



Exploring Critical and Affective Literary Response to Motivate and Engage EFL Learners

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Abstract

In an increasingly interconnected world, proficiency in English has become an essential skill, placing growing demands on English as a Foreign Language (EFL) education. However, traditional EFL reading materials fail to take into consideration the potential of literary texts and the diverse forms they encompass—such as poetry, plays, fiction, and other genres—thereby limiting students’ emotional engagement and critical development. This action research, conducted during the 2024–2025 academic year as part of the Master’s Practicum in English Foreign Language Education at a Lisbon school cluster, investigates how the integration of authentic literary texts can foster students’ emotional and intellectual engagement in EFL classrooms.

This study examines the affective and cognitive potential of literature to promote meaningful learning experiences. Data were collected from ninth- and tenth-grade students through observation, classroom activities, and reflective instruments. The findings suggest that authentic literary texts, when supported by well-structured pre-, during-, and post-reading tasks, significantly enhance affective involvement, critical thinking, and linguistic competence. The study concludes that literature can serve as a bridge between linguistic and emotional dimensions of language learning, supporting a more holistic, humanistic, and fruitful approach to EFL pedagogy.

Keywords: EFL, literature, literary text, affective engagement, critical thinking, language learning, action research

Resumo

Num mundo cada vez mais interligado, a proficiência em inglês tornou-se uma competência essencial, colocando maiores exigências sobre o ensino de Inglês como Língua Estrangeira (EFL). No entanto, os materiais de leitura tradicionais de EFL não consideram o potencial dos textos literários e das diversas formas que estes abrangem — como a poesia, o teatro, a ficção e outros géneros —, limitando assim o envolvimento emocional e o desenvolvimento crítico dos alunos. Este projeto de investigação-ação, realizado ao longo do ano letivo de 2024–2025 no âmbito do Mestrado em Ensino de Inglês num agrupamento escolar de Lisboa, investiga de que modo a integração de textos literários autênticos pode promover o envolvimento emocional e intelectual dos alunos nas aulas de EFL.

O estudo analisa o potencial afetivo e cognitivo da literatura para proporcionar experiências de aprendizagem significativas. Os dados foram recolhidos em turmas do 9.º e 10.º ano através de observação, atividades de sala de aula e instrumentos reflexivos. Os resultados sugerem que os textos literários autênticos, quando acompanhados por atividades bem estruturadas de pré-leitura, leitura e pós-leitura, potenciam significativamente o envolvimento afetivo, o pensamento crítico e a competência linguística. O estudo conclui que a literatura pode funcionar como uma ponte entre as dimensões linguísticas e emocionais da aprendizagem, promovendo uma pedagogia de EFL mais holística, humanista e frutífera.

Palavras-chave: EFL, literatura, texto literário, afetividade, pensamento crítico, aprendizagem linguística, investigação-ação

List of Acronyms and Abbreviations

AR – Action Research

CT – Conselho de Turma

EFL – English as Foreign Language

FGI – Focus Group Interview

Q1 – The questionnaire applied prior to the intervention

Q2 – The questionnaire applied after the intervention

RQ – Research Question

SC – School Cluster

STP – Student Teaching Practicum

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Introduction

“If you want to build a ship, don’t drum up people to collect wood and don’t assign them tasks and work, but rather teach them to long for the endless immensity of the sea.”

(Antoine de Saint Exupéry, 1959, p.687)

In a contemporary world that grows more connected by the day, proficiency in English as a Foreign Language has become an increasingly indispensable skill. To meet this demand, teachers select and design materials that align with specific language objectives, aiming to prepare students for real-life uses of the language. However, a significant gap exists between traditional EFL materials and their ability to nurture affective responses as well as intellectual and emotional engagement. Many of these materials frequently prioritize language form over authenticity, limiting their potential to elicit affective engagement and stimulate critical thinking - both essential competencies in English as a Foreign Language (EFL) classroom - thereby hindering the development of meaningful and emotionally engaging learning experiences.

During my Supervised Teaching Practice (STP), I observed a recurring pattern that would ultimately shape the direction of this research: literary texts were notably scarce both in textbooks and educational frameworks, and when present, they were often reduced to brief excerpts serving primarily grammatical or lexical purposes. The texts that dominated the curriculum were typically short, informative, functional pieces that, while linguistically useful, lacked the emotional richness and depth necessary to engage students on a personal level or to develop their critical thinking abilities. This observation aligned with broader criticisms of traditional EFL materials in the literature. As Tomlinson et al. (2001) describe,

the typical text is no more than half a page long, and either describes a person, place, or routine, or narrates an event. Rarely are the learners encouraged to read extensively for pleasure, rarely are they invited to engage with argumentative or provocative texts, and rarely are they given opportunity to enjoy a story or a poem (p.90).

This limited text selection discourages deeper connections with the text and diminishes the potential for affective engagement, resulting in what I witnessed firsthand: students mechanically processing language without developing genuine connections to the material or the learning process itself.

The idea for this research stemmed from these classroom observations and reflections regarding my own earlier experience as an EFL student, combined with a growing awareness of the transformative potential that authentic literary texts could offer. My experiences during the STP revealed that students often appeared emotionally detached from traditional textbook content, which lacks the richness, relatability, and depth that literary texts embody. In contrast, the instances where authentic literary texts were introduced seemed to generate animated discussions and genuine interest among learners.

This observation prompted me to explore existing research on the role of literature in language learning. I discovered that, as Hogan (2016) observes, “after long neglect, in recent decades, emotion—or, more generally, affect—has become a major concern in literary study, as well as philosophy, psychology, and elsewhere.”(p.1). This growing attention to affect across multiple fields underscores its transformative role in educational contexts, so relevant within the EFL classroom.

The theoretical foundation for my research was further strengthened by Alemi’s (2011) identification of three primary benefits of using literature in EFL: language enrichment, as authentic texts provide language that is richer and more varied than standard textbooks; cultural enrichment, as they serve as a doorway into other cultural landscapes, allowing students to understand and appreciate ideas and beliefs different from their own; and the use of authentic material, as authentic literary texts cover significant and relevant themes and contexts for the student’s developments which are absent from EFL textbooks.

Nonetheless, I also confronted the persistent disadvantages that have positioned the literary text at the periphery of EFL materials. As Alemi (2011) notes, “English literature has not been considered a useful teaching tool in the EFL classrooms of many non-English speaking countries. This is because teaching L2 largely has been regarded as a matter of linguistics.” (p.177). Consequently, the perceived complexity of literary vocabulary, grammatical structures, cultural connotations, and text length have traditionally been viewed as barriers rather than opportunities for enhanced learning.

The purpose of this research was drawn from my conviction that these perceived barriers could be transformed into pedagogical advantages through judicious text selection and thoughtful pedagogical design. I believe that literary texts possessed untapped potential for engaging EFL learners emotionally and intellectually, provided

that the activities conducted before, during, and after reading are carefully structured to support and enhance this engagement.

This belief was supported by research highlighting the crucial role of affect in language learning. As Stern (1983) noted, decades ago, the affective component contributes at least as much, and often more, to language learning as the cognitive skills do. Arnold (2011) further argues that “attention to affect will make our teaching more effective”(p.11) by providing “personally meaningful experiences” (p.12) that resonate with learners. These perspectives reinforced my hypothesis that the integration of authentic literary texts, supported by well-designed pre-, during, and post-reading activities, could address the emotional and intellectual disconnect I had observed during my STP and throughout my own experience as a student.

The theoretical framework for this approach draws from multiple sources. Matos & Pfeifer (2020) noted that

“Reading in a foreign language compels us to rethink what we assume to be familiar about our own cultures, our beliefs, and understandings of others. Globalisation demands a complete review of concepts, such as borders, culture, and identity, that literature can offer to perform, as readers are transported to singular contexts and stories, as we observe, reflect, and pause to ask fundamental questions. “

This insight aligns closely with Freire’s (1970) call for students to “wrestle with ideas and words, not just walk on top of them,” advocating for deeper, more critical engagement with texts. Kramsch (2004) highlights that aesthetic readings allow for “multiple layers of meaning” to emerge, while Short (2009) argues that critical engagement with literature enables learners to “go beyond a tourist perspective” and access deeper cultural understandings.

Driven by these theoretical insights and practical observations, this study attempts to address the central research question: “How can the use of authentic literature in EFL classrooms promote the development of students’ emotional and intellectual engagement?”. This primary inquiry encompasses several subsidiary questions that will guide the research. Specifically, it seeks to identify the challenges faced by students and teachers when integrating authentic literary texts into the EFL curriculum and how these obstacles can be addressed. Additionally, it will explore how thoughtfully designed pre-, during, and post-reading activities can enhance the benefits of working with authentic literature. It will also ascertain which aspects of authentic

literary texts encourage emotional engagement and critical thinking in EFL learners. Finally, the research aims to determine the extent to which working with literary texts leads to improved language learning outcomes.

This action research study, conducted during the 2024–2025 academic year as part of my Master’s degree Practicum at a school cluster in the centre of Lisbon, targeted ninth and tenth-grade EFL students. The research aimed to improve reading and reading comprehension skills while promoting affective engagement through the strategic integration of authentic literary texts into the EFL syllabus, aligning with the learning objectives outlined in the official national guidelines, *Aprendizagens Essenciais* and supporting students in achieving B1/B1.1 and B1.1/B1.2 levels of the *Common European Framework of Reference for Languages* (CEFR/CV).

This research unfolds across four main chapters. The first chapter explores the theoretical foundations that underpin this investigation, examining the key concepts of affective literary response, criticality, and literary texts as materials in the EFL venue, while establishing how this approach aligns with national and international frameworks. The second chapter outlines the action research methodology employed throughout the study, detailing the research design, data collection tools, and analytical methods used to investigate the research questions. The third chapter provides a comprehensive account of the implementation process, including a detailed characterization of the school context, the participating classes, and the specific literary texts and activities developed throughout the Practicum. The final chapter presents an analysis and reflection on the findings, discussing the outcomes, limitations of the research, and offering recommendations for future practice and investigation in the integration of literary texts within EFL syllabuses.

With the above in mind, this study seeks to contribute to a more nuanced understanding of how authentic literature can bridge linguistic competence and other competencies, including criticality and emotional engagement, ultimately cultivating more meaningful and effective language learning experiences in EFL contexts.

Chapter 1 – Theoretical Foundation

1.1 The Literary Text in the EFL Classroom

Reading represents one of humanity's most profound cognitive achievements, fundamentally altering both the structure and function of the human brain. As Wolf (2007) observes, "reading can be learned only because of the brain's plastic design, and when reading takes place, that individual brain is forever changed, both physiologically and intellectually" (p. 4). This transformative capacity of reading extends far beyond the mechanical decoding of symbols, disclosing a complex neurological process that reshapes our cognitive architecture and expands our capacity for understanding, empathy, and critical thinking. The brain must recruit and reorganize existing neural pathways to accommodate this new skill, allowing readers to engage with texts on multiple levels simultaneously (Wolf, 2007). Wolf (2007) identifies three primary functions of the reading brain: "recognizing patterns, planning strategy, and feeling" (p. 133). Central to understanding reading's educational impact is the semantic dimension, which grows cumulatively through experience. Wolf (2007) explains that each reading experience expands upon previous knowledge and vocabulary, creating a foundation for future learning while providing access to multiple perspectives and realities. This renewing experience essentially enlightens the reader's sense of self and possibility. Wolf (2007) argues that "through this exposure we learn both the commonality and the uniqueness of our own thoughts—that we are individuals, but not alone. The moment this happens, we are no longer limited by the confines of our own thinking" (p. 6). Generally speaking, reading enhances young learner's communication skills, empathy, self-awareness, and intercultural awareness, while "an expanding sense of 'other' changes who we are" (Wolf, 2007, p. 6).

This relatively untapped connection between reading and identity formation is captured in Epstein's (1985) observation that a biography of any literary figure should extensively explore what they read and when, as in a sense, we are defined by what we read. This viewpoint suggests that reading is not merely an academic skill but a predominant component of human development and identity formation. The texts we encounter in educational contexts and throughout our lives become part of our intellectual and emotional landscape, shaping our worldview and our understanding of ourselves. Drawing from this perspective, it emerges that the selection of texts in

educational contexts and more specifically, within the EFL classroom is pivotal to the learning process and the learning of the L2.

Wolf (2007) observes that “reading changes our lives, and our lives change our reading” (p. 150). This seminal relationship means that “we bring our life experiences to the text, and the text changes our experience of life” (p. 152). However, realizing reading’s full metamorphic potential requires the development of critical reading skills, particularly in our contemporary digital age. Wolf (2007) expresses concern about present-day students who have grown immersed in effortless Internet access and haven’t yet developed their own criticality. She warns that these students may never become true expert readers if they are not challenged to develop the analytical skills necessary for deep textual engagement (p. 214). The development of critical reading skills requires explicit instruction and practice in going beyond the text, which Wolf identifies as the core of the reading process (p. 214).

This concern becomes even more urgent when considering the phenomenon that Gallagher (2009) terms “readicide” – “the systematic killing of the love of reading, often exacerbated by the inane, mind-numbing practices found in schools” (p.vii). Rather than helping students, many reading practices found in today’s classrooms are contributing to the “death of reading ... creating what educational researchers call “aliterates – people who can read but largely do not” (Gallagher, 2009, p. vii). According to Gallagher (2009), the educational implications are significant, as reading involves two essential pillars: the ability to decode the words on the page and the ability to connect those words to prior knowledge. Without a comprehensive knowledge base, students have little chance of becoming proficient readers.

Furthermore, as Wolf (2007) notes, to acquire reading skills, children need educational environments that support all the circuit parts that need to be integrated for the brain to read. This theoretical lens clashes with current FL teaching methods in Portugal that primarily emphasize only one or two key components of reading. By denying students the chance to engage with lengthy, complex works, traditional educational curricula are depriving a part of their cognitive development, resulting in students who may be able to read but technically struggle to unearth their understanding of the material. This educational gap has resulted in students who can “read” but struggle to interpret beyond basic comprehension, unable to build on the essence of what they have read. They can repeat text on a literal level and find information instantly on the

Internet but increasingly have difficulties with more demanding and complex tasks such as evaluating, analysing, and synthesizing (Gallagher, 2009, p.39).

Given these profound implications, it seems an adequate understatement that teaching reading must include attention to the emotional and critical dimensions of reading, not merely the mechanical aspects of decoding. As Wolf (2007) emphasizes, “everyone involved in the education of the young—parents, teachers, scholars, policy makers—needs to ensure that each component of the reading process is sensibly, carefully, explicitly prepared for or taught from birth until full adulthood” (p. 214). Similarly, Gallagher (2009, p. 41) argues that rather than removing novels from the reading curriculum, educators should be giving students more novels to read, and literary texts in general should be seen as part of the solution to developing complex thinkers who can plan ahead, reflect on abstract ideas, and relate appropriately to moral, social, and ethical issues. For educators, particularly those working in EFL contexts, understanding the impact of reading provides the theoretical foundation for appreciating the ability of literary texts to challenge, engage, and transform learners.

Building upon this perspective, the integration of literary texts in EFL classrooms has been the object of significant attention from educators and researchers who recognize literature’s multifaceted potential in language learning. For the purposes of this study, a literary text is distinguished by its creative and paradoxical nature: it uses the same language and structure as other discourses but transforms them in a unique way, expressing aesthetic and symbolic dimensions. Moreover, it aims to provoke an emotional or transformative effect on the reader, revealing different forms of persuasion and human expression (Ceia, 2018).

According to Sumadi & Taniya (2020), several studies have focused on how authentic materials can help students improve their language skills in real contexts. As more than a mere supplementary resource, literature can operate as a primary reference that showcases real world settings of communicative situations, human interaction and relationships while offering the pleasure of learning a new language through engaging narratives, reflection and critical thinking (Kebede & Milkite, 2018, p. 996). Therefore, as a pedagogical resource, literary texts offer a contribution to language learning beyond the concept of a mere mechanical skill acquisition towards meaningful cultural, intellectual and linguistic exploration.

The benefits of incorporating literary texts in EFL education are extensive and well-documented. Literary texts may contribute to the development of learners’

proficiency in integrated language learning by enabling students to develop all macro and micro skills simultaneously (Kebede & Milkitie, 2018, p. 996). Furthermore, McKay (1982, p. 529) stresses that literature presents language in language use, exemplifying why specific language forms should be used in actual practice, thereby contributing to the development of students' language awareness.

Many students find it easier to make connections with literary texts rather than with textbooks' typical materials (Ciecierski & Bintz, 2016, p.32). This enhanced connectivity stems from the inherent qualities of literary texts, which include their ability to familiarize students with "different language uses, forms, or conventions" while working as a doorway into different cultural contexts that enables learners to build understandings and appreciate cultures and ideologies different from their own (Alemi, 2011, p.178).

Literary works address all possible varieties of subject matter and language that might be intrinsically interesting, exploring relevant themes and contexts which are missing in most EFL textbooks. Furthermore, literature promotes personal involvement by helping students recognize how texts relate to their lives, as these works are open to multiple interpretations and genuine interaction, requiring learners to make inferences (Alemi, 2011, p.179), based on the reading and their own experiences. Ultimately, literature's potential to "educate the whole person" (Lazar, 1993, p. 19) represents its most significant justification, as it "sharpens linguistic and cognitive skills and provides for some deepening of the students' understanding of the human condition" (Alemi, 2011, p. 178).

By the same token, literary texts offer multiple pedagogical benefits beyond basic language skills. They may contribute to further strengthen background knowledge, supporting reading comprehension, promoting the development of critical thinking, enhancing classroom discussions, and increasing motivation and engagement (Ciecierski & Bintz, 2016, p.34). Background knowledge is a plus in reading comprehension, and literary texts enhance this knowledge while encouraging intertextual connections.

Literary texts can become catalysts for cultural enrichment and cross-cultural understanding. They allow learners to become familiar with socio-political backgrounds of the target language and understand how communication operates within communities (Kebede & Milkitie, 2018, p. 996). This cultural dimension plays a crucial role in EFL contexts, where students should have more access to authentic, quality cultural

materials. By incorporating literary texts, educators can offer students valuable opportunities to explore diverse cultural backgrounds. This not only may encourage greater tolerance awareness and acceptance of cultural differences but may also actively promote creativity and critical thinking (Babaei & Yahya, 2014).

The cognitive benefits of literary engagement are significant. Literary texts stimulate learners' imagination, provide instances of authentic language use, and create ample opportunities for discussion of issues conveyed in the texts (Kebede & Milkite, 2018). They can promote students' critical reading and thinking skills in the EFL classroom, encouraging analytical engagement with complex ideas and themes (Kohzadi et al., 2014, p. 63). Synthesizing concepts through literary engagement helps students progress from thinking literally to thinking critically, as readers use a variety of complex thinking strategies when making connections across texts (Ciecierski & Bintz, 2016). When making these connections, readers are challenged to think in new and unique ways, moving beyond literal thinking about story elements toward analysing and questioning the intentions of characters. Additionally, literary texts help students identify written and spoken discourse while increasing their vocabulary in the target language (Kebede & Milkite, 2018). Furthermore, the social aspect of learning with literary texts is particularly valuable, as students learn about social interaction, and conversation is critical to bring about deeper comprehension while broadening interpretative possibilities (Ciecierski & Bintz, 2016).

However, current educational practices often present obstacles to effective literary engagement in EFL classrooms, reflecting the broader crisis of "readicide" that Gallagher (2009) identifies in contemporary education. The integration of literary texts requires addressing the limitations of traditional teaching approaches. Teachers should help students become strategic, independent readers who can successfully read and comprehend texts, think critically about content, and discuss their thoughts with others; however, the current educational climate makes these goals challenging (Moley et al., 2011). Furthermore, it has been observed that oftener than not, more assignments are equated with accountability and rigor, leading to what Gallagher (2009, p. 61) terms the "chop-chop" philosophy of teaching reading, where texts are fragmented into disconnected pieces rather than experienced as coherent wholes. Effective literary education requires finding a balance between overteaching and underteaching, what Gallagher (2009, p. 87) refers to as the "sweet-spot" of teaching reading. This balance recognizes that students want to be intellectually challenged and work in engaging

learning environments, but intellectual challenges must be met with enough scaffolding and support to ensure students' success.

Several authors have proposed diverse approaches to teaching EFL with literary texts (Khan and Alasmari, 2018). When selecting literary texts for language classes, educators should consider its relevance for students, cultural background, and language competence (Kebede & Milkite, 2018). Teachers must know their students, know the texts, and understand the reading process (Moley et al., 2011). A crucial factor in text selection is to ensure that chosen materials stimulate learners' interest, as students should invest significant time in reading literary texts. Language difficulty must be carefully considered, particularly ensuring that the language of literary works is appropriately challenging rather than overwhelming (Kebede & Milkite, 2018). In addition, it has been shown that designing activities before, during, and after reading a literary text is important for developing literary reading comprehension skills (Tomlinson, 2013).

In a study conducted by Calafato (2024), foreign language teachers' use of literature and their related beliefs and practices were examined. The research explored participants' perceived benefits of using literature, their orientations towards it, their approaches to teaching with it, and their literary competence, measured via a self-assessment rubric. The study also investigated how literary competence was linked to teachers' orientations, teaching approaches, creativity, and personal reading habits, as well as the types of literary texts they used in class. The findings revealed that participants generally regarded literature as highly beneficial, particularly for linguistic development, while acknowledging its cognitive and aesthetic advantages to a lesser extent.

Calafato's (2024) study further found that teachers often relied on outdated and culturally limited literary texts, rarely read literature in their free time, and received little attention or support in developing their own literary competence. When texts fall into the "frustrational" category for particular groups of readers, this does not necessarily mean they should be avoided entirely. Instead, teachers must provide sufficient time and text-related activities to boost the student's appreciation of literary reading. Through measured selection of literary texts considering specific criteria, educators may increase comprehension, appreciation, and enjoyment of literature (Schulz, 1981; Gallangher, 2009; Calafato, 2024).

