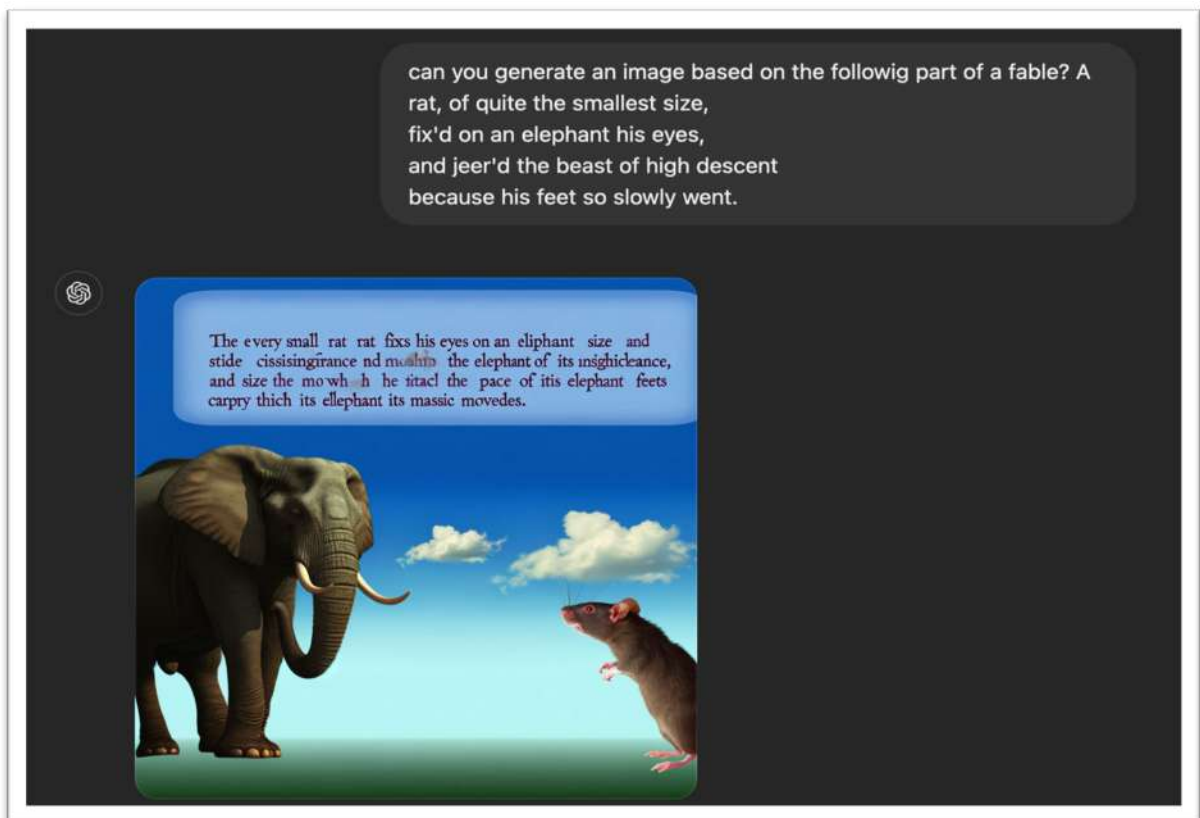


Figure 21: This image was perfect and was used in the literary analysis, but getting here took many hours.

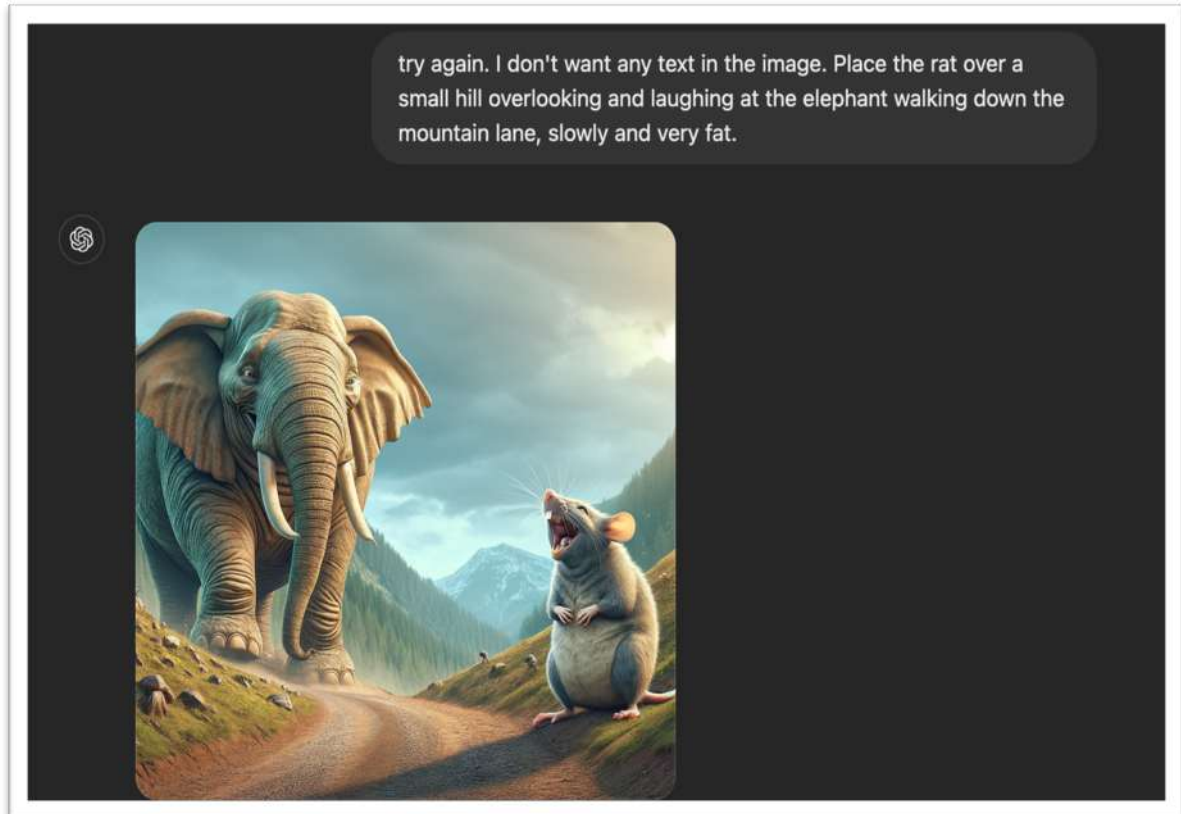


Figure 22: This image was also considered almost perfect for the literary analysis had it not been the wrong elements on the canopy.

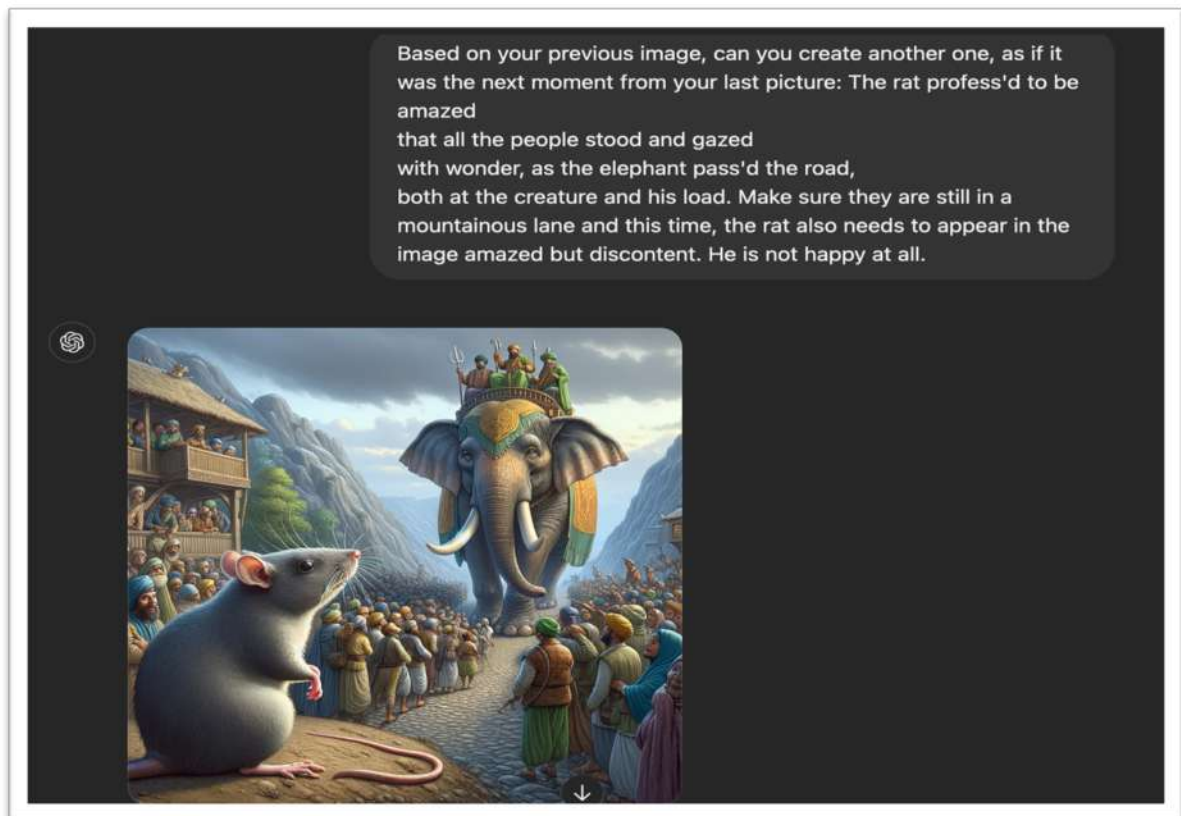


Figure 23: Trying to have the exact elements described in the fable on the elephant's canopy was another marathon, and this is another example of how difficult it was. Not only did the image not have the prompted elements, but the rat was also inaccurate.

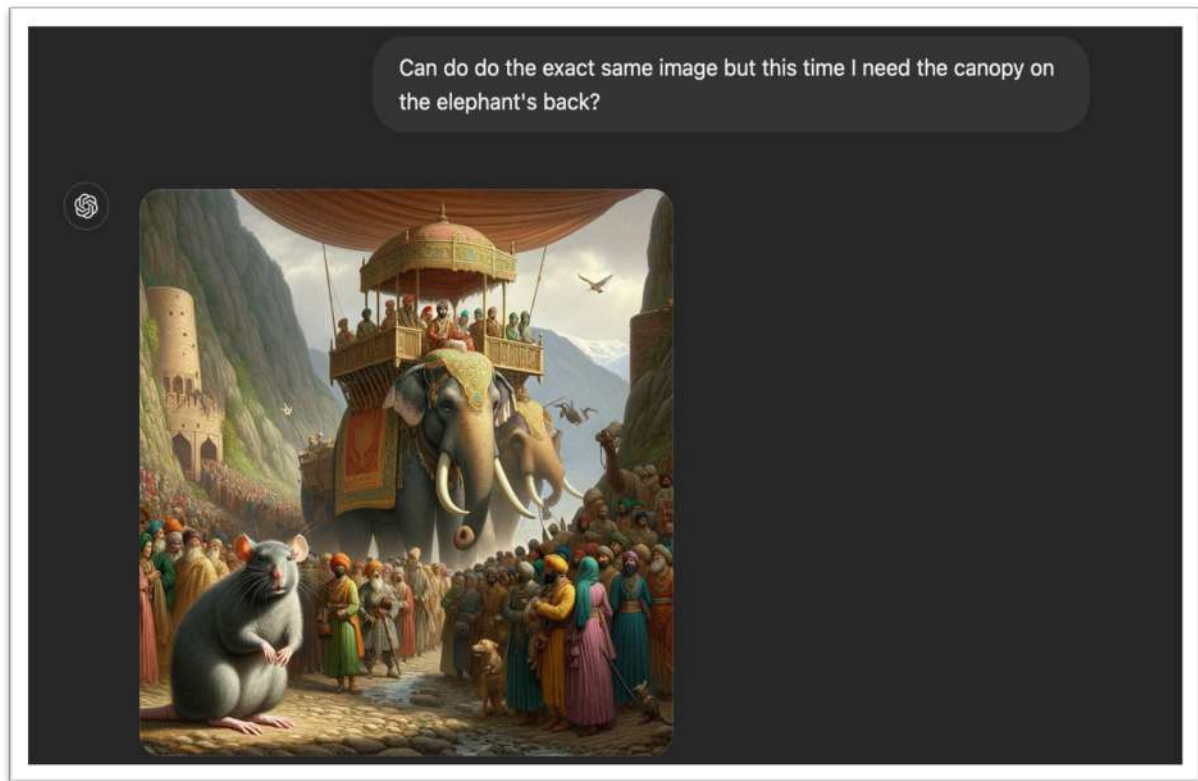


Figure 25: This image was considered perfect and was used in the literary analysis; however, the rat was never just a simple, small rat.

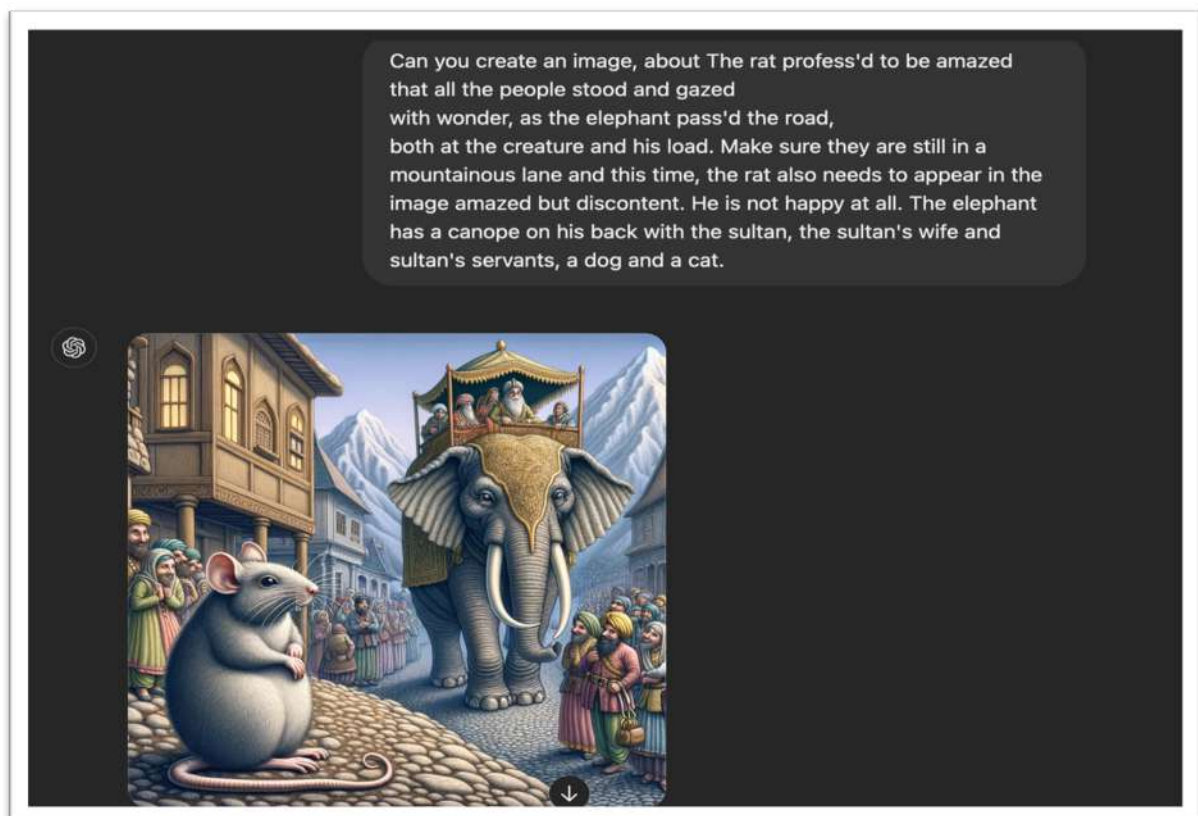


Figure 25: ChatGPT continuing to add elements that were not part of the prompt.

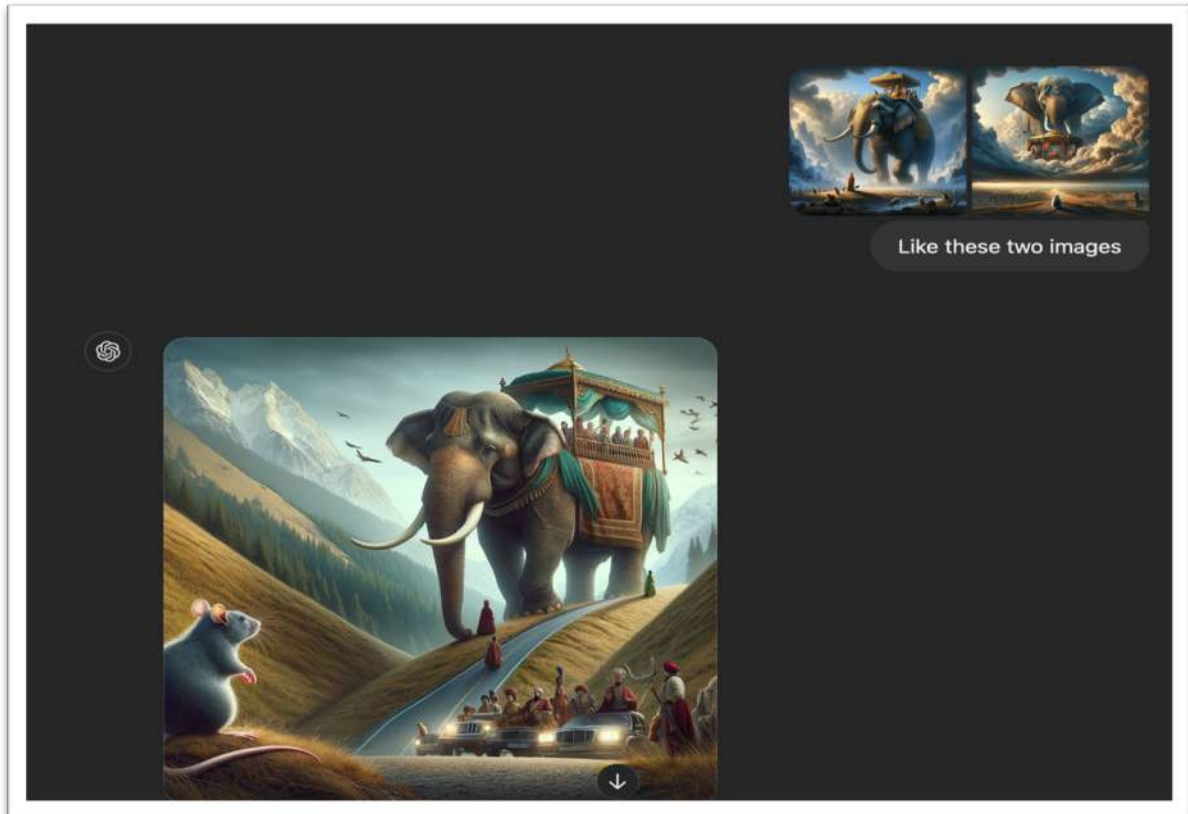
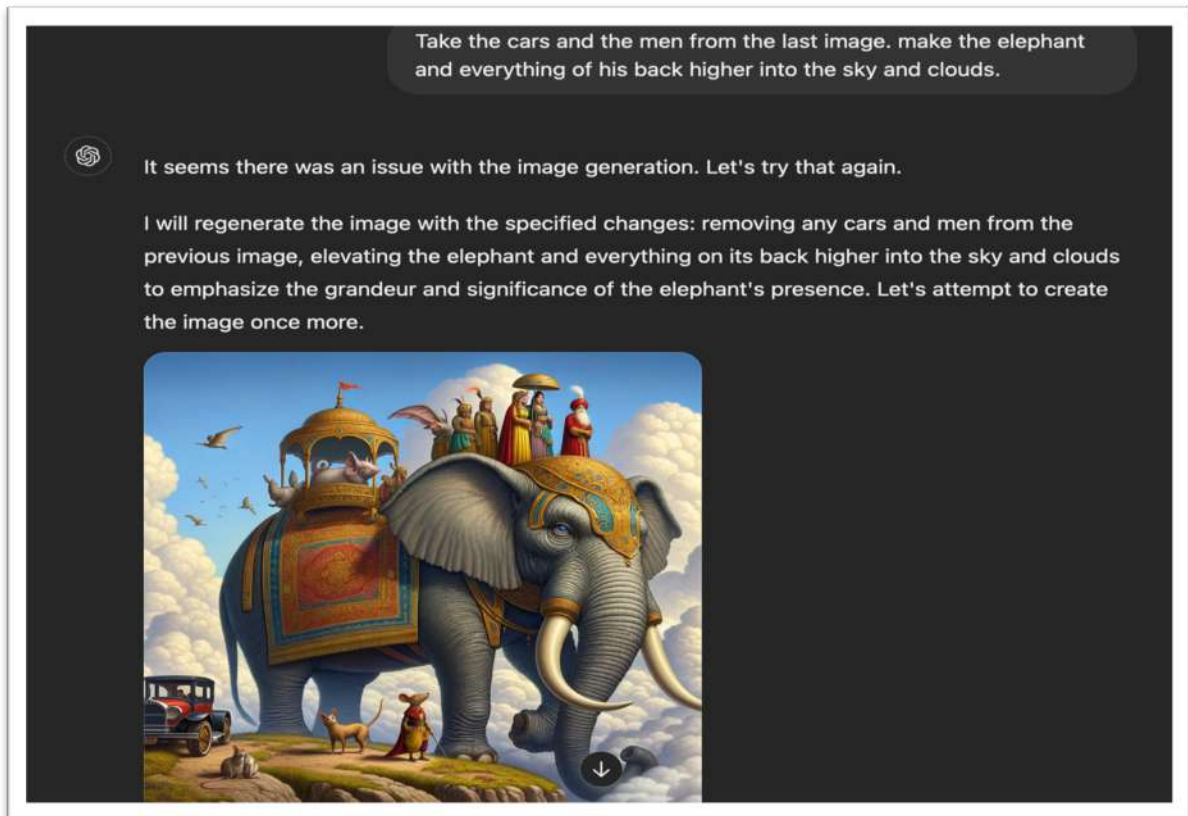


Figure 26: Another failed attempt to remove unwanted elements from the images.





source: image generated by ChatGPT-4 on the 18th of May, 2024

Didactic Unit

The fairy tale *The Emperor's New Clothes* (1837) by Hans Christian Andersen.

Class Profile

30 students (7th Grade, CEFR Level A2.1/A2.2).

Main aims

- . To understand what a fairy tale is.
- . To distinguish between a fairy tale and a fable.
- . To explore the main Hans Christian Andersen's live events.
- . To recognise Hans Christian Andersen's most famous fairy tales.
- . To expand on linguistic knowledge via literary reading.
- . To develop extensive reading skills through literature.
- . To analyse a literary text with the help of Artificial Intelligence-generated images.
- . To work on creativity through peer interaction.
- . To promote creative writing through technology.
- . To develop spoken fluency based on past creative work.

Duration

4 lessons of 50 minutes each.

Short story	Grade	Time	Date	Didactic Unit
<i>The Emperor's New Clothes</i>	7 th grade	8.20am & 9.15am	21th May 2024	Hans Christian Andersen Lesson Plan 1
Resources				
Class computer Class projector School wi-fi Canva: https://www.canva.com/design/DAGFZQNld7c/CVW0_h9k-5xp4-BcDPXKDQ/edit?utm_content=DAGFZQNld7c&utm_campaign=designshare&utm_medium=link2&utm_source=sharebutton YouTube: https://www.youtube.com/watch?v=MxZvMePNPps Worksheet n° 1 Worksheet n° 2				
Learning aims			Summary	
By the end of this lesson, students will be able to understand what a fairy tale is and how it can be distinguished from a fable. Students will also have explored the leading events in Hans Christian Andersen life and be able to recognise some of his most famous fairy tales. Students will have begun expanding on their linguistic and lexical knowledge.			Exploring the life and work of Danish fairy tale author, Hans Christian Andersen	
Timetable fit				
This class is the first lesson of this Didactic Unit.				

Learning objectives	Procedures	Skills	Interaction	Materials	Time
To activate prior knowledge on a topic. To pick up relevant information to complete a task. To understand what a fable is. To distinguish between a fairy tale & a fable. To arouse interest in the topic.	Lead-In T projects Canva slide 1 and introduces the next author the class will be studying. T projects Canva slide 2 and reads the content out loud. T asks Ss to think about which of the statements refer to fairy tales, and which refer to fables. T elicits answers from random Ss and projects Canva slide 3 to clarify answers. T & Ss distinguish between fairy tales and fables. T projects Canva slides 4, 5, 6, 7 & 8 and asks random Ss which if the images presented refer to the fairy tale/fable.	Speaking Listening Reading	Whole class Individual work Whole class Individual work	Computer, wi-fi & projector. Canva.	10'
To understand the task ahead. To practice listening for specific information skills.	Pre-task 1 T projects Canva slide 9 and refers to the video Ss will be watching. T provides instructions for the timeline puzzle task, projects Canva slide 10 and reads the information on the slide. T groups Ss and distributes worksheet n° 1. Task 1 T plays video and groups perform task. <u>T stops at 4'37.</u>	Listening Speaking Reading Reading	Whole class Group work	Computer, wi-fi & projector. Canva. YouTube. Worksheet n° 1.	5' 10'

To use visual clues to predict meaning. To clarify meaning of key vocabulary items in the text to be read afterwards. To validate expected ideas.	Task 2 Ss performs task in pairs and T monitors.	Reading Speaking Listening	Pair work		10'
	Post-Task 2 T elicits different answers from different pairs and projects Canva slides 30, 31, 32, 33, 34, 35 & 36 with correct answers. <u>If there is time</u>, T projects Canva slides 37 & 38 with correct word definitions. Ss copy definitions to worksheet n° 2.	Speaking Reading Listening Writing			

Worksheet nº 1

Exercise 1: Watch the video and organise the timeline puzzle with information about the author Hans Christian Andersen.

**Anderson's stories
are timeless
because they deal
with universal
topics and the
human condition.**



**When he was a
teen, Andersen
travelled to
Copenhagen and
discovered his
passion for the arts.**



The Arabian Nights influenced Anderson into becoming a storyteller.



Anderson's stories were inspired by his childhood and relationship with those around him.



Andersen was born on the 2nd of April, 1805 in Odense, Denmark.



Andersen often told stories while making paper cuttings, impressing his listeners with perfectly made images.



Anderson's stories are still relevant and being adapted into the big screen.



Andersen wrote a letter to a friend when he decided to start writing fairy tales.



Worksheet nº 2

Exercise 1: Match the words in the table to the images below.

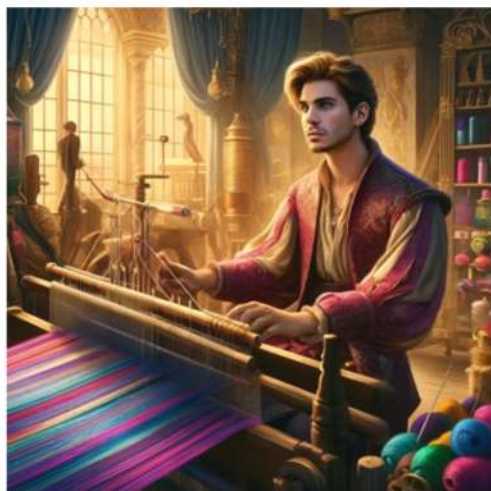
swindler	weaver	cloth	loom
thread	knapsack	(to) mumble	



1) _____



2) _____



3) _____



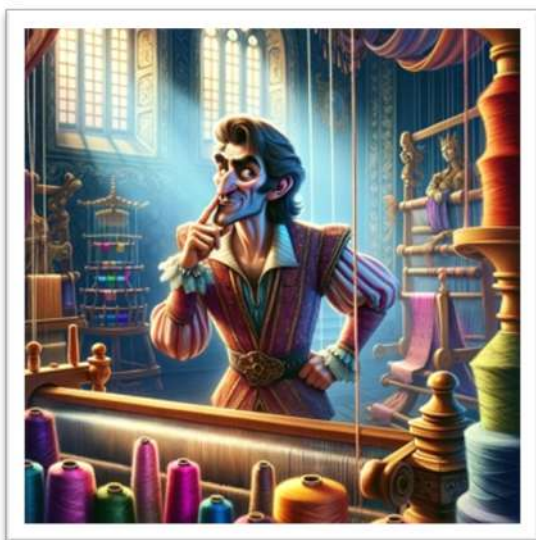
4) _____



5) _____



6) _____



7) _____

source: all images generated by ChatGPT-4 on the 17th of May, 2024.

Words definition:

swindler: _____ .
weaver: _____ .
cloth: _____ .
loom: _____ .
thread: _____ .
knapsack: _____ .
(to) mumble: _____ .

source of words provided: <https://dictionary.cambridge.org/>

Worksheet nº 1 – ANSWER KEY

Exercise 1: Watch the video and organise the timeline puzzle with information about the author Hans Christian Andersen.

1)

Andersen was
born on the 2nd of
April, 1805 in
Odense, Denmark.



2)

*The Arabian
Nights* influenced
Anderson into
becoming a
storyteller.



3)

When he was a teen, Andersen travelled to Copenhagen and discovered his passion for the arts.



4)

Andersen wrote a letter to a friend when he decided to start writing fairy tales.



5)

Andersen often told stories while making paper cuttings, impressing his listeners with perfectly made images.



6)

Anderson's stories were inspired by his childhood and relationship with those around him.



7)

Anderson's stories are timeless because they deal with universal topics and the human condition.



8)

Anderson's stories are still relevant and being adapted into the big screen.



Worksheet nº 2 – ANSWER KEY

Exercise 1: Match the words in the table to the images below.

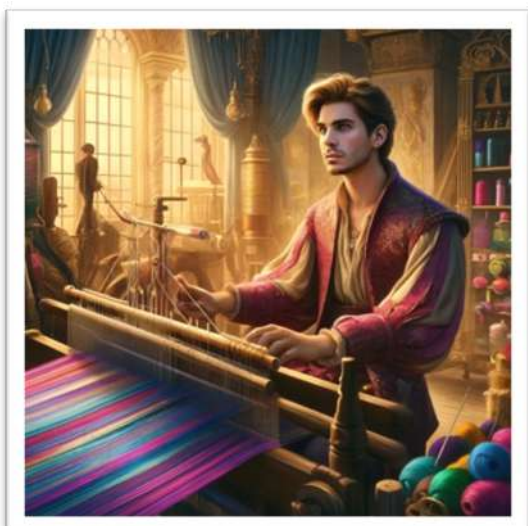
swindler	weaver	cloth	loom
thread	knapsack	(to) mumble	



1) **thread**



2) **swindler**



3) **weaver**



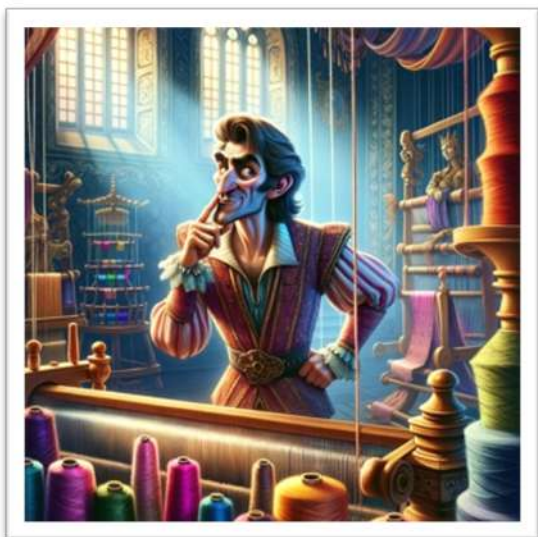
4) **loom**



5) **cloth**



6) **knapsack**



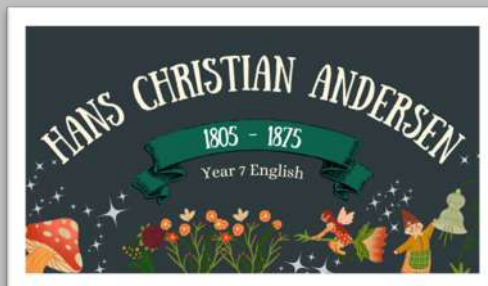
7) **(to) mumble**

Words definition:

swindler:	someone who gets money dishonestly by deceiving or cheating people.
weaver:	a person whose job is weaving cloth or other materials.
cloth:	material made by weaving cotton, wool, or other fibbers.
loom:	a piece of equipment for weaving, making thread into cloth.
thread:	a long, thin line or a very thin fibber.
knapsack:	a bag carried on the back or over the shoulder, used especially by people who go walking or climbing for carrying food, clothes, etc.
(to) mumble:	to speak quietly and in a way that is not clear, so that the words are difficult to understand.