Addressing these challenges requires a thoughtful, systematic approach to literary text selection and implementation of reading activities. It is essential for teachers to select texts according to criteria and understand the relationship between text selection and student motivation and engagement, (Moley et. al., 2011 p. 248; Calafato, 2024). Since linguistic complexity affects accessibility, comprehensibility, and enjoyability, this factor must be considered before selecting literary texts for foreign language teaching (Gallagher, 2009).

The integration of literary texts in EFL classrooms offers a comprehensive and wholesome approach to language learning beyond conventional skill-based teaching. Although challenges related to linguistic complexity and student preparedness may arise, these can be effectively mitigated through reflected text selection, appropriate scaffolding, and structured implementation strategies. When following certain principles, literary texts become invaluable pedagogical resources, significantly enhancing language proficiency while also imparting cultural awareness, empathy and critical thinking among EFL learners.

1.2 Defining Critical and Affective Literary Response

To understand how the integration of literary texts can effectively motivate and engage EFL learners, it is essential to examine the foundational concepts of motivation, critical thinking, and affect, and how these concepts intersect in critical and affective literary response.

Motivation serves as the driving force behind successful language learning and literary engagement. Arnold (2011) emphasizes that attention to affect is crucial because “whatever we focus most on in our particular context, be it general English, morphosyntax, phonetics, literature, English for academic writing or any other special area, attention to affect will make our teaching more effective” (p. 11). This perspective aligns with the contemporary understanding of motivation as a complex interplay between cognitive and affective factors. The significance of sustained engagement in reading cannot be understated, particularly considering that our societies are now facing challenges to what has been termed as “attention economy”. Students need both intrinsic and extrinsic motivation to develop the reading skills essential for academic and personal success. When students are intrinsically motivated through meaningful literary encounters, they exhibit greater persistence and engagement with literary texts, resulting

in deeper comprehension and more meaningful learning experiences. (Aleme, 2011); Moley et.al (2011)

Building on this perspective, the relationship between text selection and student motivation should be considered to promote engagement. Research indicates that “choice affects motivation, and motivation, when combined with cognitive competence and social interaction, leads to engagement” (Guthrie & Davis, 2003, p.60). This connection suggests that careful consideration of literary materials can have a significant impact on student motivation levels and subsequent learning outcomes. Arnold (2011) explains that motivation encompasses both individual factors, which we can consider as intrinsic to the learner, and the “relational aspects which develop between the participants in the classroom” (p. 11).

On the other hand, critical thinking represents a fundamental cognitive skill that requires students to analyse, synthesize and evaluate information from literary texts, moving beyond surface-level understanding toward deeper analytical engagement. Short (2009) emphasizes the importance of developing critical perspectives, arguing that “reading critically is the stance that race, class, and gender matter in how we interpret and analyse our experiences in the world as well as in the texts we encounter” (p. 7). In EFL contexts, a critical stance is particularly important as students navigate complex cultural and linguistic elements within literature and develop their interpretive and analytical skills. Furthermore, when students employ critical thinking as a vehicle for engaging with literary texts, they develop transferable skills that enhance their overall academic performance and cultural awareness. (Short, 2009, p.4)

The development of critical thinking through literary engagement requires students to move beyond what Short (2009) identifies as superficial approaches that focus on “we/they” dualisms or “superficial features of cultural lifestyles that actually reinforce stereotypical perceptions” (p. 2). This highlights the necessity of developing deeper analytical and interpretive readings that enable students to engage meaningfully with the diverse cultural perspectives presented in literary texts.

Short (2009, p. 5) advocates for approaches that encourage students to examine complexity and diversity within cultural groups rather than focusing on “superficial aspects of a culture through a limited study of the 5fs – food, fashion, folklore, festivals, and famous people” (p. 5). Building on this perspective, critical thinking in literary contexts requires students to engage with values and beliefs that are significant within a certain culture and to consider “literature that reflects complexity in terms of the

economic, social, political, aesthetic, moral, historical, and geographical contexts of a cultural group” (Short, 2009, p. 5). Such comprehensive critical engagement enables students to develop interpretive and analytical skills that transfer to other academic areas and real-world contexts, while simultaneously fostering motivation through intellectually challenging and culturally meaningful encounters through reading texts.

On the other hand, Arnold (2011) argues that the cognitive and affective aspects of learning are inseparable, noting that “affect and cognition are both part of the learner’s whole-person development” (p. 12). This integration is especially relevant in literary contexts, where students should engage both intellectually and emotionally with texts to develop meaningful understandings. Furthermore, when students are able to think critically as a means of engaging with literature, they develop the capacity to question assumptions, analyse multiple perspectives, and extract well-reasoned interpretations that resonate with their personal experiences and cultural backgrounds.

Affect encompasses the emotional dimensions of learning, including feelings, attitudes, and personal responses that influence the learning process. Arnold (2011) defines affect as related to “aspects of emotion, feeling, mood or attitude which condition behaviour” (Arnold & Brown 1999, p. 1). In language learning contexts, affect is particularly significant due to the personal and vulnerable nature of a new language. Williams (1994) points out the importance of these affective considerations in language learning, asserting that “learning a foreign language is different to learning other subjects. This is mainly because of the social nature of such a venture. Language, after all, belongs to a person’s whole social being; it is part of one’s identity.” (p.77). Developing on this perspective, Arnold (2011) further explains that affectivity has a dual nature, encompassing both individual factors and “the relational aspects which develop between the participants in the classroom” (p. 11), which create an opportunity for a more meaningful and dynamic literary response in the EFL classroom. When students engage affectively with literary texts, they activate emotional connections that enhance memory, attention, and meaning-making processes essential for language learning. As Arnold (2011) explains, emotions directly affect attention and meaning-making, both of which are essential parts of learning. Therefore, when students experience emotions while reading literature, “neurochemicals are released which activate the brain and facilitate recall,” (Arnold, 2011, p.13) creating conditions for deep learning and meaningful responses. Building on this argument, Arnold argues that “it is

a question of how affect can maximize cognition, of how an integration of affect and cognition can enhance learning.” (Arnold, 2011, p.13).

Affective literary response can be defined as the vehicle through which students engage with literary texts, concerning the authentic emotional connections students form with characters, situations, and themes within literature. However, rather than being simply an emotional reaction, affective literary response serves as a means by which students create meaningful bridges between textual content and personal experience, fostering motivation and engagement with EFL learning. Rosenblatt’s (1978) reader response theory provides a theoretical foundation for understanding affective literary response, recognizing that “reading is a coming-together, a compenetration, of a reader and a text. The reader brings to the text his past experience and present personality” (p.2).

The significance of paying attention to affective responses is underscored by research indicating that “students can develop kinship with texts when provided with appropriate instructional support, with books coming to represent a cultural object capable of mediating conversations” (Moley et al., 2011, p. 252). This “kinship” represents the emotional bond that drives sustained engagement and intrinsic motivation toward both literary content and EFL learning. Short (2009) emphasizes the importance of personal connection in literary engagement, noting that students “need to find their lives reflected in books in order to value school as relevant” (p. 2).

Affective literary response creates opportunities for genuine engagement beyond superficial text processing. As research suggests, “comprehension beyond a superficial level is difficult to achieve, especially when there is no outlet for discussion or opportunity to ask questions and voice concerns” (Moley et al., 2011, p. 250). Consequently, when students employ affective literary response as a vehicle for textual engagement, they develop the emotional investment necessary for deep learning and meaningful engagement.

Critical literary response represents another vehicle through which students engage with literary texts, encompassing the cognitive processes of examination, interpretation, and evaluation of literary works. On the other hand, critical literary response serves as a means by which students develop sustained motivation and engagement with EFL learning. Furthermore, critical awareness enables students to engage with literary texts as complex cultural artifacts that reflect diverse ways of understanding human experience. Short (2009) emphasizes that critical engagement

requires students to move beyond superficial understanding toward recognition that their perspective is just one of many ways to view the world, not the only one or the norm by which to measure other viewpoints (p. 4). Consequently, when students engage in critical literary response as a vehicle for textual engagement, they can develop both analytical capabilities and cultural sensitivity that motivate continued EFL learning.

Short (2009) further argues that effective critical engagement helps students recognize that culture matters in the lives of others around them and that “interculturalism does not begin with the ability to consider other points of view, but with the realization that you have a point of view” (p. 3). This self-awareness becomes essential for developing the critical perspectives necessary for meaningful literary analysis and comprehension. Furthermore, when students are able to read critically literary texts, they discover that texts offer windows into diverse cultural experiences while simultaneously serving as mirrors that reflect their cultural assumptions and beliefs.

These different perspectives can work together effectively. As Arnold (2001, p. 2) points out, integrating students’ cognitive, emotional, and social into the learning process is essential, just as meaningful literary engagement requires not only intellectual analysis but also an emotional connection. Short (2009) advocates for approaches that prompt students to explore texts beyond the surface-level and engage with cultural complexity (p. 4). This illustrates how combining critical and emotional responses can lead to a richer understanding of texts. When students tap into both critical and affective literary responses, they develop a comprehensive understanding that encompasses both analytical skills and personal meaning-making. Moreover, this parallel engagement sustains motivation and meaningful learning, as students discover that literature can nurture both intellectual and emotional needs while simultaneously boosting their EFL proficiency and cultural awareness.

1.3 Articulation with national and international ELT guidelines

The integration of authentic literary texts in the EFL classroom, particularly with a focus on affective engagement and critical reading, aligns with existing national and international teaching frameworks, as well as contemporary approaches to language education that emphasize the importance of meaningful, culturally rich materials in developing both linguistic competence and cultural understanding.

At the national level, this research directly supports the vision established in the document entitled *Student's Profile by the End of Compulsory Schooling* (Direção Geral de Educação, 2017), which advocates for students equipped with multiple competencies that enable them to critically examine reality, evaluate information, and engage with diverse textual forms. Incorporating literary texts into EFL teaching allows for the development of critical, autonomous, and creative thinking skills while encouraging collaborative and communicative competencies essential for 21st-century learners. The approach inherent to this study specifically addresses core competencies and learning objectives outlined in the *Aprendizagens Essenciais* for 9th and 10th grade EFL students, such as the ability to interact with diverse textual typologies, development of reading strategies for comprehension and critical analysis, and involvement with cultural and literary content that broadens students' worldviews (Direção Geral da Educação, 2018).

The research methodology and objectives align seamlessly with the *Common European Framework of Reference for Languages-Companion Volume* (Council of Europe, 2020), particularly in its emphasis on developing reading comprehension skills at B1/B1.1 and B1.1/B1.2 levels. In particular, regarding literature, the CEFR-CV emphasizes the importance of cultivating learners' capacity to provide "a personal reaction to the language, style or content, feeling drawn to an aspect of the work or a character or characteristic of it," to "ascribe meaning or significance to aspects of the work including contents, motifs, characters' motives, metaphor, etc.," to analyse "certain aspects of the work including language, literary devices, context, characters, relationships, etc.," and to "give a critical appraisal of technique, structure, the vision of the artist, the significance of the work" (Council of Europe, 2020, pp. 115–116). The CEFR-CV's comprehensive approach to language competence, encompassing reception, production, interaction, and mediation skills, provides a stout framework for understanding how literary texts can serve as authentic materials that challenge students linguistically while offering meaningful content for engagement (Council of Europe, 2020). Interest in affect has taken on great importance for language teaching research and practice. For instance, the *CEFR-CV* outlines several competencies involved in language learning, one of which is the Existential Competence (*savoir-être*). This competence primarily consists of elements from the affective domain, including attitudes, motivations, values, beliefs, and personality factors such as self-confidence, self-esteem, and anxiety or fear. According to the *Framework* (5.1.3), these aspects

significantly influence language learners and users both in their communicative acts and their ability to learn. The updated *CEFR Companion Volume* (Council of Europe, 2020) further reinforces the importance of mediation activities and plurilingual competence.

Although reading is included in the national document *Aprendizagens Essenciais*, this seems not to be practised consistently, which contributes to students' considerable difficulties with extensive reading. In this context, I aimed to address two significant gaps: firstly, the disconnect between the objectives outlined in the CEFR and its Companion Volume and those in the national curriculum, and the reality in most schools, where the development of cultural understanding—whether through literature or broader educational processes (Short, 2009; Freire, 1970)—is often neglected. Secondly, I sought to address the gap between the rigid, guided nature of mostly informative texts in elementary and secondary education and in higher education, where students are suddenly expected to think critically, make inferences, draw connections, and adopt an autonomous stance toward texts and the world—skills they are rarely encouraged to develop beforehand (Moley et. al., 2011).

This research also follows the guidelines established in the *Reference Framework of Competences for Democratic Culture*, particularly in developing knowledge and critical understanding of the world, of language and communication, and of literature and media (Council of Europe, 2018). The engagement with diverse literary voices and perspectives through authentic texts promotes the development of cultural dialogue and understanding, essential components of democratic citizenship for present day societies. Lastly, this study's emphasis on affective engagement aligns with the principles underlying the *Autobiography of Intercultural Encounters* (Council of Europe, 2009), which promotes reflection on intercultural experiences through diverse tasks and the development of intercultural competence through meaningful encounters with otherness. Literary texts are rich materials for such virtual encounters, allowing students to explore different cultural perspectives, values, and ways of understanding the world while developing empathy and cultural sensitivity.

The integration of literary materials in EFL teaching within this study aims to address a crucial gap in language education, where theoretical frameworks often do not translate into effective classroom practices. This research attempts to bridge this gap by providing evidence of how literary texts can be effectively integrated into EFL syllabuses to promote both linguistic competence and affective and critical engagement, showcasing that literary works can simultaneously develop language skills aligned with

CEFR standards, boost critical thinking and cultural awareness as outlined in Portuguese national guidelines, and promote intercultural understanding in line with European and national educational frameworks.

Chapter 2: Methodology

2.1 Action Research

The term “action research” does not convey a universally accepted definition, as different authors uphold varying interpretations. Due to the development of several different perspectives, it sometimes proves difficult to view action research as an overall ‘movement’ or genre with a set of defining principles (McNiff, 2013). However, there is a consensus among proponents of action research in foreign language education that it should be conducted by the educators themselves, rather than by external observers appropriating others’ classrooms as research environments (Rankin, 1999). This intrinsic involvement of teachers ensures a more authentic and contextually relevant analysis and exploration of pedagogical practices.

Being inherently action-oriented, action research methodology allows current and future practitioners to review research questions and technical skills that can improve the workplace (Spaulding & Falco, 2012). Hence, action research has been labelled as “research done by teachers for themselves” (Mills, 2014), empowering educators with the research pertinent to their practice, thus enabling them to engage critically with their own methodologies and evaluate their pedagogical outcomes.

Furthermore, action research effectively highlights the value of interaction. As McNiff (2013) points out, it operates within a theoretical framework that can significantly guide practice. Rather than being a solitary concept, action research is a dynamic process grounded in the understanding that knowledge is “a living process” and that individuals can “generate their own knowledge from their experience of living and learning.” (McNiff & Whitehead, 2002, p.18). Rather than seeking fixed answers, this methodology embraces the idea that knowledge is constantly evolving as new insights surface. In this view, “reality is a process of evolution, surprising and unpredictable” (p.18), and meaningful learning arises through reflective engagement with contextualized practice.

Action research is not a linear or one-time procedure; rather, it is a cyclical process in which each cycle builds upon the outcomes of the previous one, as noted by Nunan (2006). This process begins with the identification of a problem or puzzle, followed by data collection, hypothesis formation, planning, intervention, and observation. Drawing from the initial outcomes, a subsequent cycle typically emerges.

Though the ideal scenario may remain elusive, the process itself allows for continuous learning and practical application of knowledge. Each step taken in the research process enhances our comprehension and informs subsequent endeavors, illustrating that learning is an ongoing practice (McNiff & Whitehead, 2002).

Throughout the STP in question, the aforementioned process was implemented and put into practice. In light of Burns (2010) and McNiff & Whitehead's (2002) recommendations, the research and intervention for the present work focused on one clear and specific issue, namely how to improve reading comprehension skills while promoting affective and critical engagement through the strategic integration of authentic literary texts in ninth and tenth-grade EFL teaching classrooms. The research design is grounded in the four stages of action research as outlined by Burns (2010): planning, action, observation, and reflection.

So as to add rigor, complexity and depth to the collected data, the present work applied both qualitative and quantitative data collection instruments. Overall, the data collection instruments are usually defined by the nature of the issues and the context in which it is studied (Efron and Ravid, 2019; Rankin, 1999) – rather than from predetermined theoretical guidelines. The data collection instruments used were direct observation accompanied by the teacher's journal, questionnaires, reading comprehension activities, reflective writing tasks, structured discussions and, finally, two focus group interviews.

2.2 Data Collection and procedures

In meeting Burn's (2010) designed stages, the planning stage involved selecting literary texts based on four main criteria: alignment with CEFR-CV levels, cultural relevance, linguistic difficulty, and potential to elicit emotional and intellectual responses. To achieve this, a pre-intervention survey was conducted to identify which themes and topics resonated with students the most (see Appendix 1), ensuring that the selected texts were meaningful and that learner feedback directly informed material selection. Additionally, through classroom observations, an analysis of the materials employed within the school cluster and the implementation of a pre-questionnaire to the students, it was possible to gather information that would subsequently inform the approach to reading comprehension and affective and critical engagement in the EFL classroom. Regarding the observation tasks, these took the shape of guided field notes

of both a descriptive and a reflective nature. They were specifically developed for the present work with the aim of facilitating my personal development as a teacher through the observation and reflection on my cooperating teacher's work and her interaction with the students, and on their attitudes, reactions and work, while, at the same time, supporting the gathering of direct and reliable data concerning relevant aspects inherent to reading comprehension strategies and student engagement with literary texts in the classroom.

During the action phase, students engaged with several typologies of literary texts through a variety of activities designed to promote affective and cognitive engagement. The selected literary texts ranged from plays to poems, novels, and picture books that touched upon the different subjects of the different units of the syllabus, as outlined in the national document *Aprendizagens Essenciais* (namely *Educating Rita*, by Willy Russel; *1984* by George Orwell; *An If for Girls*, by Elizabeth Otis; *The Red Tree*, by Shaun Tan; and *Cloud Cuckoo Land*, by Anthony Doerr) while taking into consideration their potential to evoke emotional responses and provide opportunities for critical and reflective interpretation and analysis. The planned activities included pre-reading activities that established personal connections with the topics, guided reading analysis worksheets that encouraged systematic literary interpretation, collaborative group work that fostered peer discussion and shared meaning-making, and creative writing tasks that allowed students to relate and produce their own texts exploring individual, critical and affective dimensions (see Appendixes 6-12). Specific strategies included visual analysis of literary artwork, comparative discussions between different texts or images, and creative production activities such as poetry writing, descriptive museum guide texts, and reflective responses that connected the literary content to the students' own experiences. As Kramsch (2004) observes, the way texts are approached determines the depth of the interaction and the meanings derived. As suggested by Hedge, (2008), most reading activities took into consideration the potential of top-down processing, as students should move from a general understanding of their reading to a deeper analysis and individual engagement with the readings at hand. Therefore, students were encouraged to reflect on the texts' relevance to their own lives and society while simultaneously enriching their language skills through structured activities that progressed from observation and analysis to personal interpretation and creative expression. When implementing the outlined lesson plans and the prepared activities centered on authentic literary texts, it was also important to monitor my own thoughts

and actions, as well as my students' work. Therefore, after each lesson, not only did I discuss the learners' work and reactions with my cooperating teacher, but I also kept a personal record of any relevant positive or negative moments and thoughts concerning each lesson. These were used to continually support ongoing reflection on the students' work and attitudes as well as mine, attempting to identify any positive elements of the lesson and improve any shortcomings on the following intervention.

In the observation phase, the focus shifted to analyzing how students interact with the texts and the extent to which these interactions showcase more engagement and motivation in comparison to student's responses to non-authentic texts. Changes in student's engagement, motivation and behavior, such as increased participation or more in-depth reflections during the pre-, during, and post-reading activities, were carefully documented. Besides monitoring my own activity, it was important to monitor my students' reflections and work (McNiff and Whitehead, 2002). In order to do so, I compiled on a regular basis all of the learners' written contributions, allowing me to keep track and reflect on the impact each lesson and task had on the learners' development of reading comprehension skills and their affective and critical responses to the literary texts. Systematic classroom observations further enriched the data, providing insights into students' interactions, participation levels, and the quality of their discussions and written responses.

Additionally, a post-intervention survey was conducted to compare students' responses to authentic texts versus traditional textbook excerpts, focusing on engagement, motivation, and emotional and critical impact. At the end of the implementation period, besides continuing to gather and analyse the students' work in each of their written reflections and the Reading Review Forum (see Appendix 13), a Focus Group Interview (FGI) was organized with a selected group of learners from each year group, during which their observations and comments to a semi-structured discussion were recorded and registered for reflection and analysis (see Appendixes 4 and 5). The choice of this method allowed to gain a more in-depth understanding of the impact of the implemented plan of action. It also allowed students to freely express and discuss their personal views on the use of authentic literary texts in the EFL classroom, as well as to reflect on the relevance of the topics discussed throughout the implementation period, the activities selected, and their overall experience with the literary texts.

Finally, the reflection stage synthesized the findings to answer the central research question. The data was analyzed to determine whether literature had an impact on students' affective and critical engagement and whether this approach contributed to a more enriching and motivating learning experience. As Nunan (2006) notes, the role of the teacher-researcher is pivotal in action research, as it allows for iterative reflection and adjustment to maximize the intervention's impact. These discussions provided valuable insights into the students' perceptions of their own learning process and the effectiveness of the implemented approach in promoting both reading comprehension and affective and critical engagement.