Slides for Lesson Plan 1 of the Hans Christian Andersen Didactic Unit

Canva slide 1



Canva slide 2



Canva slide 3



Canva slide 4



Canva slide 5



Canva slide 6



Canva slide 7



Canva slide 8



Canva slide 9



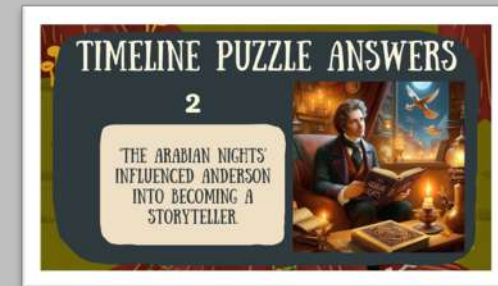
Canva slide 10



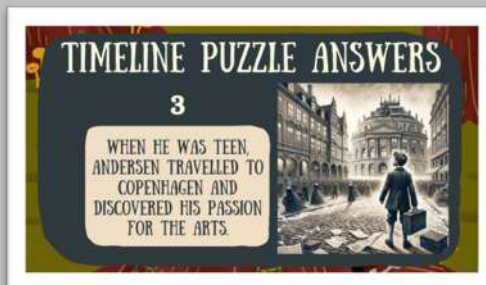
Canva slide 11



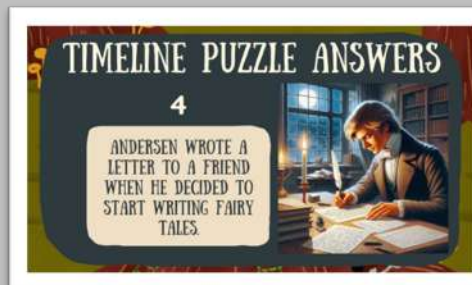
Canva slide 12



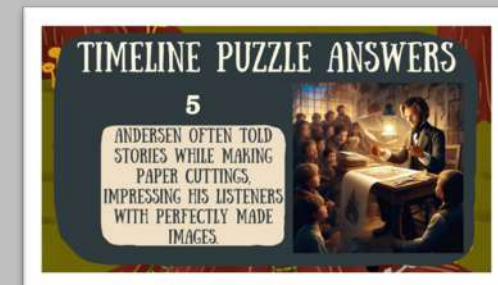
Canva slide 13



Canva slide 14



Canva slide 15



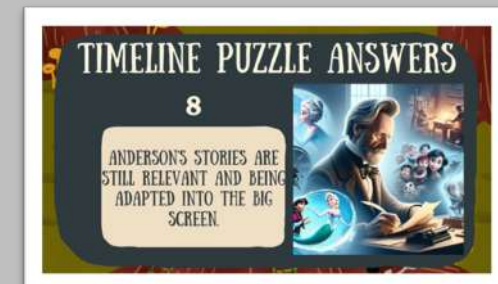
Canva slide 16



Canva slide 17



Canva slide 18



Canva slide 19



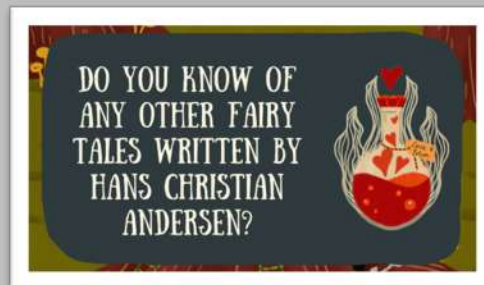
Canva slide 20



Canva slide 21



Canva slide 22



Canva slide 23



Canva slide 24



Canva slide 25



Canva slide 26



Canva slide 27



Canva slide 28



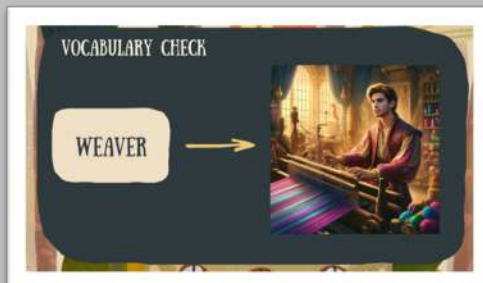
Canva slide 29



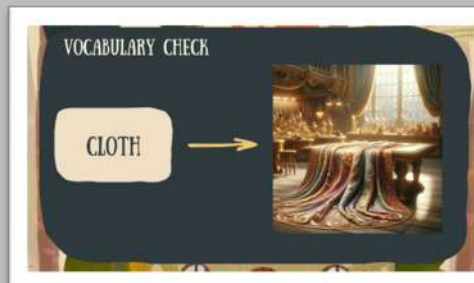
Canva slide 30



Canva slide 31



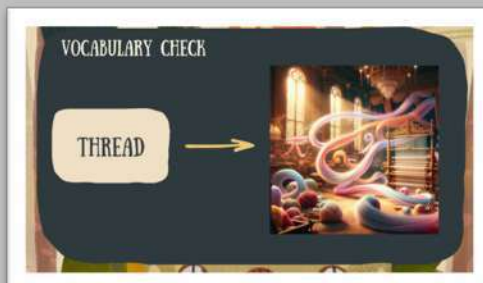
Canva slide 32



Canva slide 33



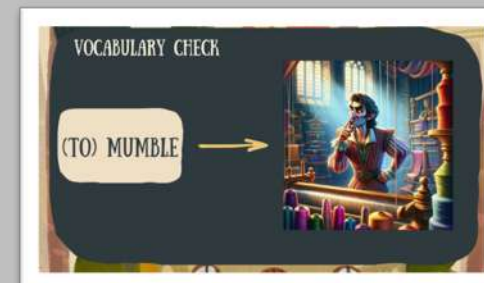
Canva slide 34



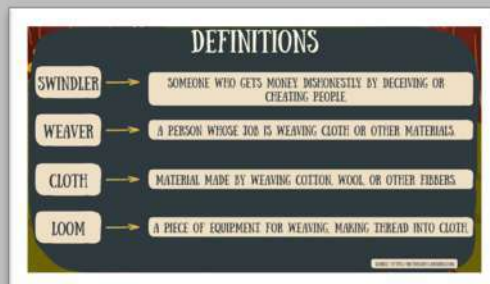
Canva slide 35



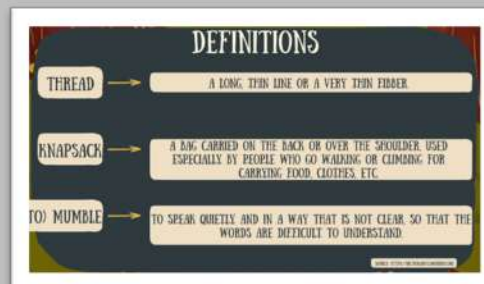
Canva slide 36



Canva slide 37



Canva slide 38



Short story	Grade	Time	Date	Didactic Unit
<i>The Emperor's New Clothes</i>	7th-grade	8.20am & 9.15am	28th May 2024	Hans Christian Andersen Lesson Plan 2
Resources				
Class computer & projector School wi-fi Canva: https://www.canva.com/design/DAGFZQNld7c/CVW0_h9k-5xp4-BcDPXKDQ/edit?utm_content=DAGFZQNld7c&utm_campaign=designshare&utm_medium=link2&utm_source=sharebutton Mentimeter: https://www.menti.com/alaof8drwayf Worksheet n° 1 Worksheet n° 2 Bag of Lego pieces Mobile phones				
Learning aims			Summary	
By the end of this lesson, students will continue expanding on their linguistic knowledge via literary reading and analysis, alongside working on developing their extensive reading skills. Additionally, students will also analyse a literary text with the help of Artificial Intelligence-generated images, which they will work on through peer interaction.			Reading and analysis of the fairy take <i>The Emperor's New Clothes</i> written in 1837 by Danish author Hans Christian Andersen.	
Timetable fit				
This class follows the study of what fairy tales are and the exploration of the main life events of author Hans Christian Andersen. Students have also learnt key vocabulary items needed for their future reading comprehension.				

Learning objectives	Procedures	Skills	Interaction	Materials	Time
To recall relevant information. To recognise vocabulary from a specific topic. To personally relate to a text. To increase interest in a topic.	Pre-Lead-in	Listening Reading Speaking	Whole class	Computer, wi-fi & projector. Canva. Mentimeter.	2'
	Lead-in		Individual work		3'
	T projects Canva slide 39 and reads the information on the board. T asks Ss to pick up their mobile phones and scan the QR code to cast their votes on Mentimeter .	Reading	Whole class	Mobile phones.	
	T analyses the students' votes from Canva slide 40 , and informs how the fairy-tale actually begins.	Listening			
To work on peer interaction. To understand reading task ahead. To develop extensive reading skills. To practice extensive listening skills.	Pre-task 1	Listening Speaking Reading	Whole class	Computer, wi-fi & projector. Canva. Worksheet n° 1 Worksheet n° 2	5'
	T organises students into groups of three and asks the class to sit around a big circle at the centre. T distributes worksheet n° 1 and projects Canva slide 41 . T distributes worksheet n° 2 and provides instructions with the help of Canva slide 42 . Groups organise themselves and their materials.				
	Task 1	Reading Listening Speaking	Group work		10'
	T reads the information on Canva slide 41 and continues reading from worksheet n° 1 . Groups accompany the reading and start matching the images to the text. T clarifies language				

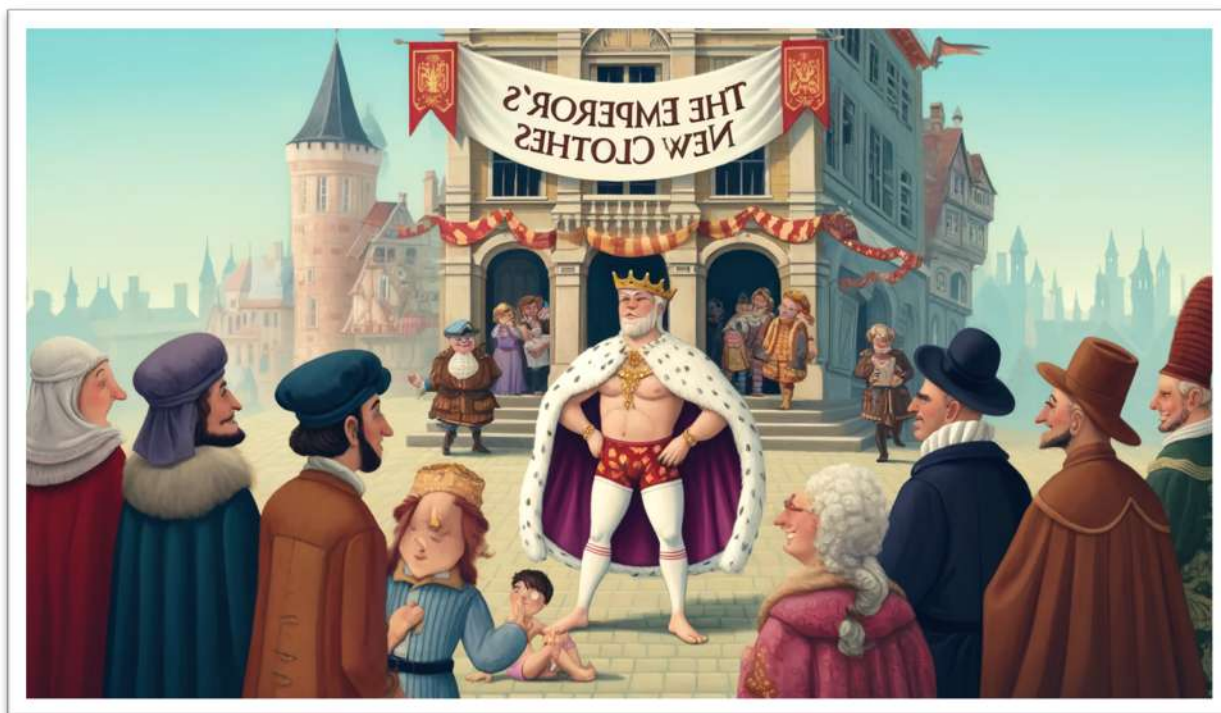
To gain new linguistic knowledge.	as the reading takes place and stops ever time the groups need to allocate an image to the text.				
	Sub-Task 1				
To scan for specific information.	At the end of Part I, T projects Canva slide 43 and reads the questions from the board. Groups answer exercise n° 1 in worksheet n° 1 and T elicits answers from different groups, while projecting Canva slides 44, 45 and 46 with the correct answers.		Group work		5'
To interpret meaning from a text.					
To negotiate and come to an agreement.	T continues reading Part II in worksheet n° 1 and groups continue working on exercise 1 in worksheet n° 2 .		Group work		15'
To use visual cues to predict meaning.					
To show competence in close reading.	Post-Task 1				
To validate expected ideas.	At the end of the part II, T elicits answers from the different groups and together, the class builds the image puzzle for the story. T projects Canva slides 47, 48, 49, 50, 51, 52, 53, 54, 55, and 56 with right answers. Groups compare their choices with the right image organisation.		Group work		10'
To assess one's interpretation skills.					

Worksheet nº 1

The Emperor's New Clothes

by Hans Christian Andersen

1837

source: image generated by ChatGPT-4 on the 24th of May, 2024.

Part I

1 Many years ago there was an emperor who was very **fond** of beautiful new clothes that he spent all his money on being well dressed. He did not care about his soldiers, or going to the theatre, or even going for a walk in the park, unless it was to **show off** his new clothes. He had an **outfit** for every hour of the day. Most kings could be found sitting in council, but this emperor would be found sitting in his wardrobe.

5 One day two **swindlers** came. They told everybody that they were **weavers** and that they could **weave** the most marvellous **cloth**. Not only were the colours and the patterns of their material extraordinarily beautiful, but the cloth had the strange quality of being invisible to anyone who was unfit for his office or simply a **fool**.

10 "This is truly marvellous," thought the emperor. "Now if I had robes cut from that material, I might at once find out what men in my kingdom are unfit for their job. I would be able to tell the wise men from the foolish! This stuff must be woven for me immediately."

He gave large sums of money to the weavers so they could start working at once. They set up a **loom** and acted as if they were weaving, but the loom was empty. The fine **silk** and gold **threads**



- 15 they demanded from the emperor were never used, but hid them in their own **knapsacks**. Late into the night they would sit before their empty loom, pretending to weave.
- "I would like to know how far they've come," thought the emperor; but then he remembered that those who were fools or unfit for their office would not be able to see the material, so he decided to send someone else the first time.
- 20 "I shall send my faithful prime minister to see the weaver," thought the emperor. "He will know how to judge the material, for he is both clever and fit for his office, if any man is." The good-natured old man stepped into the room where the weavers were working and saw the empty loom. He closed his eyes, and opened them again. "I cannot see a thing!" But he didn't say it out loud. The swindlers asked him to step a little closer so that he could admire the **intricate** patterns and
- 25 marvellous colours of the material they were weaving. They both pointed to the empty loom, and the poor old prime minister opened his eyes as wide as he could; but it didn't help, he still couldn't see anything. "Am I stupid?" he thought. "I can't believe it, but if it is so, it is best no one finds out about it. But maybe I am not fit for my office. No, that is worse, I'd better not admit that I can't see what they are weaving."
- 30 "Tell us what you think of it," demanded one of the swindlers.
- "It is beautiful. It is very lovely," **mumbled** the old prime minister, adjusting his glasses. "What patterns! What colours! I shall tell the emperor that I am greatly pleased."
- "And that pleases us," the weavers said; and now they described the patterns and told which **shades** of colour they had used. The prime minister listened attentively, so that he could repeat their words
- 35 to the emperor, and that is exactly what he did.

fond (adjective) (line 1) to like someone or something very much.

show off (phrasal verb) (line 3) to behave in a way that is intended to attract attention or admiration, and that other people often find annoying.

outfit (noun) (line 3) a set of clothes worn for a particular occasion or activity.

swindler (noun) (line 6) someone who gets money dishonestly by deceiving or cheating people.

weaver (noun) (line 6) a person whose job is weaving cloth and other materials (= making them by crossing threads over and under each other).

(to) weave (verb) (line 7) to make cloth by repeatedly crossing a single thread through two sets of long threads on a loom.

cloth (noun) (line 7) (a type of) woven material.

fool (noun) (line 9) a person who behaves in a silly way without thinking.

loom (noun) (line 14) a piece of equipment for weaving (= making thread into cloth).

silk (noun) (line 14) a delicate, soft type of cloth made from a thread produced by silkworms, or the thread itself.

thread (noun) (line 14) (a length of) a very thin fiber.

knapsacks (noun) (line 15) a bag carried on the back or over the shoulder, used especially by people who go walking or climbing for carrying food, clothes, etc.

intricate (adjective) (line 24) having a lot of small parts that are arranged in a complicated or delicate way.

(to) mumble (verb) (line 31) to speak quietly and in a way that is not clear so that the words are difficult to understand.

shade (noun) (line 33) slight darkness caused by something blocking the direct light from the sun.

Exercise nº 1: According to the text you have just read, answer the following questions.

- a) Why did the emperor spend all his money on clothes?

- b) How did the swindlers trick the emperor?



c) Why did the prime minister pretend to see the cloth?

Part II

The two swindlers demanded more money, and more silk and gold thread. They said they had to use it for their weaving, but their loom remained as empty as ever.

Soon the emperor sent another of his trusted **councillors** to see how the work was progressing. He looked and looked just as the prime minister had, but since there was nothing to be seen, he didn't see anything.

"Isn't it a marvellous piece of material?" asked one of the swindlers; and they both began to describe the beauty of their cloth again.

"I am not stupid," thought the emperor's councillor. "I must be unfit for my office. That is strange; but I'd better not admit it to anyone." And he started to **praise** the material, which he could not see, for the loveliness of its patterns and colours. "I think it is the most charming piece of material I have ever seen," declared the councillor to the emperor.

Everyone in town was talking about the marvellous cloth that the swindlers were weaving. At last the emperor himself decided to see it before it was removed from the loom. With the most important people in the empire, among them the prime minister and the councillor who had been there before, the emperor entered the room where the weavers were weaving fast on their empty loom.

"Isn't it magnificent?" asked the prime minister. "Your Majesty, look at the colours and patterns," said the councillor. And the two old gentlemen pointed to the empty loom, believing that all the rest of the company could see the cloth.

"What!" thought the emperor. "I can't see a thing! Why, this is a disaster! Am I stupid? Am I unfit to be emperor? Oh, it is too horrible!" Aloud he said, "It is very lovely. It has my approval," while he nodded his head and looked at the empty loom.

All the councillors, ministers, and men of great importance who had come with him **stared** and stared; but they saw no more than the emperor had seen, and they said the same thing that he had said, "It is lovely." And they advised him to have clothes cut and sewn so that he could wear them in the procession at the next great celebration.

"It is magnificent! Beautiful! Excellent!" All of their mouths agreed, though none of their eyes had seen anything.

The night before the procession, the two swindlers didn't sleep at all. They had sixteen candles lighting up the room where they worked. Everyone could see how busy they were, getting the

emperor's new clothes finished. They pretended to take cloth from the loom; they cut the air with their big scissors, and sewed with needles without thread. At last they announced: "The emperor's new clothes are ready!"

70 Together with his courtiers, the emperor came. The swindlers lifted their arms as if they were holding something in their hands, and said, " "Here are your Majesty's trousers! Here is the **scarf**! Here is the **mantle**! The whole **suit** is as light as if they were made of **spider webs**! It will be as if Your Majesty had almost nothing on, but that is why it is so special."

"Oh yes," breathed all the courtiers; but they saw nothing, for there was nothing to be seen.

75 "Will Your Majesty be so gracious as to take off your clothes?" asked the swindlers. "Over there by the big mirror, we shall help you put your new ones on."

The emperor did as he was told; and the swindlers acted as if they were dressing him in the clothes they should have made. The emperor stood in front of the mirror admiring the clothes he couldn't see.

80 "Oh, how they suit you! A perfect fit!" everyone exclaimed. "What colours! What patterns! The new clothes are magnificent!"

"The canopy, under which Your Majesty is to walk, is waiting outside," said the master of court ceremony. "I am quite ready," said the Emperor. He appeared to be examining his handsome suit. The two gentlemen in the **bedchamber** didn't dare admit that they didn't see anything, so they pretended to pick up the clothes from the floor and held their hands as if they were carrying them.

85 The emperor walked in the procession under his canopy. And all the people of the town, who had lined the streets or were looking down from the windows, said that the emperor's new clothes were beautiful. "What a magnificent robe! And the mantle! How well the emperor's clothes suit him!" None of them were willing to admit that they hadn't seen a thing; for if anyone did, then he was either stupid or unfit for the job he held. Never before had the emperor's clothes been such a success.

90 "But the Emperor has nothing at all on!" said a little child. "Listen to the voice of the child!" exclaimed his father. What the child had said was **whispered** from one to another. "But he has nothing at all on!" at last said all the people. The Emperor was upset, for he knew that the people were right. However, he thought the procession must go on! And he walked even more proudly,

95 and the two gentlemen of the imperial bedchamber went on carrying the mantle that wasn't there.

councillor (noun) (line 38) an elected member of a local government.

(to) praise (verb) (line 44) to express admiration or approval of the achievements or characteristics of a person or thing.

(to) stare (verb) (line 58) to look for a long time with the eyes wide open, especially when surprised, frightened, or thinking.

scarf (noun) (line 70) a strip, square, or triangle of cloth, worn around the neck, head, or shoulders to keep you warm or to make you look attractive.

mantle (noun) (line 71) a covering, or a layer of something that covers a surface.

suit (noun) (line 71) a jacket and trousers that are made from the same material.

spider web (noun) (line 71) a structure like a net of sticky silk threads made by a spider for catching insects.

bedchamber (noun) (line 83) a bedroom.

(to) whisper (verb) (line 92) to speak very quietly, using the breath but not the voice, so that only the person close to you can hear you.

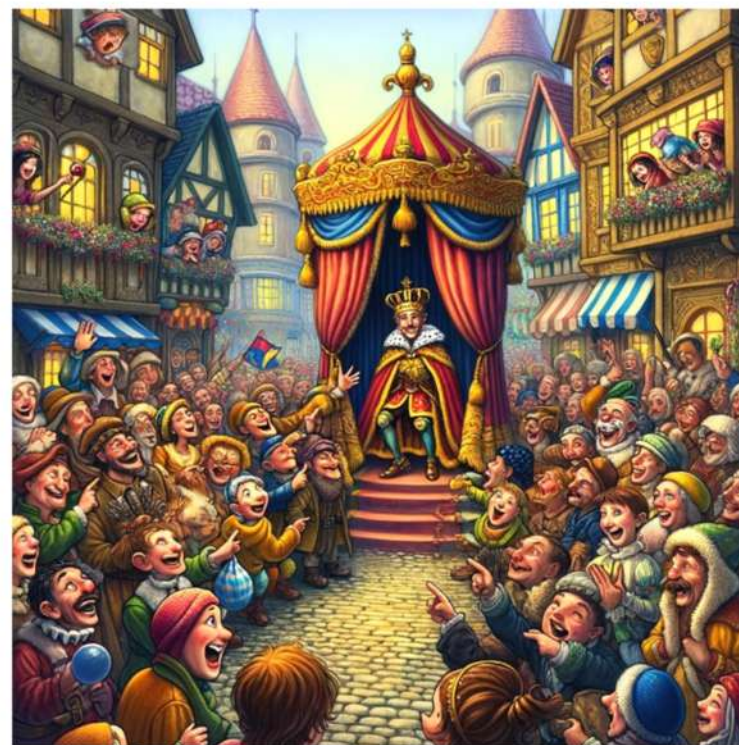
Worksheet nº 2

Exercise 1: Read the text and organise the images.

A



B



C



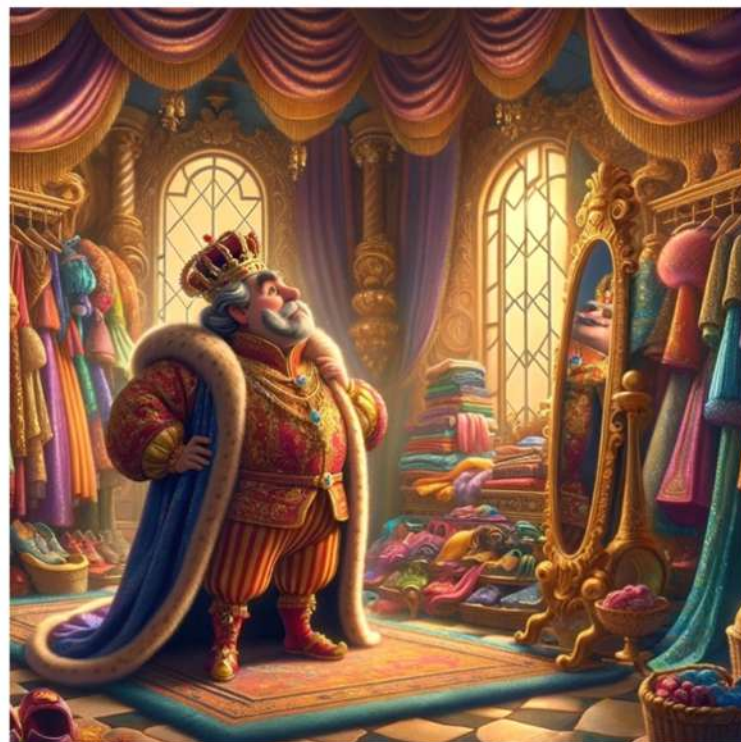
D



E



F



G



H



I



J

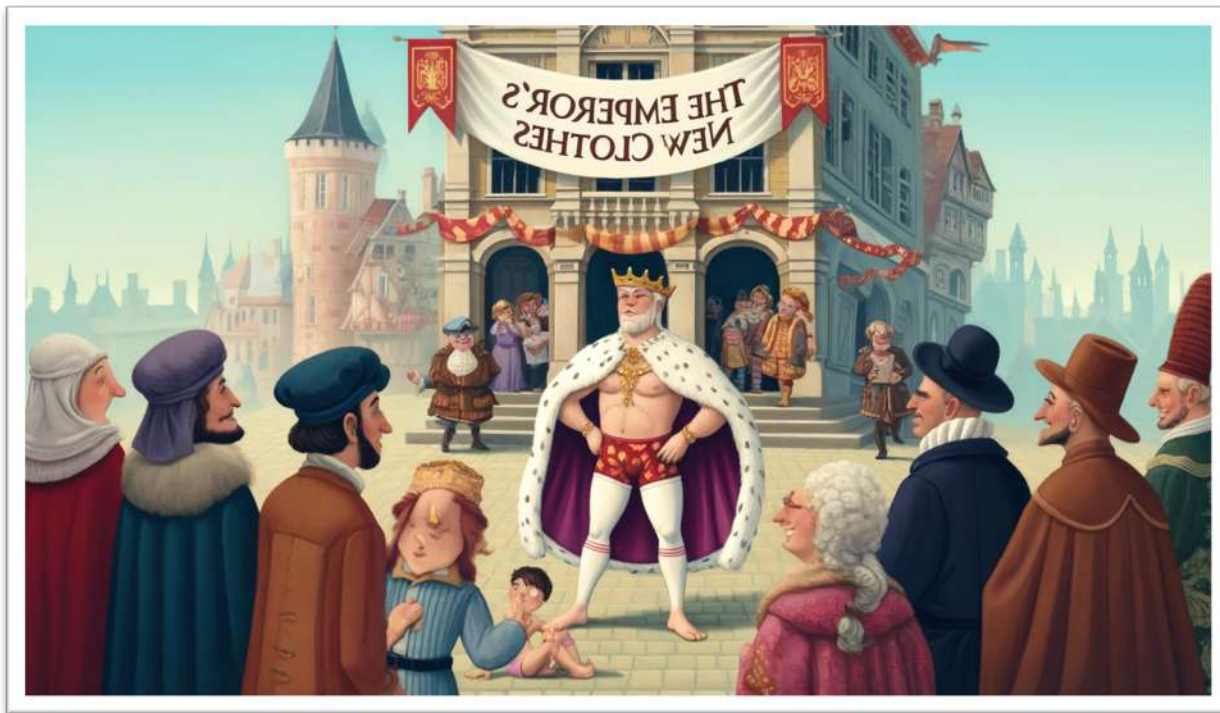


Worksheet nº 1 – ANSWER KEY

The Emperor's New Clothes

by Hans Christian Andersen

1837

source: image generated by ChatGPT-4 on the 24th of May, 2024.

Part I

1 Many years ago there was an emperor who was very **fond** of beautiful new clothes that he spent all his money on being well dressed. He did not care about his soldiers, or going to the theatre, or even going for a drive in the park, unless it was to **show off** his new clothes. He had an **outfit** for every hour of the day. Most kings could be found sitting in council, but this emperor would be found sitting in his wardrobe. (1) F

5 One day two **swindlers** came. They told everybody that they were **weavers** and that they could **weave** the most marvellous **cloth**. Not only were the colours and the patterns of their material extraordinarily beautiful, but the cloth had the strange quality of being invisible to anyone who was unfit for his office or simply a **fool**.

10 "This is truly marvellous," thought the emperor. "Now if I had robes cut from that material, I might at once find out what men in my kingdom are unfit for their job. I would be able to tell the wise men from the foolish! This stuff must be woven for me immediately."

He gave large sums of money to the weavers so they could start working at once. They set up a **loom** and acted as if they were weaving, but the loom was empty. The fine **silk** and gold **threads**



- 15 they demanded from the emperor they never used, but hid them in their own **knapsacks**. Late into the night they would sit before their empty loom, pretending to weave. (2) D
- "I would like to know how far they've come," thought the emperor; but then he remembered that those who were fools or unfit for their office would not be able to see the material, so he decided to send someone else the first time.
- 20 "I shall send my faithful prime minister to see the weaver," thought the emperor. "He will know how to judge the material, for he is both clever and fit for his office, if any man is." The good-natured old man stepped into the room where the weavers were working and saw the empty loom. He closed his eyes, and opened them again. "I cannot see a thing!" But he didn't say it out loud. The swindlers asked him to step a little closer so that he could admire the **intricate** patterns and
- 25 marvellous colours of the material they were weaving. They both pointed to the empty loom, and the poor old prime minister opened his eyes as wide as he could; but it didn't help, he still couldn't see anything. "Am I stupid?" he thought. "I can't believe it, but if it is so, it is best no one finds out about it. But maybe I am not fit for my office. No, that is worse, I'd better not admit that I can't see what they are weaving."
- 30 "Tell us what you think of it," demanded one of the swindlers.
- "It is beautiful. It is very lovely," **mumbled** the old prime minister, adjusting his glasses. "What patterns! What colours! I shall tell the emperor that I am greatly pleased."
- "And that pleases us," the weavers said; and now they described the patterns and told which **shades** of colour they had used. The prime minister listened attentively, so that he could repeat their words
- 35 to the emperor, and that is exactly what he did. (3) G

fond (adjective) (line 1) to like someone or something very much.

show off (phrasal verb) (line 3) to behave in a way that is intended to attract attention or admiration, and that other people often find annoying.

outfit (noun) (line 3) a set of clothes worn for a particular occasion or activity.

swindler (noun) (line 6) someone who gets money dishonestly by deceiving or cheating people.

weaver (noun) (line 6) a person whose job is weaving cloth and other materials (= making them by crossing threads over and under each other).

(to) weave (verb) (line 7) to make cloth by repeatedly crossing a single thread through two sets of long threads on a loom.

cloth (noun) (line 7) (a type of) woven material.

fool (noun) (line 9) a person who behaves in a silly way without thinking.

loom (noun) (line 14) a piece of equipment for weaving (= making thread into cloth).

silk (noun) (line 14) a delicate, soft type of cloth made from a thread produced by silkworms, or the thread itself.

thread (noun) (line 14) (a length of) a very thin fiber.

knapsacks (noun) (line 15) a bag carried on the back or over the shoulder, used especially by people who go walking or climbing for carrying food, clothes, etc.

intricate (adjective) (line 24) having a lot of small parts that are arranged in a complicated or delicate way.

(to) mumble (verb) (line 31) to speak quietly and in a way that is not clear so that the words are difficult to understand.

shade (noun) (line 33) slight darkness caused by something blocking the direct light from the sun.

Exercise nº 1: According to the text you have just read, answer the following questions.

- a) Why did the emperor spend all his money on clothes?

The emperor spent all his money on clothes because he loved beautiful outfits. He prioritised being well-dressed over his duties, such as caring for his soldiers, attending the theatre, or even walking in the park. He was obsessed with showing off his new clothes and had a different outfit for every hour of the day.

b) How did the swindlers trick the emperor?

The swindlers tricked the emperor by pretending to be weavers who could create the most marvelous cloth. They claimed that their material was extraordinarily beautiful and had the unique quality of being invisible to anyone who was unfit for their office or simply a fool. The emperor, interested in identifying wise men from fools and finding out who was unfit for their jobs, gave the swindlers large sums of money to start working. The swindlers then pretended to weave on empty looms, hiding the fine silk and gold threads they received, and continued their deception.

c) Why did the prime minister pretend to see the cloth?

The prime minister pretended to see the cloth because he feared being perceived as unfit for his office or as a fool. When he saw the empty loom, he was shocked and worried that admitting he couldn't see the cloth would imply that he was either stupid or incompetent. To avoid this, he pretended to admire the nonexistent cloth, praised its supposed patterns and colours, and reported to the emperor that he was very happy with the weavers' work.

Part II

The two swindlers demanded more money, and more silk and gold thread. They said they had to use it for their weaving, but their loom remained as empty as ever. (4) A

Soon the emperor sent another of his trusted **councillors** to see how the work was progressing. He looked and looked just as the prime minister had, but since there was nothing to be seen, he didn't see anything.

"Isn't it a marvellous piece of material?" asked one of the swindlers; and they both began to describe the beauty of their cloth again.

"I am not stupid," thought the emperor's councillor. "I must be unfit for my office. That is strange; but I'd better not admit it to anyone." And he started to **praise** the material, which he could not see, for the loveliness of its patterns and colours. "I think it is the most charming piece of material I have ever seen," declared the councillor to the emperor.

Everyone in town was talking about the marvellous cloth that the swindlers were weaving. At last the emperor himself decided to see it before it was removed from the loom. With the most important people in the empire, among them the prime minister and the councillor who had been there before, the emperor entered the room where the weavers were weaving fast on their empty loom.

"Isn't it magnificent?" asked the prime minister. "Your Majesty, look at the colours and patterns," said the councillor. And the two old gentlemen pointed to the empty loom, believing that all the rest of the company could see the cloth.



55 "What!" thought the emperor. "I can't see a thing! Why, this is a disaster! Am I stupid? Am I unfit to be emperor? Oh, it is too horrible!" Aloud he said, "It is very lovely. It has my approval," while he nodded his head and looked at the empty loom. (5) J

All the councillors, ministers, and men of great importance who had come with him **stared** and stared; but they saw no more than the emperor had seen, and they said the same thing that he had said, "It is lovely." And they advised him to have clothes cut and sewn, so that he could wear them in the procession at the next great celebration.

60 "It is magnificent! Beautiful! Excellent!" All of their mouths agreed, though none of their eyes had seen anything.

The night before the procession, the two swindlers didn't sleep at all. They had sixteen candles lighting up the room where they worked. Everyone could see how busy they were, getting the emperor's new clothes finished. They pretended to take cloth from the loom; they cut the air with their big scissors, and sewed with needles without thread. At last they announced: "The emperor's new clothes are ready!" (6) I

70 Together with his courtiers, the emperor came. The swindlers lifted their arms as if they were holding something in their hands, and said, " "Here are your Majesty's trousers! Here is the **scarf**! Here is the **mantle**! The whole **suit** is as light as if they were made of **spider webs**! It will be as if Your Majesty had almost nothing on, but that is why it is so special."

"Oh yes," breathed all the courtiers; but they saw nothing, for there was nothing to be seen.

"Will Your Majesty be so gracious as to take off your clothes?" asked the swindlers. "Over there by the big mirror, we shall help you put your new ones on."

75 The emperor did as he was told; and the swindlers acted as if they were dressing him in the clothes they should have made. The emperor stood in front of the mirror admiring the clothes he couldn't see.

80 "Oh, how they suit you! A perfect fit!" everyone exclaimed. "What colours! What patterns! The new clothes are magnificent!"

"The canopy, under which Your Majesty is to walk, is waiting outside," said the master of court ceremony. "I am quite ready," said the Emperor. He appeared to be examining his handsome suit.

(7) H

The two gentlemen in the **bedchamber** didn't dare admit that they didn't see anything, so they pretended to pick up the clothes from the floor and held their hands as if they were carrying them.

(8) E

85 The emperor walked in the procession under his canopy. And all the people of the town, who had lined the streets or were looking down from the windows, said that the emperor's new clothes were beautiful. "What a magnificent robe! And the mantle! How well the emperor's clothes suit him!" None of them were willing to admit that they hadn't seen a thing; for if anyone did, then he was



90

either stupid or unfit for the job he held. Never before had the emperor's clothes been such a success. (9) C

95

"But the Emperor has nothing at all on!" said a little child. "Listen to the voice of the child!" exclaimed his father. What the child had said was **whispered** from one to another. "But he has nothing at all on!" at last said all the people. The Emperor was upset, for he knew that the people were right. However, he thought the procession must go on! And he walked even more proudly, and the two gentlemen of the imperial bedchamber went on carrying the mantle that wasn't there. (10) B

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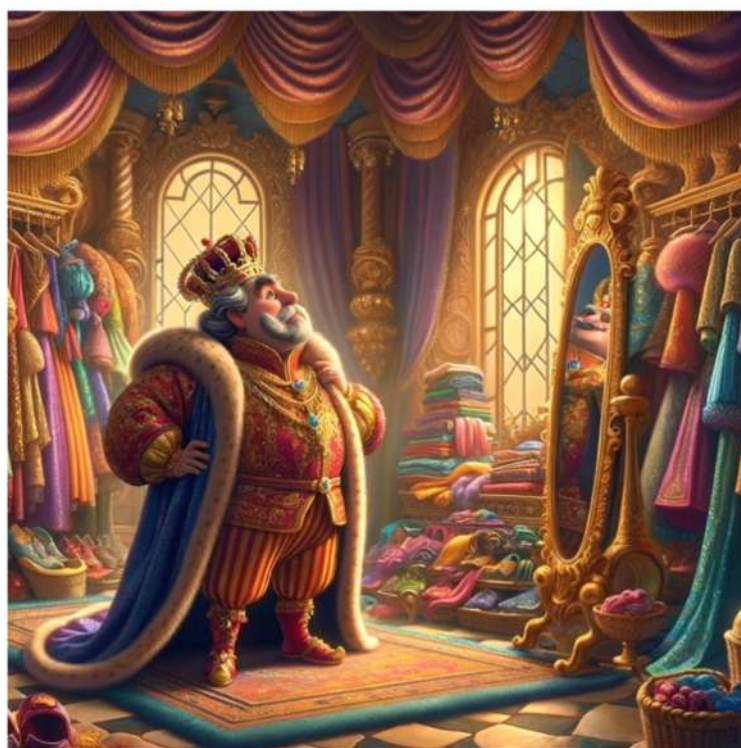
bedchamber (noun) (line 83) a bedroom.

(to) whisper (verb) (line 92) to speak very quietly, using the breath but not the voice, so that only the person close to you can hear you.

source of words provided: <https://dictionary.cambridge.org/>

Worksheet nº 2 - ANSWER KEY

F



D



G



A



J



I



H



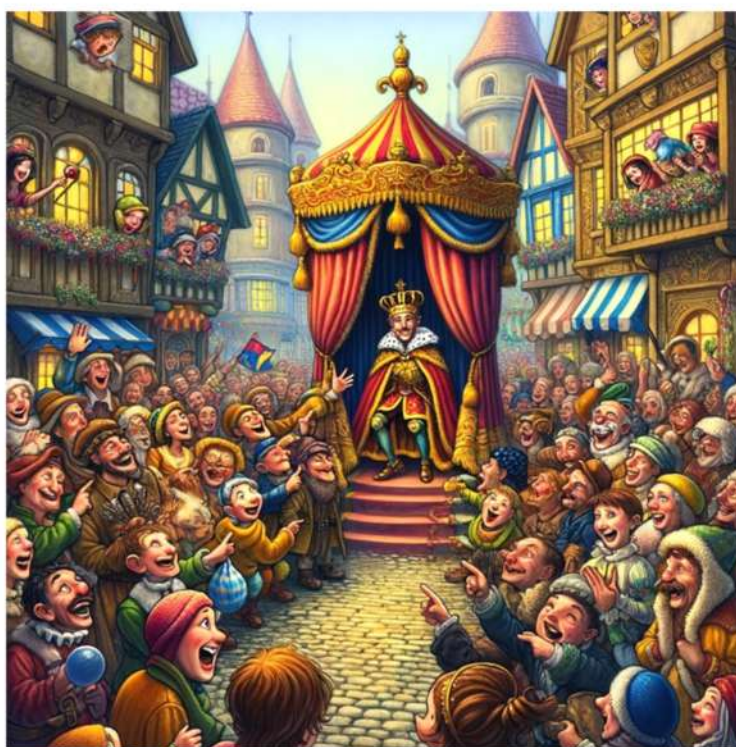
E



C



B



Slides for Lesson Plan 2 of the Hans Christian Andersen Didactic Unit

Canva slide 39



Canva slide 40



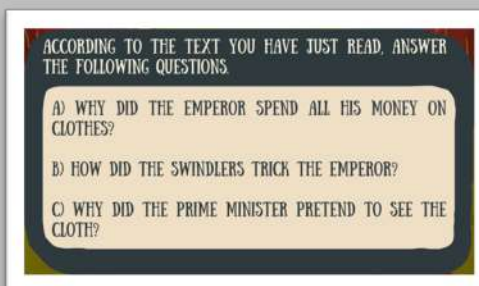
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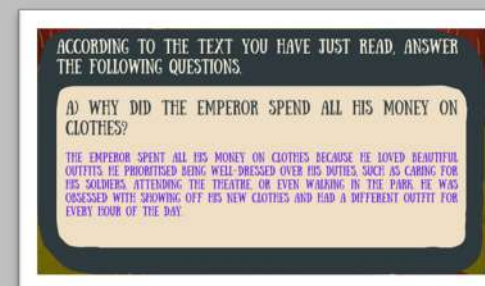
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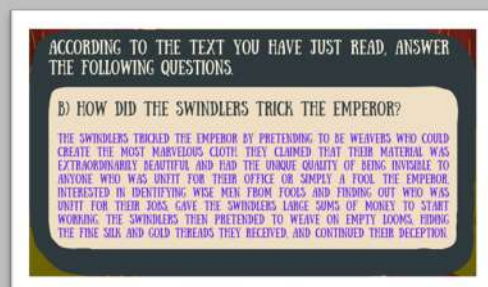
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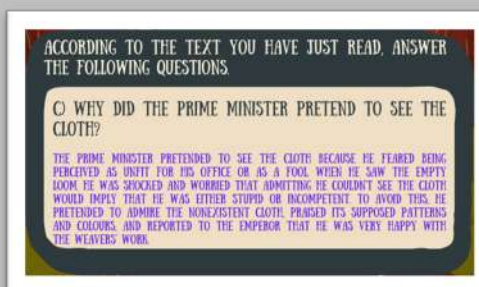
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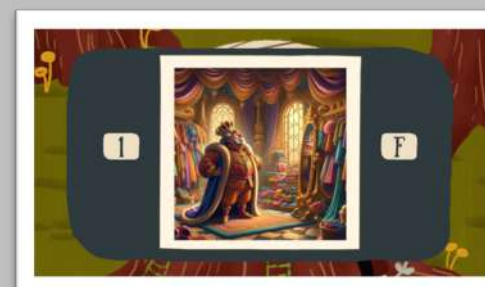
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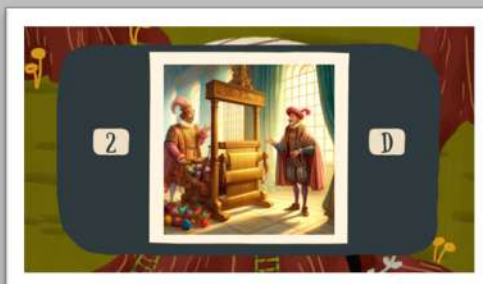
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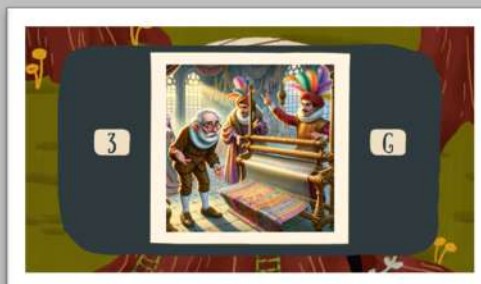
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Canva slide 48



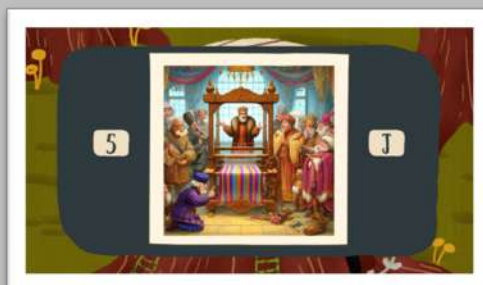
Canva slide 49



Canva slide 50



Canva slide 51



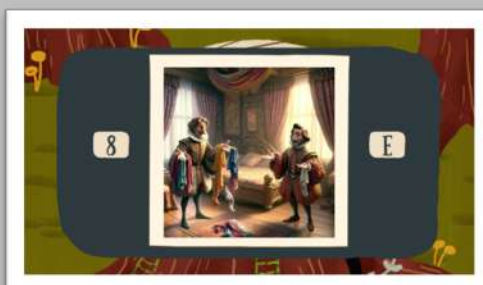
Canva slide 52



Canva slide 53



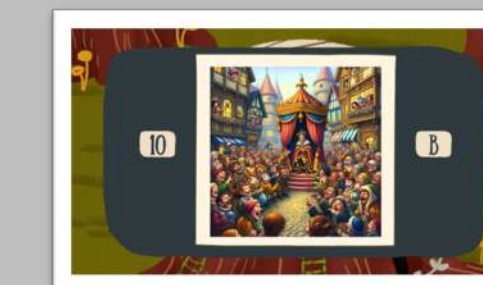
Canva slide 54



Canva slide 55



Canva slide 56



Mentimeter slide 1



Mentimeter slide 1 with answers



Short story	Grade	Time	Date	Didactic Unit
<i>The Emperor's New Clothes</i>	7 th grade	8.20am & 9.15am	4 th June 2024	Hans Christian Andersen Lesson Plan 3
Resources				
Class computer & projector				
School wi-fi				
Canva: https://www.canva.com/design/DAGFZQNld7c/CVW0_h9k-5xp4-BcDPXKDQ/edit?utm_content=DAGFZQNld7c&utm_campaign=designshare&utm_medium=link2&utm_source=sharebutton				
Padlet: https://padlet.com/a2021127338/the-emperor-s-new-clothes-creative-task-v1tscu36bryinupk				
Worksheet n° 1				
Bag of Lego pieces				
Mobile phones				
Learning aims			Summary	
By the end of this lesson, students will have worked on their creativity through peer interaction. Additionally, their creative skills will also have been promoted through the use of technology. Students will also have further worked on linguistic skills and collaborated on creative writing.			Designing the emperor's new clothes in groups.	
Timetable fit				
This class follows the study of what fairy tales are and the exploration of the main life events of author Hans Christian Andersen. Students have already read explored key vocabulary and read the fairy tale <i>The Emperor's New Clothes</i> (1837), whilst working on building an image puzzle for the short story.				

Learning objectives	Procedures	Skills	Interaction	Materials	Time
To recall information. To prepare creative task ahead. To work on creativity through peer interaction. To work on linguistic skills and select language. To develop creative writing skills. To negotiate and come to conclusions. To create new and novel work. To comment and give feedback on peers' work.	Pre-task T projects Canva slide 57 and asks what happened in class last week. T provides instructions for this week's task. T assembles groups and distributes worksheet n° 1.	Listening Reading Speaking	Whole class	Computer, wi-fi & projector. Canva. Padlet. Mobile phones. Worksheet n° 1 Lego pieces	5'
	Task Groups perform exercise 1 in worksheet n° 1. T monitors and feeds language whenever needed.	Writing Reading Speaking	Group work		35'
	Post-Task T projects Canva slide 58 and each group adds their answers to Padlet slide 1. T projects Padlet slide 1 for everyone to read each other's task contributions. Ss are invited to comment.	Speaking Writing	Whole class		10'

Worksheet nº 1

Exercise 1: You now are part of a group of designers who has been invited to go to the castle to dress the Emperor for his next big celebration. In group, describe the outfit you wish the Emperor to use on the occasion from head to toe. Be creative!! **The only rule is that the emperor cannot go naked.** Then, you will add your ideas to Padlet and explain to your class your choice of clothes and why the Emperor should wear what you selected.



Write your ideas here and then, add them to Padlet by using the QR code below. Useful language to help you write is also provided, but you can use whatever vocabulary you wish.

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Padlet QR Code



Guidelines to use Padlet

Scan the QR Code on the left and join the Padlet App. Press the + button and write your ideas all in the same paragraph. When you finish, make sure you also add all of your groups' names before pressing the 'publish' button on the right-hand upper corner. When you finish, close the App on your phone.



Useful Language (Vocabulary)

(worksheet nº 5 cont.)

Items of clothing	
bikini	a two-piece swimsuit
blouse	a loose upper shirt
blazer	a type of suit jacket
cardigan	knitted jacket
chemise	a type of loose shirt
coat	outer piece of clothing
dress	a one-piece clothing
jacket	a short coat
jeans	denim pants
joggers	comfortable pants
jumpsuit	one-piece garment
kimono	traditional Japanese robe
leggings	tight-fitting stretch pants
pants	from waist to ankle
poncho	coat with a head opening
pullover	long sleeves and warm
shorts	pants above the knee

suit	jacket and trousers
sweater	Knitted clothing
tank Top	Sleeveless shirt
thong	Cloth above the knee
tie	with a knot at the throat
t-shirt	
tunic	worn over trousers
tuxedo	a very formal black suit
vest	sleeveless upper-body cloth

Footwear	
ankle boots	only foot and ankle boots
flip flops	made of rubber, V-shape
knee boots	foot until knee
sandals	light, summer shoes
shoes	to cover your feet
slippers	comfortable home shoes
trainers	sports shoes

Accessories	
bandana	worn around the head
bag	used to carry items
belt	worn around the waist
beret	a type of hat
bonnet	a type of headcover
bracelet	worn on the wrist
cap	players' hat
earrings	worn in the ears
glasses	frames bearing lenses
gloves	worn in the hands
hat	a head coverer
jewellery	decorative objects
necklace	worn around the neck

purse	a small container for money
scarf	wrapped around the neck
sun glasses	glasses for the sun
watch	to check the time
wallet	For money, credit cards, etc.

Dress codes	
beach formal	elegant beachwear
black tie	very formal wear
business casual	type of office wear
casual	relaxed style
cocktail	for parties
formal	weddings, dinner
garden party	semi-formal style

Materials & Fabrics	
cotton	fluffy cloth
lace	decorative cloth w/ holes
leopard print	Leopard skin look
leather	animal skin
linen	for summer months
polyester	a synthetic resin
satin	made of silk
silk	produced by silkworms
velvet	woven, tufted fabric
wool	obtained from sheep

Fashion trends	
athleisure	for workouts
boho	artistic look
gothic	dark, mysterious, old look
grunge	androgynous silhouettes
hipster	alternative city look
minimalist	extreme simplicity
punk	rebellious style
streetwear	urban subcultures
vintage	previous era style

source:

<https://dictionary.cambridge.org/pt/>

<https://www.zalora.com.hk/fashion-glossary/>

<https://www.vwd.com/fashion-dictionary/>

<https://promova.com/english-vocabulary/vocabulary-of-items-of-clothing-and-clothing-accessories>

Slides for Lesson Plan 3 of the Hans Christian Andersen Didactic Unit

Canva slide 57



Canva slide 58



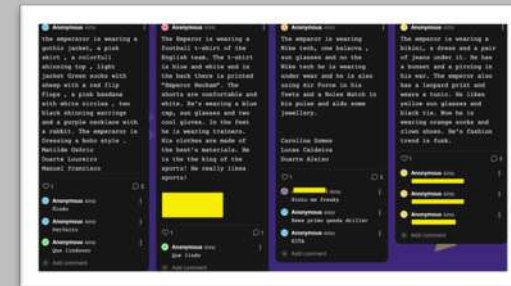
Padlet slide 1



Padlet slide 1 with learners' answers



Padlet slide 1 with learners' answers



Padlet slide 1 with learners' answers



Padlet slide 1 with learners' answers

Short story	Grade	Time	Date	Didactic Unit
<i>The Emperor's New Clothes</i>	7 th grade	8.20am & 9.15am	11 th June 2024	Hans Christian Andersen Lesson Plan 4
Resources				
Class computer & projector School wi-fi Canva: https://www.canva.com/design/DAGFZQNld7c/CVW0_h9k-5xp4-BcDPXKDQ/edit?utm_content=DAGFZQNld7c&utm_campaign=designshare&utm_medium=link2&utm_source=sharebutton Padlet: https://padlet.com/a2021127338/the-emperor-s-new-clothes-creative-task-v1tscu36bryinupk Printed ChatGPT images of emperors Worksheet n° 1				
Learning aims			Summary	
By the end of this lesson, students will have worked on developing their spoken fluency based on their creative work. Students will have seen their creative work being transformed into a ChatGPT image, will have guessed which image was theirs and will have presented their work to the class and received feedback from their peers and teacher.			Presenting each group's creative work to the class.	
Timetable fit				
This class follows the collaborative creative task, performed in group and in writing in the digital tool Padlet.				

Learning objectives	Procedures	Skills	Interaction	Materials	Time
To activate prior knowledge on the unit. To recall collaborative creative process. To infer visual cues. To establish connections with previous work. To show competence in visual text interpretation.	Pre-task 1 T asks Ss about what they had done so far in the Unit. After getting to the written collaborative creative task, T displays around the room the pictures generated by AI of each group's emperor.	Speaking Listening	Whole class	Computer, wi-fi & projector. Canva. Printed ChatGPT images of emperors.	2'
	Task 1 Ss stand up and look around the class wall, checking the emperor's prints on the walls. T informs that each S must find their own design and stay next to it. Ss perform task.	Speaking Listening	Individual work		4'
	Post-Task 1 After every S has found their own image (if there are any doubts, T will help out with the identification), S are asked to re-group and take their image with them to their table.	Speaking Listening	Group work		2'
To understand what is expected of the task. To recall and evaluate past ideas.	Pre-task 2 T distributes cut outs from worksheet n° 1 per their respective groups and ask them to compare their own description of the emperor with the image generated by AI and make a list of things that have been included and things that have not been	Speaking Listening Writing Reading	Group work	Computer, wi-fi & projector. Canva. Worksheet n° 1. Padlet.	2'

To interpret new visual information. To work on peer interaction. To scan for specific information.	included by AI to present to class. T projects Canva slide 58 for Ss to access their descriptions on Padlet. Task 2 Ss prepare speaking task, T monitors and feeds in language when needed. Post-Task 2 Groups prepare their notes for presentation.	Writing Speaking Writing	Group work Group work	Mobile phones.	8' 2'
To prepare for task. To develop spoken fluency. To select, organise and classify ideas and language. To select information based on personal preference. To discuss ideas in groups.	Pre-task 3 T projects Canva slide 59 and calls group 1 to the stage. Task 3 Group 1 presents their emperor in Canva slide 59. Group 2 presents their emperor in Canva slide 60. Group 3 presents their emperor in Canva slide 61. Group 4 presents their emperor in Canva slide 62. Group 5 presents their emperor in Canva slide 63. Group 6 presents their emperor in Canva slide 64. Group 7 presents their emperor in Canva slide 65. Group 8 presents their emperor in Canva slide 66. Group 9 presents their emperor in Canva slide 67. Group 10 presents their emperor in Canva slide 68. Other groups comment on presentation and images.	Listening Speaking Listening	Whole class Group work	Computer, wi-fi & projector. Canva. Worksheet nº 6.	1' 25'

To receive feedback from peers. To think about new possibilities.	Post-Task 3 T ends the unit with an open class conversation about what the Ss liked the most, making sure to remind them of each of the tasks.	Listening Speaking	Individual work		4'
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Worksheet nº 1

Exercise 1: Look at the images and try to recognise your Emperor. Then, present your ideas and your Emperor to the rest of the class.

Group 1

Anonymous 4mo

The emperor is wearing the upper part of a leopard print bikini, in the lower part os wearing a bright pink baggie jeans inside the boots.

She is wearing hoop earrings. She has to a lot of gold bracelets and a lot of colourful rings. On her face she has a pink leopard print sunglasses. She has a very big leopard print nails. Her skin is tanned and her hair is long, brown and curly.

0

0

+ Add comment



Group 2

[User] 4mo

- the emperor is wearing a dark glasses.
- the emperor is with a hair pink.
- the emperor is dark skin with a colorful tattos.
- the emperor is wearing chain and a t-shirt of flamengo.
- the emperor is wearing a swimsun and a slipper with socks.

0

0

+ Add comment



Group 3

 **Anonymous** 4mo
Theo emperor is wearing large pants made of leather and he wears a black shirt made of cotton and over the shirt is has a blouse. He is wearing black glasses.

♡ 1 💬 3

 **Anonymous** 4mo

 **Anonymous** 4mo

 **Anonymous** 4mo

+ Add comment



Group 4

 **Anonymous** 4mo
The emperor is wearing a red dress, a mordem black jacket. For accessories a white bag, a red beret, white gloves and golden necklace, than on materials & fabrics are a linen, for footwear it's a par of ankle boots, yellow sun glasses and a rich watch. The imperor use the code cocktail. The fashions trend he use the vintage. The imperor like so much parties so he always use clothes to parties and his style is very morden.

♡ 1 💬 1

 **Anonymous** 4mo
eca

+ Add comment



Group 5

Anonymous 4mo

the emperor is wearing a gothic jacket, a pink skirt , a colorfull shinning top , light jacket Green socks with sheep with a red flip Flops , a pink bandana with white circles , two black shinning earrings and a purple necklace with a rabbit. The emperor is Dressing a boho style .
Matilde Osório
Duarte Loureiro
Manuel francisco

1

Anonymous 4mo
Óindo

Anonymous 4mo
Perfeito

Anonymous 4mo
Que lindoooo

+ Add comment



Group 6

Anonymous 4mo

The Emperor is wearing a football t-shirt of the English team. The t-shirt is blue and white and in the back there is printed "Emperor Beckham". The shorts are comfortable and white. He's wearing a blue cap, sun glasses and two cool gloves. In the feet he is wearing trainers. His clothes are made of the best's materials. He is the the king of the sports! He really likes sports!

1

Anonymous 4mo
Que lindo

+ Add comment



Group 7

Anonymous 4mo

The emparor is wearing Nike tech, one balacva , sun glasses and no the Nike tech he is wearing under wear and he is also using Air Force in his feets and a Rolex Watch in his pulse and aldo some jewellery.

1 3

Anonymous 4mo
Sinto me freaky

Anonymous 4mo
Xeee primo ganda driller

Anonymous 4mo
EITA

+ Add comment



Group 8

Anonymous 4mo

The emparor is wearing a bikini, a dress and a pair of jeans under it. He has a bonnet and a pircing in his ear. The emperor also has a leopard print and wears a tunic. He likes yellow sun glasses and black tie. Now he is wearing orange socks and clown shoes. He's fashion trend is funk.

1 3

Anonymous 4mo

Anonymous 4mo

Anonymous 4mo

+ Add comment



Group 9

 **Anonymous** 4mo

The emperor is wearing,
skinny jeans, a biquini,
One little pink top with
some big pink Nike socks.
He also has One pair of
adidas flip flops. To
finish, the emperor has
got a verry big cap.



♡ 1

💬 1

 **Anonymous** 4mo
Eita que bobito

+ Add comment



Group 10

 **Anonymous** 4mo

The emperor is wearing
Nike tech flece que force
1 white with low fade in V
a moncler jacket a
balaclava a gun and skinny
jeans for The shirt a top
with a bikini short. Nike
socks.

♡ 1

💬 3

 **Anonymous** 4mo

 **Anonymous** 4mo

 **Anonymous** 4mo

+ Add comment

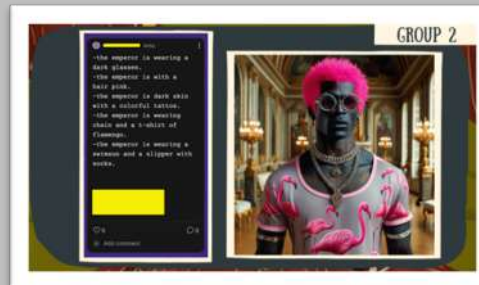


Slides for Lesson Plan 4 of the Hans Christian Andersen Didactic Unit

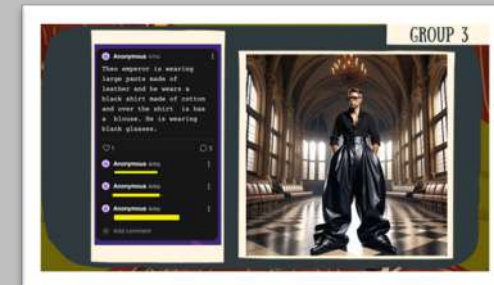
Canva slide 59



Canva slide 60



Canva slide 61



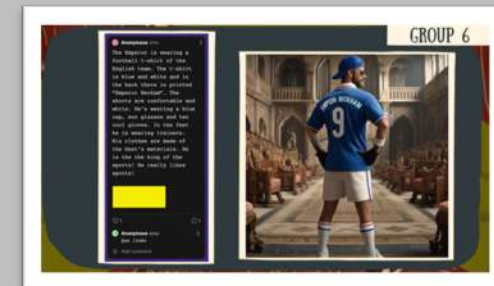
Canva slide 62



Canva slide 63



Canva slide 64



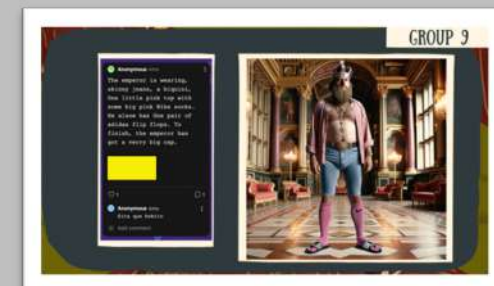
Canva slide 65



Canva slide 66

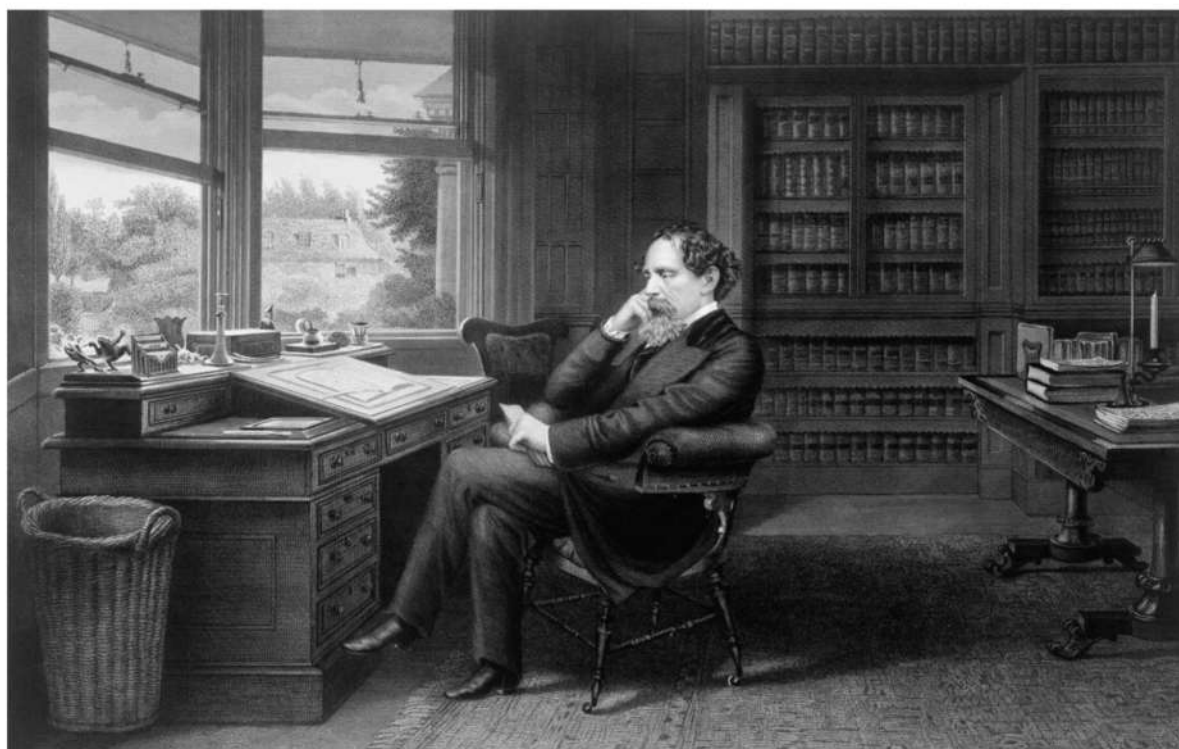


Canva slide 67



Canva slide 68





source: <https://www.bu.edu/articles/2020/charles-dickens-novelist-for-our-times/>

Didactic Unit

The short story *The Child's Story* (1852) by Charles Dickens.

Class Profile

13 students (12th Grade, CEFR Level B2.2).

Main aims

- . To discover Charles Dickens' main life events.
- . To recognise Charles Dickens' major literary traits.
- . To identify the three main eras of the Victorian age.
- . To determine the leading events of the Victorian era.
- . To practice extensive reading skills.
- . To explore a literary text with AI-generated images.
- . To personalise a literary text via technology.
- . To retrospect on past events, imagine future scenarios, and select life moments.
- . To work on one's creative process and produce new and original work.
- . To develop oral improvisation, fluency, and presentation skills.

Duration

6 lessons of 50 minutes each.

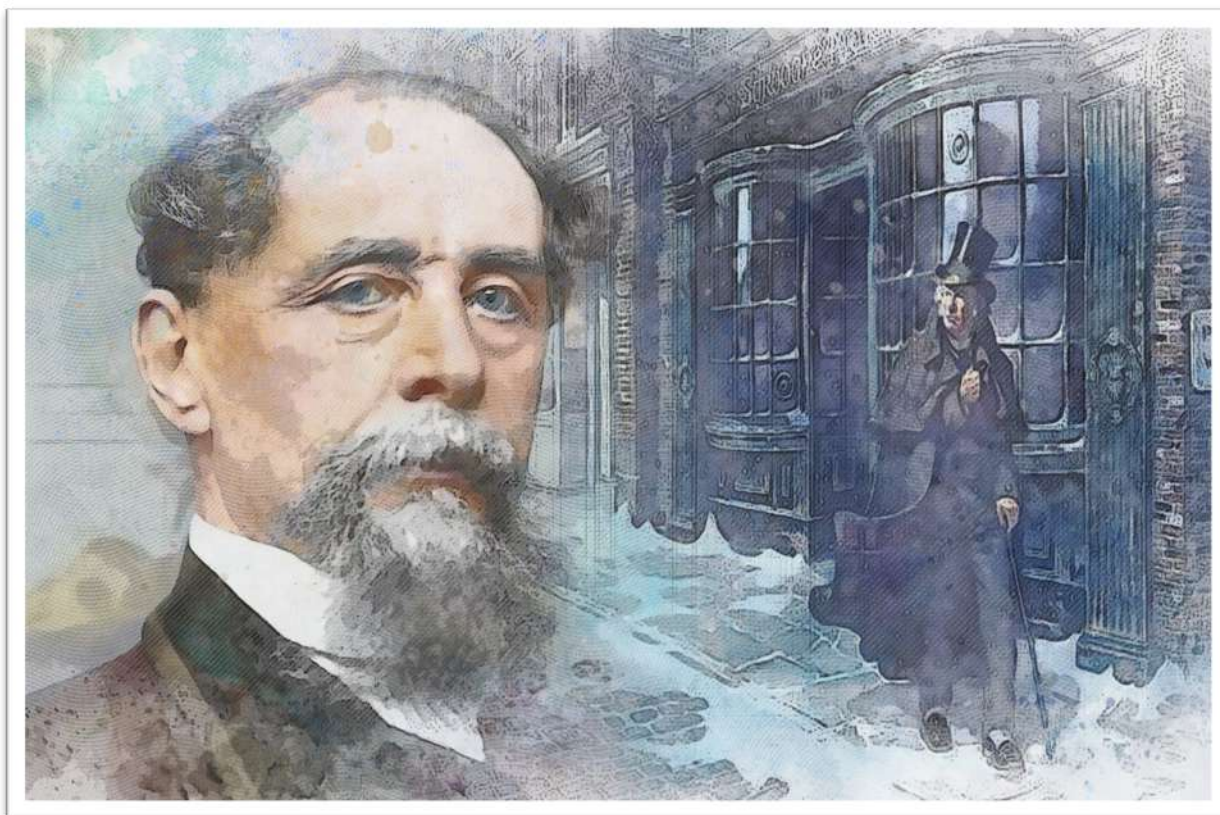
Short story	Grade	Time	Date	Didactic Unit
<i>The Child's Story</i>	12th-grade	12.20 pm	5th March 2024	Charles Dickens Lesson Plan 1
Learning aims				
By the end of this lesson, students will be able to identify Charles Dickens’ main life events and recognise the author’s major literary traits. The students will begin to understand who Charles Dickens was and when he lived, thus providing them with the background information needed for Lesson 2 of this Didactic Unit.				
Summary	Resources			
Introduction to Charles Dickens - the man and the author.	Class computer School wi-fi Class projector Canva: https://www.canva.com/design/DAF8MZouKtY/9-hz3t_dEjsNwB7orKgQpA/edit Mentimeter: https://www.mentimeter.com code: 65607038 Youtube: https://www.youtube.com/watch?v=N9dB9BZWDBU Worksheet nº 1 Mobile phones.			
Timetable fit				
This class is the first lesson of this Didactic Unit.				