Chapter 3: The Practicum

3.1 3rd Cycle and Secondary School Context

3.1.1 The School Cluster

The school where the current STP is being held is based in the centre of Lisbon. It accommodates students from 7th to 12th grade, with an average of five classes per grade. The school serves a region known for being pleasant and family-friendly, hosting numerous cultural and artistic events throughout the year. The SC traditionally promotes various dynamic activities that encourage collaboration among students and nurtures a strong sense of community. I actively engaged in this ethos by organizing a school visit to attend the play “Fisherman’s Tale” by Expolingua, which involved not only the classes I was researching, but also all students from the 9th to 11th grades. Additionally, I encouraged students to showcase their work during events such as World Poetry Day and helped organize the Spelling Bee contest at two schools within the SC.

The SC employs distinct assessment criteria that fundamentally differs from conventional Portuguese educational practices regarding the grading system. Instead of traditional numerical or alphabetical classifications, students navigate a sophisticated four-tier proficiency spectrum: Advanced (A), Intermediate (I), Elementary (E), and Non-Elementary (NE). This system applies to FL’s three interconnected competency domains: Knowledge—intricately woven through reading/writing comprehension, written production, auditory interpretation, and oral communication—alongside Information and Communication literacy, and Autonomy and Development of Work competencies. Final academic standings, calibrated on a 1-5 scale for the 3rd Cycle and a 1-20 scale for the Secondary Cycle, emerge through meticulously structured combinations of competency achievements across all three domains, where outstanding performance requires predominantly Advanced evidence in the Knowledge area, together with strong Communication and Autonomy proficiencies.

This assessment system transcends conventional academic assessment, stimulating holistic student development through its emphasis on formative rather than purely summative assessment practices. Unlike traditional Portuguese educational assessment that typically mandate two formal written examinations per term, this system affords educators considerable flexibility in determining both the quantity and nature of

evaluative elements, enabling them to tailor assessment frequency and methodology to pedagogical requirements and objectives.

In the SC, The English subject was allocated two weekly sessions for both 3rd and Secondary Cycles: a 50-minute period and one 100-minute period. The classrooms were equipped with a computer, projector, and Internet connection, along with placards to display students' work and other resources occasionally. Throughout my STP, I aimed to make the most of these resources to provide a comprehensive educational experience for my students.

3.1.2 The 9th grade class

The 9th-grade class included 23 students throughout the entire school year, representing a moderately-sized cohort within the school. This was a notably heterogeneous group in terms of English proficiency, with approximately 22-26% of students demonstrating exceptionally high linguistic competence, far exceeding typical grade-level expectations. Some of these advanced learners were already reading and writing in English with considerable fluency, while in contrast, a significant number of their classmates struggled with elementary language use and exhibited substantial learning difficulties in the subject. Except for one or two new student additions, the vast majority of students had been acquainted with one another since the 7th grade, and several had shared educational experiences extending even further back in their academic journey.

Culturally, the predominant demographic consisted of students of Portuguese descent, reflecting the broader composition of the school community. Additionally, several students were actively engaged in extracurricular activities beyond the school environment that furthered their overall educational experience and personal development.

Despite this extended period of familiarity, the group dynamics did not reflect the cohesion one might expect from such long-standing relationships. Rather than displaying unity and mutual support, the class was characterized by numerous entrenched conflicts and persistent interpersonal tensions that had developed over years of shared experiences. These long-standing feuds created an atmosphere of division rather than collaboration, with the class often appearing fragmented rather than a united group.

The academic profile of the class revealed a clear division: approximately half of the students demonstrated an exceptional commitment and dedication to their studies, approaching their work with diligence and motivation. The other half, however, required additional guidance and encouragement to achieve engagement and productivity in their learning endeavours.

One of the most remarkable and encouraging aspects of working with this particular class was the substantial growth observed throughout the academic year. This development was made apparent not only in their English language learning and proficiency but also in their personal maturity and social development, suggesting that despite initial challenges, the students were capable of significant progress when provided with appropriate support and learning opportunities.

The classes were scheduled on Tuesdays from 8:00 AM to 9:40 AM and Wednesdays from 10:45 AM to 11:35 AM. The Wednesday session proved particularly challenging as it immediately followed Physical Education, resulting in students arriving late, tired, or agitated from the previous class, which consequently shortened the effective instructional time.

3.1.3 The 10th grade class

The 10th-grade class presented a markedly different profile from their younger counterparts, demonstrating greater homogeneity in terms of EFL proficiency. Their linguistic competence in the language was solid and commendable, according to the corresponding level expectations. This class comprised students from various previous classes, creating a diverse mix of academic backgrounds and experiences. Some members had established relationships from earlier educational institutions, bringing with them a foundation of familiarity that contributed to the overall positive classroom atmosphere.

Although certain interpersonal divisions existed within the class, these tensions were considerably less evident than those witnessed in the 9th grade class. While the students were not particularly united or close-knit, they managed to maintain a more functional dynamic than their 9th-grade peers, displaying greater tolerance and less overt conflict in their daily interactions and academic endeavours.

A distinctive characteristic of this particular group was the presence of approximately three students who were repeating the 10th grade, having transitioned

from the humanities track to the sciences curriculum area. These students were pursuing grade improvement and displayed superior English abilities compared to their classmates, adding an interesting dimension to the overall class profile. Despite these variations in background and experience, the cohort maintained its fundamentally homogeneous nature, with 22 students enrolled in the English subject. There were only three male students within a predominantly female class.

My involvement with this particular class extended beyond the English teaching role, as I worked more closely with these students throughout the year. I assisted the Class Director with various administrative tasks and responsibilities, which provided me with additional insight into the group dynamics and individual student needs. Furthermore, alongside my English teaching duties, I was present for observation and occasional participation in their Citizenship Education classes, allowing for a more comprehensive understanding of their academic and personal development. Additionally, I participated in their DAC project, which focused on gender equality themes. DAC (Domínio de Autonomia Curricular) refers to the interdisciplinary learning projects that integrate multiple subjects around a common theme. They emphasize practical and experimental work, research skills, and cross-curricular connections to develop students' competencies as outlined in the national student profile. Within this interdisciplinary framework, I incorporated relevant English activities, particularly when working with Willy Russell's play 'Educating Rita' to explore women's rights to education and how these have evolved, creating meaningful connections between language learning and the broader project objectives.

The most noticeable trait of this class was their naturally sociable and conversational disposition. They were consistently chatty and amiable, demonstrating a genuine enthusiasm for interpersonal interaction that extended seamlessly into their academic work. Their pronounced affinity for collaborative group activities became a defining feature of their learning style, and this preference proved to be an invaluable asset throughout the numerous classroom activities designed for them.

The 10th grade English classes took place on Tuesdays from 9:55 AM to 11:35 AM and Wednesdays from 8:00 AM to 8:50 AM. This scheduling provided a more consistent learning environment, with the Tuesday session offering the extended 100-minute format and the Wednesday class serving as a focused 50-minute period to begin the day.

3.2 Class Observation

Following the action research methodology outlined previously, the present STP started with an observation phase lasting approximately three months. During this initial stage, I became progressively acquainted with the environment of the SC, developing familiarity with the student body, the physical learning spaces, and the broader educational community, including fellow teachers and administrative staff. This period proved instrumental in understanding and learning from the structural framework of my cooperating teacher's pedagogical approach and provided valuable insights that would later inform my own instructional practice.

The observation process employed a tripartite methodology, incorporating Millrood's (2003) observation web chart, personal reflective journaling, and the T-chart tool (Malu, 2015) for recording teacher and student utterances. The T-chart analysis, which documented the frequency of meaningful phrases and statements during classroom interactions, corroborated the findings from Millrood's framework, further substantiating that the lessons maintained a predominantly student-centered rather than teacher-centered instructional approach (see Appendix 3). The analysis revealed that, although cognitive elements were present, the lessons maintained a stronger linguistic focus, reflecting the communicative nature of the English language classroom environment.

A particularly enriching aspect of this observation phase, as encouraged by my cooperating teacher, involved active circulation throughout the classroom to provide individual and group support to students during exercises. This hands-on approach yielded significant insights into the diverse learning dynamics present within different year groups. Notably, the 9th-grade students initially exhibited considerably greater reticence when engaging in oral English communication compared to their 10th-grade counterparts, suggesting developmental and confidence-related factors that greatly evolved throughout the school year.

Given the thematic scope of the report at hand, specific observation of reading comprehension tasks revealed a structured approach primarily based on textbook materials, which provided systematic coverage of vocabulary and grammatical elements essential for language development. While these activities maintained a focus on accuracy and foundational skills, the cooperating teacher consistently enhanced their communicative potential through the implementation of oral discussion sessions

following textbook activities. This supplementary approach provided essential scaffolding that significantly enhanced student engagement and comprehension, demonstrating effective pedagogical adaptation that maximized the learning potential of prescribed materials through interactive follow-up activities.

The cooperating teacher's pedagogical strategy consistently emphasized interactive learning through systematic prompting of student responses, followed by encouragement to elaborate and develop their initial ideas. This approach cultivated a dialogical classroom environment that facilitated deeper involvement with the subject matter. Furthermore, the teacher regularly incorporated supplementary materials to complement textbook activities, introducing innovative and dynamic exercises, such as collaborative story writing chains and discussions on current events. These additions significantly enriched the learning experience and demonstrated the importance of creative adaptation in language teaching.

Throughout the observation period, student engagement with the English language and the subject matter appeared consistently positive, indicating a conducive learning environment and effective motivational strategies. As familiarity with individual students developed over the initial weeks, I gradually transitioned from passive observation to active participation, initially undertaking discrete instructional segments such as homework correction and grammar introduction. This progressive integration culminated in the natural transition to the subsequent pedagogical phase of the STP, establishing a foundation of classroom understanding and student rapport that would prove essential for effective didactic intervention.

3.3 The 9th grade activities

3.3.1. “Healthy Habits”

The “Healthy Habits” activity was implemented with the 9th-grade class in December as part of the “Healthy Teens” unit. This lesson aimed to develop students' communicative competencies and critical thinking through engagement with authentic materials, specifically a film review of the documentary “*Super Size Me*.”

The session began with personalized warm-up activities where students shared their favourite foods, establishing personal connections to the thematic content. An image of Morgan Spurlock eating French fries served as a visual resource, encouraging

students to anticipate lesson content while activating prior knowledge. The lesson then utilized authentic materials as its foundation, incorporating the “Super Size Me” trailer, an adapted documentary review, and a collaborative Padlet activity titled “The Yummy Healthy Cookbook 9^o1” (see Appendixes 6, 6.1 & 6.2). As Tomlinson (2011) emphasizes, authentic texts (i.e., texts not written especially for language teaching) grant exposure to language as it is typically used. The trailer exposed students to natural spoken English, allowing them to contact with informal language use within a relevant thematic context. The documentary review, though adapted and abridged for the B1/B1.1 level, provided new vocabulary and idiomatic expressions not covered by typical textbooks. The culminating Padlet task enabled students to research and share healthy recipes using accessible ingredients, creating genuine communicative scenarios similar to social media interactions while connecting classroom learning to real-world applications (see Appendix 6.2).

The reading component employed systematic scaffolding strategies, beginning with whole-class analysis of the opening paragraph to identify text type, purpose, and main ideas. Students then progressed to individual reading of the remaining paragraphs. The exercise progression moved from meaning-focused comprehension activities to specific linguistic feature analysis (see Appendix 6.1). This aligns with the interactive view of reading, which recognizes the interplay of bottom-up and top-down processes during reading comprehension (Adams, 1994).

Critical thinking opportunities emerged through carefully designed discussion questions that encouraged opinion articulation and justification. Pre-reading questions such as “What might happen to someone who eats only fast food for a month?” prompted predictive thinking, while post-reading inquiries like “How much responsibility do you think fast-food companies have for people’s health?” demanded evaluative reasoning supported by textual evidence or personal experience. The final activity on Padlet required students to simulate authentic digital communication while prompting creativity and individual connection with the text. (see Appendix 6.2).

Student engagement remained consistently high throughout the multi-modal lesson activities. The personalized lead-in established immediate relevance, while the audiovisual trailer appealed to students. The collaborative Padlet project generated particular enthusiasm, with all students eagerly participating in the forum and providing overwhelmingly positive feedback. The teacher’s commitment to selecting and

preparing one student recipe for a pre-Christmas celebration added authentic purpose to the task, transforming a classroom exercise into a meaningful community contribution.

This activity deliberately moved beyond conventional reading comprehension methodologies by supporting learners throughout all reading stages rather than focusing solely on post-reading assessment (see Appendix 6). As Masuhara (2013) critiques, the reading comprehension-based approach's reliance on post-reading tasks prioritizes assessment over the comprehension process. Instead, pre-reading tasks activated background knowledge, while-reading activities guided meaning construction, and post-reading discussions facilitated personal reflection and real-world connections. Vocabulary teaching emphasized contextual inference rather than explicit pre-teaching, promoting autonomous reading skill development.

The lesson successfully integrated authentic language input, linguistic awareness, and meaningful communication opportunities, resulting in enhanced student engagement and language development within the thematic unit. In hindsight, the activity proved highly successful in achieving its intended learning objectives, as the students demonstrated genuine engagement with the text, articulated and substantiated their viewpoints with confidence, and appeared to develop meaningful emotional connections and personal investment in the topic.

3.3.2. *The Red Tree*

This particular unit plan represented one of the most engaging and successful activities conducted with the 9th-grade class throughout the STP. It was designed to explore the theme of self-expression through visual arts while developing students' analytical and interpretative skills at a B1.1 CEFR level. The lesson centered around Shaun Tan's evocative picture book "*The Red Tree*", which served as the primary vehicle to discuss creativity, emotional expression, and the power of visual storytelling.

The session started with a structured lead-in activity (See Appendix 7). The students explored diverse modes of self-expression, from classic art to modern digital platforms. Enthusiasm peaked during discussions on its value, with students accounting for how creative outlets aided emotional processing and conveyed complex ideas beyond words.

The warm-up activity proved especially effective in capturing student attention and establishing the contemplative atmosphere necessary for visual analysis. When the first page of "*The Red Tree*" was projected, the classroom fell unusually quiet as

students absorbed the image. This response is explained with neurobiological research showing that “the brain evaluates the stimuli it receives via the senses from the language learning situation ... and this appraisal leads to an emotional response.” (Schumann 1999, 28). Their initial observations of the second image revealed understanding of color symbolism and emotional resonance, with many students immediately connecting the predominantly dark palette to feelings of melancholy or isolation (see Appendix 7.1). The guided questions prompted a deeper reflection, and students began hypothesizing about possible narratives with remarkable creativity and insight.

The pre-reading phase introduced students to Shaun Tan’s biography and work while presenting each pair with another image from the same work (see Appendixes 7 & 7.1.). The pair work arrangement proved particularly beneficial for this heterogeneous group, as stronger students naturally supported their struggling classmates in articulating observations and interpretations. Some students asked to work in groups instead of in pairs, and, given the heterogeneous nature of the class and the novelty of the activity, I promptly allowed. The discussion revealed the students’ ability to draw meaningful connections between visual elements and personal experiences, demonstrating the kind of critical thinking that had been developing throughout the year. For example, some students drew parallels between the emotions suggested in the image with emotions they had experienced themselves inside and outside of the school environment. Some students explored ways to handle and overcome the less positive emotions illustrated, connecting them with personal experiences. Surprisingly eager, students engaged with the images and showed curiosity about the lesson, frequently asking if their interpretations were correct and expressing surprise upon learning there were no definitive answers.

The main reading activity required students to work collaboratively in groups while analysing different images from the picture book. The Guided Analysis Worksheet (see Appendix 7.2) provided scaffolding for students who typically struggled with abstract thinking, while allowing more advanced learners to explore deeper layers of meaning.

What emerged during the group analysis phase was particularly noteworthy given the class’s usual tendency toward division and conflict. The shared focus on visual interpretation seemed to transcend their typical interpersonal tensions, creating genuine collaborative moments where students built upon each other’s ideas rather than competing for dominance. Some groups demonstrated remarkable sophistication in their

analysis, identifying symbolic elements and metaphorical meanings that exceeded expectations for their age and proficiency level, while others offered personal interpretations, connecting the content to their own experiences and using it as a means for self-expression (see Appendix 7.4.). This further sheds light on the potential of art in ELT, as presented in Matos & Pfeifer (2020):

Artistic texts, or works of art as texts that have several layers, densities, and challenge the shallowness of instant opinions may offer learning opportunities to educate intercultural citizens, instead of training mere global consumers (cf. Kramsch, 2019), while critically re-assessing how we have been passively consuming and (re)producing words, images, habits. (p.291)

The post-reading creative writing component offered students choice between two distinct formats: a museum guide description or a poem inspired by their assigned image. As Arnold demonstrates, “Choice is inherently motivating. When we are forced to do something, our feeling of autonomy is limited and we are not going to be intrinsically motivated.” (Arnold, 2011, p.16). Students who typically struggled with creative writing found the structured museum guide format accessible, possibly due to its more realistic nature, while those with stronger artistic inclinations gravitated toward the poetic option. Possibly, the former were more inclined to delve into poem-writing as a means of self-expression. The collaborative nature of the task meant that groups could leverage individual strengths while producing cohesive final products.

The quality of student output during this phase was particularly impressive, with many groups producing work that demonstrated both linguistic competence and creative insight (see Appendix 7.5.). The museum guide texts revealed the students’ ability to synthesize analytical observations into coherent, informative prose, while the poems showcased their capacity for emotional expression through carefully chosen language and imagery. The decision to display these works as a classroom exhibition provided students with a genuine sense of accomplishment (see Appendix 7.6.)

The lesson’s conclusion offered students the opportunity to compare their interpretations with Shaun Tan’s original narrative, creating a powerful moment of validation and discovery. Many expressed surprise at how closely their analyses had aligned with the author’s intended themes, while others were curious about the alternative interpretations they had not considered. This process exemplified problem-posing education’s capacity to help students “develop their power to perceive critically

the way they exist in the world,” (Freire, 1970, p.4) as their personal connections to the visual imagery became pathways to broader understanding. The final discussion about the comparative power of visual versus verbal communication generated thoughtful responses that demonstrated genuine engagement with the lesson’s central concepts.

The success of this lesson lay not only in the achievement of the stated learning objectives but also in the demonstration of the class’s capacity for sustained critical and effective literary response within the L2 when provided with appropriate challenging and personally meaningful content (as seen in Appendixes 7.4. & 7.5). The visual nature of the content and the collaborative structure addressed their diverse learning needs effectively (as seen in Appendixes 7.1., 7.2. & 7.3.).

In hindsight, the lesson proved highly successful in achieving its intended objectives, as the students demonstrated genuine engagement with the text, articulated and substantiated their viewpoints with confidence, and appeared to develop meaningful emotional connections and personal investment in the subject matter they encountered.

3.3.3. Extensive Reading: *Cloud Cuckoo Land*

For the extensive reading unit, I selected and abridged sections of Anthony Doerr’s “Cloud Cuckoo Land” that highlight Konstance’s subplot. The unit plan was thoughtfully designed with several educational considerations in mind, namely acknowledging the time constraints of end-of-year instruction while also leveraging the thematic opportunities presented by the novel to bring together the last two thematic units of the semester—technology and the arts. The narrative’s exploration of environmental degradation, technological dependence, and intergenerational responsibility provided rich material for critical thinking that spoke directly to students’ lived experiences and concerns while touching upon several of the topics discussed throughout the school year. Konstance’s journey aboard the Argos, fleeing a damaged Earth, brought learners to examine current environmental crises and humanity’s current relationship with technology.

Konstance’s character, a fictional teenage protagonist navigating quarantine restrictions and an unconventional life onboard the Argos, provided students with a relatable entry point into more complex literary themes of freedom, curiosity, science, and the tension between safety and exploration.

The implementation of this unit plan required significant adaptation due to time constraints, as the original plan for the extensive reading unit spanning multiple lessons had to be condensed into a rather intensive three-lesson sequence. This compression, given the approaching end of the academic year, required careful recalibration of learning objectives and activities to maintain pedagogical effectiveness within the reduced timeframe.

Firstly, the opening lesson aimed to enlighten background knowledge, enabling students to better understand the text before them. The introductory activity involved watching a video about the possible discovery of life on other planets to activate prior knowledge. The warm-up activity, which invited students to imagine themselves on an interstellar journey and consider what comforts they would miss and what technologies they would want to invent, involved learners personally in the reading experience and provided a foundation for later interpretive work. When students first encountered the text, however, their initial reaction revealed one of the primary challenges of the activity: resistance to the text length. Many students expressed concern about the extensive reading demands, reflecting broader contemporary challenges with sustaining attention and engaging with lengthy texts. This hesitancy required additional motivation and scaffolding strategies, including breaking the text into more manageable segments during the whole class reading stage and providing clear reading goals for each section.

Despite these initial reservations, the reading methodology that emphasized both individual engagement and collaborative learning proved effective. Students initially engaged with the text through silent reading, allowing for personal processing and initial comprehension, followed by oral whole-class reading that served multiple purposes: improving L2 pronunciation and fluency, ensuring a more wholesome comprehension of the text across the class, and creating opportunities for immediate clarification of challenging vocabulary or concepts. Visual support also played a crucial role in comprehension, particularly the use of AI-generated imagery to represent Konstance and technological elements like the Perambulator and Vizer. This multimodal approach proved especially valuable for visual learners and helped bridge the abstract or unfamiliar concepts of the excerpt, addressing some of the comprehension barriers that had emerged with the text's length and complexity.