Learning objectives	Procedures	Skills	Interaction	Materials	Time
To introduce the context of the unit. To personally relate to the topic. To present ideas in a group. To justify opinions.	Lead-in task T projects Canva slide 1. T briefly explains the context of the class and introduces the author Ss will be studying.	Listening	Whole class	Computer, wi-fi & projector. Canva. Mentimeter.	2'
	T projects Canva slide 2 and asks Ss to complete the exercise on the Mentimeter page with the code 65607038.	Reading	Individual work	Mobile phones.	5'
	T goes through all the entries on Mentimeter and briefly explains their relevance or lack of.	Speaking	Whole class		5'
To understand task ahead. To organise ideas. To interpret meaning from an oral text.	Pre-listening task T projects Canva slide 3. T instructs Ss about the video they are about to watch, and alerts to the length of the video, stating that Ss will watch it in three parts. T informs that for each part, Ss will have to answer a few questions. T distributes worksheet nº 1 and reads questions for exercise 1. Listening task	Listening Reading	Whole class	Computer, wi-fi & projector. Canva. Youtube. Worksheet nº 1.	3'

To listen for specific information. To compare and negotiate information and come to an agreement.	T plays the video from Youtube and Ss answer questions number 1 and 2 in exercise 1 from worksheet nº 1. T stops video at 2'12. Post-listening task T projects Canva slide 4. T asks Ss to compare answers with a partner before eliciting answers from pairs. T projects Canva slides 5 & 6.	Listening Writing	Individual work		3'
		Speaking Listening Reading	Pair work		5'
To prepare for task. To discover new information. To scan for specific information. To check comprehension with peers.	Pre-listening task T instructs that they are about to watch the second part and reads question for part 2. Listening task T plays the video from Youtube and Ss answer question number 1 from exercise 2 in worksheet nº 1. T stops video at 5'22. Post-listening task T projects Canva slide 7. T asks Ss to compare answer with a partner before eliciting answers from pairs. T projects Canva slides 8.	Listening	Whole class	Computer, wi-fi & projector. Canva. Youtube. Worksheet nº 1.	1'
		Listening Writing	Individual work		4'
		Speaking Listening Reading	Pair work		5'

To focus on task ahead.	Pre-listening task T instructs that they are about to watch the third part of the video and reads questions for part 3.	Listening	Whole class	Computer, wi-fi & projector. Canva. Youtube.	1'
To identify information in an oral text.	Listening task T plays the video from Youtube and Ss answer question number 1 from exercise 3 in worksheet nº 1 . T stops video at 10'15.	Listening Writing	Individual work	Worksheet nº 1.	5'
To validate expected ideas.	Post-listening task T projects Canva slide 9 . T asks Ss to compare answer with a partner before eliciting answers from pairs. T projects Canva slides 10 .	Speaking Listening Reading	Pair work		5'
To gain new knowledge. To develop spoken fluency. To share personal opinions.	Speaking task T projects Canva slide 11 and goes through Dickens most famous works. T asks who has read any of those (or other) works. If no one has read any, T asks which of those titles are more appealing to the Ss.	Speaking Listening	Whole class	Computer, wi-fi & projector. Canva.	5'

Worksheet nº 1



source: <https://www.nhmagazine.com/a-charles-dickens-christmas/>

Exercise 1: Watch the first part of the video and answer the following questions:

1. What were some of the social problems Dickens was interested in?

2. How did Dickens set himself to educate the readers about the ‘evils’ of society?



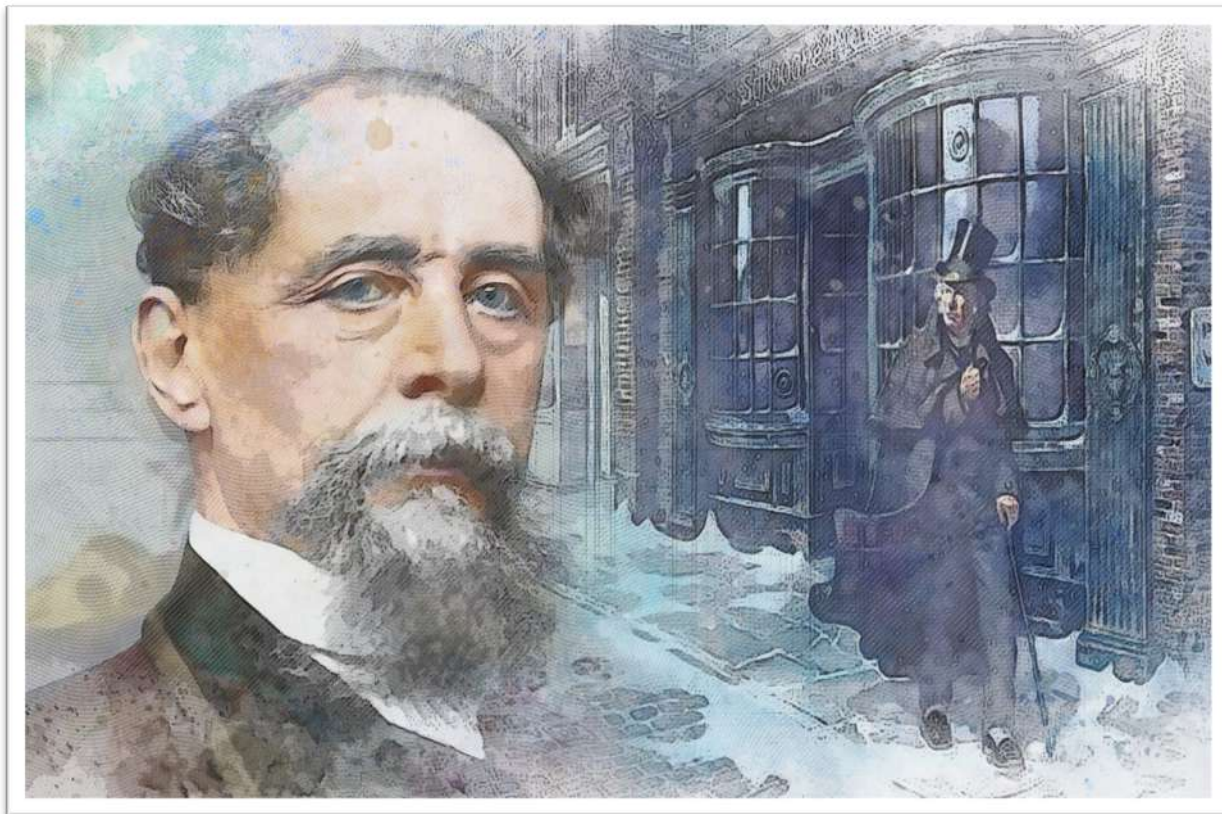
Exercise 2: Watch the second part of the video and answer the following question:

1. What did Dickens attempt to do with his characters?

Exercise 3: Watch the third part of the video and answer the following question:

1. Dickens appeared to be a man of contrasts. Explain this statement with ideas from the video.

Worksheet nº 1 – ANSWER KEY



source: <https://www.nhmagazine.com/a-charles-dickens-christmas/>

Exercise 1: Watch the first part of the video and answer the following questions:

1. What were some of the social problems Dickens was interested in?

- . the injustices of the industrializing society,
- . the working conditions in factories,
- . the exploitation of child labour,
- . social snobbery,
- . the inefficiencies of government bureaucracy.



2. How did Dickens set himself to educate the readers about the ‘evils’ of society?

Dickens used his literature to educate society via entertainment and through novels with racy plots, chatty styles, clownish characters, weepy moments, and happy endings. For Dickens, worthy didn’t have to be dull, and popular didn’t have to be shallow.

Exercise 2: Watch the second part of the video and answer the following question:

1. What did Dickens attempt to do with his characters?

Dickens placed very nice characters into the terrible places of Victorian England. His characters were often sensitive, intelligent, and charming but were going through hard times. This was a way to make his readers feel interested and sympathetic towards the social reality of the working-class.

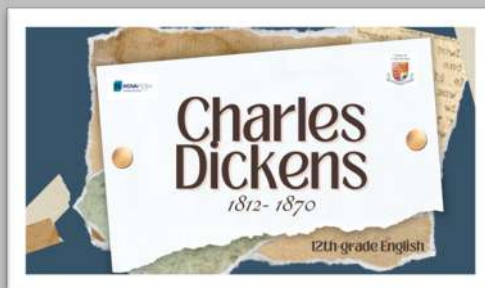
Exercise 3: Watch the third part of the video and answer the following question:

1. Dickens appeared to be a man of contrasts. Explain this statement with ideas from the video.

- . his concerns surrounding social welfare didn’t detract Dickens from appreciating the small pleasures of life.
- . his writing drew attention to e.g., the poor law, the state of schools, nepotism, and harsh working conditions, but Dickens didn’t offer any solutions.
- . he was troubled by the problems of society, yet he wasn’t a loving father or a devoted husband.

Slides for Lesson Plan 1 of the Charles Dickens didactic unit

Canva slide 1



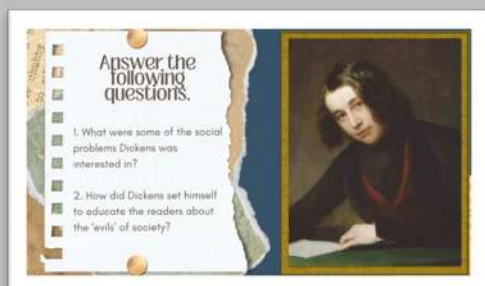
Canva slide 2



Canva slide 3



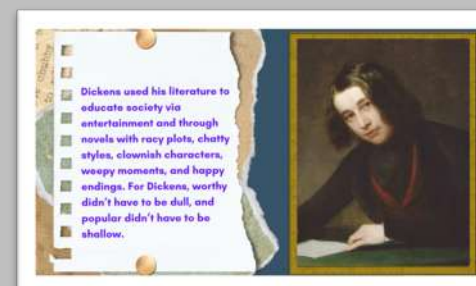
Canva slide 4



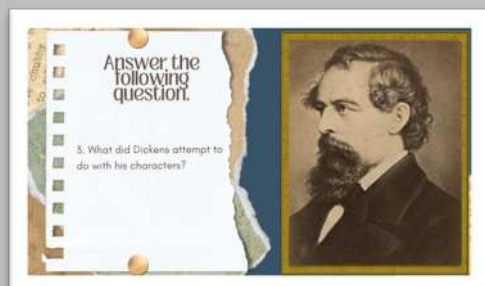
Canva slide 5



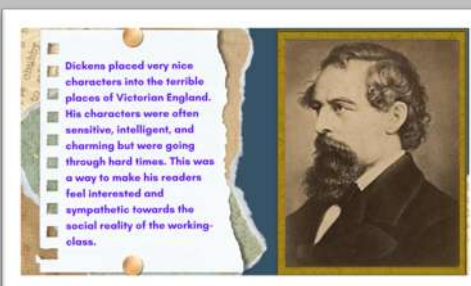
Canva slide 6



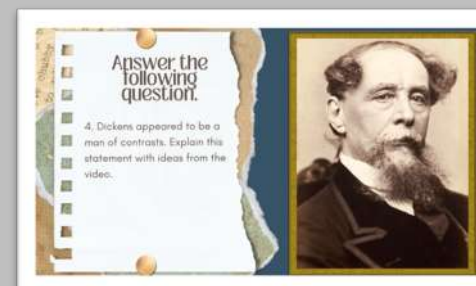
Canva slide 7



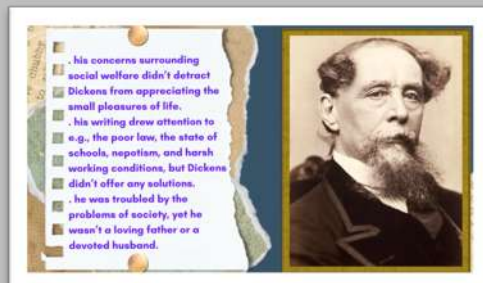
Canva slide 8



Canva slide 9



Canva slide 10



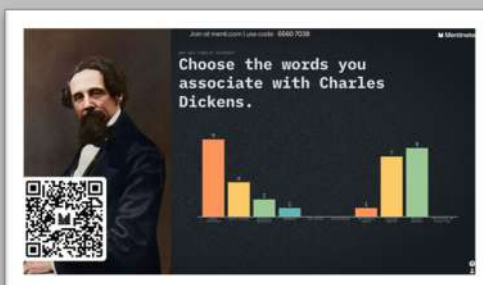
Canva slide 11



Mentimeter slide 1



Mentimeter slide 1 with answers



Short story	Grade	Time	Date	Didactic Unit
<i>The Child's Story</i>	12th-grade	2.35 pm	5th March 2024	Charles Dickens Lesson Plan 2
Learning aims				
By the end of this lesson, students will be able to identify the three main eras of the Victorian Age and understand some of the key events that occurred during the reign of Queen Victoria. Students will also have a general idea about how life was in the English 19 th century, the background of the short story.				
Summary	Resources			
Introduction to the Victorian Age. Playing a Kahoot! game at the end of class to solidify recently acquired knowledge.	Class computer School wi-fi Class projector Canva: https://www.canva.com/design/DAF8MZouKtY/9-hz3t_dEjsNwB7orKgQpA/edit Kahoot! https://kahoot.com/ Worksheet n° 1 Mobile phones Sound speaker.			
Timetable fit				
This lesson follows the exploration of Charles Dickens’ main life events and key major literary traits.				

Learning objectives	Procedures	Skills	Interaction	Materials	Time
To introduce the background context of the unit. To recognise vocabulary. To listen for specific information. To compare information and come to an agreement.	Pre-task 1 T projects Canva slide 12 and informs Ss will learn a few details about the Victorian Era. T hands worksheet n° 1, focus Ss attention of exercise 1, and informs Ss will complete a fill in the gap exercise by listening to the T.	Listening Reading	Whole class	Computer, wi-fi & projector. Canva. Worksheet n° 1. Sound speaker.	3'
	Task 1 T reads the text twice. Ss complete exercise 1 on worksheet n° 1.	Listening Writing Reading	Individual work		5'
	Post-task 1 Ss compare answers with a partner before T elicits answers from pairs. T projects Canva slides 13 & 14 with answers. T reads them out loud.	Speaking Reading	Pair work		5'
To prepare for task.	Pre-task 2 T projects Canva slide 15 and informs Ss they will complete exercise 2 by listening to the T's exposition.	Listening Reading	Whole class	Computer, wi-fi & projector. Canva. Worksheet n° 1.	1'
	Task 2	Listening			5'

To pick relevant information to complete a task. To negotiate with peers.	T presents slide information and Ss answer questions 1 & 2 in exercise 2 from worksheet n° 1. Post-task 2 Ss compare answers with a partner before T elicits answers from pairs. T projects Canva slides 16 & 17 with answers. T reads them out loud.	Writing Reading Speaking Reading	Individual work Pair work		5'
	Pre-task 3 T informs Ss will learn some of the main events happening in each of the Victorian periods and their task is to complete exercise 3 from worksheet n° 1. Task 3 T explains the information of Canva slides 18, 19 & 20 and Ss complete exercise 3 in worksheet n° 1. Post-task 3 T asks Ss to compare answers with a partner and elicits answers from the pair. T projects Canva slides 21 & 22 with the right answers. T reads them out loud.	Listening Reading Listening Reading Speaking Reading	Whole class Individual work Pair work	Computer, wi-fi & projector. Canva. Worksheet n° 1.	1' 10' 5'

To activate new knowledge. To use new input. To check comprehension with peers. To assess one's interpretation. To develop spoken fluency. To synthesise the content of the lesson.	Pre-task 4 T informs Ss will play a Kahoot! in pairs about everything they learnt in the past two lessons. T asks Ss to put the worksheets away from sight and pair up. T projects Canva slide 23 and ask Ss to log into the game.	Listening	Whole class	Computer, wi-fi & projector. Canva. Kahoot!. Mobile phones.	3'
	Task 4 T projects Canva slide 23. Ss play the Kahoot! game in pairs.	Reading Speaking	Pair work		5'
	Post-task 4 After finishing Kahoot!, class discusses which questions were the most difficult and T answers any questions Ss have.	Speaking	Whole class		2'

Worksheet nº 1



source: <https://historyfacts.com/famous-figures/article/7-facts-about-the-life-and-reign-of-queen-victoria/>

Exercise 1: Fill in the gaps with information about Queen Victoria and the Victorian Age.

This _____ owes its name to Queen Victoria, who ascended to the throne at _____ in _____, and reigned for almost 64 years, only being surpassed by Queen Elizabeth II who reigned for 70 years.

Queen Victoria was _____ by her people, she had nine children with her husband _____ of Saxe-Coburg and Gotha, and became known as the _____ of Europe because she married some of her children to other European royal houses.

She was the _____ of the British Empire and during her rule, Britain controlled _____ of the global population, giving rise to the claim that _____.

The Victorian period lasted for the _____ of the 19th century, but Victorian England was a time of _____. On the one hand, it was a time of political reforms, _____, economic expansion, and scientific and _____ but it was also an era that saw the _____ of rural life, the growth of urban cities and consequently, slums, the institutionalisation of very _____ hours for the working-class, and the exploitation of _____ in both factories and mines.



Exercise 2: Answer the following questions about the Victorian Age.

1. Why are there many different dates for the beginning and end of the Victorian period?

2. What was Chartism?

Exercise 3: Match the dates to their corresponding event.

- | | |
|--------|--|
| 1851 . | . Queen Victoria was born. |
| 1888 . | . A Reform Act that expanded the franchise to middle-class men. |
| 1819 . | . Emmeline Pankhurst founded the Women's Franchise League. |
| 1834 . | . The battle of Waterloo marked the end of the Napoleonic Wars. |
| 1859 . | . The first modern railroad line between London and Birmingham opened. |
| 1837 . | . Ireland's potato crop crisis caused illness, starvation, and death. |
| 1856 . | . The Second Reform Act expanded the franchise to working-class men. |
| 1815 . | . Alexander Graham Bell invented the telephone. |
| 1876 . | . Queen Victoria ascended to the throne. |
| 1867 . | . Iron was for the first time converted into steel. |
| 1832 . | . Jack the Ripper murdered five prostitutes in London. |
| 1845 . | . Charles Darwin published <i>On the Origin of Species</i> . |
| 1889 . | . The Great Exhibition showed Britain's latest discoveries. |
| 1838 . | . Britain abolished slavery in its colonies. |
| 1863 . | . The first electric telegraph is sent. |

Worksheet nº 2 – ANSWER KEY

source: <https://historyfacts.com/famous-figures/article/7-facts-about-the-life-and-reign-of-queen-victoria/>

Exercise 1: Fill in the gaps with information about Queen Victoria and the Victorian Age.

This **PERIOD** owes its name to Queen Victoria, who ascended to the throne at **18 YEARS OLD** in **1837**, and reigned for almost 64 years, only being surpassed by Queen Elizabeth II who reigned for 70 years.

Queen Victoria was **VERY LOVED** by her people, she had nine children with her husband **PRINCE ALBERT** of Saxe-Coburg and Gotha, and became known as the **GRANDMOTHER** of Europe because she married some of her children to other European royal houses.

She was the **SYMBOL** of the British Empire and during her rule, Britain controlled **ONE-FOURTH** of the global population, giving rise to the claim that **THE SUN NEVER SETS ON THE BRITISH EMPIRE**.

The Victorian period lasted for the **GREATER PART** of the 19th century, but Victorian England was a time of **CONTRASTS**. On the one hand, it was a time of political reforms, **SOCIAL CHANGE**, economic expansion, and scientific and **TECHNOLOGICAL INNOVATION** but it was also an era that saw the **DEMISE** of rural life, the growth of urban cities and



consequently, slums, the institutionalisation of very **REGIMENTED FACTORY** hours for the working-class, and the exploitation of **CHILD LABOUR** in both factories and mines.

Exercise 2: Answer the following questions about the Victorian Age.

1. Why are there many different dates for the beginning and end of the Victorian period?

Different historians assign different years to the beginning and end of the periods, according to important events that took place.

2. What was Chartism?

Chartism was a working-class movement that emerged in 1836 in London, expanded rapidly across the country, and was most active between 1838 and 1848. The Chartists aimed to gain political rights and influence for the working class.

Exercise 3: Match the dates to their corresponding event.

1851: The Great Exhibition showed Britain's latest discoveries.

1888: Jack the Ripper murdered five prostitutes in London.

1819: Queen Victoria was born.

1834: Britain abolished slavery in its colonies.

1859: Charles Darwin published *On the Origin of Species*.

1837: Queen Victoria ascended to the throne.

1856: Iron was for the first time converted into steel.

1815: The battle of Waterloo marked the end of the Napoleonic Wars.

1876: Alexander Graham Bell invented the telephone.

1867: The Second Reform Act expanded the franchise to working-class men.

1832: A Reform Act that expanded the franchise to middle-class men.

1845: Ireland's potato crop crisis caused illness, starvation, and death.

1889: Emmeline Pankhurst founded the Women's Franchise League.

1838: The first modern railroad line between London and Birmingham opened.

1863: The first electric telegraph is sent.

Slides for Lesson Plan 2 of the Charles Dickens didactic unit

Canva slide 12



Canva slide 13



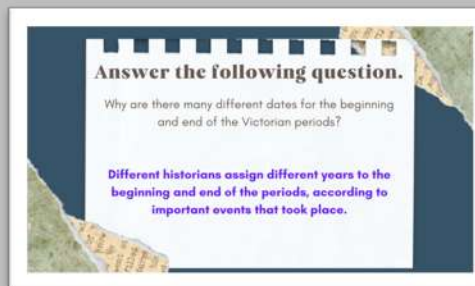
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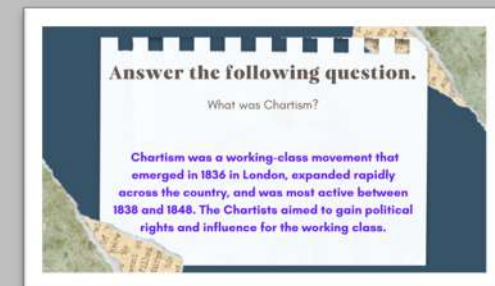
Canva slide 15



Canva slide 16



Canva slide 17



Canva slide 18



Canva slide 19



Canva slide 20



Canva slide 21



Canva slide 22



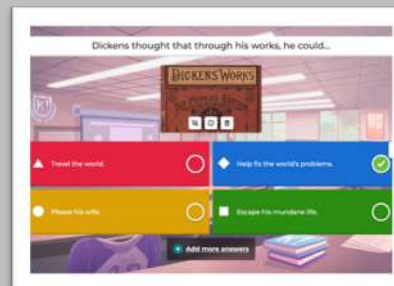
Canva slide 23



Kahoot! slide 1



Kahoot! slide 2



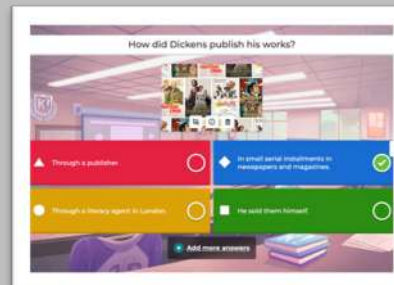
Kahoot! slide 3



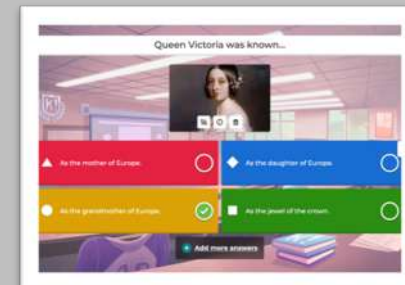
Kahoot! slide 4



Kahoot! slide 5



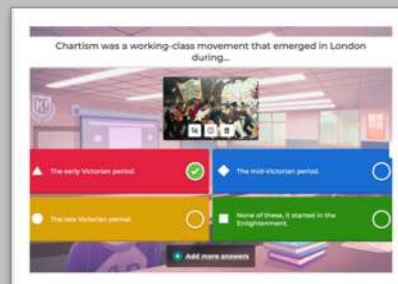
Kahoot! slide 6



Kahoot! slide 7



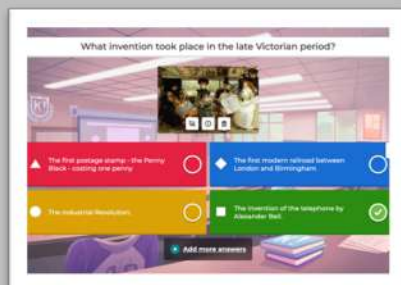
Kahoot! slide 8



Kahoot! slide 9



Kahoot! slide 10



Short story	Grade	Time	Date	Didactic Unit
<i>The Child's Story</i>	12th-grade	3.30 pm	5th March 2024	Charles Dickens Lesson Plan 3
Learning aims				
By the end of this lesson, students will have begun exploring and analysing a literary text written by Charles Dickens in 1852 and entitled <i>The Child's Story</i> . In this lesson, students will read and analyse part I and part II of the story and illustrate each of these parts with their own words.				
Summary	Resources			
A brief introduction to Victorian literature and to the short story <i>The Child's Story</i> . Reading and analysis of part I & II of the story.	Class computer School wi-fi Class projector Canva platform: https://www.canva.com/design/DAF8MZouKtY/9-hz3t_dEjsNwB7orKgQpA/edit Youtube: https://www.youtube.com/watch?v=nllDcnfoH5A Padlet: https://padlet.com/a2021127338/class-activities-the-child-s-story-vocabulary-exploration-lxvndgmm6qwwhcl9 Worksheet n° 1 Mobile phones			
Timetable fit				
This lesson follows the exploration of Charles Dickens' main life events and key major literary traits, in addition to the study of the three main periods of the Victorian Age and some of the leading events that took place during the reign of Queen Victoria.				

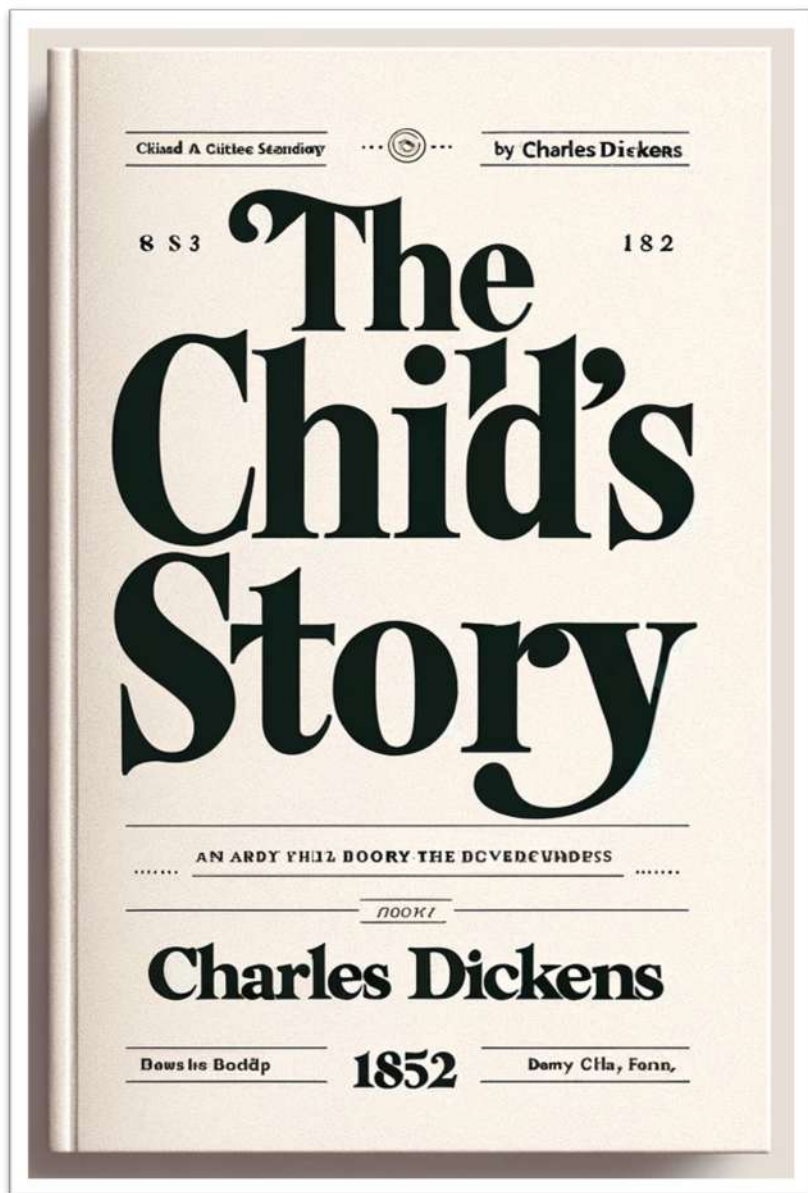
Learning objectives	Procedures	Skills	Interaction	Materials	Time
To solidify recently acquired knowledge.	Pre-listening task				
	T projects Canva slide 24 and informs Ss they will be watching a video on Youtube about Victorian literature. T informs there are no specific questions, but they should make (mental) notes about what they find more interesting.	Listening	Individual work	Computer, wi-fi & projector. Canva. Youtube.	1'
	Listening-task				
To discuss the features of Victorian Literature	Ss watch the video on Youtube about Victorian Literature and take notes.	Listening	Individual work		7'
	Post-listening task				
	T randomly nominates Ss for their contributions on the video.	Speaking	Whole class		2'
To prepare for task.	Pre-reading task				
	T projects Canva slide 25 and briefly introduces the short story <i>The Child's Story</i> . T distributes worksheet n° 1 .	Listening Reading	Whole class	Computer, wi-fi & projector. Canva.	4'
	Reading-task				
To gain new linguistic knowledge.	T reads aloud from line 1 to line 3. T projects Canva slide 26	Reading	Whole class	Padlet.	10'
To share ideas in a group and provide feedback.	and asks for Ss' opinion. After Ss talk about both images, T continues reading from line 4 to line 23 on worksheet n° 1 .	Listening Speaking		Worksheet n° 1. Mobile phones.	
	Post-reading task				

To skim through a text. To promote peer interaction. To personally relate to a text.	T projects Canva slide 27 and asks Ss to answer questions 1, 2 & 3 in exercise 2 from worksheet n° 1 in pairs. After the pairs complete their task, T elicits answers from pairs and projects Canva slide 28, 29 & 30 with answers. T projects Canva slide 31, asks Ss to scan the Padlet QR code and instructs that each Ss needs to create a small box on the Padlet and write their name, part I and three words they choose to describe the text they just read.	Writing Speaking Reading Writing	Pair work Individual work		10' 10'
To receive detailed instructions for pair and individual work. To practice listening skills. To select valid information in a text and analyse it to make an answer clear. To check peer comprehension.	Pre-reading task T tells Ss will read part two, will answer one question and will have to add two words to the Padlet box. Reading-task T reads from line 24 to line 37 on worksheet n° 1. Post-reading task T projects Canva slide 32 and asks Ss to answer question 1 in exercise 3 from worksheet n° 1 in pairs. After the pairs complete their task, T elicits answers from pairs and projects Canva slide 33 with the answer.	Listening Reading Listening Writing Speaking Reading	Whole class Individual work Pair work	Computer, wi-fi & projector. Canva. Padlet. Worksheet n° 1. Mobile phones.	1' 5' 5'

To show competence in text analysis. To focus on linguistic elements.	T projects Canva slide 34 and asks Ss to scan the Padlet QR code again and continue adding to their Padlet box, by writing ‘part II’ and adding three new words.	Writing	Individual work		5’
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Worksheet nº 1



source: image generated by ChatGPT-4 on the 24th of February, 2024.

Exercise 1: Read the story 'The Child's Story' written in 1852 by English novelist Charles Dickens.



The Child's Story

1852

by Charles Dickens

1 Once upon a time, a good many years ago, there was a traveller, and he set out upon a journey. It was a magic journey, and was to seem very long when he began it, and very short when he got half way through.

He travelled along a rather dark path for some little time, without meeting anything, until at
5 last he came to a beautiful child. So he said to the child, "What do you do here?" And the child said, "I am always at play. Come and play with me!" So, he played with that child, the whole day long, and they were very merry. The sky was so blue, the sun was so bright, the water was so sparkling, the leaves were so green, the flowers were so lovely, and they heard such singing-birds and saw so many butterflies, that everything was beautiful. This was in
10 fine weather. When it rained, they loved to watch the falling drops, and to smell the fresh scents. When it blew, it was delightful to listen to the wind, and fancy what it said, as it came rushing from its home - where was that, they wondered! - whistling and howling, driving the clouds before it, bending the trees, rumbling in the chimneys, shaking the house, and making the sea roar in fury. But, when it snowed, that was best of all; for, they liked nothing so well
15 as to look up at the white flakes falling fast and thick, like down from the breasts of millions of white birds; and to see how smooth and deep the drift was; and to listen to the hush upon the paths and roads. They had plenty of the finest toys in the world, and the most astonishing picture-books: all about scimitars and slippers and turbans, and dwarfs and giants and genii and fairies, and blue-beards and bean-stalks and riches and caverns and forests and
20 Valentines and Orsons: and all new and all true. But, one day, of a sudden, the traveller lost the child. He called to him over and over again, but got no answer. So, he went upon his road, and went on for a little while without meeting anything, until at last he came to a handsome boy.



merry (adj) (line 7) - happy or showing enjoyment.

sparkling (adj) (line 8) - shining brightly.

howling (adj) (line 12) - (of the wind) blowing hard and making a lot of noise

rumbling (noun) (line 13) - a continuous low sound.

roar (verb) (line 14) - to make a long, loud, deep sound.

drift (noun) (line 16) - a pile of snow formed by the wind.

hush (noun) (line 16) - a sudden, calm silence.

scimitar (noun) (line 18) - a sword with a curved blade that is sharp only on its outer edge and gets wider towards its pointed end.

slippers (noun) (line 18) - a type of soft, comfortable shoe for wearing inside the house.

genii (noun) (plural of genie) (line 18) - supernatural creatures in early pre-Islamic Arabian and later in Islamic mythology.

blue-beards (noun) (line 19) – refers to the main character of the story “La-Barbe-Bleue,” by Charles Perrault. Late 17th century.

bean-stalk (noun) (line 19) – taken from the English fairytale Jack and the Beanstalk by Benjamin Tabart. Early 19th century.

Valentines and Orsons (line 20) refer to a French tale about twin brothers who are abandoned in the woods in infancy.

source: <https://dictionary.cambridge.org/>

Exercise 2: Answer the following questions.

1) Who is the main character?

2) Who does he meet and what do they do together?

3) What was the weather like? And the landscape?



(cont.)

So, he said to the boy, "What do you do here?" And the boy said, "I am always learning.
25 Come and learn with me." So he learned with that boy about Jupiter and Juno, and the
Greeks and the Romans, and I don't know what, and learned more than I could tell - or he
either, for he soon forgot a great deal of it. But, they were not always learning; they had the
30 merriest games that ever were played. They rowed upon the river in summer, and skated on
the ice in winter; they were active afoot, and active on horseback; at cricket, and all games
at ball; at prisoner's base, hare and hounds, follow my leader, and more sports than I can
think of; nobody could beat them. They had holidays too, and Twelfth cakes, and parties
where they danced till midnight, and real Theatres where they saw palaces of real gold and
35 silver rise out of the real earth, and saw all the wonders of the world at once. As to friends,
they had such dear friends and so many of them, that I want the time to reckon them up.
35 They were all young, like the handsome boy, and were never to be strange to one another
all their lives through. Still, one day, in the midst of all these pleasures, the traveller lost the
boy as he had lost the child, and, after calling to him in vain, went on upon his journey.

row (verb) (line 28) - the activity of making a boat move through the water using oars (= poles with flat ends).

hare and hounds (line 34) – also known as paper chase, it is an outdoor game where one group of players (the hares) start on a long run after being given a bag of small paper clippings (the scent), and the other members of the group (the hounds) have to pursue them before they reach the end point of the race.

twelfth cakes (line 30) – are a type of rich fruit cake containing brandy and covered in a layer of rock-hard icing. It was eaten on the 5th of January, the Twelfth Night marking the end of the Christmastide. Dickens referenced to this cake in *A Christmas Carol* (1843).

midst (noun) (line 35) - the middle of a group of people or things.

source: <https://dictionary.cambridge.org/>

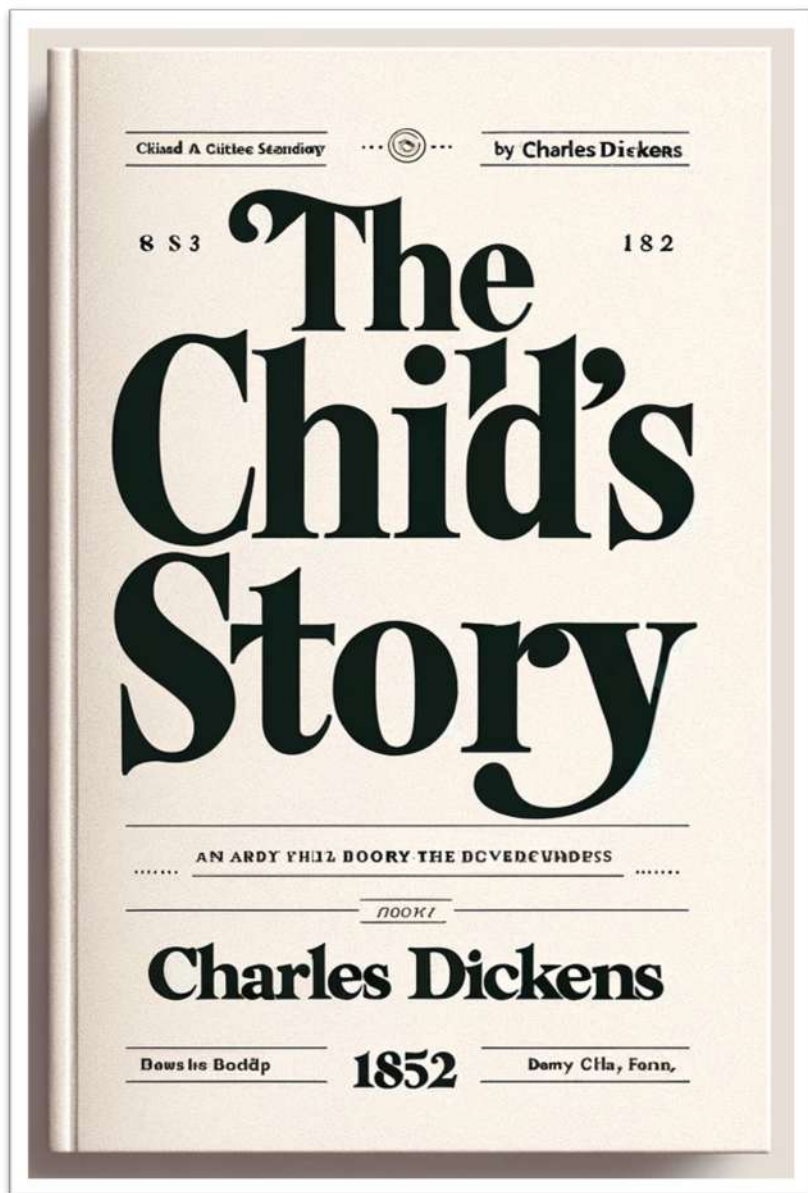
Exercise 3: Answer the following question.