The post-reading activities included a group-based format, where teams focused on analysing aspects such as "Characters", "Setting", and "Technology and objects", producing a shared database to support learners' out-of-class reading for the following

lesson. In the lesson that followed, the post-reading activity adopted a competitive structure, requiring learners to engage in teamwork in order to successfully complete the reading comprehension worksheet. This was intentionally implemented as a response to the temporal context—being the final lessons of the academic year, traditional assessment approaches might have felt monotonous to students already experiencing end-of-term fatigue. The competitive reading comprehension rounds, where groups raced to answer increasingly complex questions about plot details, character motivations, and thematic elements, maintained academic focus while transforming assessment into an engaging challenge that students approached with enthusiasm rather than apprehension. The Kahoot quiz component further created an interactive assessment experience that resonated with students' digital preferences. In hindsight, these gamification elements injected renewed energy into literary analysis, requiring students to demonstrate close reading skills, analytical thinking, and collaborative problem-solving within the EFL learning environment.

However, some challenges required ongoing pedagogical flexibility and real-time adjustments throughout the unit. The homework reading compliance issue presented a significant obstacle, as only a portion of students completed the assigned reading of the text's second part outside of class time. This situation resulted in in-class time allocation for catching up on content and ensuring all students could participate meaningfully in discussions and activities, which further compressed the already tight schedule.

The writing component, which offered students a choice between creating a BookTok-style script, relating the story to personal experiences, or continuing the narrative creatively, provided multiple pathways for demonstrating individual comprehension while acknowledging diverse learning preferences.

Finally, what emerged most significantly during this final literary unit of the school year was the substantial student growth in reading comprehension and interpretive confidence compared to similar activities conducted earlier in the school year. Students demonstrated markedly improved sophistication in textual interpretation, showing increased comfort with expressing their opinions when discussing complex themes such as environmental responsibility and technological dependence. Their ability to identify thematic elements, make intertextual connections, and articulate interpretive insights showed clear development from previous literary reading activities,

suggesting that the sustained approach to literary instruction throughout the year had yielded cumulative benefits.

The variety of response formats in the final writing activity (see Appendix) revealed not only improved comprehension but also enhanced creative confidence, as students approached the creative writing prompts with enthusiasm and produced work that demonstrated both linguistic competence and imaginative engagement with the source material.

This extensive reading experience reinforced the importance of strategic text selection that balances challenge with engagement, particularly for end-of-year instruction when maintaining student motivation becomes increasingly difficult. The science fiction genre proved highly effective for sustaining interest while providing sophisticated material for literary analysis, validating the decision to move beyond more traditional literary selections toward texts that directly engaged with students' contemporary concerns and interests.

Furthermore, the success of this final literary unit, despite its compressed timeframe and implementation challenges, confirmed that students had developed the analytical tools and interpretive confidence necessary for engaging meaningfully with sophisticated literary texts, representing a significant achievement in their development as critical readers and thinkers.

3.4 The 10th grade activities

3.4.1 *Educating Rita*

This extensive reading activity, centered on Willy Russell's "Educating Rita," was the first literary text presented to my 10th-grade students at B1.2 CEFR level during the STP. The selection of Russell's 1980 play, in its adapted and abridged format, was strategically motivated by its thematic relevance to adolescent experiences of education, social mobility, and personal transformation. The selection aligned with the classes' DAC (Domínio de Autonomia Curricular) framework, focused on gender equality, specifically addressing themes of women's access to education, educational transformation, and educational barriers.

However, the implementation revealed significant challenges that required extensive pedagogical adaptation: despite the text having been previously adapted and abridged from Russell's original play, the language complexity, regional spelling

variations, and overall text length posed substantial comprehension barriers for students. The dialectal elements of Rita's working-class Liverpool vernacular, combined with Frank's academic register, created linguistic challenges that exceeded initial expectations for B1.2 level learners. Students struggled with some unfamiliar vocabulary, idiomatic expressions, and the playwright's deliberate use of non-standard English to represent social class distinctions, requiring additional clarification throughout the reading process.

The opening lesson established thematic connections through structured visual analysis, beginning with projecting an image of Rita that prompted students to describe her physically and make psychological inferences based on her facial expression. The Mentimeter brainstorming activity generated initial engagement as students speculated about the story's content and themes through two timed questions: "What do you think this story might be about?" and "Based on this title, can you predict the theme of today's lesson?" The word clouds generated from their responses created a visual reference point for subsequent discussions and showcased their initial assumptions about the narrative.

When students received the first page of the play for individual reading, their immediate reactions revealed the scope of comprehension challenges ahead. The pre-reading discussion required them to identify the text type, main characters, possible time and place, and main plot elements. The play was divided into five sections (worksheets 1a, 1b, 1c, 1d, 1e) for homework reading, with students assigned to take notes on events leading to action, impact on characters, and underlying themes within their sections.

This jigsaw reading strategy transformed the traditional individual reading approach into a collaborative learning structure. In the subsequent lesson, students were reorganized into new groups of five, ensuring each group contained a member who had read each different section. This arrangement allowed students to become experts in their assigned portions while reducing the individual reading load. Each learner was responsible for sharing their text's content, character developments, and thematic elements with their mixed group, creating a comprehensive understanding of the complete narrative through collaborative knowledge construction.

The jigsaw methodology proved particularly effective for this heterogeneous class, as stronger readers naturally supported struggling classmates in navigating challenging vocabulary and cultural references. However, the homework reading component revealed ongoing challenges with reading compliance, as many students

failed to complete reading their assigned sections outside of class, requiring additional in-class reading time to ensure all students could participate meaningfully in the subsequent collaborative activities.

Working collaboratively, students completed the post reading activities and afterward each group received a post-it note with one of five thematic prompts: “Education as transformation,” “Class and social mobility,” “Gender roles and expectations,” “Personal growth and self-discovery,” and “The value of formal vs. informal education.” Groups discussed how their assigned theme was portrayed in the play, with each group’s leader sharing conclusions orally while other members could add further input. This structure distributed presentation responsibility while ensuring all students contributed to thematic analysis, creating opportunities for class discussions that connected abstract concepts to specific textual evidence.

The Kahoot quiz component emerged as one of the most engaging elements of the entire sequence, transforming traditional comprehension assessment into an interactive, competitive experience. Students accessed the quiz through a projected code, answering questions that ranged from basic plot comprehension to more complex thematic analysis. The digital format provided immediate feedback while creating an atmosphere of friendly competition that motivated even typically disengaged students to participate actively.

The final writing activity offered three distinct prompts that allowed students to demonstrate comprehension through personal connection-making. Students could choose to describe a time when education changed their perspective similar to Rita’s experience, write a letter to their future selves about hoped-for educational transformations, or analyze Rita’s story within the historical context of women’s access to education. This reflective writing component proved particularly successful in encouraging affective literary response, allowing students to process the play’s themes through personally meaningful frameworks.

The quality of student writing during this final activity was particularly noteworthy, as many produced thoughtful pieces that demonstrated both emotional engagement with the text and a thorough understanding of the play’s fundamental messages about education, transformation, and social mobility.

3.4.2 If & An If for Girls

This lesson's pedagogical foundation, centered on Elizabeth Lincoln Otis's "An If for Girls", traced back to Rudyard Kipling's 1895 poem "If," where the author employed conditional clauses across three structured stanzas to offer paternal advice about stoic values and virtue to his son John. In 1931, Elizabeth Lincoln Otis adapted Kipling's themes specifically for a female audience, creating a response that reflected contemporary gender expectations while maintaining the original's structural framework. Other notable adaptations have gained recognition, including Serena Williams's modern interpretation that bridges athletic achievement with personal empowerment.

The decision to present Otis's poem to the 10th grade class derived from two converging instructional opportunities. First, students had recently completed lessons on conditional types 0, 1, and 2, and I intended for them to encounter a practical yet unusual application of these grammatical structures within literary context rather than through conventional exercises. Second, the ongoing DAC project focused on gender equality had generated sustained student interest in examining gender roles across historical periods, making this comparative poetry study particularly relevant to learner's discussions about women's rights and societal expectations. The brevity and intuitive structure of the poems proved particularly appealing, and unlike previous extensive reading activities, students did not complain about text length, allowing for immediate focus on analysis and creative work.

The opening lesson established context by projecting the final stanza of Kipling's original "If" poem, allowing students to encounter the source material before exploring its adaptation. After one student read the stanza aloud, discussion focused on identifying the qualities Kipling described and questioning their universal applicability.

The transition to Otis's adaptation provided an immediate answer to students' speculation. The teacher distributed printed copies while explaining its historical context as a 1931 response to Kipling's work. Three students read the stanzas aloud, with class analysis following each section to examine meaning and identify keywords revealing the author's perspective on feminine virtue. This structured approach allowed gradual processing of content while noting the shift in values presented to female versus male audiences.

The comparative analysis required students to examine contrasts between poems through guided questions exploring authorial messages and underlying assumptions about gender roles. Students worked through discussions while completing Worksheet

A in pairs, creating opportunities for collaborative interpretation in navigating complex thematic elements. Students demonstrated insight in identifying how Kipling's emphasis on stoic endurance and public achievement contrasted with Otis's focus on domestic virtue and emotional restraint. Many noted that while Kipling encouraged his son to tackle boldly the world's challenges, Otis advised girls to maintain modesty and defer to others' needs, revealing distinct societal expectations for male versus female behavior.

The discussion of contemporary relevance proved particularly compelling, with students drawing connections between historical gender roles and current debates about equality, career expectations, and social behavior. Several noted that while some aspects remained relevant—perseverance, integrity, kindness—other elements reflected outdated assumptions about gender-appropriate behavior. This demonstrated their growing ability to critically examine literary texts within historical contexts while applying contemporary perspectives.

The creative writing component offered students the opportunity to synthesize analytical work through original composition, maintaining the conditional structure while reflecting contemporary themes relevant to modern teenagers. The assignment prompted them to consider what advice they would offer peers, regardless of gender, while using the familiar "If" framework that had provided grammatical focus.

The quality and enthusiasm evident in responses exceeded expectations. Most students approached the creative writing process eagerly, producing original work reflecting both personal themes and broader social concerns. Some chose to address individual challenges such as self-confidence or friendship dynamics, while others tackled larger issues including environmental responsibility or technology's impact on relationships. The variety demonstrated their internalization of the conditional structure while revealing capacity for thoughtful reflection on contemporary values.

This can be interpreted through Johnson-Laird and Oatley's (2022) simulation theory of poetry. As they explain, "three sorts of mental model prompt emotions from a verse. They can simulate its world, mimic rhythm, meter, rhyme, and make conscious its beauty" (p.9). When students first engaged with the original poem, they constructed a simulation of its content—understanding its ideas, relationships, and moral framework—thus experiencing "basic and complex emotions, empathy or sympathy for persons in the poem." As they imitated the poem's prosodic features, such as rhythm and rhyme, they also responded to what Johnson-Laird and Oatley (2022) describe as the "mimetic model of a poem's surface," which can evoke "basic 'free-floating'

emotions: happiness, sadness, anger, [and] anxiety.” Finally, by composing their own version, students participated in the simulation of self, becoming aware of their own creative voice and aesthetic judgment—what the authors call “complex aesthetic emotions” that arise “in relation to the poem.” (p.9). In this sense, the task allowed learners not only to interpret poetic meaning but also to experience and express emotion through rhythm, language, and personal reflection, fulfilling the psychological and creative dimensions outlined in the simulation theory of poetry.

The poems selected for the World Poetry Day exhibition highlighted the students' critical and emotional responses to both the discussions in class and their awareness of the world around them (see Appendix 10.3). As Hanauer (2012) states, “by working with poetry as a form of meaningful literacy, students learn about themselves, about the presence of others, and the diversity of thought and experience that are so much part of this world”(p.114). Moreover, this exhibition provided an authentic audience and purpose for their creative work, through which students explored complex themes about gender roles, societal challenges and contemporary values, suggesting they had found personal relevance in the issues at hand.

3.4.3 1984

Drawing from the document *Aprendizagens Essenciais* and framed by CEFR B1 descriptors, the main aim of this lesson was to introduce the 10th-grade class to the concept of media manipulation and fake news, encouraging critical thinking and engagement with contemporary issues. This was explored within the topic “Os Media e a Comunicação Global: A Internet e a comunicação global, a comunicação e a ética,” as outlined in *Aprendizagens Essenciais*.

I aimed to connect this subject through the study and analysis of a brief excerpt from George Orwell’s novel, *1984*, encouraging students’ critical thinking through practical activities, a debate, and culminating in a written critical reflection on the topic. The lesson, drawing from the principle that EFL teaching cannot and should not avoid educational and political duties and responsibilities (Byram, 2008), aimed to enable students to recognize and analyse media manipulation and misinformation by identifying the key characteristics of fake news and discussing its sources and potential motivations. Additionally, by reading an excerpt from *1984*, which illustrates the

manipulation of news and the distortion of facts, students were invited to draw parallels between Orwell's dystopian themes and contemporary realities.

To achieve these objectives, the lesson began with a warm-up activity that included a brief introductory discussion stemming from a recurring class activity known as the News of the Day. In each lesson, a different student presented the News of the Day (a brief summary of a recent news story) which was used consistently in every class. This initiative, introduced by the cooperating teacher, served as a means of conducting formative continuous assessment of each student's spoken production. After the presentation, students were encouraged to reflect on their primary sources of information regarding news and to recognize the prevalence of fake news in the media they consume.

This discussion transitioned into the lead-in activity, a Kahoot quiz in which students were presented with various news headlines and tasked with determining whether each headline was categorized as fake news or real news. While reviewing their answers, students briefly reflected upon common misconceptions surrounding fake and real news. Both of these initial stages of the lesson were successful in promoting student's engagement with the main topic of the lesson, as most students were eager in sharing personal experiences related to the presence of fake news in the media and eagerly participated in the Kahoot quiz.

Prior to the analysis of the selected excerpt of *1984*, students reflected on why misinformation exists and its possible political, economic, and social motivations. Afterwards, I introduced the concept of dystopia, writing the term on the whiteboard and confirming that the class was familiar with it. When asked whether they had read a dystopian work before, several students successfully named titles such as *The Hunger Games* and *Divergent*, confirming that they already had some background knowledge that could support comprehension of the selected excerpt from *1984*.

When planning this lesson, relating the concept of fake news to a literary text as a means to stimulate awareness and interaction came across as a promising strategy, as "the power of 'deep reading' challenging texts in stimulating ethical responses such as empathy counters the critical-thinking deficit that we, as educators, often acknowledge in our current students" (Matos & Pfeifer, 2020, p.293). Therefore, the excerpt chosen for the reading was an abridged and adapted version (due to the more complex vocabulary structure of the original) of a passage from Chapter 4, Part 1 of George Orwell's *1984*. The first reading task involved reading the opening five sentences,

discussing their meaning as a class and expressing their initial impressions (see Appendix 11). Initially, students sought clarification about the excerpt's context, so I provided additional information about the novel. After this discussion, they read the remainder of the passage and engaged in a whole-class conversation about its key moments.

The while-reading activity aimed to help students transition from gist to detail, deepening their understanding of both the surface meaning of the text and its subthemes. The reading was followed by a post-reading activity in which students worked in pairs or small groups to complete the comprehension exercises presented in a worksheet, while discussing their own viewpoints and presenting questions.

While I circulated the classroom, acting as a facilitator, it was clear that the students were engaged and curious about the text, managing to discuss it quite effectively. This observation confirms Matos & Pfeifer's (2020) assertion that "Art forms never cease to speak to us" (p.293), while EFL, seen as both a meeting place and a dialogue with otherness, should help learners grasp the economic, political, and ecological aspects of our societies, while also enabling them to imagine new possibilities and reshape understandings through language. This part of the lesson helped students further develop CEFR-aligned skills such as expressing opinions, exchanging ideas, and presenting points of view in spoken interaction.

The whole-class discussion that followed allowed students to share and account for their interpretations. I guided this discussion with open questions like: "How does the manipulation of historical records in the text compare with today's fake news?" and "What might be the long-term effects of fake news and misinformation in our society?" Several students brought up examples from recent news stories or personal experiences with misleading information online. This reinforced the lesson's critical literacy objective, allowing students to connect key ideas from the text with current issues regarding misinformation.

The final writing activity of the lesson allowed students to synthesise everything they had explored in the previous activities while exercising their written production competence. Students were given two options for their reflective essay: the first asked them to draw a connection between the passage and the current media landscape, providing a real-life example of fake news; the second required them to place themselves in Winston's shoes and reflect on whether they would rewrite history or resist. These prompts were intentionally designed to stimulate both analytical and

empathetic thinking, combining critical literacy with personal reflection. The use of literature as a springboard for writing is strongly defended by Stern (1983), who states that learners are not only motivated to imitate the style and ideas of literary works but also to develop original thinking through interpretation and analysis. Likewise, Khan and Alasmari (2018, p. 171) note that classroom activities following reading comprehension are essential in encouraging students to critique and write creatively.

While students wrote their short essays, they demonstrated engagement with the topic and were able to bring in personal or public examples of misinformation, such as manipulated headlines they had seen on social media or conspiracy theories that had circulated online. Others who chose the second prompt wrote from a more imaginative perspective, weighing the consequences of compliance versus resistance.

To conclude the lesson, I prompted the class to consider how to avoid manipulation by fake news. Students suggested strategies such as fact-checking, reading beyond headlines, understanding bias, and verifying information and sources before sharing.

In reflecting on the whole experience, I believe the lesson sequence was successful in meeting its aims. One of the lesson's strengths was the use of top-down processing, as suggested by Hedge (2008) in the reading activities. By contextualising the excerpt within a discussion of fake news and dystopias, and by encouraging predictions and connections, students were able to approach the text with deeper understanding.

Students engaged actively with the literary text, and produced thoughtful written reflections (see Appendix 11.3). In hindsight, after examining student's answers throughout the reading activities, feedback and the final written reflection, I concluded that the lesson was successful not only in contemplating its initial learning objectives as well as in providing learners with new points of view, ideas, as well as knowledge about the themes expressed throughout the various activities.

By examining how the manipulation of information functions both in the fictional world of *1984* and in today's digital society, students were encouraged to question how knowledge is constructed and disseminated. This is supported by the Critical Literacy Approach outlined by Van (2009), which emphasises the role of education in helping learners understand the connections between language, power, and ideology. Asking students to position themselves critically concerning the text and real-

life issues helped develop not just language skills but also citizenship competencies, as envisioned by the *Aprendizagens Essenciais*.

Despite the overall success of the lesson, there were some challenges. Timing was tight, particularly during the writing phase, and a few students needed more time to complete their essays. In the future, I would consider assigning the completion of the writing activity for the following lesson or starting it earlier. Additionally, while most students felt comfortable participating in discussions, a few remained quiet, possibly unsure about vocabulary or content. Introducing more small-group sharing earlier on might have helped everyone feel more comfortable and prepared to speak publicly, as suggested by Sharma & Saarsar (2018). Therefore, to address these constraints, I would allow for more think-pair-share opportunities before full-class discussions.

To summarize, this lesson successfully achieved the objectives outlined in the lesson plan while upholding the guidelines of *Aprendizagens Essenciais* and the *Perfil dos Alunos à Saída da Escolaridade Obrigatória* (Direção-Geral da Educação, 2018) as well as the Common European Framework of Reference for Languages-Companion Volume (Council of Europe, 2020) benchmarks. By implementing interactive and reflective methodologies, learners were able to practice and improve language use while simultaneously cultivating critical awareness of socio-cultural contexts. By the same token, this experience reaffirmed my conviction regarding the pedagogical significance of integrating literature within language education.

3.4.4 Extensive Reading: *Cloud Cuckoo Land*

For the extensive reading unit with the 10th grade class, I selected the same abridged sections of Anthony Doerr's "Cloud Cuckoo Land" that I had used with the 9th grade, with the difference additional pages from the original text were added to offer a more complex ending. This decision to use identical source material for both grades was deliberate—both year groups had worked with units related to technology, making the thematic content equally relevant, and I wanted to observe how different ages would perceive and respond to the same text.

The unit plan was carefully designed with several educational considerations in mind, particularly the time constraints associated with end-of-year instruction and the thematic opportunities offered by the novel. Due to these time constraints, significant adaptations were necessary, as the original plan, which consisted of multiple lessons,

had to be condensed into an intensive three-lesson sequence. This compression required a careful adjustment of learning objectives and activities to ensure pedagogical effectiveness within the limited timeframe.

The opening lesson aimed to activate background knowledge through a video about the possible discovery of life on other planets, followed by a warm-up exercise that invited students to imagine themselves on an interstellar journey. This approach proved effective in personally involving learners in the reading experience and providing a foundation for later interpretive work. Notably, the 10th grade students demonstrated superior comprehension of the plot compared to their 9th grade counterparts, finding the narrative structure more accessible and showing genuine enthusiasm for the material. Many expressed curiosity about reading the complete novel, which could indicate successful affective engagement with the text.

The reading methodology emphasized both individual silent reading and collaborative oral reading sessions. Visual support played a crucial role in comprehension, particularly the use of AI-generated imagery to represent Konstance and technological elements like the Perambulator and Vizer (see Appendix 12.1). This multimodal approach proved especially valuable for bridging abstract or unfamiliar concepts within the text.

The post-reading activities utilized structured group work with specific assigned roles—"Characters," "Themes," "Setting," "Technology and objects," and "Symbolism & Metaphors"—which aligned particularly well with this class's preferred collaborative learning style. The group format allowed students to engage in meaningful discussions while analyzing different textual elements, producing a shared database to support their out-of-class reading preparation.

The competitive element introduced through reading comprehension rounds and the Kahoot quiz proved highly effective in maintaining academic focus while transforming assessment into an engaging challenge. Students approached these activities with enthusiasm rather than apprehension, demonstrating the value of gamification in end-of-term instruction when traditional approaches might have felt monotonous to learners experiencing a certain level of academic fatigue (see Appendix 12).

However, challenges arose regarding homework compliance, as the volume of work from different subjects at semester's end prevented most students from completing the assigned reading outside class time. This necessitated allocating additional in-class

time for text completion before the Kahoot quiz, further compressing the already tight schedule. Despite this obstacle, the supplementary reading time allowed all students to participate meaningfully in subsequent discussions and activities.