- 1) Who does he meet and what do they do together?

To be continued next class.



Worksheet nº 1 – ANSWER KEY



source: image generated by ChatGPT-4 on the 24th of February, 2024.

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The Child's Story

1852

by Charles Dickens

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5 last he came to a beautiful child. So he said to the child, "What do you do here?" And the child said, "I am always at play. Come and play with me!" So, he played with that child, the whole day long, and they were very merry. The sky was so blue, the sun was so bright, the water was so sparkling, the leaves were so green, the flowers were so lovely, and they heard such singing-birds and saw so many butterflies, that everything was beautiful. This was in
10 fine weather. When it rained, they loved to watch the falling drops, and to smell the fresh scents. When it blew, it was delightful to listen to the wind, and fancy what it said, as it came rushing from its home - where was that, they wondered! - whistling and howling, driving the clouds before it, bending the trees, rumbling in the chimneys, shaking the house, and making the sea roar in fury. But, when it snowed, that was best of all; for, they liked nothing so well
15 as to look up at the white flakes falling fast and thick, like down from the breasts of millions of white birds; and to see how smooth and deep the drift was; and to listen to the hush upon the paths and roads. They had plenty of the finest toys in the world, and the most astonishing picture-books: all about scimitars and slippers and turbans, and dwarfs and giants and genii and fairies, and blue-beards and bean-stalks and riches and caverns and forests and
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source: <https://dictionary.cambridge.org/>

Exercise 2: Answer the following questions.

- 1) Who is the main character?

A traveller.

- 2) Who does he meet and what do they do together?

He met a beautiful child and they played together. They had the finest toys, and astonishing new picture-books with tales and fairytales.

- 3) What was the weather like? And the landscape?

The weather was fine, the sky was blue, the sun was bright, the rain brought fresh scents, the wind was delightful, the snow was fast and thick. The water was sparkling, the leaves were green, the flowers were lovely, the birds were singing, and there were butterflies.

(cont.)

So, he said to the boy, "What do you do here?" And the boy said, "I am always learning.
25 Come and learn with me." So he learned with that boy about Jupiter and Juno, and the
Greeks and the Romans, and I don't know what, and learned more than I could tell - or he
either, for he soon forgot a great deal of it. But, they were not always learning; they had the



merriest games that ever were played. They rowed upon the river in summer, and skated on the ice in winter; they were active afoot, and active on horseback; at cricket, and all games at ball; at prisoner's base, hare and hounds, follow my leader, and more sports than I can think of; nobody could beat them. They had holidays too, and Twelfth cakes, and parties
30 where they danced till midnight, and real Theatres where they saw palaces of real gold and silver rise out of the real earth, and saw all the wonders of the world at once. As to friends, they had such dear friends and so many of them, that I want the time to reckon them up. They were all young, like the handsome boy, and were never to be strange to one another all their lives through. Still, one day, in the midst of all these pleasures, the traveller lost the
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midst (noun) (line 35) - the middle of a group of people or things.

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Exercise 3: Answer the following question.

1) Who does he meet and what do they do together?

He met a handsome boy and they learned together about Jupiter, Juno, Greeks and Romans. They also played games like cricket or hare and hounds, rowed, skated, walked, and mounted horses. They went on holidays, to parties, and the theatre.

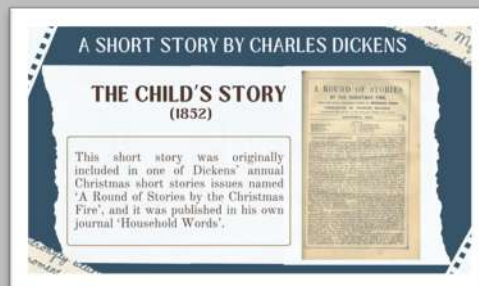
To be continued next class.

Slides for Lesson Plan 3 of the Charles Dickens didactic unit

Canva slide 24



Canva slide 25



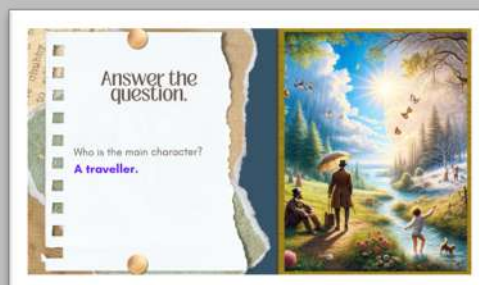
Canva slide 26



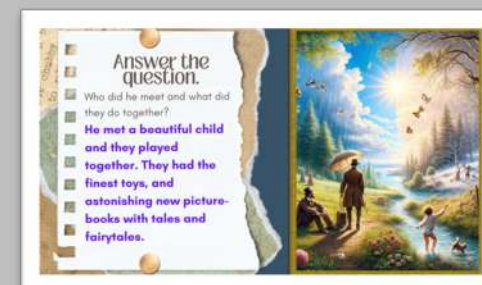
Canva slide 27



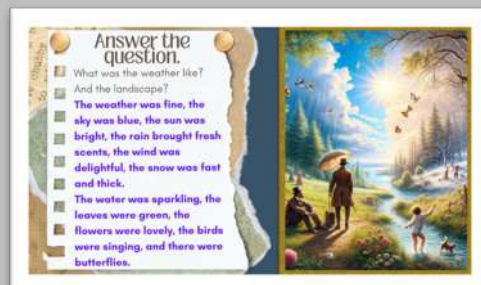
Canva slide 28



Canva slide 29



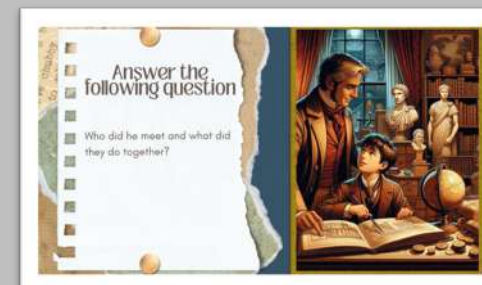
Canva slide 30



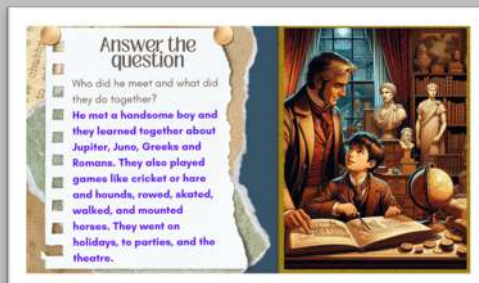
Canva slide 31



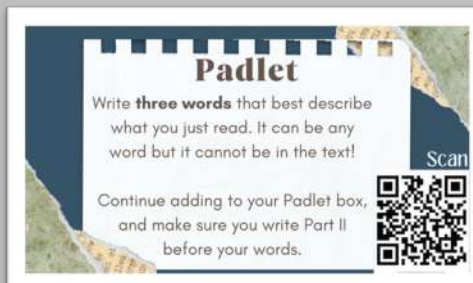
Canva slide 32



Canva slide 33



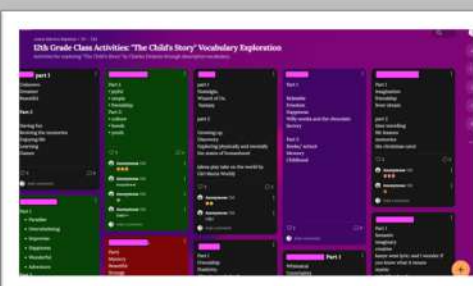
Canva slide 34



Padlet slide 1



Padlet slide 1 with answers



Padlet slide 1 with answers



Short story	Grade	Time	Date	Didactic Unit
<i>The Child's Story</i>	12th-grade	12.20pm	12th March 2024	Charles Dickens Lesson plan 4
Learning aims				
By the end of this lesson, students will have finished reading and analysing the literary text <i>The Child' Story</i> , a short story written by Charles Dickens in 1852. Students will also have ended exploring the story through their own words and thus, having worked on personalising the narrative by illustrating it in their own words and selecting moments, interests and preferences from the story to write about.				
Summary		Resources		
Continue reading and analysing of the short story <i>The Child' Story</i> , written by Charles Dicken in 1852. Using the app Padlet to personalise the story.		Class computer School wi-fi Class projector Canva platform: https://www.canva.com/design/DAF8MZouKtY/9-hz3t_dEjsNwB7orKgQpA/edit Padlet: https://padlet.com/a2021127338/class-activities-the-child-s-story-vocabulary-exploration-lxvndgmm6qwwhcl9 Worksheet n° 1 Mobile phones		
Timetable fit				
This lesson follows the study of the author of the text in terms of its life events, literary traits, and political, social, cultural, economic and technological background. Students have also analysed the first part of the story, accounting for the story's first two life stages. This lesson will pick up from that point onwards.				

Learning objectives	Procedures	Skills	Interaction	Materials	Time
	Pre-task 1				
To recall and evaluate past ideas.	T projects Canva slide 35 and asks Ss to recall the text and share what they remember from it. After a brief conversation about what was read, T distributes worksheet n° 1 and invites one of the Ss to read the last paragraph analysed in the previous class.	Reading Speaking Listening	Whole class	Computer, wi-fi & projector. Canva. Padlet. Worksheet n° 1. Mobile phones.	3'
To present ideas in a group.					
To activate prior knowledge.	Task 1				
To practice extensive reading.	T reads the text in worksheet n° 1 from line 1 to line 15. Ss accompany the reading.	Reading Listening	Individual work		5'
To personalise a written text.	Post-Task 1				
To use written words to establish meaning.	T projects Canva slide 36 and comments on the image. Ss are invited to share their thoughts on it before scanning the Padlet QR code and continuing the Padlet task from last class by adding 'part III' and writing three new words.	Speaking Writing	Whole class		4'
	Pre-task 2				
To practice listening for specific information.	T continues reading the text between lines 16 and 30 in worksheet n° 1 . Ss accompany the reading.	Reading Listening	Individual work	Computer, wi-fi & projector. Canva.	5'
To promote peer interaction.	Task 2				
	T projects Canva slide 37 and instructs Ss to answer the questions in pairs. Pairs complete task.	Speaking Listening	Pair work	Padlet Worksheet n° 1.	5'

To negotiate and come to an agreement. To skim through a text to look for specific information.	Post-Task 2 T elicits answers from different pairs and displays Canva slides 38 & 39 with T's answers. Ss can comment on the development of the text and continue adding to their Padlet box by writing 'part IV' and three new words. T projects Canva slide 40.	Speaking Writing Listening	Pair work & Individual work	Mobile phones.	5'
To practice extensive reading. To discover new information. To comment on an image. To interpret meaning from a written text.	Pre-task 3 T continues reading the text in worksheet n° 1, between lines 31 and 52. Task 3 T invites Ss to comment on the text and projects Canva slides 41 & 42 and explains chatGPT handicaps for this part. T reads the text between lines 53 & 55 and projects Canva slide 43. Post-Task 3 Ss go to their Padlet entry and continue adding to their list of words. Ss add 'part V'.	Reading Listening Listening Reading Writing Reading	Individual work Whole class Individual work	Computer, wi-fi & projector. Canva. Padlet. Worksheet n° 1. Mobile phones.	5' 3' 4'
To interpret a visual image.	Pre-task 4 T continues reading the text between lines 56 and 60 and projects Canva slide 44. Ss are invited to comment on the image. Task 4	Reading Speaking Listening Reading	Individual work & Whole class	Computer, wi-fi & projector. Canva. Padlet	3'

To provide practice and show competence in close reading. To choose language based on intuition. To practice one's interpretation skills.	T continues reading the text between lines 61 and 67. Post-Task 4 T projects Canva slide 45. Ss are invited to comment on the image and the text before adding their last contribution to their Padlet entry. Ss add 'part VI' three new words and other thoughts they wish to include on their box.	Listening	Individual work	Worksheet n° 1.	4'
		Speaking		Mobile phones.	4'
		Writing	Whole class		
		Listening	& Individual work		



Worksheet nº 1

The Child's Story

1852

by Charles Dickens

(cont.)

As to friends, they had such dear friends and so many of them, that I want the time to reckon them up. They were all young, like the handsome boy, and were never to be strange to one another all their lives through. Still, one day, in the midst of all these pleasures, the traveller lost the boy as he had lost the child, and, after calling to him in vain, went on upon his journey.

- 1 So he went on for a little while without seeing anything, until at last he came to a young man. So, he said to the young man, "What do you do here?" And the young man said, "I am always in love. Come and love with me." So, he went away with that young man, and presently they came to one of the prettiest girls that ever was seen - just like Fanny in the corner there -
- 5 and she had eyes like Fanny, and hair like Fanny, and dimples like Fanny's, and she laughed and coloured just as Fanny does while I am talking about her. So, the young man fell in love directly - just as Somebody I won't mention, the first time he came here, did with Fanny. Well! he was teased sometimes - just as Somebody used to be by Fanny; and they quarrelled sometimes - just as Somebody and Fanny used to quarrel; and they made it up, and sat in
- 10 the dark, and wrote letters every day, and never were happy asunder, and were always looking out for one another and pretending not to, and were engaged at Christmas-time, and sat close to one another by the fire, and were going to be married very soon - all exactly like Somebody I won't mention, and Fanny! But, the traveller lost them one day, as he had lost the rest of his friends, and, after calling to them to come back, which they never did, went
- 15 on upon his journey.

dimples (noun) (line 5) – a small hollow place, especially one that appears on a person's face when they smile.

to tease (verb) (line 8) - to laugh at someone or say unkind things about them, either because you are joking or because you want to upset that person.

quarrel (noun) (line 8) - an angry disagreement between two or more people or groups.

asunder (adverb) (line 10) – apart, into forcefully separated pieces.



So, he went on for a little while without seeing anything, until at last he came to a middle-aged gentleman. So, he said to the gentleman, "What are you doing here?" And his answer was, "I am always busy. Come and be busy with me!" So, he began to be very busy with that gentleman, and they went on through the wood together. The whole journey was through a wood, only it had been open and green at first, like a wood in spring; and now began to be thick and dark, like a wood in summer; some of the little trees that had come out earliest, were even turning brown. The gentleman was not alone, but had a lady of about the same age with him, who was his Wife; and they had children, who were with them too. So, they all went on together through the wood, cutting down the trees, and making a path through the branches and the fallen leaves, and carrying burdens, and working hard. Sometimes, they came to a long green avenue that opened into deeper woods. Then they would hear a very little, distant voice crying, "Father, father, I am another child! Stop for me!" And presently they would see a very little figure, growing larger as it came along, running to join them. When it came up, they all crowded round it, and kissed and welcomed it; and then they all went on together.

burden (noun 25) (line) – a heavy load that you carry.

Sometimes, they came to several avenues at once, and then they all stood still, and one of the children said, "Father, I am going to sea," and another said, "Father, I am going to India," and another, "Father, I am going to seek my fortune where I can," and another, "Father, I am going to Heaven!" So, with many tears at parting, they went, solitary, down those avenues, each child upon its way; and the child who went to Heaven, rose into the golden air and vanished. Whenever these partings happened, the traveller looked at the gentleman, and saw him glance up at the sky above the trees, where the day was beginning to decline, and the sunset to come on. He saw, too, that his hair was turning grey. But, they never could rest long, for they had their journey to perform, and it was necessary for them to be always busy. At last, there had been so many partings that there were no children left, and only the traveller, the gentleman, and the lady, went upon their way in company. And now the wood was yellow; and now brown; and the leaves, even of the forest trees, began to fall. So, they came to an avenue that was darker than the rest, and were pressing forward on their journey without looking down it when the lady stopped.

"My husband," said the lady. "I am called."

They listened, and they heard a voice a long way down the avenue, say, "Mother, mother!"



It was the voice of the first child who had said, "I am going to Heaven!" and the father said, "I pray not yet. The sunset is very near. I pray not yet!"

50 But, the voice cried, "Mother, mother!" without minding him, though his hair was now quite white, and tears were on his face. Then, the mother, who was already drawn into the shade of the dark avenue and moving away with her arms still round his neck, kissed him, and said, "My dearest, I am summoned, and I go!" And she was gone.

to summon (verb) (line 52) – to order someone to come to or be present at a particular place, or to officially arrange a meeting of people.

55 And the traveller and he were left alone together. And they went on and on together, until they came to very near the end of the wood: so near, that they could see the sunset shining red before them through the trees.

Yet, once more, while he broke his way among the branches, the traveller lost his friend. He called and called, but there was no reply, and when he passed out of the wood, and saw the peaceful sun going down upon a wide purple prospect, he came to an old man sitting on a fallen tree. So, he said to the old man, "What do you do here?" And the old man said with a
60 calm smile, "I am always remembering. Come and remember with me!"

prospect (noun) (line 58) – the possibility that something good might happen in the future.

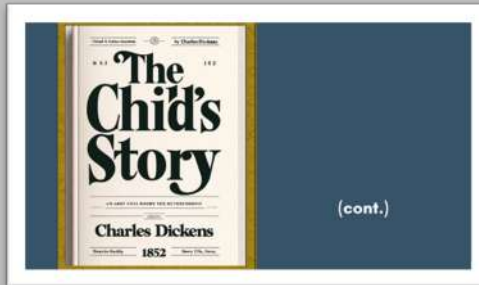
65 So the traveller sat down by the side of that old man, face to face with the serene sunset; and all his friends came softly back and stood around him. The beautiful child, the handsome boy, the young man in love, the father, mother, and children: every one of them was there, and he had lost nothing. So, he loved them all, and was kind and forbearing with them all, and was always pleased to watch them all, and they all honoured and loved him. And I think the traveller must be yourself, dear Grandfather, because this is what you do to us, and what we do to you.

THE END

forbearing (adjective) (line 64) – patient and forgiving.

Slides for Lesson Plan 4 of the Charles Dickens didactic unit

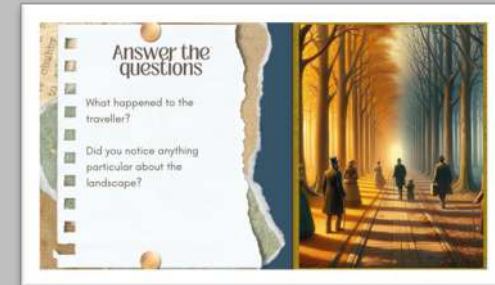
Canva slide 35



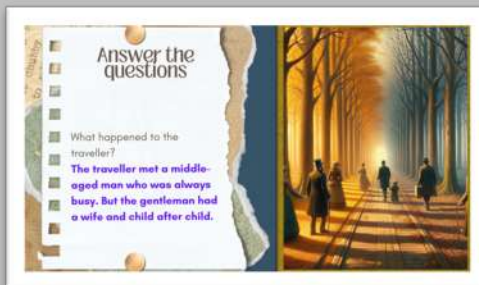
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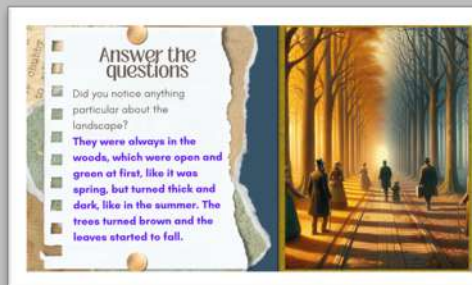
Canva slide 37



Canva slide 38



Canva slide 39



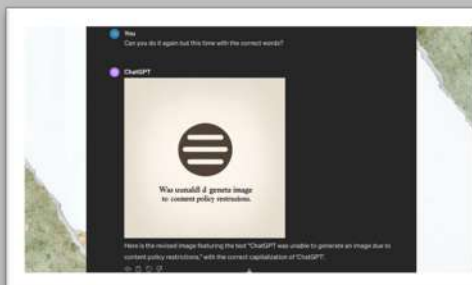
Canva slide 40



Canva slide 41



Canva slide 42



Canva slide 43



Canva slide 44



Canva slide 46



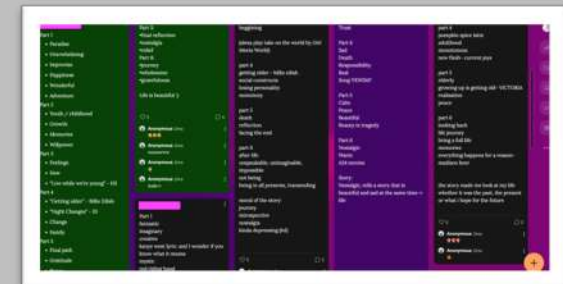
Padlet slide 1



Padlet slide 1 with answers



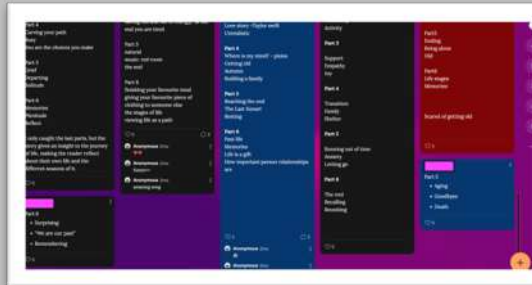
Padlet slide 1 with answers



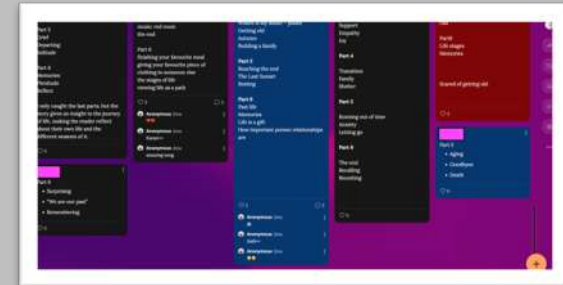
Padlet slide 1 with answers



Padlet slide 1 with answers



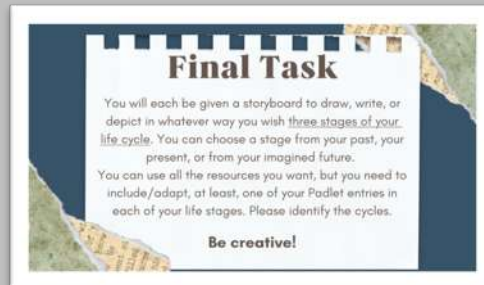
Padlet slide 1 with answers



Short story	Grade	Time	Date	Didactic Unit
<i>The Child's Story</i>	12th-grade	2.35pm	12th March 2024	Charles Dickens Lesson plan 5
Learning aims				
By the end of this lesson, students will have worked on developing their creative thinking and expression and engaged in creative processes with relation to the short story they have just finished reading and analysing. Students will have created new and original work connected to their interpretation of the story and founded in their imaginative and novel processes, linked to their own lives.				
Summary		Resources		
Creating a storyboard depicting students' lives and following on the previously analysed Charles Dickens' short story.		Class computer School wi-fi Class projector Canva platform: https://www.canva.com/design/DAF8MZouKtY/9-hz3t_dEjsNwB7orKgQpA/edit Padlet: https://padlet.com/a2021127338/class-activities-the-child-s-story-vocabulary-exploration-lxvndgmm6qwwhcl9 Storyboards in cardboard Varied resources (e.g., old magazines, newspapers, crayons, colourful markers and pencils, etc.). Mobile phones		
Timetable fit				
This lesson follows the study of Dickens as a man, an author and of the time when he lived. The class has read and analysed the full short-story.				

Slides for Lesson Plan 5 of the Charles Dickens didactic unit

Canva slide 46



Canva slide 47



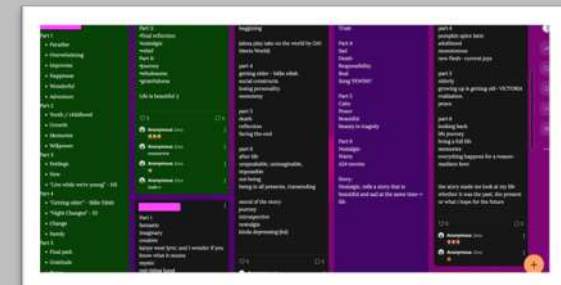
Padlet slide 1



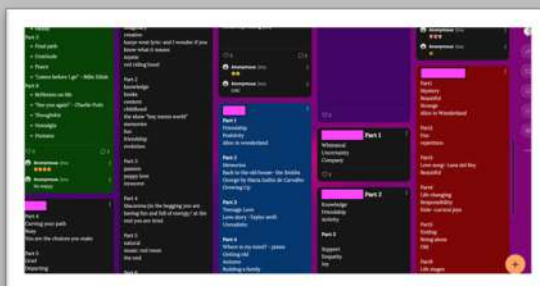
Padlet slide 1 with answers



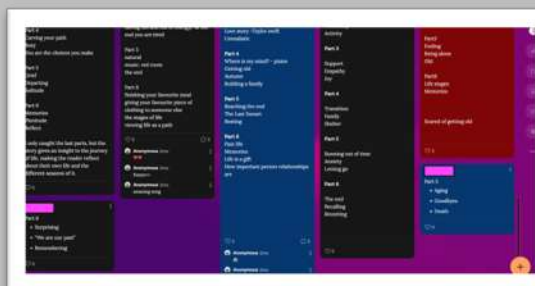
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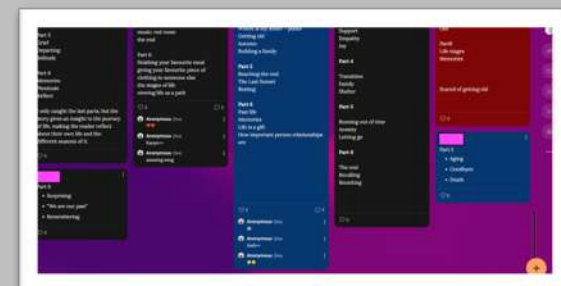
Padlet slide 1 with answers



Padlet slide 1 with answers



Padlet slide 1 with answers



wShort story	Grade	Time	Date	Didactic Unit
<i>The Child's Story</i>	12th-grade	2.35pm	19th March 2024	Charles Dickens Lesson plan 6
Learning aims				
By the end of this lesson, students will have presented their own original work to the class, received feedback for their creative thinking, expression and process, in addition to be prepared for the extra-curricular activity related to this didactic unit and entailing a visit to the theatre to see the Charles Dickens play <i>Oliver Twist</i> . Students will also recall and activate prior knowledge conveyed throughout the unit and performed a progress test.				
Summary		Resources		
Students present their storyboard. Students perform a progress test on the unit's content. Class prepares the extra-curricular activity that ends this didactic unit – a visit to the theatre to see the play <i>Oliver Twist</i> .		Class computer School wi-fi Class projector Canva platform: https://www.canva.com/design/DAF8MZouKtY/9-hz3t_dEjsNwB7orKgQpA/edit Padlet: https://padlet.com/a2021127338/class-activities-the-child-s-story-vocabulary-exploration-lxvndgmm6qwwhcl9 Storyboards in cardboard Progress test Mentimeter: https://www.mentimeter.com code: 3841657 Mobile phones		
Timetable fit				
This lesson follows the entirety of the unit, which entailed the study of Charles Dickens life and work, his historical period and the exploration of one of his short stories that the students have completed reading and analysing. Students have also developed their own creative work inspired by the story.				

Learning objectives	Procedures	Skills	Interaction	Materials	Time
To prepare for spoken production. To organise ideas.	Pre-task 1 T projects Canva slide 48 and asks Ss to prepare their creative work for presentation.	Listening	Individual work	Computer, wi-fi & projector. Canva. Padlet	1'
To present own's ideas, choices and creative designs. To develop spoken fluency. To connect creative work with analysed literary text. To recall and argument on one's creative process.	Task 1 Each Ss presents their final creative work to the rest of the class and justify their choices. T projects Canva slide 49 and student 1 presents their work. T projects Canva slide 50 and student 2 presents their work. T projects Canva slide 51 and student 3 presents their work. T projects Canva slide 52 and student 4 presents their work. T projects Canva slide 53 and student 5 presents their work. T projects Canva slide 54 and student 6 presents their work. T projects Canva slide 55 and student 7 presents their work. T projects Canva slide 56 and student 8 presents their work. T projects Canva slide 57 and student 9 presents their work. T projects Canva slide 58 and student 10 presents their work.	Speaking Listening	Individual work	Storyboards Varied resources. Mobile phones.	22'

To receive feedback on one's creative process.	Post-Task 1 Other Ss comment and provide feedback on the work from their peers. T provides final feedback.	Listening Speaking	Whole class		4'
To recall and active acquired knowledge. To be assessed on the unit's content.	Test Ss perform the progress test.	Writing	Individual work	Progress test.	15'
To prepare for the extra-curricular activity.	Pre-task 3 T projects Canva slide 59 and introduces the information on the slide.	Reading Listening	Whole class	Computer, wi-fi & projector. Canva. Mentimeter. Mobile phones.	2'
To share personal opinions and receive feedback for it.	Task 3 T projects Canva slide 60 and invite Ss to answer the questions on Mentimeter . Ss complete task.	Reading	Individual work		1'
To discover, interpret and relate to new information.	Post-Task 3 T projects Canva slide 61 and goes through the slide content, thus providing feedback on the task and preparing the Ss for the extra-curricular activity related to the Unit. T projects Canva slide 62 .	Reading speaking Listening	Whole class		5'



Name: _____ no.: _____ Year 12 Class: ____ Date: ____ / ____ / 2024
Mark: _____ valores (_____) Parents: _____

A. Select only one option to complete the sentences.

1- Charles Dickens first gained fame as

- A. a poet
- B. a playwright
- C. a journalist

2 - Charles Dickens wrote

- A. *The Pickwick Papers*
- B. *Wuthering Heights*
- C. *The Picture of Dorian Gray*

3 - Charles Dickens highlighted in his novels

- A. the expansion of the British Empire
- B. the beauty of the English countryside
- C. the struggles of the working class and social reform

4 - Charles Dickens attempted to

- A. educate society about its social failings
- B. entertain society with depictions of its upper-middle-class
- C. inform society about how life was abroad

5 - Charles Dickens's serial novels typically appeared in

- A. monthly magazines
- B. independent pamphlets
- C. annual newspapers

6 - Charles Dickens was a man of contrasts because

- A. his writings dealt with major social issues, yet he failed to provide social reforms
- B. he was a loving father, yet many of his characters were orphans
- C. he made money from his writings, yet he never gave any money to his wife

7 - During Queen Victoria's reign, Britain ruled

- A. half of the global population
- B. one-fourth of the global population
- C. one-tenth of the global population

8 - 'The sun never sets on the British Empire' is an expression related to

- A. the size of the Empire

B. the wealth of the Empire

C. the administration of the Empire

9 – One of the most famous inventions of the Victorian Age is

- A. the train
- B. the telephone
- C. the jet engine

10 - Chartism was a working-class movement that emerged in

- A. the early Victorian period
- B. the mid-Victorian Period
- C. the late Victorian period

11 - The Victorian society expected from its citizens

- A. gender equality
- B. emphasis on emotional expression
- C. strict etiquette and moral behaviour

12 - One of the most important social reforms of the Victorian Age was

- A. the abolition of slavery throughout the British Empire
- B. the introduction of universal suffrage
- C. the end of the feudal system

13 – 'The Child's Story' conveyed the passage of time

- A. by changing seasons
- B. by introducing new characters
- C. by shifting from day to night

14 – In 'The Child's Story', the traveller met

- A. a child, a boy, a gentleman and an old man
- B. a child, a boy, a young man, a gentleman and an old man
- C. a child, a boy, a gentleman, his wife and children and an old man

15 – When the traveller met the child, they read picture-books about

- A. scimitars, turbans, dwarfs, giants, genii and fairies
- B. scimitars, turbans, dwarfs, giants, genii and orcs
- C. scimitars, turbans, dwarfs, giants, genii and ogres

16 – When the traveller met the handsome boy, they

- A. learned about Saturn and Juno, the Greeks and the Romans
- B. learned about Jupiter and Juno, the Greeks and the Romans
- C. learned about Mars and Juno, the Greeks and the Egyptians

17 – When the traveller met the gentleman the landscape was

- A. open and green and then, thick and dark
- B. thick and dark, and then open and green
- C. yellow and brown, and then red and purple

18 – When the traveller met the old man, he was sitting

- A. on a tree branch
- B. on a fallen tree
- C. on a tree root

19 – ‘The Child’s Story’ predominantly evoked

- A. horror and suspense
- B. joy and excitement
- C. nostalgia and reflexion

20 – ‘The Child’s Story’ did not explore

- A. the importance of family
- B. the value of friendship
- C. the impact of technology on society

END OF THE TEST

ANSWER SHEET

Write all your answers here.

A.	ANSWER		ANSWER
1.		11.	
2.		12.	
3.		13.	
4.		14.	
5.		15.	
6.		16.	
7.		17.	
8.		18.	
9.		19.	
10.		20.	

Cotação:

A. 20 x 10 pontos = 200 pontos



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END OF THE TEST

ANSWER SHEET

Write all your answers here.

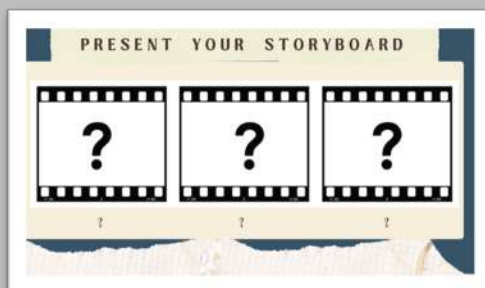
A.	ANSWER		ANSWER
1.	C	11.	C
2.	A	12.	A
3.	C	13.	B
4.	A	14.	B
5.	A	15.	A
6.	A	16.	B
7.	B	17.	A
8.	A	18.	B
9.	B	19.	C
10.	A	20.	C

Cotação:

- A. 20 x 10 pontos = 200 pontos

Slides for Lesson Plan 6 of the Charles Dickens didactic unit

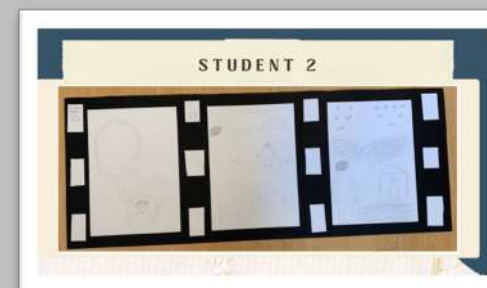
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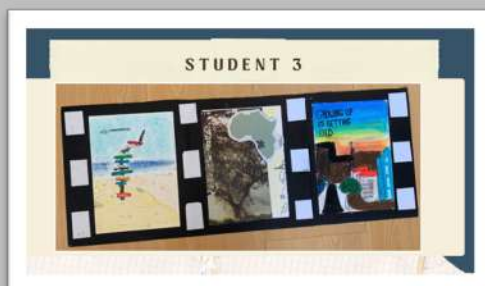
Canva slide 49



Canva slide 50



Canva slide 51



Canva slide 52



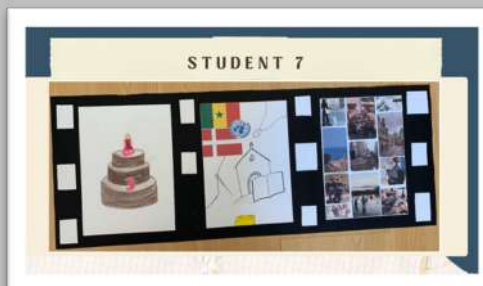
Canva slide 53



Canva slide 54



Canva slide 55



Canva slide 56



Canva slide 57



Canva slide 58



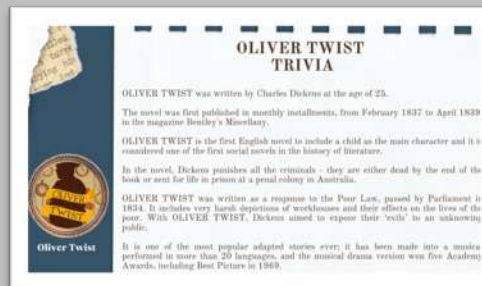
Canva slide 59



Canva slide 60



Canva slide 61



Canva slide 62



Mentimeter slide 1



Mentimeter slide 1 with answers



Learners' Padlet Entries

Padlet

Joana Martins Baptista + 13 • 1m

12th Grade Class Activities: "The Child's Story" Vocabulary Exploration

Activities for exploring "The Child's Story" by Charles Dickens through descriptive vocabulary.

part 1

Unknown
Dreamer
Beautiful

Part 2

Having fun
Reviving the memories
Enjoying life
Learning
Games

♡ 3

Part 1:

- joyful
- utopia
- friendship

Part 2:

- culture
- bonds
- youth

Part 3:

- love
- wishes
- happiness

Part 4:

- aging
- consciousness
- family

Part 5:

- final reflection
- nostalgia
- relief

Part 6:

- journey
- wholesome
- gratefulness

Life is beautiful :)

part 1

Nostalgia,
Wizard of Oz,
Fantasy

part 2

Growing up,
Discovery
Exploring physically and mentally
the states of humanhood

part 3

cute
heartstopper
beggining

(alexa play take on the world by Girl
Meets World)

part 4

getting older - billie eilish
social constructs
losing personality
monotony

Part 1

Relatable
Freedom
Happiness
Willy wonka and the chocolate
factory

Part 2

Books/ school
Memory
Childhood

Part 3

Magical
Union/partnership
Trust

Part 4

Sad
Death
Responsibility
Real
Song YKWIM?

Part 5

Calm

Part 1

imagination
friendship
fever dream

part 2

time travelling
life lessons
memories
the christmas carol

part 3

teenage love
first love
lover- taylor swift

part 4

pumpkin spice latte
adulthood
monotonous
new flesh- current joys

part 5

elderly
growing up is getting old- VICTORIA
realisation
peace

+

15 JULY 2004

- Paradise
- Overwhelming
- Improvise
- Happiness
- Wonderful
- Adventure

Part 2

- Youth / childhood
- Growth
- Memories
- Willpower

Part 3

- Feelings
- New
- “Live while we’re young” - HS

Part 4

- "Getting older" - Billie Eilish
- "Night Changes" - 1D
- Change
- Family

Part 5

- Final path
- Gratitude
- Peace

- family
- Part 5:
- final reflection
- nostalgia
- relief
- Part 6:
- journey
- wholesome
- gratefulness

Life is beautiful :)

♥ 3

 **Anonymous** 2mo

 **Anonymous** 2mo
WOOOWWW

 Anonymous 2mo

 **Anonymous** 2mo
Josh>>

Part 1
fantastic
imaginary
creative

kanye west lyric: and I wonder if you
know what it means
mystic
red riding hood

heartstopper
beggining

(alexa play take on the world by Girl Meets World)

- part 4
- getting older - billie eilish
- social constructs
- losing personality
- monotony

part 5
death
reflection
facing the end

part 6
after life
unspeakable, unimaginable,
impossible
not being
being in all presents, transcending

moral of the story:
journey
introspective
nostalgia
kinda depressing (lol)

♡ 3

 **Anonymous** 2mo
🤔🤔

Union/partnership
Trust

Part 4
Sad
Death
Responsibility
Real
Song YKWIM?

Part 5
Calm
Peace
Beautiful
Beauty in tragedy

Part 6
Nostalgic
Warm
A24 movies

Story:
Nostalgic, tells a story that is beautiful and sad at the same time-> life

part 4
pumpkin spice latte
adulthood
monotonous
new flesh- current joys

part 5
elderly
growing up is getting old- VICTORIA
realisation
peace

part 6
looking back
life journey
living a full life
memories
everything happens for a reason-
madison beer

the story made me look at my life
whether it was the past, the present
or what i hope for the future

♡ 3

 **Anonymous** 2mo


 Anonymous 2mo

Change

- Family

Part 5

- Final path
- Gratitude
- Peace
- "Listen before I go" - Billie Eilish

Part 6

- Reflexion on life
- "See you again" - Charlie Puth
- Thoughtful
- Nostalgia
- Humans

3

2

Anonymous 2mo

👍👍👍👍

Anonymous 2mo

No wayyy

Part 4

Carving your path

Busy

You are the choices you make

Part 5

Grief

Departing

Solitude

fantastic

imaginary

creative

kanye west lyric: and I wonder if you know what it means

mystic

red riding hood

Part 2

knowledge

books

content

childhood

the show "boy meets world"

memories

fun

friendship

evolution

Part 3

passion

puppy love

innocent

Part 4

Macarena (in the begging you are having fun and full of energy/ at the end you are tired

Part 5

natural

music: red room

the end

Part 6

finishing your favourite meal

nostalgia

kinda depressing (lol)

3

2

Anonymous 2mo

👍👍

Anonymous 2mo

UAU

Part 1

Friendship

Positivity

Alice in wonderland

Part 2

Memories

Back to the old house- the Smiths

George by Maria Judite de Carvalho

Growing Up

Part 3

Teenage Love

Love story -Taylor swift

Unrealistic

Part 4

Where is my mind? - pixies

Getting old

Autumn

Building a family

2

Part 1

Whimsical

Uncertainty

Company

2

Part 2

Knowledge

Friendship

Activity

Part 3

Support

Empathy

Joy

Part 4

Anonymous 2mo

👍👍👍

Anonymous 2mo

🐱

Part1

Mystery

Beautiful

Strange

Alice in Wonderland

Part2

Fun

repetition

Part3

Love song- Lana del Rey

Beautiful

Part4

Life changing

Responsibility

Kids- current joys

Part5

Ending

Being alone

Old

Part6

Life stages

Memories

You are the choices you make

Part 5
Grief
Departing
Solitude

Part 6
Memories
Plenitude
Reflect

I only caught the last parts, but the story gives an insight to the journey of life, making the reader reflect about their own life and the different seasons of it.

♡ 0

Part 6

- Surprising
- "We are our past"
- Remembering

♡ 0

natural
music: red room
the end

Part 6
finishing your favourite meal
giving your favourite piece of clothing to someone else
the stages of life
viewing life as a path

♡ 5

Anonymous 2mo

❤️❤

Anonymous 2mo

Kanye>>

Anonymous 2mo

amazing song

Part 4
Where is my mind? - pixies
Getting old
Autumn
Building a family

Part 5
Reaching the end
The Last Sunset
Resting

Part 6
Past life
Memories
Life is a gift
How important person relationships are

♡ 2

Anonymous 2mo

🐱

Anonymous 2mo

Josh>>

Anonymous 2mo

😬😬

Support
Empathy
Joy

Part 4

Transition
Family
Shelter

Part 5
Running out of time
Anxiety
Letting go

Part 6
The end
Recalling
Reuniting

♡ 0

Being alone
Old

Part6
Life stages
Memories

Scared of getting old

♡ 3

Part 5

- Aging
- Goodbyes
- Death

♡ 0

👤

🔗

📄

🔔

▶

⚙️

⋮

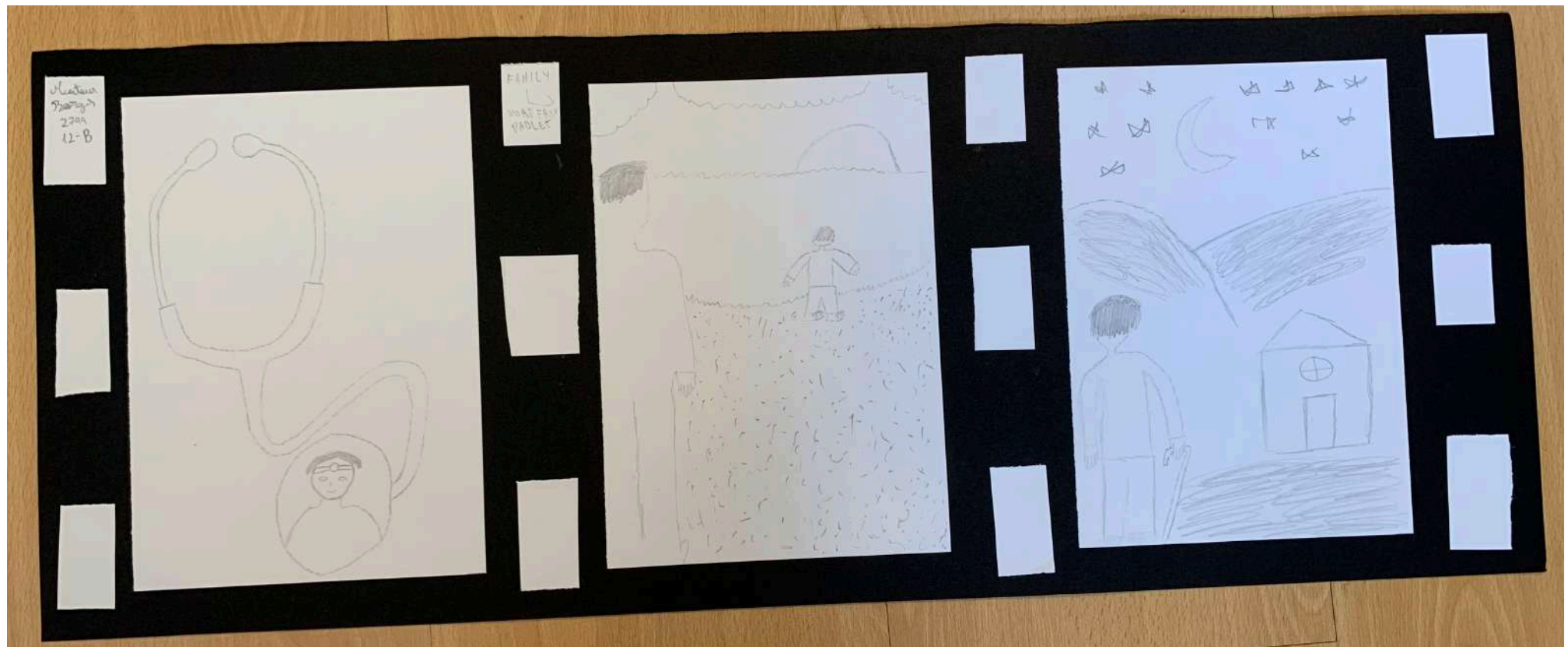
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Learners' Storyboards
(Dickens Unit Creative Work)

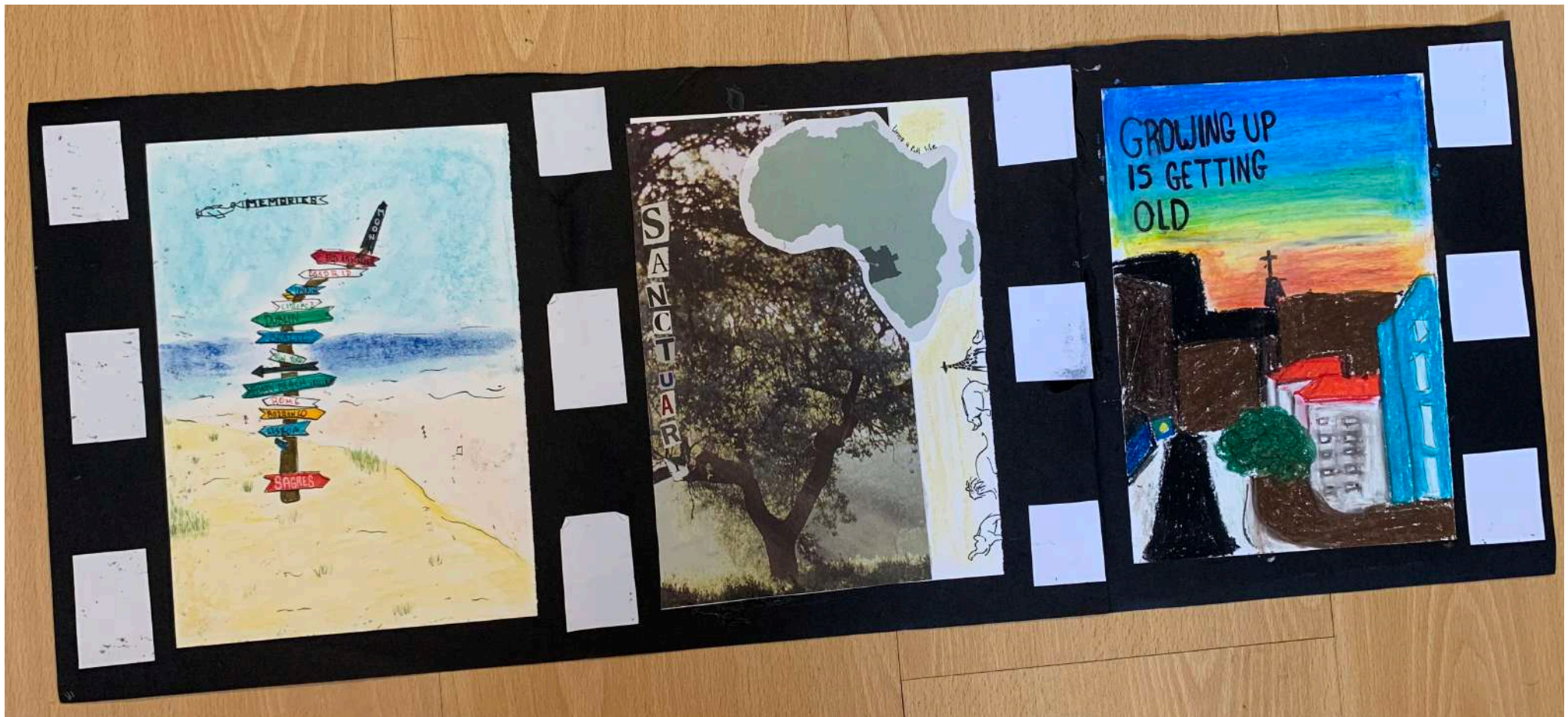
Student 1

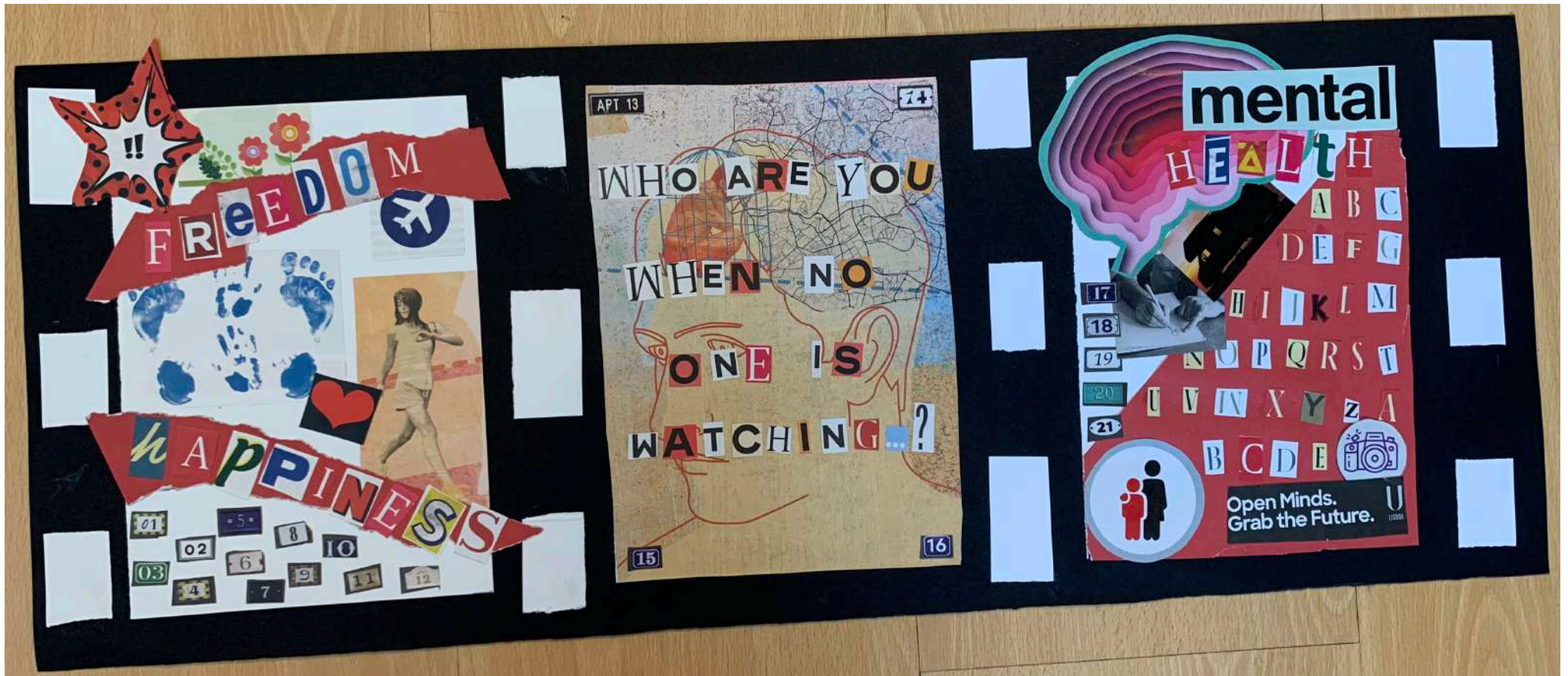


Student 2

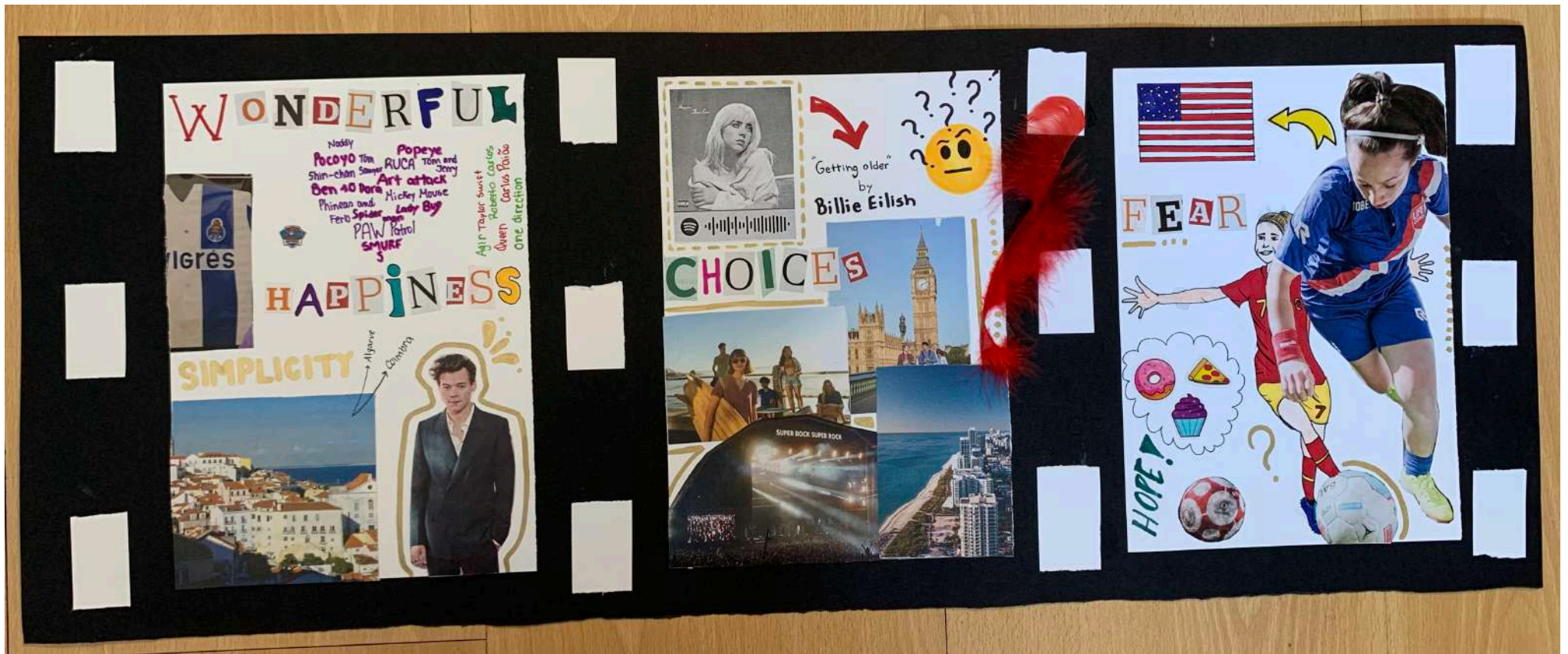


Student 3



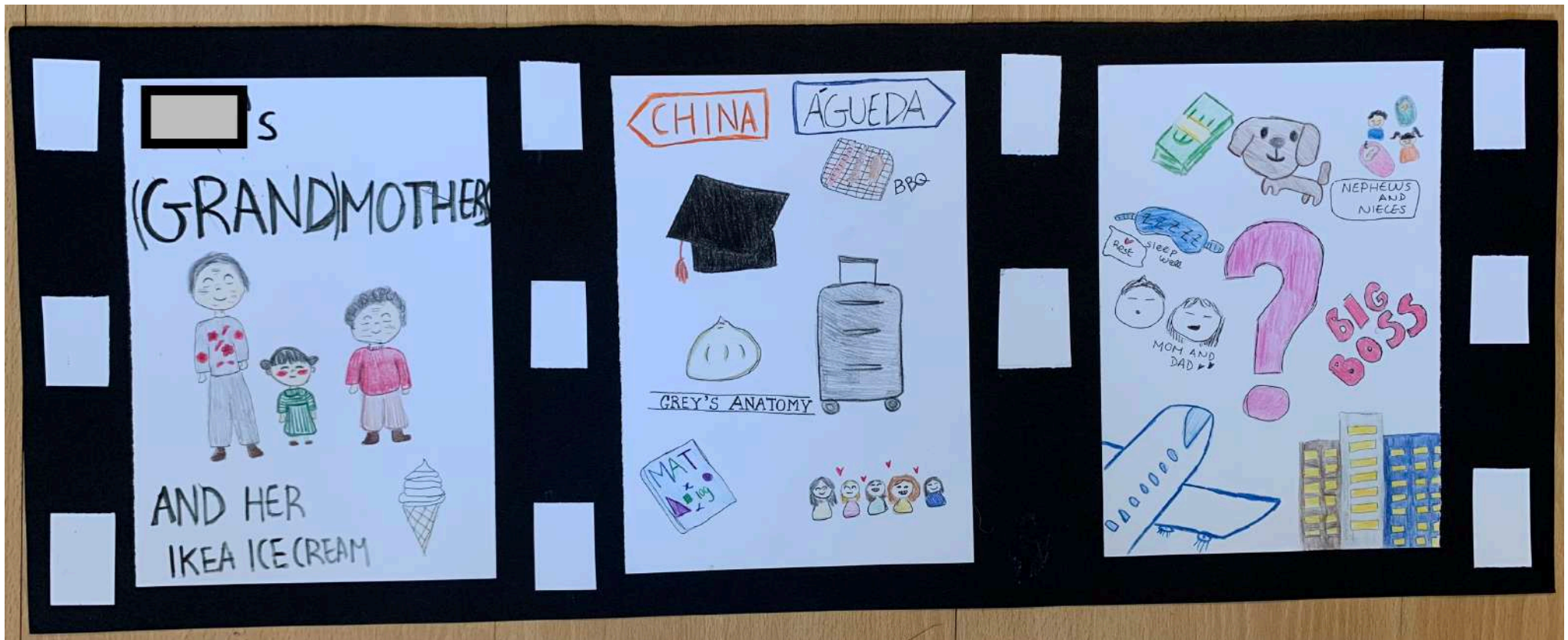






Student 7





Student 9



Student 10



Appendix 12

Oliver Twist play at Camões Auditorium, Lisbon.
March, 2024.



Figure 1: The audience and stage at the Camões Auditorium.



Figure 2: The London-based actors on stage at the end of the play.

Appendix 13

Dublin, Ireland. 20th/ 23rd of April, 2024.

Figure 1: A few students at Dublin Airport upon arrival. Ireland Day 1.



Figure 2: Oscar Wilde house in Merrion Square, Dublin. Day 1.



Figure 3: A few students inside Oscar Wilde's house. Day 1.



Figure 4: A few students mixing with the crowd at Trinity College Dublin. Day 1.



Figure 5: The Old Library at Trinity College Dublin. Day 1.



Figure 6: James Joyce statue at The Temple Bar. Day 1.



Figure 7: The Dublin Castle main entrance. Day 2.

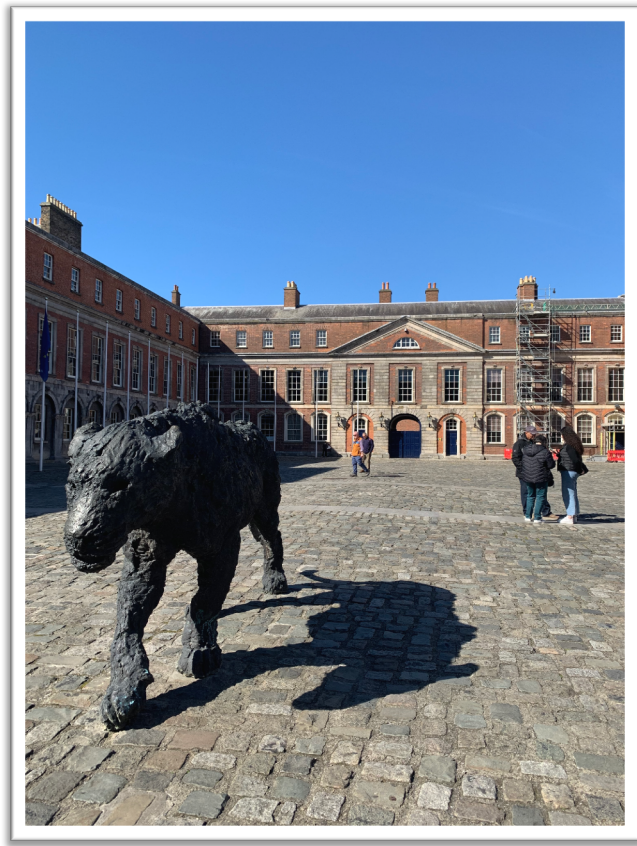


Figure 8: A student beholding the original Irish Declaration of Independence document. Day 2

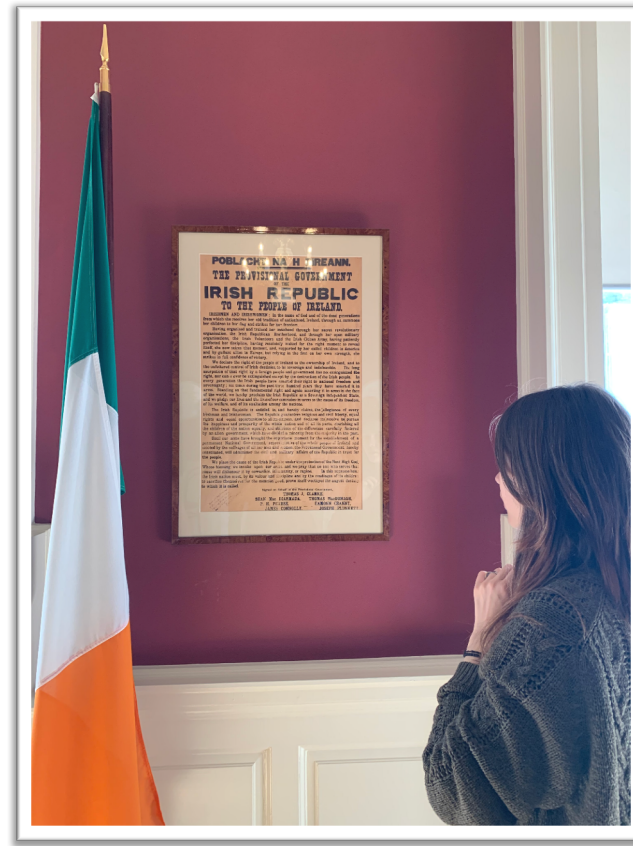


Figure 9: Christ Church Cathedral. Day 2.

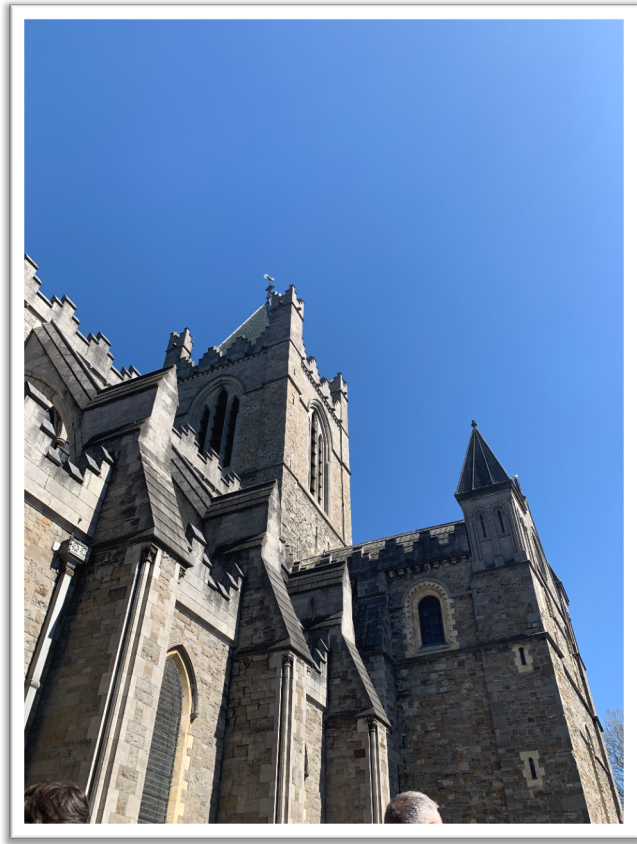


Figure 10: A 13th century copy of the Magna Carta. Day 2.

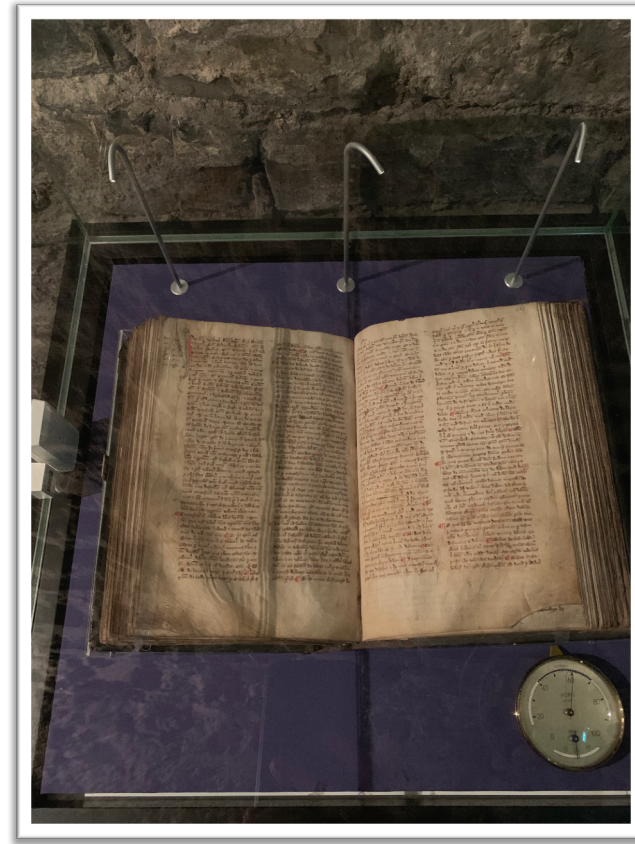


Figure 11: A few students entering The Guinness Storehouse. Day 2.



Figure 12: Walking around Dublin. Day 2.



Figure 13: The arts room at Belvedere College. Day 3.



Figure 14: The façade of Saint Patrick's Cathedral. Day 4.

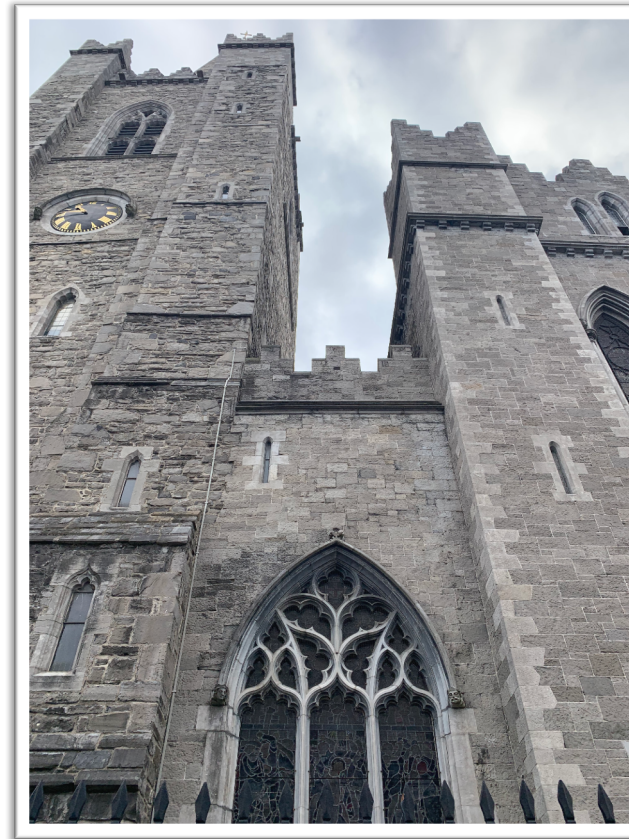
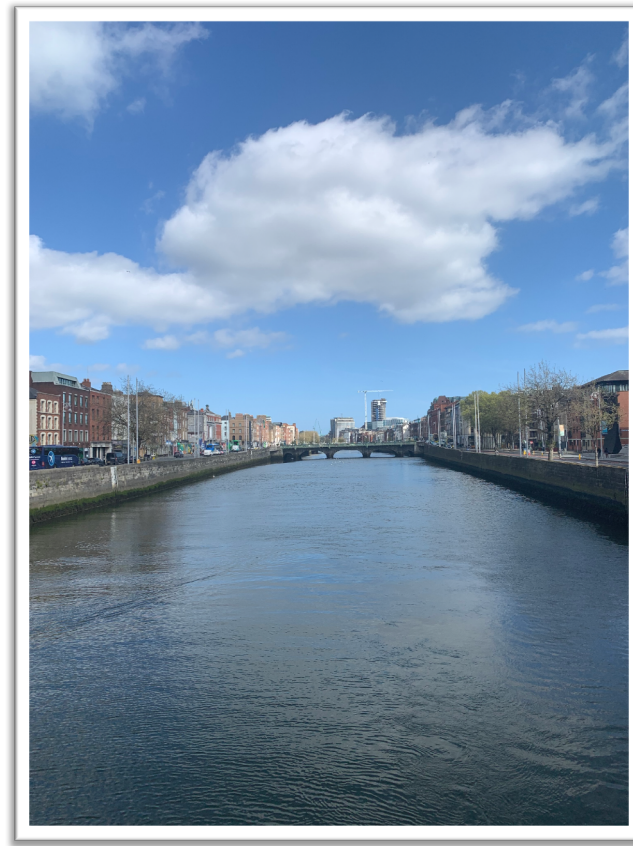


Figure 15: The Tree of Remembrance, also known as The Fairies Tree. Day 4.