The decision to provide a more complex ending for the 10th grade class proved appropriate (see Appendix 12.2), as their developmental level and homogeneous class composition allowed for deeper engagement with sophisticated narrative elements that might have presented comprehension barriers for the more heterogeneous 9th grade class.

The writing component offered three distinct pathways: creating a BookTok-style script, relating the story to personal experiences, or continuing the narrative creatively. The written reflections showcased strong engagement with the text, as had occurred in previous reflective writing activities throughout the year. Interestingly, while 9th grade students distributed their choices equally among all three writing prompts, the majority of 10th grade students gravitated toward theme C, continuing the story creatively, suggesting a preference for imaginative extension of the narrative that may reflect their earnest interest in the narrative (see Appendix 12.3).

In addition, the 10th grade students' enhanced confidence in literary analysis, combined with their genuine interest in the material, validated the strategic text selection and seems to stem from the cumulative benefits of sustained literary instruction throughout the academic year.

Chapter 4: Discussion of results

4.1 Findings

The implementation of authentic literary texts in the EFL classroom yielded significant findings that demonstrate the profound impact of carefully selected literary reading materials on student engagement, motivation, and learning outcomes. One of the key factors in capturing students' attention from the outset was the thoughtful selection and appropriate adaptation of literary texts. This became particularly evident when comparing students' initial impressions toward the adapted version of Willy Russell's *Educating Rita* with their reactions to Anthony Doerr's *Cloud Cuckoo Land* (see Appendixes 9.3 and 12.3). The latter generated immediate interest due to its accessible plot, language and vocabulary, while the former required more extensive scaffolding to bridge the gap between students' experiences and the text's complex linguistic features and structure.

Interestingly, the careful design of pre-reading, during-reading, and post-reading activities, coupled with the quality and quantity of scaffolding provided, clearly influenced how texts were perceived and understood by students. As Tomlinson emphasizes, the effectiveness of any educational material depends significantly on how it is presented and supported through pedagogical activities. However, due to the inherently complex nature of authentic literary texts—with their multiple layers of meaning and thematic depth—these supporting activities became even more crucial for meaning extraction and comprehensive understanding. Furthermore, in light of the contemporary world context, Matos & Pfeifer (2020) stress that the need to slow down arises when we read poetry, draw, or listen to certain sections of music, because we aim to deepen our understanding. Mentally, students might pause or revisit the material, reflecting carefully as they tried to interpret and expand on its meaning, which in turn allowed them to move beyond the text's immediacy. This was largely observed throughout the STP in question.

On another note, creative writing activities, whole-class discussions, and collaborative work proved most effective in maintaining student interest and participation. The implementation of Shaun Tan's *The Red Tree*, for instance, generated particularly rich discussions as students felt genuinely involved in the reading process and were encouraged to express their interpretations freely. This participatory approach

transformed the traditional teacher-centered reading model into a more dynamic, student-centered exploration of literature.

The integration of digital tools such as Kahoot, Mentimeter, and Padlet substantially prompted both in-class and out-of-class engagement. Students reported increased motivation to explore the topics approached beyond the classroom setting, as well as having experienced enhanced vocabulary acquisition—a benefit specifically highlighted by participants during the FGI discussions (see Appendix).

Furthermore, the use of technological platforms such as Kahoot, Padlet, AI generated pictures, and Mentimeter facilitated more dynamic interactions with the texts, allowing students to engage with literature within and beyond the classroom setting through multiple modalities and collaborative platforms.

The data collection tools proved instrumental in showcasing the results drawn from implementing these literature-based activities. The teacher's journal allowed for systematic self-evaluation and assessment of material effectiveness while documenting notable progress in students' reading comprehension skills and overall academic growth. Students demonstrably developed critical thinking abilities and enhanced language skills throughout the semester, a development that was further corroborated by the students themselves during the Focus Group Interview (FGI). Participants explicitly mentioned their increased preference for literary texts compared to traditional textbook materials, noting that authentic literature was significantly more likely to spark their interest and maintain their attention (see Appendixes 4 and 5).

The intervention notably enhanced critical thinking and learners' increased initiative in perspective taking, as evidenced through student discussions and reflective writing. Participants in the FGI emphasized their increased engagement and motivation extending well beyond classroom boundaries, demonstrating the lasting impact of the aforementioned literary encounters. (see Appendix 5). At the outset of the project, a certain degree of resistance towards the use of literary texts was noticeable among both groups of participants. This reluctance echoed a wider discourse frequently found among EFL teachers, who often perceive literary texts as too difficult, irrelevant, or unsuitable for the classroom because they are not explicitly included in textbooks or syllabi. However, as the intervention unfolded, these preconceptions were quickly challenged by the students themselves, who not only engaged with the texts but also articulated their appreciation for their thematic relevance, linguistic richness, and personal impact.

Students' comments (see Appendix 5) reveal that the initial sense of difficulty was soon replaced by interest and motivation, largely because the selected literary texts resonated with their own experiences and perceptions of contemporary issues. As one student put it, "1984 was a book that talked about capitalism and a lot of politics and everything, and that's not the things that we are used to reading... but yeah, it raises several questions that still make sense today." (see Appendix 5) Similarly, another participant noted that "it was easier to read and to connect with something than most of the texts that are usually in our textbooks, because it resonates more with us and with the things we are living today." These reflections demonstrate that students found the reading experience personally meaningful and contextually relevant, contradicting the assumption that literary texts are inaccessible or disconnected from learners' realities.

In fact, rather than perceiving these texts as obscure or overly complex, students described them as different — in a positive sense — from the more denotative and informative materials found in their textbooks. Several participants openly criticised textbook readings as repetitive and unengaging, stressing instead the storytelling, emotional engagement, and linguistic challenge provided by the literary excerpts. As one student stated, "Since I remember, I always found the textbook texts boring... I really enjoyed the texts that you bring to us because it was something different. It had a story and I could evolve more and talk more and read more because it's more extensive."

This idea was echoed by others who appreciated the opportunity to encounter authentic, challenging language, with one remarking that the readings allowed them "to learn new vocabulary, like formal language," and another observing that the texts "were more motivating... because it's important for us to learn new vocabulary." These findings suggest that literary texts, when carefully selected and scaffolded, can in fact enhance linguistic development and engagement, contradicting the belief that they are unsuitable for language learners.

Beyond linguistic gains, students also mentioned how literary reading had been a changing experience for them (see Appendix 5). The texts prompted them to think critically, empathise with different perspectives, and relate literature to broader social and political realities. One participant reflected that "1984 helped me understand the power of misinformation... and helped me understand that if we look for more information in different places and start thinking outside the box, it can help us know a little bit more and not fall into that cycle of only thinking one way." Another commented

that reading *Educating Rita* made them “see how women were in the past, and what efforts they had to make, in a way that also relates to today.”

Such remarks illustrate how students experienced literary texts as vehicles for personal and social awareness, developing what one student called “critical thinking” and “an open mind to understand others.” In hindsight, the observations discussed in both FGIs reinforce the notion that literary texts, far from being marginal or merely aesthetic artefacts, can serve as powerful catalysts for reflection, dialogue, and empowerment in the EFL classroom.

In addition, personal connection and emotional engagement emerged as particularly significant outcomes, documented extensively in students' personal reflections and post-intervention questionnaire responses. These affective responses created meaningful bridges between students' lived experiences and the literary worlds they encountered. This is further sustained by Matos & Pfeifer's (2020) assertion that,

The practice of reacting to, or creating art forms, implies conveying meanings through art, and this can be an empowering and transformative educational experience. In the context of modern language education, for example, when art forms are explored personally and critically in their plurisemioticity, their power is made visible, offering an occasion to develop multimodal voices who can become engaged in forms of participation in political, social, and civic life that move beyond words (p.297)

Critical engagement and critical response emerged earlier in the implementation process than affective literary engagement, though both developed substantially throughout the intervention period. While affective engagement proved more challenging to measure due to its inherently personal nature, the evidence suggests a high success rate in sowing emotional connections to literature. The ability to address diverse competencies across most intervention lessons provided an additional advantage, allowing for wholesome language development alongside the growth of literary response and critical thinking skills.

Similarly, increased learner autonomy and intrinsic motivation also became evident throughout the implementation period. Students demonstrated curiosity about reading complete versions of the texts studied and expressed interest in exploring related themes independently (see Appendixes 5 & 13). One participant notably commented during the FGI that she felt "more drawn to reading" after engaging with these authentic

literary texts, indicating a fundamental shift in attitude toward reading in English (see Appendix 5)

Nevertheless, the intervention achieved broader educational objectives beyond literary appreciation. Students developed increased cultural and social awareness through exposure to diverse perspectives and contexts presented in the selected texts. Additionally, the collaborative working environment that characterized these lessons created opportunities for peer learning and shared meaning-making that extended students' understanding beyond individual interpretations. The cross-curricular connections established, particularly during the Domínio de Autonomia Curricular (DAC) activities, demonstrated literature's capacity to integrate multiple subject areas meaningfully.

Overall, it seems plausible that the intervention successfully achieved its primary aims while addressing the diverse competencies outlined in the Aprendizagens Essenciais, PASEO, and CEFR-CV frameworks. Students' development across various skills—including grammar, vocabulary, and communicative competence—was maintained alongside their literary growth, demonstrating that adding supplementary literary texts throughout the instruction of the various units need not compromise curricular objectives. Most significantly, students overcame the emotional disconnect they had previously felt toward reading in English, largely attributed by the learners to their prior experiences with textbook excerpts and materials (see Appendix 5).

4.2 Limitations

Several constraints and challenges emerged throughout the implementation of this action research intervention that merit careful consideration. Firstly, students who possessed greater prior literary exposure demonstrated considerably more facility in capturing the meaning of literary texts, creating disparities in comprehension levels within the same classroom. This variation became particularly pronounced in the heterogeneous 9th grade class, where reading proficiency ranged extensively among participants.

Time constraints represented the most significant limitation encountered during the intervention period. Given the necessity to address the complete curriculum alongside students' participation in various extracurricular activities throughout the school year, lesson designs frequently required compression. However, upon reflection,

most texts would have benefited from at least one additional lesson to allow for a more measured pace that could better accommodate students experiencing greater difficulties. This temporal restriction was especially challenging when working with classes displaying varied reading competencies.

Additionally, matching all students' interests to a single text proved problematic despite the implementation of pre-reading questionnaires designed to gauge student preferences. On certain occasions, some participants expressed disinterest in specific narrative topics or demonstrated general reluctance toward reading activities altogether. This observation suggests that earlier literary intervention might cultivate reading appreciation from a younger age, potentially reducing the resistance encountered among older students who may feel overwhelmed by literary encounters.

The limited scope of participants in this action research study restricts the generalizability of findings to broader student populations. Furthermore, the absence of control groups prevents definitive conclusions about the comparative effectiveness of authentic literary texts versus traditional materials. From a practical implementation perspective, the substantial time investment required to adapt and abridge texts while designing comprehensive supporting activities from scratch could present significant challenges for educators seeking to incorporate literary texts into EFL instruction.

Lastly, while the text selection addressed diverse themes and learning objectives, a wider thematic range could have enhanced the intervention's impact. Nevertheless, given the temporal constraints faced, the chosen selection represented a reasonable compromise between breadth and depth of literary exploration.

4.3 Future Research: Incorporating Literary Texts in EFL

This action research intervention opens several avenues for future investigation that could expand understanding of literature's role in EFL education. Primarily, amplifying the study's scope through application to multiple classes and increased participant numbers would strengthen the validity and generalizability of findings. Furthermore, developing these activities longitudinally over several academic years could provide valuable insights into the long-term impact of literature-based instruction on language acquisition and literary appreciation.

Tracking whether early literary exposure influences lifelong reading behavior represents another compelling research direction. Such longitudinal studies could determine if interventions implemented during formative educational years create

lasting reading habits and sustained interest in literature. Additionally, structured comparative studies employing control groups would enable researchers to establish more definitive causal relationships between authentic literary texts and improved learning outcomes.

Implementing these methodologies and texts within different cultural contexts, educational systems, and student populations would provide crucial data about the cross-cultural applicability of literature-based EFL instruction. Such comparative research could identify universal principles while acknowledging culturally specific adaptations necessary for successful implementation.

Therefore, investigating differentiation strategies deserves particular attention, especially given the observed disparities in student reading proficiencies. Research focusing on how to effectively accommodate diverse learning needs within literature-based instruction could provide practical guidance for educators working with heterogeneous classrooms.

Finally, as suggested by Gallagher (2009), examining the systemic changes required in curriculum frameworks to accommodate meaningful literary integration represents a critical area for future investigation. Such research could inform policy decisions and institutional reforms necessary to support widespread adoption of literature-based approaches in EFL education, ultimately transforming how authentic texts are valued and implemented within language learning contexts.

Conclusion

“There is work ahead, to develop a more systematic effort to understand how the arts may inspire, connect, engage, and empower citizenship participatory learning, and how they may entail the capability to make us imagine new possibilities for public engagement, and of conceiving of language as self-awareness and languaging.”

(Matos & Pfeifer, 2020, p.297)

In answering the initial research question “How can the use of authentic literature in EFL classrooms promote the development of students’ emotional and intellectual engagement?”, one should glance not only at the work that was conducted throughout the STP in question but also at the many steps that were taken to reach what I believe to be a positive development. There is still much to be overcome in EFL classrooms regarding initial impressions of working with literary texts. It became evident that the percentage of students who were receptive to reading more in EFL classes was reduced in the beginning of the intervention at hand. However, through constant self-assessment and re-evaluation of the many details that are involved in planning and executing lessons around a literary text, it came to light that not only literary texts and authentic literature can promote engagement with the language within the EFL classroom, but also result in students bonding with the language and feeling more motivated and inclined to learn.

To achieve this, it proved necessary to take into consideration that the fast-paced world we live in would no doubt contrast with the deeper and more layered nature of reading comprehension activities and discussions brought about through the selected literary texts. Recognizing the potential of literary texts to be means of discourse between past, present and future as well as presenting them in a contextual and wholesome manner were no doubt some of the strengths of this intervention. Allowing students to take part in the readings and relating to the literary texts on a more personal and critical level was similarly effective in drawing their attention and in redefining traditional reading activities to fit the assets of contemporary EFL learners. By looking at affective, critical and intellectual engagements as key elements of the reading process, the potential of literary texts as EFL materials was further emphasized and therefore engaging for learners.

While there is still scope for improvement and refining when it comes to fully taking advantage of the vast advantages of working with literary texts, it poses literary

texts and more wholesome reading strategies as realities that should be embraced in our EFL classrooms.

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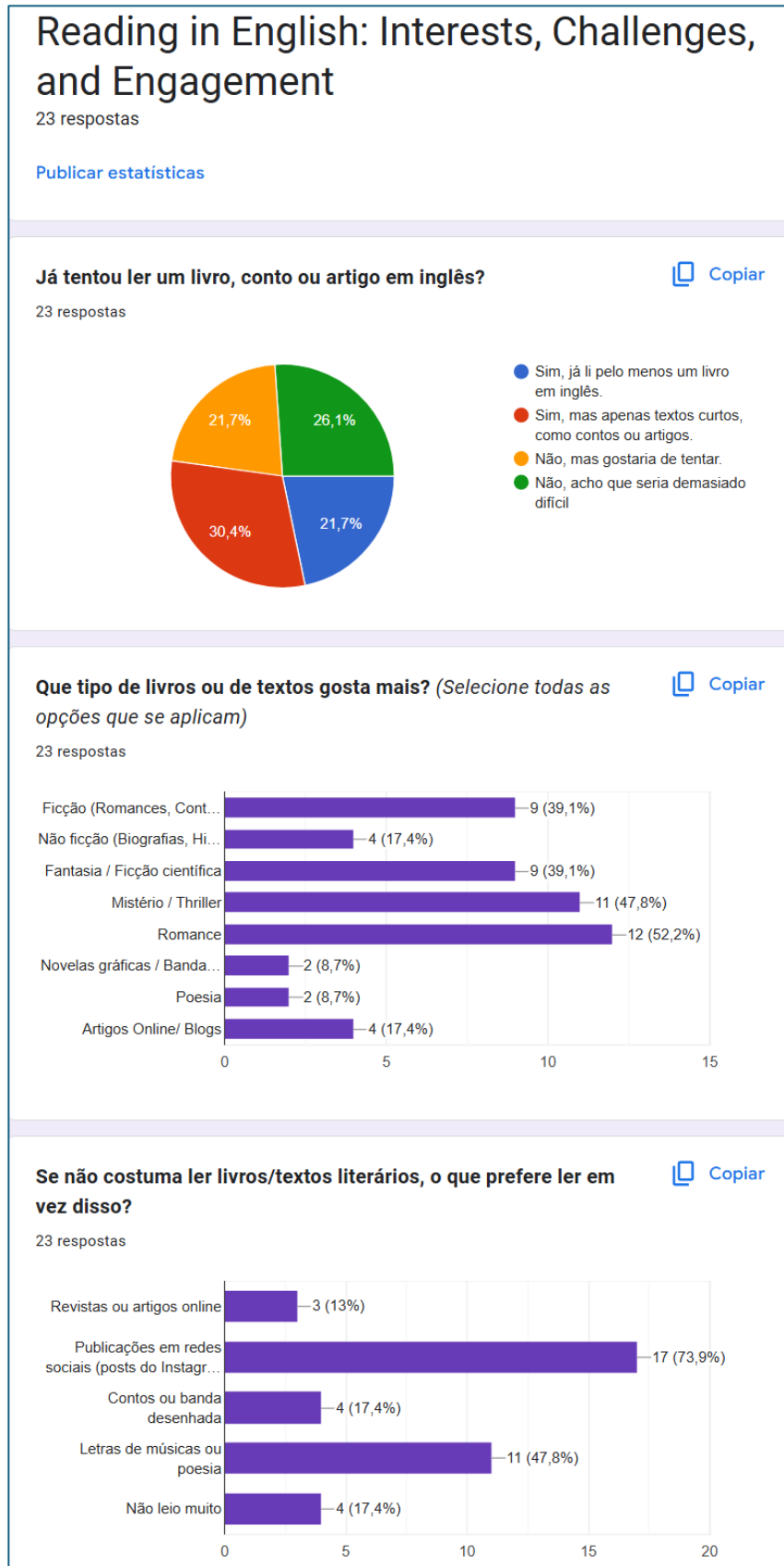
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Appendices

Appendix 1: Pre-intervention surveys

Appendix 1.1: 9th Grade Pre-Intervention Survey



Que temas ou tópicos lhe interessam mais quando lê?

23 respostas

Não sei

Ficção científica e/ou física

Palavras que não conheço ou a história do livro e do autor.

Mistérios

Eu gosto de ler romance e mistério, especialmente as histórias que têm um enredo cheio de suspense, reviravoltas e romance.

Linguística

Quotidiano das personagens e histórias pessoais.

Notícias sobre futebol

Romances intensos

Qual é o seu livro favorito (ou um dos seus livros favoritos), e porquê?

23 respostas

Não tenho

"I have no mouth and I must scream" eu gosto bastante desse livro por causa da sua história e da forma que demonstra os sentimentos da AI e porque há um jogo sobre esse livro

Não tenho livro favorito

"Isto não acontece nos filmes" porque é um romance leve, fofo e divertido.

A Criada

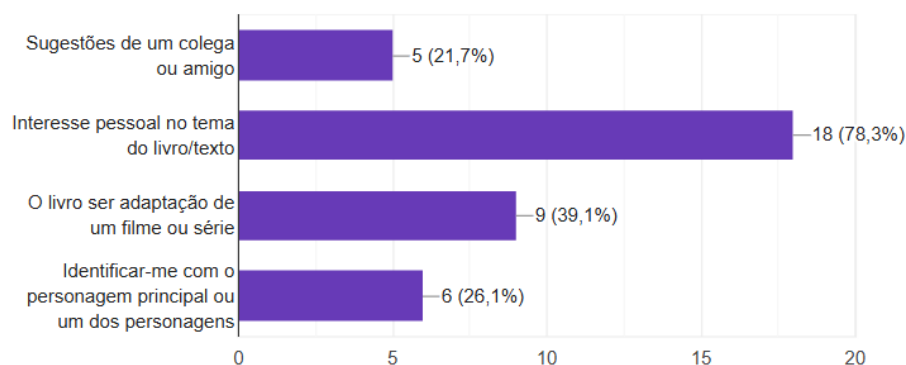
Os Lusíadas devido à sua profundidade

Não tenho.

Os Indomáveis

O que o/a motiva a ler um livro ou texto literário?

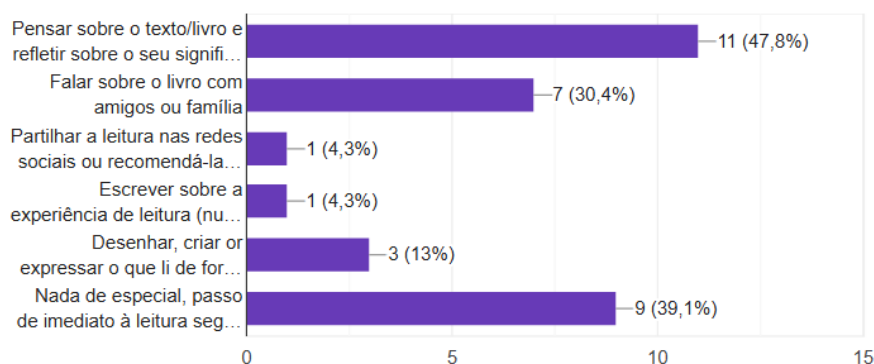
23 respostas



Quando lê um livro de que gosta, o que costuma fazer? (Selecione todas as opções que se aplicam?)

 Copiar

23 respostas

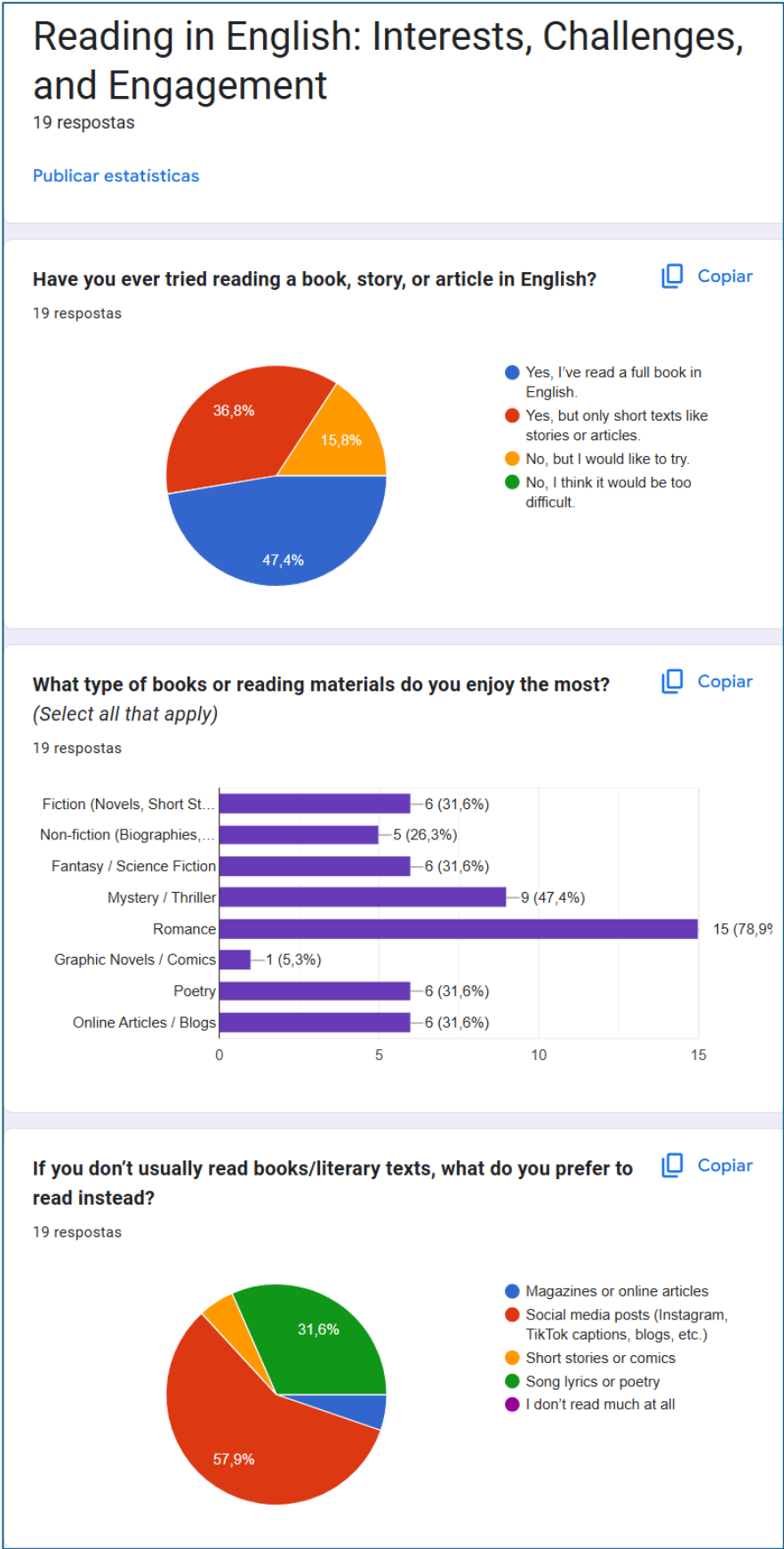


Comentários adicionais/sugestões (Opcional):

1 resposta

Todos os livros da escritora Alice Vieira são super cativantes e interessantes para quem gosta de histórias pessoais.

Appendix 1.2: 10th Grade Pre-Intervention Survey



What topics or themes interest you the most when you read?

19 respostas

Horror, fashion, romance, action, mystery and comics

Romance, horror

Romance books are my favorite

News about famous people, news about the world

romance

Romance, grumpy and sun shine troupe

Blogs

criminal

I don't know

What is your favorite book (or one of your favorite books), and why do you like it?

19 respostas

One of my favorite books is "Better Than The Movies" by Lynn Painter because it is a somewhat long book, in terms of pages and chapters, but it is very quick to read because its story is very captivating from the beginning. The way the author describes situations and feelings is very impressive and very realistic, which leads many people to like this book as much as I do.

What is your favorite book (or one of your favorite books), and why do you like it?
One of my favorite books is The Fault in Our Stars by John Green. I like it because it's emotional, realistic, and makes you think about life, love, and loss in a deep way.

The housemaid

Crepúsculo

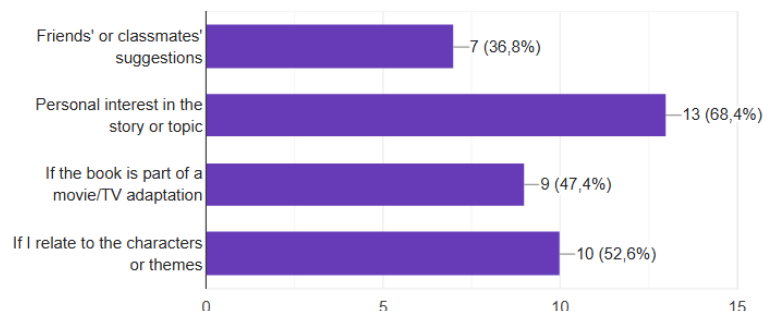
Perto do coração selvagem by Clarice Lispector, I enjoyed it because I found it really easy to relate and comprehend the main characters attitudes and reasons and her opinions and thought highly echoed with me.

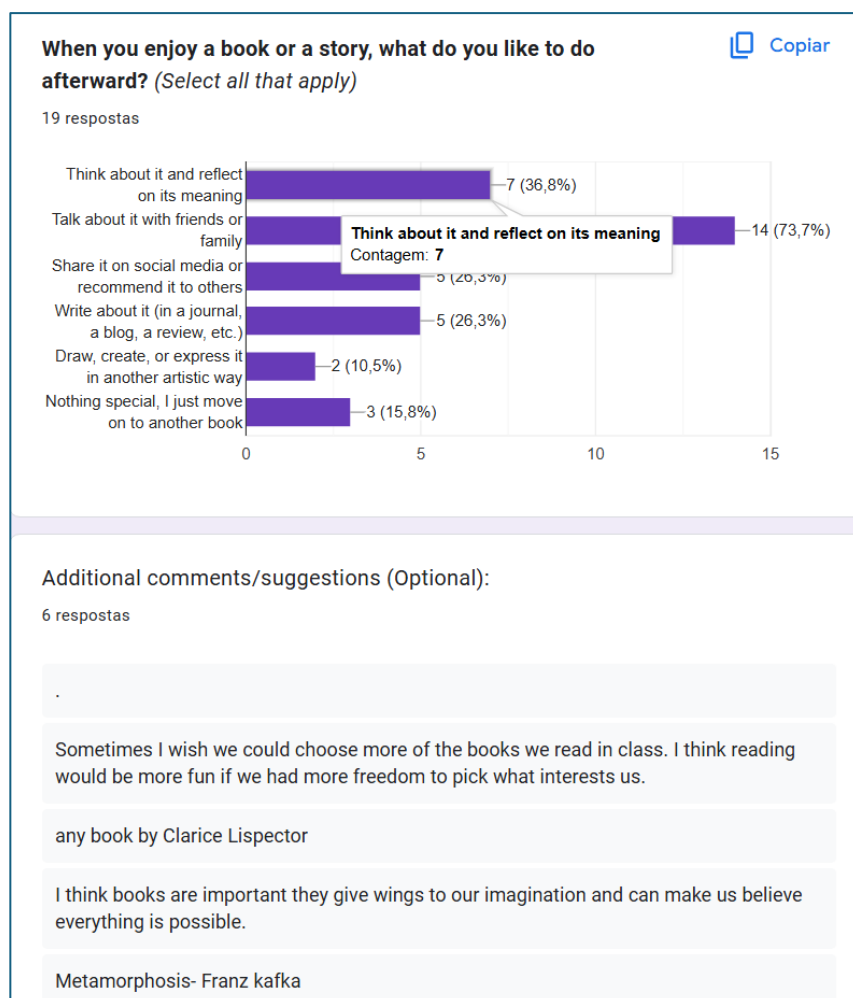
The summer i broke the rules

What motivates you to read a book/story?

 Copiar

19 respostas





Appendix 2: Post-intervention surveys

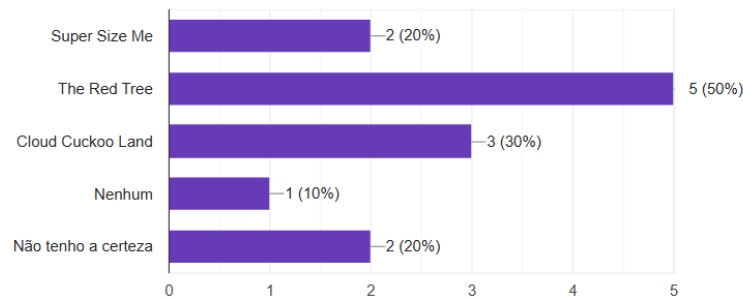
Appendix 2.1 9th Grade Post Intervention Survey



3. Qual dos seguintes textos teve mais impacto em ti?

 Copiar

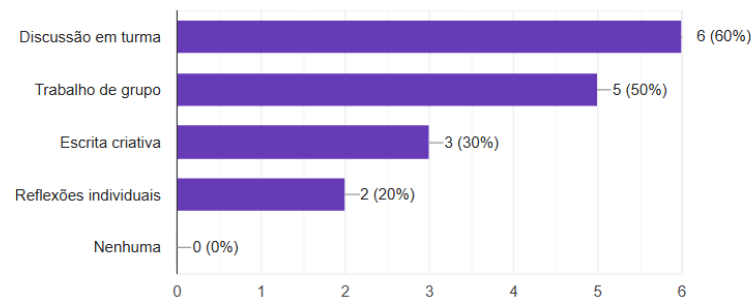
10 respostas



4. Quais das atividades realizadas após a leitura mais te ajudaram a compreender e relacionar-te com os textos?

 Copiar

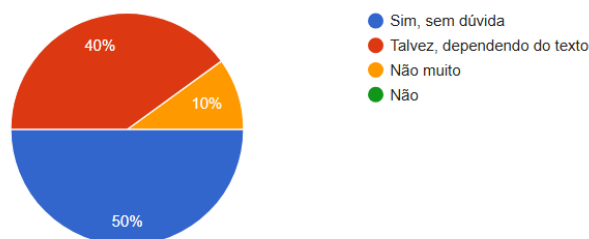
10 respostas



5. Achas que as aulas de inglês devem incluir mais textos literários como os que estudámos?

 Copiar

10 respostas



6. Há mais alguma coisa que gostarias de partilhar sobre a tua experiência com os textos, as atividades ou as aulas em geral?

4 respostas

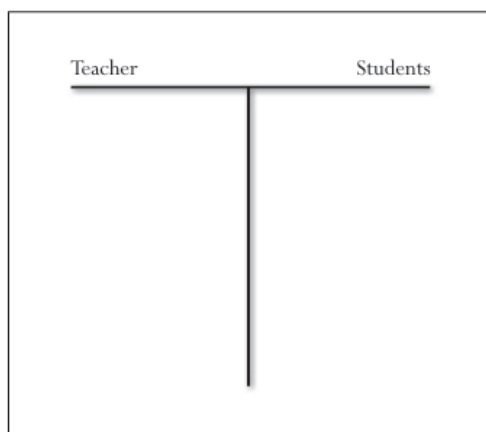
Muito obrigado

Nada um beijo e um queijo 🧀

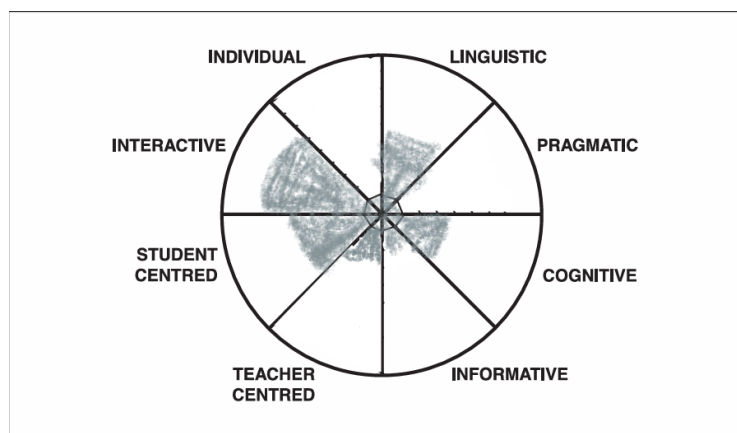
Gostei das atividades deste ano.

Gostei imenso da professora Anita, além de trazer coisas novas para a sala também trouxe um espírito que promove a cooperação e o respeito. Mesmo quando os conteúdos eram menos apelativos a professora Anita arranjava forma de os tornar divertidos. Desde BD's para o reported speech até bolachas no Natal. Não houve um dia que não estivesse ansiosa pelas aulas de Inglês. Muito Obrigada!

Appendix 3: Observation Charts



Example of T-Chart (Malu, 2015)



Example of a Millrood (2003) Observation Web, filled in October, 2024

Appendix 4: FGI for 9th grade

Focus Group Interview

Guiding Questions

1. At the beginning of our lessons I felt that you tended to dislike reading literary texts. Why was that, and do you still feel the same? Why?
2. When we analysed the picturebook *The Red Tree*, many of you made personal connections and shared interesting thoughts about how it represents emotions and reflects problems in our society. Do you agree that it's important to talk about these kinds of topics in class? Why or why not? And do you think texts like this should be used more often in English lessons?
3. Think about the texts and excerpts we've read in class: *Super Size Me*, *The Red Tree*, and *Cloud Cuckoo Land*. What did you learn from reading them? How did they enhance your understanding of English and broaden your perspective of our societies and of the world?
4. One student mentioned that a key message of *Cloud Cuckoo Land* is to trust your instincts and stand by your own opinions, as Konstance did, even when everyone else tells you otherwise. Do you agree with this? How relevant is this message for young people today, and what does it reveal about the importance of critical thinking? Did you become aware of something relevant **personally**, concerning this issue?

5. Has reading any of these texts ever made you question your own beliefs, assumptions, or the way you see the world? Which text stayed with you the most—and why?
6. Thinking back to the activities we did after reading—such as whole class discussions, creative writing, class exhibitions and group activities—did they help you dive deeper into the texts? Which one engaged you the most, and what new activity would you recommend for future learners to make their post-reading experience even more meaningful?
7. Did any of the literary texts or activities you engaged in allow you to express yourself differently?
8. Do you think relating to a story emotionally (how it makes you feel) is more important, less important, or just as important as understanding it intellectually (what it means)? Why?
9. Compared to the textbook texts you've previously encountered, how do longer stories or literary texts differ to you as a reader? Are they more or less motivating? Why?
10. In your opinion, should English lessons use more literary texts? Why or why not?

Appendix 4.1: 9th grade FGI transcript

Interviewer: Good afternoon. First, I would like to thank all of you for being here. Please remember that this interview is entirely voluntary, that you should share your own experiences and your own opinions freely. If at any time during the interview you like to exchange between speaking English to Portuguese, you should feel free to do so. So, first of all, I'd like to start by asking you, at the beginning of our lessons I felt that you tended to dislike reading literary texts. Why was that and do you still feel the same? Why?

Student 1: I think that most people in the class don't enjoy reading literary texts because, well, most people in the class don't really have an advanced level of English and the text, when it's literary, when it's usually from stories and stuff, it usually has a very formal and eloquent level of English that most people can't understand. And if you read a text in a language that you have a hard time comprehending, it stops becoming about the activity of reading and starts being about the activity of understanding the text itself. So it's not really fun, it's just a task that most people don't enjoy.

Student 2: I completely agree with Student 1. I think most people in our class are not in such an advanced level where they can read the text and understand by reading it. It's like we're going back to first grade and we need to read it really slowly and kind of go through each word and through each sentence to understand what the text is talking about. And that may cause some hate or dislike in reading the text in class because it becomes quite boring.

Interviewer: For example, when we analysed the picture book *The Red Tree*, many of you made personal connections and shared interesting thoughts about how it represented emotions and reflected problems in our society. Do you agree that it's important to talk about these kinds of topics in class? Why or why not? And do you think that texts such as this one should be used more often in English lessons?

Student 3: I think that they should be used more and talking about our feelings I think it's very good and positive to speak in class. Also to help us understand that in some problems we are not alone and there are people who feel the exact same way and I really, I think I liked talking about that, and I really liked *The Red Tree* book. It was very good.

Student 2: I think that sometimes in other classes like in our classes which are with our head teacher we did some dynamics to try and talk about our feelings and I still felt that the class didn't open up but I think these texts are really helpful because when we read something that we connect with it's maybe easier to talk about it and when everybody talks about it nobody feels ashamed so I think it's really important and it's really good for our class.

Student 1: I think for the level that is 9th grade I think that opening up about our feelings and all is not the thing to do because a class environment especially an English class is not the place to open up about feelings especially in a class full of, well, 9th graders so I think that the English class itself is not the due environment to do all that stuff.

Interviewer: Just to develop a bit more on that affirmation because of the specifics of the class itself or because of the age?

Student 1: I think the general environment is always like not recommended I guess but in general our class specifically is very immature I'd say and that may be because of the age maybe it's just the class itself especially mostly the dynamics that have been created over time and are hard to break after three years.

Interviewer: Okay, very well. Thinking a bit more about the texts and the excerpts that we've read in class so at the beginning of the year we had *Super Size Me* then we had *The Red Tree* and *Cloud Cuckoo Land* right at the end. What did you learn from reading these texts? How did they enhance your understanding of English and broaden your perspective of our societies and the world?

Student 2: I think all of the texts had somewhat of an underlying message and it was nice because especially the last text that we read in class had a lot of difficult words which also enhanced my knowledge in English and my vocabulary which is really important and I also felt that it was okay to ask about the words that I didn't know which sometimes it's hard to put questions because I feel afraid that I might sound dumb but I felt that it was really helpful also the glossary in the end of the texts so yeah.

Student 1: I'm gonna be totally honest I didn't necessarily learn anything new but I assume that most people in class did not trying to be like selfish or or anything but I personally didn't learn much and I think that yes all the texts had an underlying message and I think that's important instead of just reading some random text it's about it's a text specifically that has a purpose and a message to pass and I think it's important I think it's nothing too revolutionary or strange to us because we've all heard we've all read a book before, but I think it's a good mental exercise.

Student 3: It helped me learn a lot of new words because it's in those books and realities or documentaries they say a lot of other words and expressions that we usually don't learn in class so it also helped me understand more of English in that way and it also helped me understand that I always had like a vision of the English texts being like super boring and talking about always the exact same things every time and those texts showed me that you know there's other type of things to talk about.

Interviewer: What about the messages portrayed in those texts? What messages specifically were new to you?

Student 2: Maybe in *the Red Tree* I think that was one of my favourites or maybe my favourite because in the images especially it showed us that sometimes we feel sad but at the same time we're not alone and I really like the images because they spoke for themselves maybe some I don't think I even needed to read the book to know that to know what everything meant.

Student 3: My favourite was *Supersize Me*.

Interviewer: One of the students mentioned that a key message of *Cloud Cuckoo Land* is to trust your instincts and stand by your own opinions as Konstance did even

when everyone else tells you otherwise. Do you agree with this? How relevant is this message for young people today and what does it reveal about the importance of critical thinking?

Student 1: I think it's relatively accurate. I wouldn't say it's the focus of the story. The story is much less trying to pass a message to the real world and more just trying to tell a sci-fi story but yes it is about critical thinking and like joining the masses but I mean yeah the thought is still there and I think it is relevant to the youth of today and really everybody, it's just not necessarily the main focus of the book itself.

Student 2: I think I hadn't thought about the book in that way but I also think it's an important message maybe not the main one but it's important to persist and pursue our dreams because then we'll be one step closer to making them true.

Interviewer: Did you become aware of something relevant personally concerning this type of issue? Such as critical thinking, the messages portrayed in the text?

Student 2: I think the texts sort of activate our critical thinking because as I said like from *The Red Tree* I understood very well what the text said but that was because I feel like I have a better understanding in images and we have to stop and think about it and it's the same thing with the other text where we have to look at the text and try to understand the hidden meaning because every story has a meaning and that really activates our critical thinking because just reading the text wouldn't do much for us.

Interviewer: Thinking back to the activities that we did after reading such as the whole class discussions, creative writing, class exhibitions and group activities did they help you dive deeper into the text? Which one engaged with you the most and what new activity would you recommend for future learners to make their post-reading experiences even more meaningful?

Student 2: I think that all the projects that we did in class were very helpful to dive into the text because maybe if you just read them we wouldn't let it slide by but by writing creatively and doing exhibitions and group projects it gets us to think more about what we just read, how could it be interpreted in other ways from other people and I think it's really important doing that because it makes us think about other people and how would they see this text and not just us.

Student 3: For me the thing that helped me a lot was class discussion and for the example of *The Red Tree*, as one image some of us had completely different

imaginations and different thoughts about it which also help us get more ideas and more creative and see that a picture can have a lot of meaning different from the people.

Student 1: I think it's a good mental exercise for the generality of the class because most people will read the text and not really think about it, not really reflect about what they're reading, what they read, so I think doing all those exercises and of course it's also part of the class, it's also about learning English itself but I think it is a good mental exercise.

Interviewer: Did any of the literary texts or activities that you engaged in allow you to express yourself differently?