Figure 16: River Liffey, Dublin, Ireland. Day 4.



Appendix 14

Full e-mail interviews with the English Language Teachers at Colégio São João de Brito

May/June 2024

Interview 1

. State what you do for a living, for how long, and what cycles have you taught and still teach.

I have been an English teacher for the past 24 years. During these years I taught from 1st cycle to secondary and also adults. I taught Portuguese to 2nd and 3rd cycles and secondary, including classes for adults for 5 years. I taught Spanish for 8 years to 3rd cycle and adults. Except for my trainee year, I have always worked in language schools, private schools supported by the state and private schools.

. What do you think is the role of language teachers in the literary education of students?

It is a very important one, it is the role of showing and talking about the literary world, allowing students to have contact with the language in a literary form, guiding them into analysing its meaning and understanding what they read and, in this way, enabling them to enjoy it.

. In your opinion, what is the relationship between ‘learning a foreign language’ and ‘reading and analysing literary texts’?

I believe learning a foreign language is fostered by reading, in addition literary texts are richer because they stimulate imagination. Cultural and historical knowledge also comes along when analysing these texts.

. How often do you teach literature in your English classes?

Once a year in the English classes.

. If you do, can you briefly state what is your most common teaching approach? (e.g., extensive reading, with lots of teaching aids, breaking down the text into several parts, having pre-/while-/post-reading exercises, students reading the text at home and analysing it in class, etc.)

All of the above according to the students’ preferences and genre of the text. Examples of tasks: watching videos or describing images that suggest a message that can be connected to a moment of the story that was read; transforming their reading into a ‘one-pager’; reading aloud and performing it in class; eliciting meanings of vocabulary and discussing the importance of its choice

and use by the writer; watching a well-known film to recognise similarities with the text (comparative analysis).

. What is the literary text you enjoyed exploring the most in class? And why?

I am unable to choose one. I am energised by the reaction of my students to the reading of the text. I explored different genres with different grades and languages and I liked them all: short-stories, poems, spoken word poems, plays, fiction books, non-fiction books, lyrics. Here are some examples of some literary texts that I enjoyed the most: In English: 'Mrs Bixby and the Colonel's coat' and 'Galloping Foxley' by Roald Dahl; 'Christmas Memory' by Truman Capote; 'Visit to the dentist', 'Names' and 'Still I rise' by Maya Angelou; 'The Canterville ghost' by Oscar Wilde, 'Mathematics' by Holly McNish; 'People need people' and 'The English' by Benjamin Zephaniah; 'Wish list' by Pearl Jam. In Portuguese: 'Felizmente Há Luar' de Luís de Sttau Monteiro, 'Os Lusíadas' de Luís de Camões, 'O Gato Malhado e a Andorinha Sinhá' de Jorge Amado, 'Rosa, Minha iImã Rosa' by Alice Vieira 'A Saga' de Sophia de Mello Breyner Andreson, 'O Tesouro' de Eça de Queirós, several poems by different poets (visual poems as well). In Spanish: short stories, poems (e.g., Gloria Fuertes), and lyrics.

. In your opinion, what should always exist inside a classroom before a teacher explores a literary text with students? (e.g., a majority of students with an adequate language level, a two-hour class ahead, an 8 a.m. class, etc.) (think of human, technical, and/or environmental factors for your answer).

A teacher willing to explore the text, students and the text.

. Think about your students' profile at the very beginning of your teaching career, and then, consider the study of literature. Do you think there is any difference between your students back then and your students now? Justify your answer.

Students belong to different generations and they might like different things and do things in a different way, so it is on the teacher to make students want and like to read literature.

. Can you comment on your students' motivation to read literary texts in class?

Most of them might not be motivated, it is up to me to create that motivation.

. Do you have any techniques/tips to engage your students in reading literature?

All of the tasks previously mentioned in 5. I think pre-reading exercises have to be thoughtfully designed to arouse curiosity and eventually engage right from the beginning.

. Have you ever used digital technologies when exploring literary texts in class? If you have, how did you use it? (briefly explain how you have complemented the analyses of literature with digital tools). If you have not, why not?

I have used short videos, films, PowerPoints, Mentimeter, MyPads, Kahoot. To check meaning, elicit meanings, ask for opinions, ask to write small texts (like a different ending, for example).

. What is your opinion about the use of digital technologies, including Artificial Intelligence, in classes? Do you think these resources are an advantage or a hindrance to language learning?

Digital technologies are an advantage. However, a first step would be to explore it with the students, so they can learn the ropes, to then work on their own.

. How often do you use digital mediums in your language classes?

In almost every class.

. If you do use digital technologies, can you name two or three platforms that you have worked with and/or recommend?

PowerPoints, Mentimeter, MyPads, Kahoot, Bamboozle, Prezi, Zoom, YouTube, Vimeo, Neolms, BBC Learning English, British Council Learn English Kids and Teens, online dictionaries.

. In your opinion, how can digital technologies help a teacher? And the students? If you think they cannot, briefly explain your opinion.

They contribute to motivate and engage the students and the teacher. Besides, it creates a more interactive learning environment.

. Have you ever used any Artificial Intelligence platforms (e.g., ChatGPT) in your teaching practice? And with your students in class? If you have not, would you like to?

I have used ChatGPT to write essays to show as a model (obviously adapted and abridged); to write small paragraphs about a theme so I could transform it into a fill in the blank spaces exercise (vocabulary, verb tenses or others); and to ask for comprehension questions on a text.

I would love to use it to create visuals.

. Please leave a comment about the current/future relationship between technology and education.

Technology already plays a very important role in education and it will become more and more present and needed.

. From 1 to 10, how do you rate the relevance of creativity in language learning? Briefly justify your choice.

I consider it a very relevant skill, an 8 out of ten. Considering that it includes the ability to discover new and original ideas to interpret the world and eventually find solutions to problems, it is intrinsically interconnected with all the other skills.

. How often do you create activities that promote the creative expression of your students? Can you detail one or two examples of activities you have designed?

I try to do it frequently. Any speaking activity that involves roleplaying: the art of becoming someone else in a certain situation promotes creativity. For instance, becoming a parent or a teacher; getting involved in an imaginary situation; playing a character from a text and acting as such in a different situation; dealing with a problem. Creative writing: writing a spoken word poem about a theme of one's choice; continuing/ finishing the lyrics of a song (e.g., 'Whishlist' by Pearl Jam); completing the lyrics of an unknown song with missing words ('Castle on the Hill' by Ed Sheeran).

. In your opinion, do your students appreciate this type of activity? How can you tell?

They love it, they have fun while learning. Some only reckon it later on.

. How do you prepare your students to engage in a creative task? (in your opinion, what steps need to be followed before you ask students to think or express themselves creatively).

With pre-tasks, warm-ups with something that stirs their imagination (for example, a cartoon, an artistic photo or painting).

. How do you assess creativity?

In a formal assessment, assessment criteria are followed (there might be a parameter for creativity). It is difficult to measure, but specific criteria might be designed according to the task: ability to create something that did not exist and is meaningful to the task, way of solving a certain problem, originality in displaying visuals or sharing ideas.

. Do you think literature and/or digital technologies can be linked to the promotion of creativity in the language class? How?

Reading literary texts enriches students' knowledge of the language, this allows them to be creative while using it. Digital technologies also enhance this possibility.

. Assuming that not all students express creativity the same way, how do you help them bring it out?

By helping them find it, small individual talks if necessary, and setting pre-tasks (answer 21).

. When it comes to literature, digital technologies, and creativity, is there anything that has not been asked and which you think is relevant to mention for this interview?

No.

. Last but not least, how do you perceive the future of English language teaching in general?

English language teaching will naturally mould into whatever the teaching trends might be.

END OF INTERVIEW

Interview 2

. State what you do for a living, for how long, and what cycles have you taught and still teach.

I have been a French and English teacher for 16 years. When I finished university, I started working as an English teacher in AECs (Atividades Extra Curriculares) with students from year three and four from primary school. At the same time, I worked as a French and English teacher in a languages school where I taught group and individual lessons and where I also worked, later, as coordinator. Then, two years (I guess) after graduating, I worked at a public school as a French teacher. In the following four years I worked in six different public schools, normally in two at the same time. For the past eight years, I have been working at CSJB, first as a French/English teacher and, in the last four years, solely teaching English in the third cycle and secondary education. Throughout my career I have taught all cycles and all years, except years 1 and two from primary school and year 12.

. What do you think is the role of language teachers in the literary education of students?

I believe it is an important one, although the textbooks and the time available don't allow teachers to work with literary texts as much as I would like.

. In your opinion, what is the relationship between 'learning a foreign language' and 'reading and analysing literary texts'?

It can be a useful, motivating and even more effective way of learning a language. From my experience, students like it and, since they are not really used to it, they find it interesting and feel they gain richer vocabulary, more general culture (when possible I try to contextualise the story in its historical time and writer's life) and find the lessons more engaging.

. How often do you teach literature in your English classes?

Once a year.

. If you do, can you briefly state what is your most common teaching approach? (e.g., extensive reading, with lots of teaching aids, breaking down the text into several parts, having pre-/while-/post-reading exercises, students reading the text at home and analysing it in class, etc.)

I have done it in different ways: either breaking it down and reading and analysing it in class, having pre-/while-/post-reading exercises and students reading the text at home and later analysing it in class by completing comprehension exercises.

. What is the literary text you enjoyed exploring the most in class? And why?

“Names” by Maya Angelou, “Mrs Bixby and the Colonel’s coat” by Roal Dahl, “Raymond’s Run” by Tone Cade Bambarra, “A Christmas Carol” by Charles Dickens (adapted version), and some chapters from “Le Petit Nicolas” by Sempé-Gosciny. I liked these authors’ the writing style, I also enjoyed linking the stories to an historical period in history and discussing the moral lessons one could draw from them and what students could learn by reading them.

. In your opinion, what should always exist inside a classroom before a teacher explores a literary text with students? (e.g., a majority of students with an adequate language level, a two-hour class ahead, an 8 a.m. class, etc.) (think of human, technical, and/or environmental factors for your answer).

Time (within the syllabus/”programa da disciplina”) enough copies for all the students, knowledge of its historical background and some insight on the writer’s life and work.

. Think about your students’ profile at the very beginning of your teaching career, and then, consider the study of literature. Do you think there is any difference between your students back then and your students now? Justify your answer.

I cannot compare it since I have not used literary texts as much as I would like, especially when I started teaching. When I used them initially, I would only ask students to read a short book or short story and then I would ask them to write a small text or speak about it in an oral presentation by focussing on the summary of the plot and what the most enjoyed about it. Nowadays, the work I do with literary texts includes in-class analysis with pre, post and while reading comprehension exercises. In terms of seeing differences in the students, I cannot really tell since my experience working with these types of texts is little.

. Can you comment on your students’ motivation to read literary texts in class?

They like it and are generally interested.

. Do you have any techniques/tips to engage your students in reading literature?

Showing them the trailer from a film that was first a book; reading in class extracts of books, suggesting some authors/books.

. Have you ever used digital technologies when exploring literary texts in class? If you have, how did you use it? (briefly explain how you have complemented the analyses of literature with digital tools). If you have not, why not?

I have not, because I do not really know of any that could be useful or how to make it interesting and effective.

. What is your opinion about the use of digital technologies, including Artificial Intelligence, in classes? Do you think these resources are an advantage or a hindrance to language learning?

I believe they are useful, but one (the teacher) needs to know how to do it and especially have a clear notion of what the ultimate goal for the students' learning is.

. How often do you use digital mediums in your language classes?

Sometimes.

. If you do use digital technologies, can you name two or three platforms that you have worked with and/or recommend?

Kahoot, Mentimeter, Framapad Bambouzzle, Neolms, Escola Virtual, Aula Digital.

. In your opinion, how can digital technologies help a teacher? And the students? If you think they cannot, briefly explain your opinion.

For the teacher – it is an easy way to engage students, it allows students to see each others' answers, everyone can participate, it is possible to use videos, music, images, do class polls, questionnaires, show/analyse charts. For the students – everyone can participate, they feel motivated, they can have fun and learn at the same time, they can do collaborative tasks, it can be anonymous.

. Have you ever used any Artificial Intelligence platforms (e.g., ChatGPT) in your teaching practice? And with your students in class? If you have not, would you like to?

I have used ChatGPT to create texts to use in class especially as model answers to written assignments, but I have not asked them to use it directly for a task. I would like to do that.

. Please leave a comment about the current/future relationship between technology and education.

It is intrinsically connected. Technology is already helping me in my teaching practice on a daily basis, preparing my lessons, researching for new materials, and new ways of teaching and even correcting assignments. It is aiding students in their learning process as well.

. From 1 to 10, how do you rate the relevance of creativity in language learning? Briefly justify your choice.

7 – It is important and it is present in a lot of the tasks done in class, for example when writing a text, creating a role-play, analysing a text and establishing parallels with other texts or topics.

. How often do you create activities that promote the creative expression of your students? Can you detail one or two examples of activities you have designed?

I should do it more often, but I would say, sometimes. Examples – writing a story, creating an advertisement, role-plays, creating a one-pager, writing poems, illustrating a story, changing the lyrics of a song and creating a new one, writing a speech and presenting it.

. In your opinion, do your students appreciate this type of activity? How can you tell?

They do, they participate actively, they laugh and sometimes they speak about it to the other classes after their class which is always a good sign.

. How do you prepare your students to engage in a creative task? (in your opinion, what steps need to be followed before you ask students to think or express themselves creatively).

The task and steps need to be clear, having a follow-up activity is also important, sometimes making it anonymous can help and working in pairs or groups can also be beneficial.

. How do you assess creativity?

Depends on the task:

- if it is a one-pager I evaluate the use of illustrations, the design, the colouring;
- if it is a text I do it through the content;
- in an oral presentation through the content, ideas expressed and how they're linked.

.Do you think literature and/or digital technologies can be linked to the promotion of creativity in the language class? How?

Yes, I do. Using them can lead to the promotion of ideas/activities (which I named previously) that ask students to use their creative skills, either individually or in group.

. Assuming that not all students express creativity the same way, how do you help them bring it out?

Giving them some orientation/ideas, showing examples of previous assignments done by other students, promoting group work.

. When it comes to literature, digital technologies, and creativity, is there anything that has not been asked and which you think is relevant to mention for this interview?

No.

. Last but not least, how do you perceive the future of English language teaching in general?

It will always be vital and technology will force to change some of its methods, goals, means, but, in my view, in a positive way.

END OF INTERVIEW

Interview 3

. State what you do for a living, for how long, and what cycles have you taught and still teach.

I have been a teacher of English for 34 years. I have already taught English to 2.º CEB, 3rd and secondary cycles and I also taught adults at night classes for twenty years.

. What do you think is the role of language teachers in the literary education of students?

They should learn the foreign languages, they get to know geography, history, art, music, general culture, they learn how to express their opinions and we help them in developing their skill of problem solving.

. In your opinion, what is the relationship between ‘learning a foreign language’ and ‘reading and analysing literary texts’?

Reading is a way of knowing the world and its people. By analysing the literary texts the students learn what can be expressed in a more complex language, because of the intentions of the writers.

. How often do you teach literature in your English classes?

. never . once a year . twice a year X. once a term . as much as possible

. If you do, can you briefly state what is your most common teaching approach? (e.g., extensive reading, with lots of teaching aids, breaking down the text into several parts, having pre-/while-/post-reading exercises, students reading the text at home and analysing it in class, etc.)

Extensive reading.

. What is the literary text you enjoyed exploring the most in class? And why?

‘The Selfish Giant’ by Oscar Wilde, because of the expressive language and the morals at the end.

. In your opinion, what should always exist inside a classroom before a teacher explores a literary text with students? (e.g., a majority of students with an adequate language level, a two-hour class ahead, an 8 a.m. class, etc.) (think of human, technical, and/or environmental factors for your answer).

Two-hour class ahead so that it would be possible to contextualise the author and the time of the plot as well as possible with documentaries, etc.

. Think about your students’ profile at the very beginning of your teaching career, and then, consider the study of literature. Do you think there is any difference between your students back then and your students now? Justify your answer.

Nowadays students dislike reading, because they do not do that outside their classes.

. Can you comment on your students’ motivation to read literary texts in class?

They would rather read in English than in Portuguese, they find the texts much more appealing.

. Do you have any techniques/tips to engage your students in reading literature?

Showing them some films that were made after the original novel.

. Have you ever used digital technologies when exploring literary texts in class? If you have, how did you use it? (briefly explain how you have complemented the analyses of literature with digital tools). If you have not, why not?

No. I have not had a partner to work with me in that area yet.

. What is your opinion about the use of digital technologies, including Artificial Intelligence, in classes? Do you think these resources are an advantage or a hindrance to language learning?

I have no idea. I guess it will help if it is used with good intentions.

. How often do you use digital mediums in your language classes?

Always.

. If you do use digital technologies, can you name two or three platforms that you have worked with and/or recommend?

Porto Editora and Cambridge.

. In your opinion, how can digital technologies help a teacher? And the students? If you think they cannot, briefly explain your opinion.

They simplify our work and provide us entertaining and realistic means of learning.

. Have you ever used any Artificial Intelligence platforms (e.g., ChatGPT) in your teaching practice? And with your students in class? If you have not, would you like to?

No. No. No.

. Please leave a comment about the current/future relationship between technology and education.

Technology and education must coexist without the supremacy of computers. They must help each other, but not preventing the students and the teachers give up creating, reasoning or having sensible way outs.

. From 1 to 10, how do you rate the relevance of creativity in language learning? Briefly justify your choice.

5 - to leave enough room for reality and truth.

. How often do you create activities that promote the creative expression of your students? Can you detail one or two examples of activities you have designed?

Every unit they must express their dreams and thoughts about topics in compositions, project works, comics, etc.

. In your opinion, do your students appreciate this type of activity? How can you tell?

Not much. They are always asking for help and guidance, they cannot have much imagination.

. How do you prepare your students to engage in a creative task? (in your opinion, what steps need to be followed before you ask students to think or express themselves creatively).

We must feel a close relationship with them.

. How do you assess creativity?

In quality terms.

. Do you think literature and/or digital technologies can be linked to the promotion of creativity in the language class? How?

I hope so. Digital technologies may be a possibility of making young people and adults interested in literature. There may be a way of reading in a non-passive way, because I believe the main problem of reading is that people feel lonely and idle.

. Assuming that not all students express creativity the same way, how do you help them bring it out?

I tell them to think of their good souvenirs/memories.

. When it comes to literature, digital technologies, and creativity, is there anything that has not been asked and which you think is relevant to mention for this interview?

No.

. Last but not least, how do you perceive the future of English language teaching in general?

I guess on-line teaching will win a huge importance.

END OF INTERVIEW

Interview 4

. State what you do for a living, for how long, and what cycles have you taught and still teach.

English teacher with 22 years of experience, mainly in lower secondary education, but also in upper elementary and upper secondary levels.

. What do you think is the role of language teachers in the literary education of students?

A fundamental role in introducing classic authors and works, while also promoting curiosity about new publications.

. In your opinion, what is the relationship between 'learning a foreign language' and 'reading and analysing literary texts'?

Exploring literary texts promotes the acquisition of less obvious vocabulary that is not used in the everyday language students more readily access through television, music, and social media.

. How often do you teach literature in your English classes?

. never . **once a year** . twice a year . once a term . as much as possible

. If you do, can you briefly state what is your most common teaching approach? (e.g., extensive reading, with lots of teaching aids, breaking down the text into several parts, having pre-/while-/post-reading exercises, students reading the text at home and analysing it in class, etc.)

I prefer to divide the text into several parts and follow along with the reading in the classroom, especially at lower levels where students are not as autonomous. It is important to introduce challenging vocabulary beforehand and, during the reading, provide hints for less obvious interpretations.

. What is the literary text you enjoyed exploring the most in class? And why?

'Raymond's Run', by Toni Cade Bambara, because it surprised me with the engagement and interest it sparked in a normally very restless and unmotivated class.

. In your opinion, what should always exist inside a classroom before a teacher explores a literary text with students? (e.g., a majority of students with an adequate language level, a two-hour class ahead, an 8 a.m. class, etc.) (think of human, technical, and/or environmental factors for your answer).

I believe it is important to provide prior context about the author and their background, as well as the time and setting addressed in the work. Therefore, there should be at least one dedicated class beforehand for this contextualisation.

. Think about your students' profile at the very beginning of your teaching career, and then, consider the study of literature. Do you think there is any difference between your students back then and your students now? Justify your answer.

Significant differences, mainly due to the emergence and growth of the internet, which has made access to movies, series, and games easier and led to a decrease in the time and interest children dedicate to reading.

. Can you comment on your students' motivation to read literary texts in class?

I notice greater interest when working with texts of short to medium length. When full-length works are assigned (especially at more advanced levels), there is some resistance from a considerable number of students.

. Do you have any techniques/tips to engage your students in reading literature?

No answer.

. Have you ever used digital technologies when exploring literary texts in class? If you have, how did you use it? (briefly explain how you have complemented the analyses of literature with digital tools). If you have not, why not?

Yes, but nothing too complex. PowerPoint, videos available online.

. What is your opinion about the use of digital technologies, including Artificial Intelligence, in classes? Do you think these resources are an advantage or a hindrance to language learning?

They can be a valuable asset and have numerous potentials that teachers should be trained to explore effectively.

. How often do you use digital mediums in your language classes?

Quite frequently, as I believe that the visual element greatly aids in the acquisition of knowledge.

. If you do use digital technologies, can you name two or three platforms that you have worked with and/or recommend?

Escola Virtual, Aula Digital, TEFL lessons, All Things Topics.

. In your opinion, how can digital technologies help a teacher? And the students? If you think they cannot, briefly explain your opinion.

As I mentioned earlier, a more visual approach helps in understanding structures, introducing vocabulary, and creating games that stimulate the internalisation of content.

. Have you ever used any Artificial Intelligence platforms (e.g., ChatGPT) in your teaching practice? And with your students in class? If you have not, would you like to?

Yes, especially as a tool for creating assessment exercises or examples of different types of texts.
Please leave a comment about the current/future relationship between technology and education.

It will be increasingly present, and teachers will need to adapt to this reality, which is 'natural' for today's students.

. From 1 to 10, how do you rate the relevance of creativity in language learning? Briefly justify your choice.

8, as it allows for the application of what is learned in new contexts.

. How often do you create activities that promote the creative expression of your students? Can you detail one or two examples of activities you have designed?

More frequently in educational levels where there are split shifts and classes dedicated to oral skills. An example of a creative activity would be to end a story differently or to create a poem or song lyrics.

. In your opinion, do your students appreciate this type of activity? How can you tell?

Yes, enthusiasm is usually evident, especially when the task involves collaborative work.

. How do you prepare your students to engage in a creative task? (in your opinion, what steps need to be followed before you ask students to think or express themselves creatively).

They must be provided with the tools necessary for expression: knowing the vocabulary and structures they need to carry out the creative activity.

. How do you assess creativity?

It is very difficult to evaluate creativity itself, and there are usually no defined criteria for this within the department. The assessment focuses on the use of language associated with the activity rather than on creativity itself.

. Do you think literature and/or digital technologies can be linked to the promotion of creativity in the language class? How?

Yes, both can promote creativity by introducing new ways to apply the formal knowledge acquired in class.

. Assuming that not all students express creativity the same way, how do you help them bring it out?

Group work generally works well in promoting cooperation and mutual assistance, also helping to overcome some shyness in individual expression of creativity.

. When it comes to literature, digital technologies, and creativity, is there anything that has not been asked and which you think is relevant to mention for this interview?

No.

Last but not least, how do you perceive the future of English language teaching in general?

The teaching of foreign languages must increasingly consider the presence of technology in the lives of today's youth, particularly the growing access to artificial intelligence tools. It is essential to promote the sensible use of these resources and the ability to select from the vast amount of available information.

END OF INTERVIEW

Appendix 15

Focus group transcript

Colégio São João de Brito, room 12B, 4th June, 1.20pm

Teacher trainee: How can creativity be brought into English as a Foreign Language classrooms?

Student 1: I think that for creativity to flourish, maybe one of the key requirements is to have fewer barriers. What I often feel, not just in English, but in other subjects as well, is that when tasks are assigned to us, there is a procedure, a set way to follow. I feel this a lot, for example, in philosophical essays... although not as much with those, because there is a question, a theme, and then it is up to us to piece things together to arrive at our own answer. I think that is what is missing, starting from a question, a doubt, a word, or a phrase, and then creating our own process to find an answer. We are often given exercises and almost a formula to solve them, but I think what we lack is the opportunity to not be given the formula and instead create that part ourselves.

Student 2: I agree, and along those lines, the issue is that we almost always have test after test, all in the same way. It is this and nothing more. We have to memorise the material, just study it without really trying to understand or develop it in our own way. It is memorising, taking the test, spitting out the information, and that is it. Next. For me, at least, it cuts down on creativity and the possibility of doing projects on topics that might actually be interesting and could help us develop our creativity. For example, this year we taught younger kids, and I was teaching grammar, so I had to be creative in how to teach them about pronouns and the verb 'to be'. My friend and I had to think about how to make it more engaging for them, how to understand the material ourselves, and then creatively help them understand it. And I think that helps not just them, but us too. Teaching is a very easy way to learn and be creative.

Student 3: I also think that creativity is much more work, much more than being methodical. It is much harder to do creative work, to put your soul into it, and commit yourself to the task, than it is to do something that could be done by ChatGPT or with a text generator. It is much harder to be creative. I feel that all the work we did in English this year was creative, we chose to do a talk show where one group discussed Princess Diana and God, deciding whether Princess Diana should be allowed into heaven. We did a project on Billie Holiday, finding creative ways to incorporate her music and present her story, which is very sad, in a meaningful way. The one-pagers we made about the film were very creative, and they took a long time to do.

Student 4: Yes, the one-pagers take a lot of time, but they are super fun to do because each student's work comes out differently, though it is a lot of work.

Student 3: But because it takes so much work, it is necessary for teachers to motivate students.

Student 4: And it is also much harder for teachers to teach creatively than to just stick to the textbook exercises and reading. It is much more challenging to create different kinds of lessons because you have to move more, talk more... It is harder, but those end up being the classes where we think more, rather than just... Like with tests, which we were talking about. Tests can be a bit limiting; it is always the same thing, but they are very important because even though they are traditional, they are reliable. They are safe and certain. We should not abandon tests.

Student 3: They are not reliable. They are designed for one type of student, but there are thousands of different students.

Student 4: I do not think so.

Student 3: There are, for example, people with attention deficits, people with dyslexia...

Student 4: Yes, you are right, but we still need to have them. For example, writing is very important. I am not saying we should not have other forms of evaluation too.

Student 2: There needs to be a balance between the two. I am not saying we should get rid of tests entirely, because formal assessments are necessary, but... I do not know, instead of having a test every week or every two weeks, maybe we could modify that and have projects instead. We could have one or two tests per term, and the rest could be creative projects.

Student 3: In the case of English, I think it is a subject that is fundamental for life but is taught in a very mechanical way...

Student 4: Yes, English is a subject that is great for creativity...

Student 3: And I think that maybe it does not make much sense to have tests after, say, the 10th grade. Students who struggle with it end up becoming very unmotivated. What I was saying about the difficulty of being creative is that for people to be creative and truly commit to something, it has to be a topic we can engage with. For example, we were discussing a film that represents a decade of the 20th century, which is super general, but it was good because it was so open. We all chose different films, and we got to decide what we wanted to talk about. Sometimes when teachers say, 'oh, make a video about the environment,' there are students who do not connect with that theme and feel like things are being forced.

Student 4: And when you enjoy an assignment, like when we are asked to do open presentations, we are the ones who have to find the text, in the context of English, we have to gather the materials we have chosen, read them, but we are learning and practicing as we do it. You learn a lot, and some subjects could be evaluated this way. For example, it is a bit difficult to evaluate Math

creatively, but English is a subject that is very well-suited for finding different ways to be creative because it is a lot about speaking, listening, and expressing, which allows for more creativity. For example, I started enjoying English much more this year and last year because we started doing different things, like reading literature. It is really fun to debate ideas, that is really fun. And sometimes there is a tendency in subjects to think that if they are not assessed with tests, they are not as important, or that it is just playing around. But it is not just playing around.

Student 1: I also think that creativity makes things much more personal, creates a connection with us, and we become more involved in that reality and our context, helping us build relationships with things. I think literature is a lot like that. For example, just reading a book on its own is not much. I think literature is much more about being able to relate to it and understand how it fits into a context. It is much more... it is a deep dive rather than just reading and not thinking...

Student 5: I think we need to consider all of this, and as others have said, for teachers to encourage creativity, they should create a balance between more traditional teaching methods and something more open that allows creativity to emerge naturally. But I think that, for example, with English, we are not always going to like everything. We also have to accept that there will be things in the subject that we will not enjoy. And there might be content that sparks more creativity and that we like more, and that is where we can be more creative. And for a teacher to encourage creativity in students, the students also have to be willing to collaborate. If they do not collaborate...

Student 1: The English subject could be very focused on literary works, even if it is just English literature, but also on films, paintings, music, and more on artistic expression, and how we relate to it, instead of just opening a textbook...

Student 5: But we also need to remember that there is a curriculum to follow.

Student 2: But you can follow the curriculum and still apply it creatively. For example, we are learning about the history of England, and maybe I do not like that as much, but if I were to do a play to recreate a scene from that era... and I like theatre, so maybe I could approach it creatively and end up enjoying learning about that material.

Student 3: Or for a more advanced level of English, you could teach that material and then watch an episode or a clip from *The Crown*, it could be just 10 minutes of a historical excerpt, but you are reading, understanding, comparing, and then you could have a debate about it. That is an exercise where you can teach... I will give an example. I had Portuguese literature, and I loved studying Cesário Verde in Portuguese literature, he is one of my favourite poets. I got a book with a preface by Fernando Pessoa as a Christmas gift. But then when we studied it in class, I hated it, it was horrible, I never want to read Cesário Verde again, I even failed the test. I do not care about him anymore. It is all about how things are taught. We studied Cesário while comparing him to

Radiohead because the class really liked music. It also depends on how teachers approach things, and it depends on the class.

Student 5: But you can never please everyone.

Student 2: Of course not.

Student 3: You can never please everyone, but the teacher's role, which is a really exhausting job, ends up being much more rewarding when you feel that the students are engaged with the material you are teaching.

Student 6: I also think the teacher's role is very tiring because it is the same way of teaching every year, and the fact that classes are different and the teaching methods are not adapted to that means that the class does not engage... and so it is tiring for the teacher, and it is tiring for the students who will not interact.

Student 5: But I think we also have to remember that encouraging creativity is not just the teacher's responsibility. Teachers are also limited in what they can do.

Student 4: Yes, of course, I understand what you mean, but within the existing curriculum... This year, we approached the English curriculum in a completely different way. To be very honest, I think the beginning of the year, when we were focusing on multiculturalism and history, was done in a really engaging way, reading texts, reading literature, and different materials. For example, when we got to the topic of the environment, I found those classes to be very boring. It was just looking at the textbook, going over vocabulary, when there could have been other ways to approach it. I am not saying it was taught poorly, but we could have done it the same way we did in the first term, because there are so many cool things to explore about the environment...

Student 1: But even within the curriculum itself, I think there is a certain flexibility. That is, the method being used now is not...

Student 3: English is very flexible.

Student 1: Exactly.

Student 5: Yes, I think so...

Student 3: And the topics are diverse... I took the exam and the topics were... I think it was about genetically modified foods, and I thought it was like plant production for Ikea or something, but I still got a 19. So, it is super flexible for the student who is there, and the topics are much more current than they used to be. Diversity, multiculturalism, the environment. But not all teachers are available to approach things that way, and some teachers cling more to a subject because they identify with it more. A humanities teacher is probably going to find it much easier to talk about linguistics or multiculturalism than to talk about biology. So, they might not be the right teacher to talk about the environment. Do you get what I mean?

Student 4: Yes.

Student 5: But I also think that what should be done is not just up to the teacher, but also the Ministry of Education should adapt the content we are learning to be more relevant to our age group because we would find it much more interesting.

Student 4: But it is already quite well-adapted.

Student 1: Another thing I thought would be good... like we were talking about earlier with people who specialise in certain topics, we could have guest speakers come in to give us a lesson. And we could prepare for the lesson beforehand, study the topic to make it more interesting, and then we would be more engaged with the subject. That would be... good.

Student 3: I also think that for creativity to thrive, there needs to be expression, there needs to be information. And I think in English classes, for some reason, there are always 30 students, I do not know why, but we can not all speak, or even hardly speak at all. And since English is a language, and most people do not speak it well and struggle with it, I think two-thirds of the classes should be conversation. Lots of conversation.

Student 5: They should give more space to speaking.

Student 6: We did not really have a specific time set aside for speaking and listening classes, but I feel like we spoke a lot more because we started debating topics, we did things freely. We covered grammar, but then to learn the topic itself, we debated among ourselves. We were often completely off-topic, but we spent the whole class talking and hearing other people's opinions. And then the teacher would explain things in a more refined way. Sometimes people were called upon to help others with certain topics. And that helped a lot.

Student 4: Sometimes it is a bit difficult to find the space and time to divide the classes, and sometimes with a class of 30 students... I get that it must be hard for everyone to always have a chance to speak. It is difficult. But oral presentations are a good way for people to develop the language, and we do not do that many of them.

Student 3: We could do oral assignments that are not just like... now I am going to stand at the podium and talk for 20 minutes and nothing happened. It could be different, with all of us engaging in dialogue. Like, today, this person could prepare more on a topic...

Student 1: Debates are always interesting. I think it is always a great thing to bring into English classes.

Student 6: Yes, but we always need to have the research done, to know a lot about the topic.