Student 4: I don't think so, I don't think the texts allowed me to express very differently I'm kind of confused by what you mean express.

Interviewer: We are specifically discussing the literary texts *Supersize Me*, *The Red Tree*, and *Cloud Cuckoo Land*. In comparison to the typical textbook exercises, we worked on in class, such as "The Green Bank" and other materials, I'd like to know about your experiences. Did the post-reading activities we engaged in for the literary texts feel different to you compared to those in the textbooks?

Student 4: Yes, very much. The fact is that the texts from the books are very plain, you can't really dig deeper in them, because they don't have much to say, I think the activities we do as we dig deeper in the texts allow us to express way more in English and becomes more like a conversation in class rather than an exercise and I think it helps a helped me quite a bit, makes the class more convenient and comfortable in a way, I think you can say that.

Interviewer: Would any of you like to draw on this perspective a bit more?

Student 2: I think I agree with what Student 4 said, every time that we worked on a text that wasn't from the textbook the classes became more interesting and it was easier for us to talk and it provoked a discussion, a healthy discussion in the class, which is good not only for participating and trying to speak more English but also to get different perspectives because most of the times we work in other classes, we work in pairs or individually, so we don't end up knowing what others think about the subject.

Interviewer: Do you think that relating to a story emotionally, so how it makes you feel, is more important, just as important or less important than understanding it intellectually, so what it means?

Student 1: I think it's two different realms of understanding of the text itself, you can understand the text completely and you can relate to the text in both senses and I

think they're two different, completely different things, completely different parts of reading and understanding, it's about the intellectual part and the sentimental part, I think they're both equally important.

Student 2: I agree, I think they're just as important because if we connect to the text emotionally it will be easier to understand it intellectually.

Interviewer: Compared to the textbook texts that you've previously encountered, how do longer stories or literary texts differ to you as a reader when it comes to motivation, so are they more or less motivating and why?

Student 2: I won't lie, when we got the second part of the last text that we read, I was almost scared of reading it because it felt so long, but at the same time when I read it, I understood that it was interesting, so maybe it's hard to get motivated, but at the same time we just need to start to understand what we're reading.

Student 3: I really got more motivated with the text that, with the last text and all of the others, because it doesn't talk always about the exact same thing, about the environment and we got a volunteer and just all texts in a textbook always speak about it or around it and it does not get really motivated to read the exact same topic most every class, so trying a new kind of text, it really motivated me.

Student 1: I agree with Student 3 on the environmental part and all that stuff because, yeah, you know, the environment and all that stuff, it's really important, but especially in our English manual, we're bombarded with that stuff. It's not like a regular manual. Every single page has some sort of agenda, some sort of message to pass when sometimes we just need a regular text. It's about going green or about climate change or about disabled people. Every single page has a different cause and it's a little too much and I think I personally liked the last text because it has none of that. I'm not saying any of those are bad, but the last text had nothing and it's just a nice change of pace.

Interviewer: So, finally, in your opinion, should English lessons use more literary texts? Why or why not?

Student 1: I think literary texts are important, but also really depends on the level of English of the class you're teaching, because a good majority of English classes or, well, a good majority of literary works have a way more advanced level of English than most English classes can handle. So, it really depends on the literary work you choose. So, it can't be Shakespeare or something. It has to be something simpler.

Student 2: I agree with Student 1 and at the same time that he spoke about Shakespeare, maybe something simpler like the text that we have been working on in class. They're also different from everything that we see on the textbook. That's why they keep us motivated to learn and understand and I think it's also a really, really important part because, as I said before, it's important to learn new words and expand our vocabulary in every language that we learn.

Student 3: I think it's important for English classes to have more of those texts because we, some of those texts, we can relate and it becomes also more fun when we can relate to something that it's that we are talking about in class. I get, I think for me, you get more motivated in class and you learn new vocabulary, new words and new expressions in English and I think that's really helpful for those who want to know more about the English language and yeah, that's it.

Student 4: I think that these texts that you are getting us to learn in class that aren't from the book are very good, especially as you said before, that we can discuss after we read, like a discussion. I think that's the strong point for me. I would like, I think I prefer way more oral conversations and discussions in class than reading because it develops more. So, I think the amount of texts is good as it just is right now and although I think we should follow the book, I don't know, maybe, we should focus more on this text, this bigger text.

Interviewer: When it comes to the selection of materials, do you think that the selected texts were appropriate and that this type, this specific text, would you advise that other students in your age range read them or not? Do you think that the selection of materials could have been done somewhat differently?

Student 1: I think it's a good recommendation. It's not a must, there are tonnes of books out there, you can pick any as long as it fits the criteria, but I would recommend reading in this type of text we've done. It doesn't need to be specifically that book, but I would recommend.

Student 2: I also strongly advise all the students in our age range to also read these texts, because not only are they literature and hard words and all that stuff, but they're also very interesting and I think very appropriate for our age and everything.

Student 4: I think the one that started with the images, like the gimmick with images, I think that book is very good for our age range, and the images are a nice gimmick. Although I think *Cloud Cuckoo Land*, I think it was a bit simple because I don't know how to tell, but I think the book should have been a bit higher on level than that.

It didn't have words that were too hard to learn, and I don't mean that every text we read or like that should have hard to learn words, but if they have, it's gonna obviously make students more curious to what they mean and can make us learn new words. I just think.

Student 3: I really recommend *Cloud Cuckoo Land* for our age. I think it's a very good book. From what I've read, it's really good and it is, you know, very interesting, and I would read the book. I would buy it and finish the book because I'm actually curious to know what happens, and I think that every person on our age who really likes to read would love this book, and I also liked *Super Size Me*. I think it's also very interesting.

Interviewer: What other type of activities would you like to have done with these texts or other texts, so as in post-reading activities, would you suggest for future learners, for future English lessons?

Student 1: Maybe presentations about the subject. We didn't really do any presentation about it. Yeah, I think presentations are an important part of English, especially when you want to train your speaking skills, and I think it's a really important part of it, and I think doing presentation about the book, like imagining we study a book through like a month's worth of classes. We could like do a presentation later, and it's a good like evaluation about what we've learned.

Student 2: I think that I agree with what Student 1 said, because presentations are a good way to train our English and speak in front of the class, which is a very useful tool in our future, but at the same time, I can feel why most of our class wouldn't like it. Since it's not their first language, they get nervous, not only in English presentations, but in most presentations. I feel like my classmates get nervous talking in front of the class, but at the same time, I couldn't find another project that I would like to do that we haven't done.

Student 3: I also agree with them. Presentations is a very good way, and I really like all the projects that we did, the creative writing, the discussion about it, so I really don't have any ideas.

Student 4: I don't think presentations are the way to go. If we are going to read a book for like a month, maybe, not maybe, yes, there should be a presentation, because it's a big book, and it's a nice way to evaluate if the students learn anything from the book and their skills. But with this text from parts of other books, I believe that we should maybe do a debate. It's a nice thing to do, like separate the class and people who

think one thing and people who think other thing. It makes all of the students active, and I think it's a nice way to train discussions and conversations.

Interviewer: Do any of you have anything else that you would like to add to the discussion? Any comments that you'd like to bring forth? Okay, so I think that we can consider this as concluded. Thank you so much for your participation, for sharing your perspectives and opinions and ideals.

Student 3: Thank you.

Appendix 5: FGI for 10th grade

Focus Group Interview

Guiding Questions

1. At the beginning of our lessons I felt that you tended to dislike reading literary texts. Why was that, and do you still feel the same? Why?
2. Regarding the excerpt of *1984* we read in class, one of the students mentioned that “The chapter raises questions that feel very relevant even today, despite being written decades ago”. What would you say about this? Do you agree? why?
3. Think about the texts and excerpts we've read in class: *Educating Rita*, *1984*, the poem *If*, and *Cloud Cuckoo Land*. What did you learn from reading them? How did they enhance your understanding of English and broaden your perspective of our societies and of the world?
4. One student mentioned that a key message of *Cloud Cuckoo Land* is to trust your instincts and stand by your own opinions, as Konstance did, even when everyone else tells you otherwise. Do you agree with this? How relevant is this message for young people today, and what does it reveal about the importance of critical thinking? Did you become aware of something relevant **personally**, concerning this issue?
5. Has reading any of these texts ever made you question your own beliefs, assumptions, or the way you see the world? Which text stayed with you the most—and why?
6. Thinking back to the activities we did after reading—such as whole class discussions, creative writing and group activities—did they help you dive deeper into the text? Which one engaged you the most, and what new activity would you

recommend for future learners to make their post-reading experience even more meaningful?

7. Did any of the literary texts or activities you engaged in allow you to express yourself differently?

8. Do you think relating to a story emotionally (how it makes you feel) is more important, less important, or just as important as understanding it intellectually (what it means)? Why?

9. Compared to the textbook texts you've previously encountered, how do longer stories or literary texts differ to you as a reader? Are they more or less motivating? Why?

10. In your opinion, should English lessons use more literary texts? Why or why not?

Appendix 5.1: 10th grade FGI transcript

Interviewer: Good afternoon everyone, thank you so much for being here. May I remind you that this interview is entirely voluntary, that you should feel free to share your answers in either English or Portuguese, and you do not have to answer all the questions, okay? There is no specific order, so you should just share your answers to the questions and develop on each other's ideas in order to get everyone's opinions registered and so forth. So, first question: At the beginning of our lessons, I felt that you tended to dislike reading literary texts. Why was that, and do you still feel the same?

Student C: I actually think that was a problem of the class, because we weren't, like, used to it. And I personally like, but I think most of the class didn't like it, because normally we read more opinion texts, in Portuguese for example, and this kind of text, so I think the class wasn't, like, ready, or in the vocabulary was much more difficult than the previous texts we read in class.

Student B: I agree with you, and also it wasn't texts that were in the student's book or in the program, so it was a bit different.

Interviewer: So, regarding the excerpt of 1984 that we read in class, one of the students mentioned that the chapter raises questions that feel very relevant even today, despite being written decades ago. What would you say about this? Do you agree, and why?

Student B: I agree. 1984 was a book that talked about capitalism and a lot of politics and everything, and that's not the things that we are used to reading and everything, but yeah, it raises several questions that still make sense today.

Student A: Yeah, I think the book, because it spoke a lot about misinformation and news control, and the way we only see what certain people want us to see and what we have access to, it's a theme that is very in our reality nowadays, because there's a lot of news control, and so it was easier to read and to connect with something than most of the texts that are usually in our textbooks, because it resonates more with us and with the things we are living today.

Student D: I agree with my colleagues, and I also think that the book relates to reality today, because even if we evolved, kind of, on politics and stuff, we still go grab some things in the past, and it will probably continue so.

Interviewer: So, thinking a bit more about the texts and the excerpts that we've read in class, more specifically *Educating Rita*, *1984*, the poem *If*, and finally *Cloud Cuckoo Land*, what did you learn from reading them? How did they enhance your understanding of English and broaden your perspective of our societies and of the world?

Student C: I learned a lot of vocabulary I didn't know before, because I think I learned a lot more of vocabulary, like formal language, because we all use English, and I think nowadays a lot of teenagers know how to speak in English, but they helped us develop more vocabulary, and being more, like, at ease speaking English, and that kind of stuff, so I really enjoyed them, and I think the poem *If* helped us think a bit about how the mentality is nowadays, and how it was previously, in the past.

Student B: I also learned a lot of vocabulary, especially with *Cloud Cuckoo Land*, on the poem, I don't think that I learned something with it, but I liked the poem, and *Educating Rita*, I don't remember.

Student A: I feel like *1984*, *Cloud Cuckoo Land*, and the *If* poem, more specifically *1984* and *Cloud Cuckoo Land*, raised important questions, and made us analyse differently the things we live nowadays. Like I said before, *1984* raised a lot about the misinformation, and the news control, and the way we only perceive what people want us to perceive. In *Cloud Cuckoo Land*, it showed us that when someone tries to put an idea in our head, and ferments that very much, we end up by thinking that's true, and that's the only thing that exists, and if we explore further, we'll see there are different things, and I feel like the *If* poem showed us how things evolved during the time, because it was written a long time ago, and some of the things that were said there were still, it's not valid, but it's like valid nowadays, and some of them changed during the ages.

Student B: Also about *Cloud Cuckoo Land*, as you said, I think it can relate to nowadays, because I would say about the things that are passed on in the news, and what are said outside.

Student D: I learned a lot from the poem and also from the books, and I really liked it because I could see things from another perspective, especially in *Educating Rita*, that I could see that if I put a lot of effort on something, I can really get it, and I also could see how women were in the past, and what efforts they had to make, in a way that also relates to today, and in the *If* poem, I really liked the activity we did about doing the *If* poem, I think it was really fun.

Interviewer: Do you think it's important to discuss these topics in the English class?

Student B: Yes, especially because we're teens, so we're the next that are going to grow up and start to think by ourselves and vote and everything, we are the next people that are going to decide, and I think the text that we read, *1984* and *Cloud Cuckoo Land*, can influence a bit.

Student A: I agree with my colleague, we should look at other perspectives, and the fact that we are studying these texts helps us see things differently in some aspects, and that helps us have a more formed opinion, and think about things a little bit out of the box that we've always had.

Student A: I think it helped us developing a critical thinking, so I think it helped us a lot.

Student D: And this way we can also have an open mind and not be so closed in our own thoughts, and understand the others.

Interviewer: One student mentioned that a key message of *Cloud Cuckoo Land* is to trust your instincts and stand by your own opinions, as Constance did, even when everyone else tells you otherwise. Do you agree with this? How relevant is this message for young people today? And what does it reveal about the importance of critical thinking as you were discussing?

Student C: I actually think that nowadays that's very important, and that's one of the reasons that *Cloud Cuckoo Land* was my favourite book, almost book, we read in class, because I think nowadays the people follow a lot what other people think and all of that, and I think we need to think by ourselves, if everyone says, oh, go right, and I want to go left, if my mind and I want to go left, I will go left, because it's not because everyone says one thing that I have to do it. I think it helped a lot, like...

Student B: As we think by ourselves?

Student C: No. Reflecting. I think it helps us a lot reflecting about how we choose what we do, how we think about society and our choices in our life, because someday, as Student B mentioned, we will vote and make our own decisions, and we have to think about ourselves and not let other people tell us what to do and who to vote in and all of that stuff, or what work should I go, for example, a choice we will all need to do in two years, it's which course I want to go, I think we should think by ourselves and not let other people tell us what to do all our life.

Interviewer: Did you become aware of something relevant personally concerning these issues and critical thinking more specifically?

Student A: I think so. I think that the fact that we read this text, it talks a lot about thinking for ourselves, and not only looking at things that are shown to us and that we can see and try to see a little bit past it, has helped me a bit trying not to look just to the surface, trying to look for what's underneath and what I can take of the situation instead of the situation itself.

Interviewer: Has reading any of these texts that we've mentioned ever made you question your own beliefs, assumptions or the way you see the world? Which text stayed with you the most and why?

Student C: It never made me doubt my beliefs or things I choose, but made me think a lot more about what I choose. It never made me doubt, but think more deeply.

Interviewer: Which text? One in specific?

Student B: I think maybe the *If* poem, because I saw in the past a lot of people had that kind of mentality, and nowadays that mentality is almost like dead mentality. It happens, yes, but not as usually as it used to.

Student A: I personally think that *1984* helped me understand the power of misinformation and the way that once misinformation is spread a lot, people tend to be like, let the power go. Close-minded? Yes, tend to only think one way and only see things from one perspective, and it helped me understand that if we look for more information in different places and start thinking outside the box, like we've said, it can help us know a little bit more and not fall into that cycle of only thinking one way forever.

Student D: Mine, I think it was *Educating Rita*, because we could understand the society and see how the community that was very focused on not letting women do more

than what they can do, because women can do the same things that men can do, and that society didn't believe in that, and I think it was very interesting.

Student B: I also think the text that made me doubt my beliefs was *Educating Rita* and 1984.

Interviewer: How did it make you doubt your beliefs? Could you develop that idea a bit further?

Student B: *Educating Rita* was because on the text everyone made Rita believe that she couldn't achieve her goals, but in the end she could, and in 1984 it was because I've never read a book about politics, about the state and all that, about misinformation, I've never read a book like that. And reading that text made me question myself a lot of things about capitalism and everything, and made me want to search more about it.

Interviewer: So developing on what Student B said, how did you feel reading the different texts? What kind of emotions did you feel throughout your reading? Did they spark up your ideas in a different way? Did they make you feel any differently?

Student A: I felt that these texts, in contrast to the ones I read in Portuguese, helped me. These ones made me feel a lot more like we're actually reading something that's actual. Nowadays we live in certain situations in those texts, and we can relate to them a little bit more than we relate to the ones that we read in Portuguese, because in Portuguese we're always studying the same thing. And these ones were a little bit different than the ones from the textbook, and so seemed a little bit more easy to read, let's say this way, because I felt a little bit more involved and interested in the text and in the themes of the text than I usually feel.

Student C: I agree with that.

Student D: Me too.

Interviewer: Thinking back to the activities that we did after reading, such as whole class discussions, creative writing, group activities, the exhibitions on World Poetry Day, did they help you dive deeper into the text? Which one engaged you the most? And which new activities would you recommend for future learners?

Student C: I actually thought a lot about it at home. I also commented with my mom. And I think maybe a good idea was like we all read the tests and in class discussed the different ideas of everyone and the different perspectives. And if someone liked, like talk with someone who didn't like and see the other perspectives. Because, for example, I really enjoyed the *Cloud Cuckoo Land*, but maybe a colleague didn't like it. And I

would love to know why he didn't like it. And maybe the colleague wants to know why I liked it. And I think that's a good thing to do.

Student B: My favourite activities were the creative writing and the class discussion. Because on both of them, we needed to think by ourselves and try to say something that makes sense with the text we've read. But try to explain in some of the creative writings. I think it was to explain what we felt and what we've read. And the other ones where we had to continue the story. And I think that pushed our creative and helped us to think on a point during the class. Because you could have told me to continue the text we've read and I get home and search on ChatGPT to continue the story. And that would be a bit boring. That can make us lose our creativity. And I think it was essential to do this kind of activities.

Student A: I really liked the writing activities because I feel like I could express myself better.

Interviewer: Do you think that the activities we did, namely the post-reading activities, they helped promote your engagement? Do you think that the activities were helpful in enhancing your engagement?

Student A: Yes. I personally think that the fact that we discussed them and, as my friend said, we wrote about them and we tried to continue the stories and reflect a bit, personally helped me stay with the, it's not the morals, but the morals of the stories and the information a lot more because it made me think a lot more and discuss it and have other people's opinions and look at them differently. So I think, yeah.

Student B: Also the fact that texts that were corrected, I feel that my English has improved because I saw the corrections and I tried to improve the things that I've got wrong. I tried to study a bit more and I feel that my English improved.

Interviewer: Did any of the literary texts or activities that you engaged in allow you to express yourself differently or differently than what you're used to?

Student A: I feel like the conversations in class helped us a lot to express ourselves. It's not every subject that once we learn something, we can discuss it as a whole class and listen to different perspectives and different aspects of the way we've learned it. And I think that helped me a lot.

Student C: Me too. I think it helped us a lot. I really enjoyed discussing the class. I like the texts and all that, so yeah.

Interviewer: So do you think that relating to a story emotionally, so how it makes you feel, is more important, less important or just as important as understanding it intellectually, so what it means?

Student C: I think it's less important than understanding. I think it's something personal. There are a lot of people that read a text and only see it as a text. And there are a lot of people that read the same text, for example, and feel something. And there are people that it just doesn't make sense. It's just a text. The text has emotions and feelings in it, but it doesn't affect them. But there are people that really enjoy the text and think, oh, this text talks, for example, about friendship. And I really liked it and it makes us feel happy and all of that stuff. But there are texts that also make us feel sad and make us cry because of the emotions of the characters, and I think that's very interesting. And that's one of the most amazing things I like about reading.

Student A: I think that connecting with a text on an emotional level and also trying to understand what's behind it, like the story, I think they're both important. Because once we connect with the text and we can relate some of the things that are there, it becomes easier for us to understand everything that's in the text. I'm not saying we can't do one without doing the other. But I think they're both important and they can both coexist and they should coexist.

Student D: I think it's 50-50 because once you understand what's in it, sometimes, depending on the text, but sometimes you get really interested in what's in it and then you go search more and you get more... I forgot the word. But it's more interesting. You can learn more and think more for yourself.

Interviewer: Compared to the textbook texts that you have previously encountered and studied throughout your lives as English students and English learners, how do longer stories or literary texts differ to you as a reader?

Student C: Since I remember, I always found the textbook texts boring. Always. Never liked one. Like, for real. And I think it's because of that. We enter a unit that talks about, for example, the last thing we did, social media. And the texts only talk about social media. It's always the same thing. And I really enjoyed the texts that you bring to us because it was something different. It had a story and I could evolve more and talk more and read more because it's more extensive. And the texts in the textbook are always the same thing, are boring, especially in high school because I think we could read something like that, for example. But no, we have to read that text of the textbook that always has the same glossary and doesn't have hard words, for example in *Cloud*

Cukoo Land, yes, I went a lot to glossary to learn new words and in the textbook I almost didn't learn words there. Like, I know almost every word. So I learned a lot in here. And when we didn't have these texts, I learned the words in English in movies I saw or songs. So I really liked the texts we saw.

Student B: Also, the texts we saw, it was just like part of a chapter. So for me, for example, it made me want to read some of the books that were presented in class and read in class.

Student A: I think that... I've personally already read the texts in the textbook and I think that learning the different topics and everything by reading this type of text instead of the text in the textbook was not easier, but more appealing and felt a lot more personal, let's put it that way. Because they're different texts, they're not the same in the box, let's say this way. All of them are written. So it was a lot more interesting to try and learn things.

Student D: I agree, too. And I think it's good that it's a different thing that we are doing, reading more and have a different level of difficulty because then we could evolve and be better.