Student 1: But that would give us great argumentative skills.

Student 5: I also think that, in a way, to encourage creativity, people should think about that a bit more, about debates. But another thing that could be done is to reduce the number of students, for example, having classes with 15 people...

Student 3: But that is very difficult...

Student 5: I do not think it is that difficult.

Student 3: It is. Because you need to hire more teachers, you need more classrooms, you need to find places where people can be. You have to ensure there are enough staff...

Student 1: You can manage 30 people well in a classroom, but you have to divide them into smaller groups.

Student 5: But it is very difficult to maintain cohesion in a classroom with 30 students.

Student 3: Of course, it is. I am in the worst class in high school, it is a fact. Everyone knows it at this school. We have teachers who give up, who cannot handle it, who leave the class overwhelmed, some even in tears. It is a really, really difficult class. And the English teacher was the only one who, without losing her temper, without giving out disciplinary marks, without sending anyone out of the room, managed to control the class. We had good, normal, and productive lessons with the English teacher. And this is surprising because the teacher did not shout, she just commanded respect and motivated the students. And it was the subject that went the best.

Student 7: I think creativity in the classroom is kind of what Student 2 said at the beginning, which is, when I talk about my experience in English in the 12th grade, I switched halfway through the first term; I was in chemistry and moved to English. And I saw that my experience in this subject was something different from the others. So, the creativity I put into my English assignments is something that completely contrasts with the monotony of the written exams in subjects like Portuguese, Math, and so on. Therefore, I think that is where the importance of creativity in this type of work comes from, especially in a subject like English, to present a different reality to the students. For example, if I had stayed in chemistry, I would have always had that monotonous reality of doing written assignments and would not have progressed beyond that. But by switching to English and seeing the reality of creative work, thinking outside the box, thinking about what I can do with my one-pager... I do not even really like doing hands-on projects, but seeing and thinking about what I could do with it, well, I think that... creativity offers a different reality to students that, in my opinion, is very necessary.

Student 8: I actually think that creativity is not explored much in school, and out of all the subjects we have, English is the one that explores creativity the most. Last year... I love English; it is always been my favourite subject. But of course, there were always classes that were more boring,

sometimes we spent the whole class just doing exercises, but I also think that is necessary. Of course, it does not help with creativity, but it is needed so that we can then better enjoy the moments where we can really do creative work. Because the teachers have to teach grammar, but this subject balances creativity well by bringing in, for example, literature and reading literature, and being creative helps us interpret the text much more easily. I was also in another subject and switched to English, and I really liked it. You really feel a sense of freedom here because there are few of us, and it is a really comfortable group. Then, with the assignments... okay, let us do this, but with a topic of your choice, or they give us very general options and ideas on how to approach them.

Student 3: You choose your own assignment; you choose the final project. What kind of work do you want to do? To be creative, you need motivation. I was trying to say that things are so difficult... and instead of giving you something to do. For example, last year, the teacher wanted us to make a video about the environment. And to make a video, it takes a long, long time. At least for me, the editing and stuff. And it was something I did, but it was really boring for me because I was doing it and... meh. It ended up being amazing in the end; I spent like five hours on something I did not want to do. Instead, if our teacher had said, 'can you research something about... something you are interested in and then do an assignment on the topic of your choice?' And you can choose the assignment too. Do you want it to be oral? Or written like a newspaper? Something freer, and perhaps the students would like it better and would do it a little bit better too.

Student 8: I think that when you give students confidence, it is good because it shows that you believe in them. And that is good. Because everyone likes something, and being able to choose what we like to work on is great. It is really liberating.

Student 4: Yes, and then being able to choose that area and be assessed on it can only be a good thing.

Student 6: That is what I was saying about classes; imagine a class with 30 people... it is impossible for everyone to agree on doing a one-pager, but if the teacher can convey enthusiasm about something, people end up being influenced and can adapt to the class. And then if people put more effort into it and end up enjoying doing the work, it is much better than just saying, 'you are going to do this, it's always like this every year. Here, do it'.

Student 3: I understand that there have to be topics that we need to discuss and that are unavoidable and that there has to be a syllabus. It is essential to have a syllabus and a theme, but it depends a lot on the teacher. If you have a teacher who says, 'okay, kids, today we are going to talk about why it is important to care for the environment, or the planet will end'. Yes, that is very superficial. Teachers need to encourage students to dive into a niche of the theme and explore it

in their own way. But give them the option to choose what to do and say, 'I want to explore this part of this theme and explore it in this way. I want to leave a part of myself in the work I am going to do'.

Student 1: Exactly, we are back to the beginning, which is the part about making creative work more personal.

Student 5: So, the key is, in a way, freedom. If I have more freedom, I will be more motivated, and I will also be more creative. I think that is the answer.

Student 3: Even in class, sometimes it is very difficult to bring in guest speakers, and sometimes it is a lot of logistics, but we have technology, we have Google, and we can listen to whoever we want, anywhere in the world.

Student 5: Exactly.

Student 3: And we have super cool podcasts, TED Talks...

Student 5: Everything.

Student 3: Super cool. It is a little bit... bad, but it is... I do not know... it is different. And it is not that hard.

Student 1: It is curiosity.

Student 3: We have projectors, we have everything...

Student 1: Yes, we have too much technology, and then suddenly we never use it for anything in class. I think it could be much more useful in certain ways, and in certain specific ways. And of course, it should be regulated, but used in teaching instead of just taking tests that are all done on computers. I think these are useful tools, considering how they are used and applied in class.

Student 5: I also think we should make students think because if we make students think, they will be much more creative. We should focus less on those methods of 'here is a list, now you have to memorise all the verbs'. No... if we get people to think about a topic, they will inevitably be much more creative.

Student 3: For example, I really enjoyed the last topic we covered in English class, which was about advertisements and consumerism, and we approached it in a super creative way. The teacher would project an ad and had already given us some background on advertisements, target audiences, and then we would watch as the teacher projected the ad, or just an image, and we had to think about what the ad was promoting or who the target audience was. And it is a way... for example, if the teacher had just covered the theoretical part, if we had stayed only on the theoretical part, I probably would not have retained any of the material, but when we had to watch the ads and understand where it applied, it all made much more sense, and I ended up understanding and memorising the content very well.

Student 1: Exactly. I think sometimes theoretical things run the risk of being too abstract, and literature has this. I also took Portuguese literature, and what I feel is that it is very much about that; literature makes us a part of it, it involves us, and makes us a part of it as well. And sometimes... for example, I think that is the difference between Portuguese language and literature. Portuguese stays very theoretical, even though it is important...

Student 3: Yes, it is very superficial. You cannot say more than what is there, even though what you are saying, even to literature teachers, might be correct.

Student 1: Literature has much more to do with how you justify things, and creativity is perhaps a lot about that too. A creative perspective allows many viewpoints to coexist as long as they are properly justified.

Student 3: In conclusion, a large part of the students come to school with that attitude of 'how boring', and I think that to promote creativity in students, we have to convey the idea that 'at least I have this class, or this subject that I like and where I can be creative'. And for that, you need to give freedom, you need to motivate, and the teacher needs to know how to adapt to the class.

END OF FOCUS GROUP

Appendix 16

Survey data

Figure 1: Pie chart with the genre percentages of respondents.

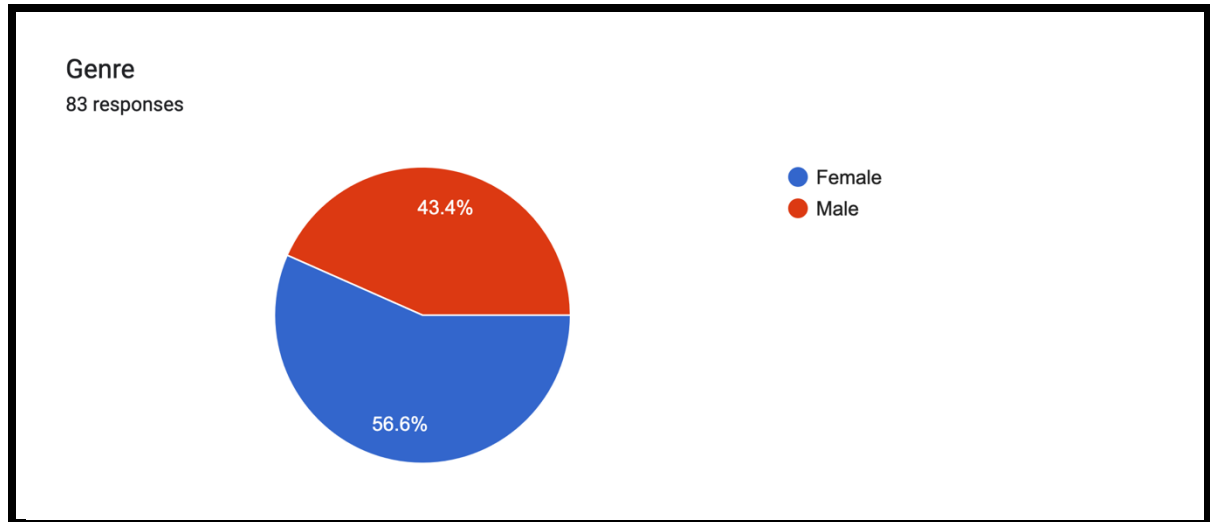


Figure 2: Pie chart with information of respondents' age.

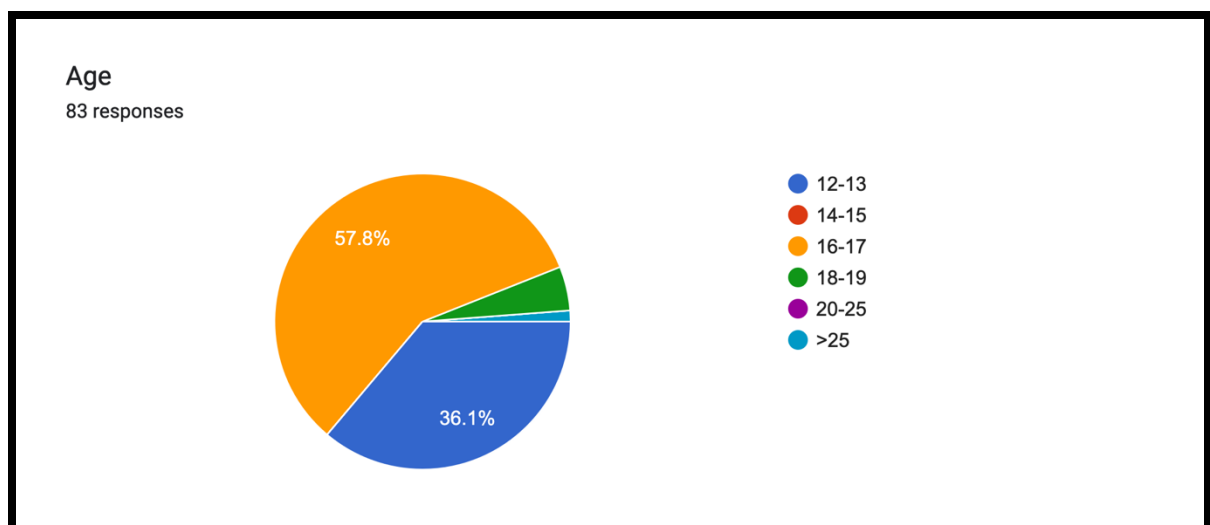


Table 1: Answers to the question ‘Do you think books can develop your creativity? Justify your answer’.

No.	Yes, because a book can be about anything you want and can show you realities you never knew were possible.	Yes, because they can give us new ideas and broaden our horizons.
No, because I don't like to read.	Reading expands your limits.	Reading is a whole new universe. A book is a dream that you are living with the author for a moment.
I personally don't think it improves creativity, but that is up to each person.	Yes, because since we don't have images, we have to create our own characters and scenarios.	Imagine, in Harry Potter, there are wizards and a new magic world.
No, because it wasn't written by me, I am reading something that wasn't written by me.	Yes, I think reading does develop your creativity since it makes you imagine the characters and their story.	If the person enjoys the book, they will imagine and want to be part of the story.
More less, because I don't feel a lot of impact.	Yes, since it presents you with different worlds and characters.	Yes.
At a certain point, if you enjoy reading then yes, but if you don't like reading, I think you are just doing it because someone is making you do it.	Yes, because every book contains a lot of different ideas. By reading we can connect all the different ideas and imagine and create new things in our head.	I think so. I get more ideas from reading books, especially when they are science fiction or magic.
I don't know	Yes, because they give us new ideas that other people had imagined but we hadn't.	Yes, because they give us new ideas that other people had imagined but we hadn't.
I don't know.	Yes, They introduce you to other perspectives and ways to view the world.	Yes, I think that books develop our creativity since some of them are so striking that they can develop it.
Yes. Books allow us to dream and explore things we haven't done before.	Yes, because I think that by reading, we can unlock things that we cannot unlock without reading.	Yes, although I don't like them.
Yes, because when you read a variety of books you will have a variety of ideas that will develop your creativity.	Yes, it develops creativity.	Yes, I would say that it improves my capacity to be creative
Yes, because they let you imagine and picture the characters.	Yes, because they have several ideas that we had never thought of before.	Yes, because it makes us think differently.
Yes, because you imagine what you are reading.	Yes, because when I read, I learn, and when I learn I become more creative.	Yes, because it gives you vocabulary.
Yes, because makes us see things which we did not think we could.	Yes, because reading is always good. Yes, because it can give us more information, and with that information, I can be more creative.	Yes, because it gives me other perspectives on life and thoughts.
Yes.	Yes, because some books can open our minds and we keep the idea and then we start to be a creative person	Yes, books develop our imagination and our creativity because when we read, we are imagining the history of the book in our minds and developing our creativity.
Yes, of course, because reading helps me develop vocabulary and skills while speaking in English.	Yes, because books can give us a lot of new ideas and new vocabulary.	Yes, because when we read a book, we have to imagine the story in our mind, how the people are, how the places are, improving our creativity and imagination.
Yes, because it is basically creating and envisioning a different world.		
Yes, I do, but I don't usually read much.		
Yes, of course! All the things that make an image appear in your head end up developing your creativity.		

Yes, I think books are useful and can develop our creativity, like creating characters in your mind.

Yes, because when you are reading you are picturing in your gear all the scenarios and characters.

Yes, they can introduce you to new worlds and ideas, thus developing your creativity.

Yes, due to them helping us with our capability of imagining scenarios. This helps us be more creative and have a better imagination because we can transform words into images in our heads.

Yes, I think books show and teach us new ways of approaching problems, therefore allowing us to come up with different and better solutions.

Yes, but not for me.

Yes, it helps us imagine and have more ideas.

Yes, I think so. Because when you read, some people go to other worlds. But I don't usually read so I don't really know.

Yes, because our minds become more active.

Yes, because a book tells me a story and I can use that knowledge for the future.

Yes, because they increase our knowledge and the imagination.

Books make us have more ideas.

Yes, because books inspire me.

Yes, because we can see another world.

Yes, because there are many things to learn.

Yes, because books are the strongest weapon for creativity and imagination.

Yes, because when I am reading, I imagine the place.

Yes, because it develops my imagination.

Yes, because it allows you to explore different worlds and ideas.

Yes, because they bring knowledge to us.

. Yes, because it stimulates imagination.

Yes, they do, by reading we can get to explore our perceptions and allow them to coexist.

Yes, because it makes us imagine things.

Yes, because they give you information that you could use for developing projects.

Yes. Because it increases your vocabulary and much more.

Yes, because they give us a lot of different ideas on how to do certain things.

Yes, they do, while we are reading, we imagine the things the characters are doing and what is around them.

Yes, because they give us a lot of experiences and ideas that contribute to better creativity.

Yes, because they give us different perspectives and we can read about various scenarios.

Yes, because made me think about all things and what happened around the world.

Yes, I think it helps, because when you die a book you are not seeing anything, you are imagining

the story and what happening in your Head, and you create an image of the story with the help of your imagination, so yeah, I think it helps.

Of course, the diversity and culture that books have develops our mind and gives us ideas to put in practice.

Of course. Not only is it scientifically proven that reading habits improve creativity, but I also feel that the immersion in a character or a fantasy world life gives us a new perspective and ideas.

Of course. All the biggest writers read so that has to count for something. Also, it creates dialogue in your mind with things that don't exist so naturally you explore your imagination.

Of course! We have to imagine the things that we read (at least I do) and we learn how to write in a better way or even gain ideas for future assignments.

Of course, it is developing your vocabulary and your imagination to think of situations. And also, it allows you to enrich your view of the world.

Of course, it is a whole other world made of ideas, colours and everything else that is given to us to try to love and understand.

Of course, they do develop. They open our view of the world; they show us different ways of living and thinking.

Figure 3: Bar chart with answers about favourite free time activities.

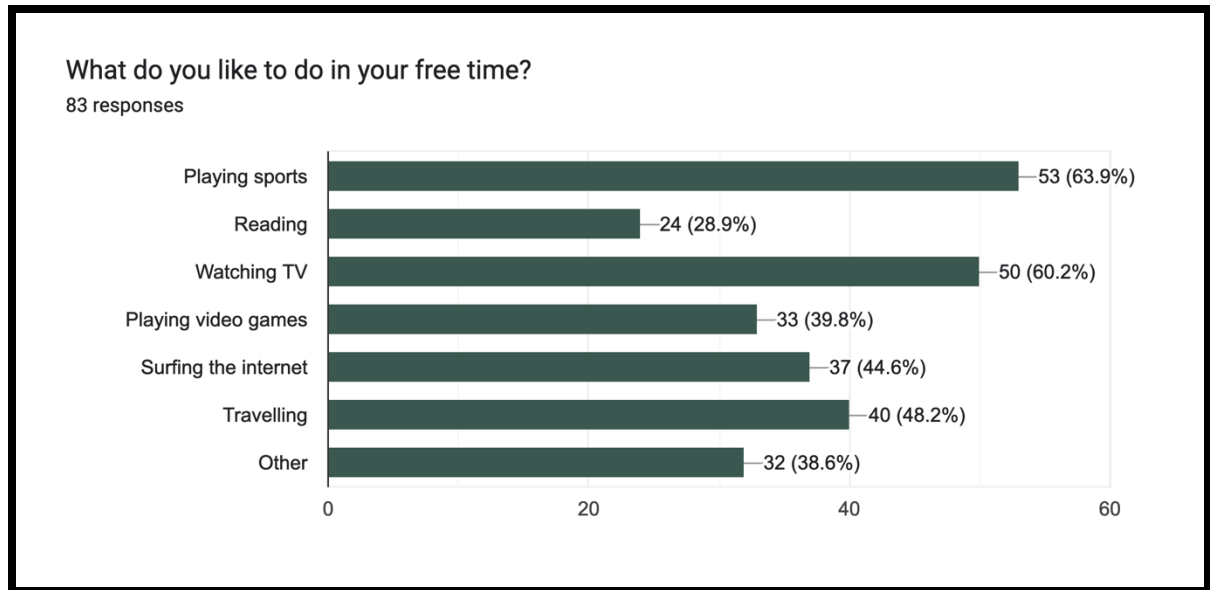


Figure 4: Histogram chart with scores for reading appreciation.

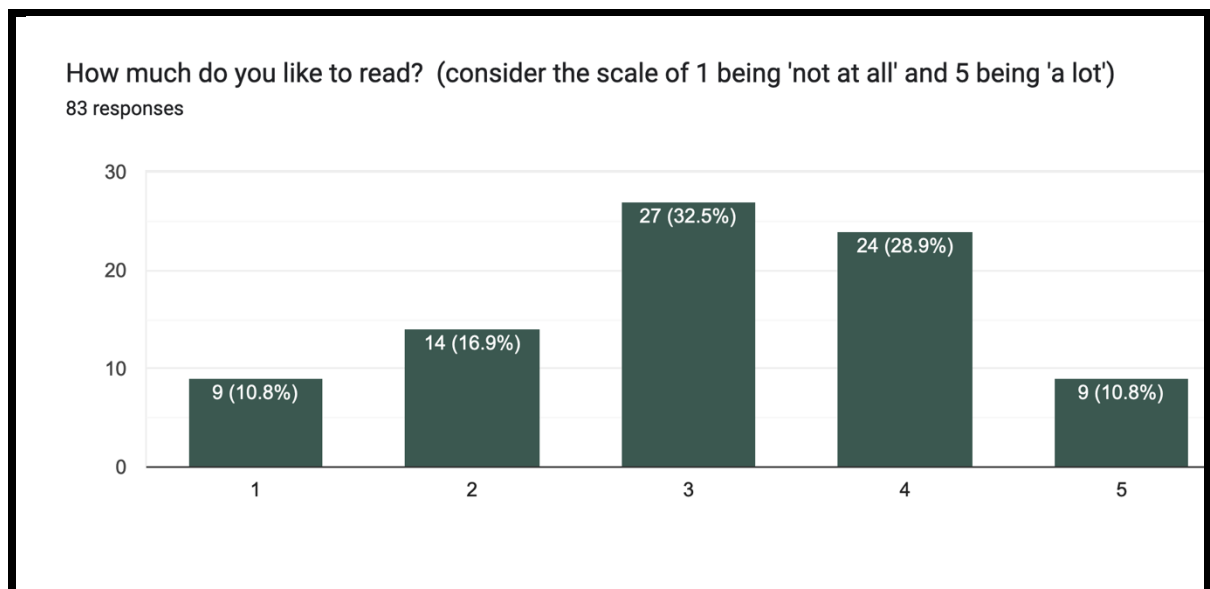


Figure 5: Pie chart with data about preferred time to read during the day.

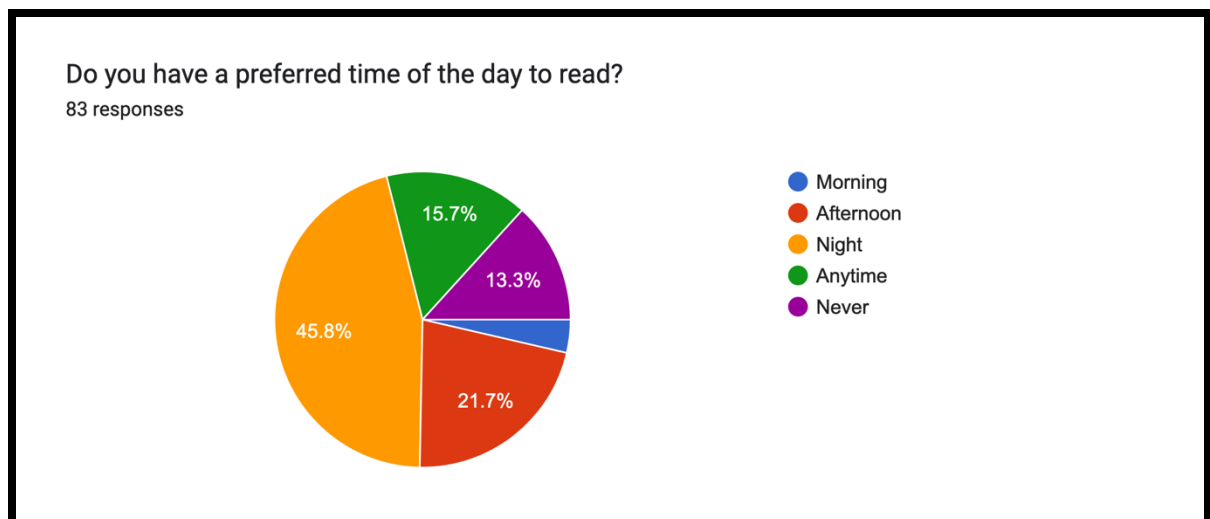


Table 2: Answers to the question ‘What are your thoughts on reading?’.

Should be mandatory.	harder and harder since reading takes time and headspace and the world is becoming faster.	people who read have more vocabulary, culture, and creativity.
I don't like to read.	Everyone should read: not only is it enjoyable but we develop important skills, such as creativity and forming our own opinions on various things.	I think reading is good, and the more you read, the more skillful you become at it.
Reading is very constructive and develops my thoughts in a very positive way of thinking, expressing emotions and in general knowledge.	It is an enriching but tiring experience.	I believe reading is important to increase our vocabulary and to develop our ability to understand written texts.
I like to read romances in English, especially in the summer.	I think it is good if we choose the theme.	I think, in general, we should all read, even if just a little bit, because it only brings positive benefits, such as: more creativity, more vocabulary, more desire to keep going, learning the meanings of new words we didn't know.
Good.	I think it is good for everyone.	It is useful and a great way to study and enrich my vocabulary.
Useful.	It is boring.	It is not my thing.
An amazing and important habit.	I cannot be focused so when I am reading, I can read a lot but then my mother asks me what I was reading, and I didn't know what to say.	I think that reading is crucial to improve our vocabulary, and to promote concentration.
I think reading is good but because of our phones and internet we have other ways to access the information.	When I read, I feel like I'm inside the book; that is why I like reading because it feels like the story is happening to me.	Boring.
Sometimes it gives me anxiety because it takes a long time.	I like reading, but I don't have much patience.	I have no doubt that reading enhances your vocabulary, however it isn't something I enjoy doing in my free times.
Very good for you, it expands your creativity and guides you. It gives you more vocabulary and it is a healthier option than using your phone.	Almost everyone should read, but it is a little bit boring.	I think it is very important, even though sometimes it is a bit boring.
I don't read a lot; I mostly do sports.	I think reading is important for you but it is a bit boring, that is why I don't like very much.	It is a little boring but if it is a good book, it is worthy.
It is not my favourite thing to do but I know it is good for us.	I think books are very important to have other mentally perspective, and to be creative! But I don't read too much, I get bored because after it, you really don't want to read another different book.	I love reading, it is very important to read. It is culture and literature.
It is important for the mind.	That is very good to do a lot of things in my life. And when I like the book it is very fun.	I think it is important to read to improve our focus and improve our knowledge about the world.
I think reading is really important, so I would love to read more, but I quickly get bored.	Reading is important, but it has to be the right book for each person.	I don't really like to read.
I think that reading is fundamental, even though is losing popularity.	I love reading. Reading opens the doors to imagination and helps	I like reading but sometimes I feel like I don't have the time to start a new book. The worst is
I love reading when I like the book. When I don't enjoy the book, I can't pick it up to read it.		
I enjoy reading, but until I start it, it is too long.		
It is rewarding and peaceful.		
I love it and its very important for you development, but nowadays it is becoming		

to start a new book because it is the harder part, but once you have started, I get excited with it.

I like to read when the book is captivating. When it is a mandatory book from school most of the time, I don't like it.

It is a really important habit to develop our brains, our language and thinking skills. I always think about reading more when thinking about my goals, as it is something so essential to be more cultured and informed.

I believe reading is very important for our education as well as for becoming more cultured people. It is also a great way to stay occupied during the day and not spend the day on other things.

I like it even though I don't have the time and I usually get sleepy.

I think reading is important not just to help us expand our knowledge and give us culture but it is also a way to have fun, enjoy others thoughts and ideas and for me I also love the way it makes me escape reality for example in fantasy books.

I think that reading is very important, not only because it stimulates our thinking, but also because, at least the majority of books, teach us things that

are useful (e.g., life lessons, common knowledge).

Reading is important.

It is good for our health and really helps with our vocabulary. And I find it interesting.

I don't really like to read but I think that reading for some people is very calm but for me is very boring.

I think it is very good for our health, and it increases our vocabulary and knowledge.

It helps me improve my English.

I think reading is very good for us and we got more knowledge. Books also take us to other worlds and dimensions.

It is good for me.

It takes a lot of time.

I think it is boring.

I am concentrated.

Is good.

Reading is very important because we learn new vocabulary.

I think reading helps with our creativity, our imagination and our writing.

I think reading severely hurts our ignorance, so if we all read more, we would make a new beginning.

Reading is a good thing, but I don't like it very much, so I don't read very much.

I love reading is one of my favourite things.

I think reading is an excellent way to spend

your time and enrich yourself or simply have fun.

I think it is important.

I think is very important and that everyone should read.

Reading gives us the possibility to travel throughout others perception of the world.

It is very good for our lives; it makes us having thoughts.

It is necessary.

Fundamental for people's development.

I don't read a lot but when I do I like learning new vocabulary!

It is such a good way to learn another language or even ours. It opens our imagination and brings us comfort and happiness. If the book is well written we will connect with the characters and the story, it impacts us. And it is also a way to run from reality and relax.

I just imagine what I am reading.

I think they improve our vocabulary.

I think as I read what comes next.

I think it is very good for your mental health, and it helps a lot to get knowledge, and practice our ways of reading.

When I like the book my imagination flies and it is like living on a different live

Figure 6: Bar chart with data relating to reading motivation and external factors influencing it.

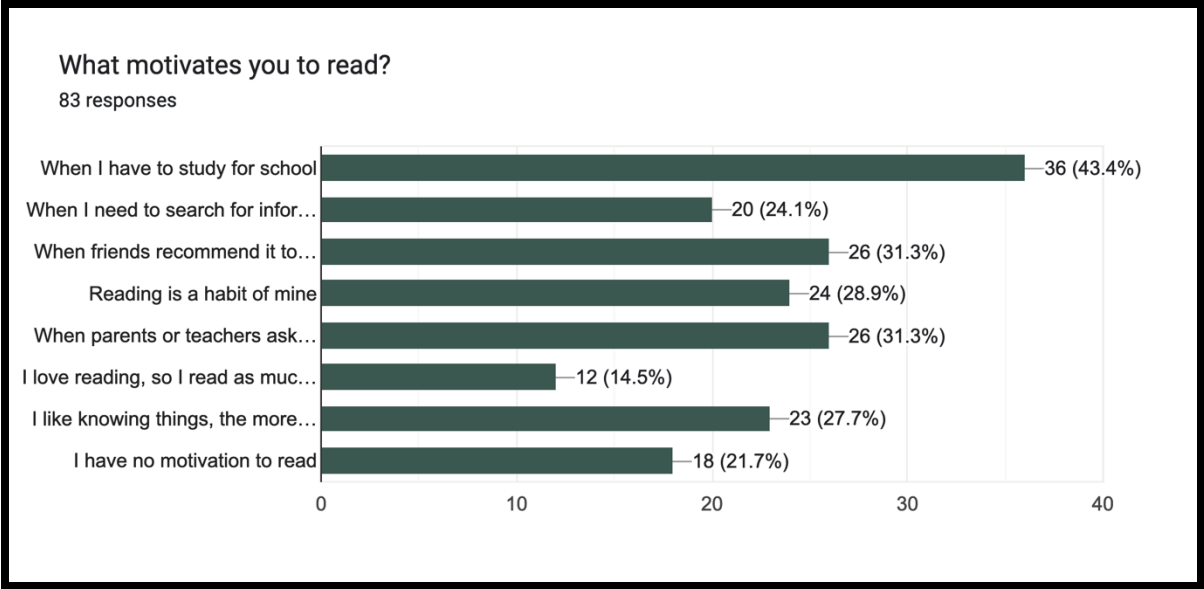


Figure 7: Pie chart with reading time per day.

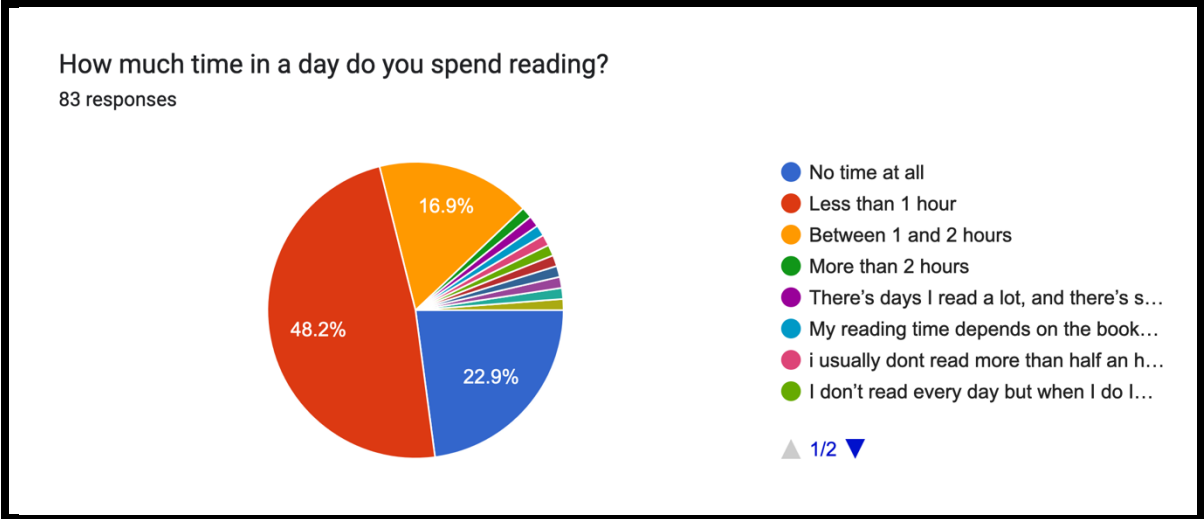


Figure 8: Bar chart with percentages of reading habits.

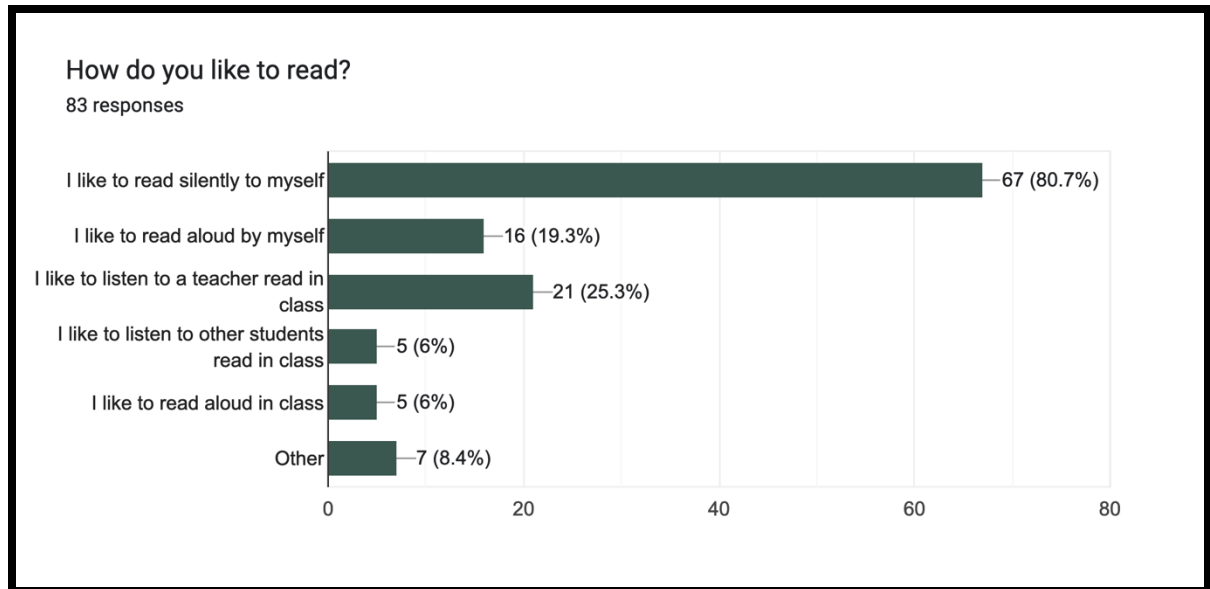


Figure 9: Pie chart about the preferred mediums to read from.