Interviewer: So would you consider these texts to be more motivating or less motivating?

Student C: I think they're more motivating.

Student D: More

Student A: 100%.

Student B: Not also because they're not in the student's book. So it's not the text that we've probably heard from someone. It's a random text from a random book. I know that it's not a random book. I think you chose them because of something or because you felt that it was essential or crucial to us to understand the back of the story.

Student A: I think they're more motivating for some of the reasons my colleague said before. The vocabulary, everything. Because it's important for us to learn new vocabulary, as my colleague said. The texts from the textbook tend to always have the same vocabulary with the exception of a few words that vary from topic to topic. And having more difficult words that aren't automatically in a certain topic, they're more day-to-day used. It's better, it motivates us a bit more to learn and to try and understand things.

Student C: I personally like these texts because, as I said before, the texts in the textbook are boring. And these ones really have a story. They're more interesting, we

can develop more, we can know a lot more words. In the textbook we can't do that because it's always the same things. It's always, for example, a talk with someone, someone doing an email. I only see that in textbooks. And it doesn't have a true story. For example, an excerpt of some book. I never saw that in an English textbook. And I think if they do that, the students will be more involved. First of all, they will be more involved. Second of all, they will learn more words. And I think that's necessary. We don't need to only know the grammar, we need to learn more words. Because we are here to learn English, and that's important. We need to have more formal vocabulary. That's why I really like this text.

Student D: I think it's more motivating, because it's very different, and it's also very challenging. So this way we could evolve our English, and have more knowledge, and be more cultured.

Interviewer: In your opinion, should English lessons use more literary texts? Why?

Student C: Yes, because of all of the things that said before that were vocabulary, the interest of the students, I think I personally saw a lot of more people in class involved with this kind of text. They were really reading. I'm going to say for myself, if the teacher tells me to read a text in the textbook, I read but I feel unmotivated and I'm always reading that and I'm like, this is so boring. It doesn't have a story, it's just that. Just tell me, for example, I remember a text from last year that was someone from a country and tell me the age and it was like four different people that were from different countries and had the same age. It was just telling me that, for example, these texts helped me a lot developing my vocabulary, developing how I read texts in English and it was so much more interesting to read this kind of text than reading texts that only talk about one specific thing. I really enjoyed it.

Student B: And I also see the difference between, for example, in the Portuguese classes we read a lot of texts on the book so there's always some kind of noise or people talking or there are a lot of people distracted but by reading the texts that were given in the class, I can see that the people are really interested and they are not reading just by reading because you gave us a text and we need to read to make an activity. No, they're reading by themselves and because they want to know a story.

Student A: Yeah, I agree. I think with these ones, I can see that my colleagues, they connect a lot more with them. That makes them more interested. They begin

developing opinions about the text and I don't see that in Portuguese, for example. It's not the same.

Student B: And also, I've seen, I saw sometimes after the English class, after we read a new text, some people on the corridor talking about the text and talking about their... Perspective. Yeah, the perspective and what they were thinking about the text and what they agreed, if they agreed with each other or if they didn't and I think that was very good to bring some new texts that weren't on the program.

Student D: I agree and we can also learn a lot from our perspective. We learn more from reading these texts than the usual that we are used to, manual textbooks.

Student B: Because it's something new. I don't know if we get more motivated by knowing that it's a different thing and probably most of the students haven't tried to read some other texts, but I feel more motivated.

Student C: I also think like reading these texts, for example, for me motivated me a lot to read more in English and maybe that will do what I want to do, that is learning more vocabulary and maybe I will buy more books in English and read more in English.

Student A: I think that besides everything my colleagues have said, I think all of those things happen because it resonates more with us, the texts. We can look at them and see things are actually happening and that are... Twice. So it becomes easier for us to talk about them and to discuss them. It makes us more interested, yeah.

Interviewer: Do you have any further comments or any suggestions that you'd like to make? Any other things that you thought about while we were discussing these questions?

Student C: I would like to do more things like this in class instead of reading the textbook texts. I would like to have this kind of extensive reading, having these more specific and hard texts to understand because it helped us a lot.

Student B: And after reading the text, the activities that we've tried. Also, I think the classic books are the ones that make us think more. Like the *1984*, you can bring one from... I've read *Metamorphoses* from Kafka. It's a very good book. And it also made us think by ourselves and try to understand what's behind that text and try to think by ourselves.

Student A: Yeah, I think these activities were very interesting because not everyone has the same perspective about the same text. And having literary texts can show that not everyone understands the text the same way.

Student B: And we saw it during the class.

Student A: There are a lot of perspectives and it's important to have texts that make us think and make us listen to other people's perspectives because it's the only way we can live as a society is to understand other people's perspectives and try to learn how to live with what everyone thinks. And this one's helped us to do that, I believe.

Student D: I agree. And one of my favourite activities is also the games we do sometimes on Kahoot or whatever because everyone is so competitive. So it really made us focus on things to be the best always. So I think it really helped us understanding everything.

Interviewer: Okay. Any further comments, any further conclusions?

Interviewer: No? Okay. So I think that we can consider this interview as finished. Once again I would like to thank you very much for your time, for your participation, for your opinions, perspectives, and engagement.

Student A: Thank you.

Student D: Thank you.

Appendix 6: Lesson plan “*Super Size Me*”

Class: 9th grade

Unit: Healthy Teens

Lessons nr 26 and 27

CEFR Level: B1/B1.1

Topic in Aprendizagens Essenciais: Atividades escolares e de lazer; situações quotidianas; serviços; planos para o futuro; hábitos e estilos de vida; meios de comunicação; eventos escolares e festividades.

Supervised Teaching Practice
3rd December 2024
Anita dos Santos
nº a2023110296

Learning objectives	Procedures	Interaction	Materials and teaching aids
- To speculate the content of the lesson based on an image.	Lead in: - Students answer the question “What did you have for breakfast today?” <i>or</i> - <i>The teacher shares that “Today I had my favourite breakfast; I made blueberry pancakes. What about you?”</i> - The teacher projects an image of Morgan Spurlock, who will be mentioned further on in the lesson, eating French fries. - Students answer the question “What does this image suggest?”, “What does it make you think of?”, “Based on this image, can you predict what today’s lesson is going to be about?” - The teacher takes note of some bullet points on the whiteboard based on students’ answers.	Whole class	Computer Projector Wi-fi connection Whiteboard
- To activate background knowledge - To establish personal connections to the topic; - To reflect about eating habits;	Warm Up: - Students share what their favourite food is and what ingredients are used to make it. - The teacher asks students if they usually dine out and, if so, where they usually go. - The teacher connects students’ responses to the topic of food and eating habits, setting the context for the lesson.	Whole class	

Appendix 6.1: “Super Size Me” Activities

ENGLISH WORKSHEET

Healthy Habits

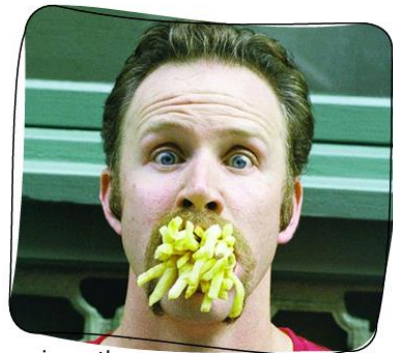
Name _____ Class 9º _____ Date _____

Super Size Me

2004 | Directed by Morgan Spurlock

Rating: ★★★

¹ When Morgan Spurlock decided to find out what would happen if he ate nothing but McDonald's fast food for a month, his doctors didn't think it would harm him much. At most, they predicted **the 33-year-old filmmaker** from New York might gain some weight and get tired of the food. But the doctors—a nutritionist, general physician, gastroenterologist, and cardiologist—never imagined how serious the effects would be.



² By the end of *Super Size Me*, a documentary where Spurlock investigates the effects of eating only McDonald's food, the doctors were shocked. Before starting the experiment, Spurlock took medical tests that showed he was healthy and fit. But after one month, he gained more than 11 kilograms and became **grumpy** and sad. **He** also complained of chest pains, trouble breathing, and dangerously high cholesterol and high blood pressure. **His** liver even showed early signs of serious damage.

³ Spurlock was inspired to make this documentary after two overweight teenagers sued McDonald's in 2002, blaming the company for their health problems. *Super Size Me* attempts to answer the question: "Where does personal responsibility end, and where does corporate responsibility begin?" As part of the experiment, Spurlock visited McDonald's restaurants all over the U.S. He also included facts and opinions from a **range** of experts, like a former U.S. surgeon general and Dan Gorske, a man who has eaten two Big Macs every day for 30 years but seems healthy.

⁴ *Super Size Me* is a type of documentary that challenges big companies, similar to **those** made by filmmaker Michael Moore. However, Spurlock's style is less aggressive and more relatable. Some critics argue that no one eats McDonald's three times a day, but Spurlock uses an extreme example to get his message across.

⁵ With its fast-paced and colorful style, *Super Size Me* is entertaining and easy to watch. Some scenes are unpleasant to see, like when a doctor shows the **fatty** organs of a patient getting weight-loss surgery. However, these dramatic moments help make a point. **They** might even convince teenagers to **swap** their lunchtime bag of chips for a wholewheat salad sandwich and a bag of mini-carrots.

Adapted and abridged from: <https://pmc.ncbi.nlm.nih.gov/articles/PMC416656/>



1. Read the text carefully and **write a short title (3-5 words) for each paragraph**:

Paragraph 1: _____

Paragraph 2: _____

Paragraph 3: _____

Paragraph 4: _____

Paragraph 5: _____

2. Complete the table with key details from the text:

a) Experiment Goal	
b) Doctors' Expectations	
c) Health Effects	
d) Documentary Style	
e) Criticism	
f) Main Message	

3. **Match** the following words with their correct meaning (1-4):

a) fatty	
b) grumpy	
c) swap	
d) range	

1) Variety of
2) Exchange
3) Irritable, moody
4) Containing a lot of fat

4. Identify what the **expressions and pronouns in bold refer to** in the text:

a) **"the 33-year-old filmmaker"**: _____

b) **"he"**: _____

c) **"His"**: _____

d) **"those"**: _____

e) **"They"**: _____



5. Decide if the following statements are true or false according to the text and **circle the correct option**. **Correct the false ones using information from the text.**

- a) Morgan Spurlock's doctors were expecting the experiment to result in severe health problems.

True/False _____

- b) While making the documentary, Spurlock had the opportunity to meet Dan Gorske, a man who has eaten three Big Macs every week for 30 years but seems healthy.

True/False _____

- c) Spurlock gained 5 kilograms after eating McDonald's for a month.

True/False _____

- d) The documentary was inspired by teenagers suing McDonald's in 2002.

True/False _____

6. **Rewrite these sentences using the correct information** from the text:

- a) Before starting his experiment, Spurlock already had health problems.

- b) Spurlock visited McDonald's restaurants in Europe during his experiment.

- c) Spurlock's documentary is highly aggressive in style.

- d) All scenes in the documentary are appealing and pleasant to watch.

Appendix 6.2: The Yummy Healthy Cookbook 9th Grade

_Anita Santos (Estag 330) + 18 • 6M

The Yummy Healthy Cookbook 9^o

Dear all, welcome to the 9^o Yummy & Healthy Class Cookbook! Feel free to post your favorite healthy recipes in this mural, and don't forget to mention your names, the ingredients used, and all the necessary steps! You can draw inspiration from other sources such as websites, YouTube, Instagram, family recipes, etc. If you have the chance to try out the recipe at home, you can also upload a photo of the final result! Your teachers will then choose a recipe and bring it to class the week before Christmas, so make sure it's yummy!

há 6 meses

Honey vinaigrette salad



Ingredients

- .Lettuce
- .Arugula
- .5 Nuts
- .Honey (3 tabelspoons)
- .Balsamic vinegar
- .2 pears

Instructions

Cut the lettuce and mix with the arugula. Separately, mix 3 tablespoons of honey with the same amount of balsamic vinegar to make the vinaigrette. Break 5 walnuts, peel and dice the pears. Mix everything and add the vinaigrette.

Why this recipe?

I chose this recipe because I always made it with my parents when I was young. I was the one who showed my parents the recipe and now we make it every year on my birthday.

há 6 meses

Bolo delícia de morango



Ingredients

- 1 1/2 cups of wheat flour
- 1/2 cups of whole wheat flour
- 1 cup of yellow sugar
- 1 tablespoon of poppy seeds
- 1 tablespoon of cinnamon powder
- 1 tablespoon of baking powder
- 1 teaspoon of baking soda
- 1 1/2 cup of plant-based milk
- 1/2 cup of oil + a little for greasing
- 1 tablespoon of lemon juice + zeste os
- 1/2 lemons
- 1 cup of chopped strawberries

há 6 meses

Peach Muffins

Ingredients

- 1 egg slightly beaten
- 1/4 cup coconut oil melted butter OR applesauce, for lower fat
- 1/4 cup + 1 Tbsp Truvia Baking Blend OR 2/3 cup sugar
- 1/2 tsp. salt
- 1/4 tsp. cinnamon
- 1 tsp. lemon juice
- 1/4 tsp. vanilla
- 2 cups all-purpose flour
- 1 Tbsp. baking powder
- 1 cup milk
- 1 cup peeled and diced peaches

Instructions

Preheat oven to 400 degrees F. Grease cupcake pan or line with paper liners. Combine egg, butter (or applesauce), sugar, salt, cinnamon, lemon juice and vanilla in a large mixing bowl. Mix flour and baking powder in a small bowl. Alternate adding in flour mixture and milk to large mixing bowl, stirring until just blended. Fold in peaches. Bake for 18-20 minutes in preheated oven.

há 6 meses

Oat, banana and blueberry pancakes



Ingredients

- 100 ml skimmed milk
- 3 tablespoons of oat bran
- 3 tablespoons wholemeal flour
- 1 dessert spoon of cinnamon
- 1 egg

Topping

- 1 small banana cut into slices
- Red fruits
- Honey or maple syrup

Preparation method

1. In a container, gather all the ingredients and stir until homogenized.
2. Bring the mixture to a boil in a hot, non-stick frying pan.
3. Pour 1/2 ladle of noodle soup to cook

há 6 meses

Acai Bowl



Ingredients

- 200g of frozen acai pulp (unsweetened)
- 1 ripe banana (preferably frozen)
- 1/2 cup of frozen fruits (mango, strawberry, blueberries, etc.)
- 1/4 cup of orange juice or coconut water (optional, to help blend)
- 1 tablespoon of honey or agave syrup (optional)

Toppings (optional):

- Unsweetened granola
- Fresh fruits (banana, strawberry,

há 6 meses

Chocolate chips Muffins



Ingredients:

- 2 bananas
- 2 eggs
- 90 grams of oat milk
- 90 grams of oat flour
- 70% cocoa chocolate chips to taste

Procedure:

- In a cup add the bananas, eggs and oat milk and mix well
- Then put the oat flour and chocolate chips and mix again
- Finally divide the dough into small molds and put it in the oven during 15 to 20 minutes at 180 degrees
- Serve and enjoy it!

Why this recipe?

I chose this recipe because a family's friend, who is a nutritionist, recommended it and I really like this recipe!

Preparation

1- Place the dry ingredients in a large bowl, passing them through a sieve: flour, sugar, poppy seed, cinnamon, baking powder and bicarbonate

2- In a tall glass, mix the milk, oil and lemon juice. pour this mixture into the flour bowl, beating with a wire stick; stir for about 1 minute to combine the ingredients and obtain a homogeneous dough. Add the lemon zest and chopped strawberries and mix lightly

3- Grease a mold with oil and sprinkle with flour. Pour the dough and bake in a preheated oven at 180°C for 25 to 30 minutes. Unmold after cooling

4- Prepare the topping. beat the cream with the sugar and lemon juice and zest until stiff. Add the strawberry jam and mix lightly

5- Spread the cream with a spatula over the cake, and decorate (optional)

Why did I choose this recipe?

I chose this recipe because it was a cake that my mother and I made in the summer

★★★★★ (1) Avaliar

+ Adicionar comentário

Couscous with vegetables



Ingredients:

- 250g Couscous
- 300g Water
- 1 Teaspoon Vegetable Stock
- 120g Chopped Red Onion
- 100g Green Pepper
- 30g Olive Oil
- 60g Lemon Juice
- 2 Tablespoons Parsley
- 6 Mint Leaves
- 100g Chopped Cherry Tomatoes

Procedure:

- Place the vegetable broth and couscous in the boiling water, and let it rest for about 5 minutes or until it absorbs all the water and set aside.
- Chop the onion and pepper and add to the reserved couscous.
- Chop the mint and parsley with the olive oil and lemon juice and add to the reserved couscous.

Why did I choose this recipe?

- I chose this recipe because I really like pancakes and I usually make them a lot at home and this would be a healthier way to do them.

☆ Avaliar

+ Adicionar comentário

há 6 meses

Shrimp and leek quiche



Ingredients

- 1 short crust pastry base
- 2 leeks
- 100 g cooked shrimp brains
- 1 slice of bacon
- 4 eggs
- 2 dl of skimmed milk

Procedure

- Wash and sort the leek and cut into slices.
- Then, remove the rind and the white part (the fat) from the bacon and chop it very finely.
- Place a tablespoon of olive oil in a frying pan and heat with the

nuts)

Instructions

1. Blend the acai:

- Place the acai pulp, frozen banana, and frozen fruits into a blender.
- Add orange juice or coconut water to help blend.
- Blend until you achieve a creamy consistency, similar to sorbet.

2. Sweeten (optional):

- If you prefer a sweeter taste, add honey or agave syrup and blend again.

3. Assemble the bowl:

- Pour the blended acai into a bowl.
- Top with your favorite toppings, such as granola, fresh fruits, seeds, and nuts.

Benefits:

- **Acai** is rich in antioxidants, fiber, and healthy fats.
- Fresh and frozen **fruits** add essential vitamins and minerals.
- Granola and seeds provide extra fiber and nutrients, making the dish even healthier.

Why did I choose this recipe?

I chose this recipe because it is a recipe for a healthy dessert that I usually make with my sister and I really like this recipe, in addition to

Appendix 7: *The Red Tree*

Class: 9th grade

Lesson nr 74 and 75

Unit: 5.1 “Inspiring Teens”

CEFR Level: B1.1

Topic in Aprendizagens Essenciais: Atividades escolares e de lazer;

Supervised Teaching Practice

6th May 2025

Anita dos Santos

n° a2023110296

[illegible]

- Hypothesize possible narratives and emotions conveyed through art.	3) “Imagine we wanted to create a story based on this picture. What kind of story might it be—hopeful, tragic, mysterious? Why?”			
- Identify and describe key visual elements (colours, landscape, mood) in a literary picture. - Compare two images to notice contrasts in mood, style, and emotional impact. - Establish personal connections with a visual text. - Collaborate and communicate ideas effectively in pairs.	Pre-reading activity: - The teacher explains that the picture they have just observed is part of a picture book called “The Red Tree” and that its author is Shaun Tan, who is an Australian artist, writer and filmmaker. - The teacher projects another picture from “The Red Tree” and asks students to observe it closely. - In pairs, students discuss the following questions: 1) “Observe the colours, landscape and overall mood of this picture. How does this image contrast with the previous one?” 2) “What was the first thing that came to your mind when you looked at it?” 3) “How does this image compare to real-life emotions or situations you’ve experienced or heard about?” - Students share their findings with the class.	12’	Pair Work	- Whiteboard - Projector - Internet - Printed copies of pictures from “The Red Tree”
- Collaboratively analyse a visual text using guided questions; - Develop creativity and critical thinking skills; - Express personal and collective interpretations in written form. - Compare and contrast personal interpretations with	Reading Activity - The teacher divides the class in ten groups and hands out two sets of five pictures (one picture for each group and the Guided Analysis Worksheet). - The teacher explains that the following task will consist of observing, analysing and interpreting the pictures from Shaun Tan’s book, while following the Guided Analysis Worksheet. - Students discuss and complete the worksheet, analysing what they see, what emotions are conveyed, colours, symbols, and possible metaphors, messages or stories behind the given image.	25’	Group Work	- Guided Analysis Worksheet - Printed copies of pictures from “The Red Tree”

the author's intended message. - Establish personal connections with the text;	- Groups work through the Guided Analysis Worksheet while the teacher circulates to support groups, clarify doubts, and encourage deeper reflection. - After completing the Guided Analysis Worksheet, groups share and discuss key findings and ideas of each picture while the teacher displays them on the whiteboard for visual support.			
- Consolidate understanding of the text; - Practice collaborative work. - Analyze visual and thematic elements of a picturebook; - Express personal and collective interpretations of visual texts through creative output (poem or descriptive text);	Post Reading Activity - The teacher introduces and explains the final task, clarifying that each group should choose between the following two prompts and produce a small text (100-120 words) about the image assigned to their group: <i>Option A: Imagine you work as a guide in a museum exhibiting this picture. Write a descriptive text which you could use as support during the museum visit, providing information about this picture, its main elements, its meaning, and a fictional backstory.</i> <i>Option B: Based on what you have discussed about the meaning and the emotions depicted in this picture, write a short poem about the topic.</i> - The teacher explains that the final works should be handed in at the end of class to be later posted on the classroom walls as a class exhibition. - In their groups, students choose one of the options and work collaboratively to produce a structured, creative text. - The teacher circulates the classroom, providing support and feedback when necessary.	30'	Group Work	- Guided Analysis Worksheet - Printed copies of pictures from "The Red Tree"
- Consolidate key points from the lesson. - Compare and contrast their own interpretations with the author's intended message.	Conclusion - The teacher displays the original version of the picture book, projecting the pages on the whiteboard and allowing students to see the original narrative and its message. - In an open discussion, the class answers the following questions: - <i>How similar or different were your group's interpretations compared to the actual story?</i>	15'	Whole Class	- Whiteboard - Projector - Internet - Link for Projection of

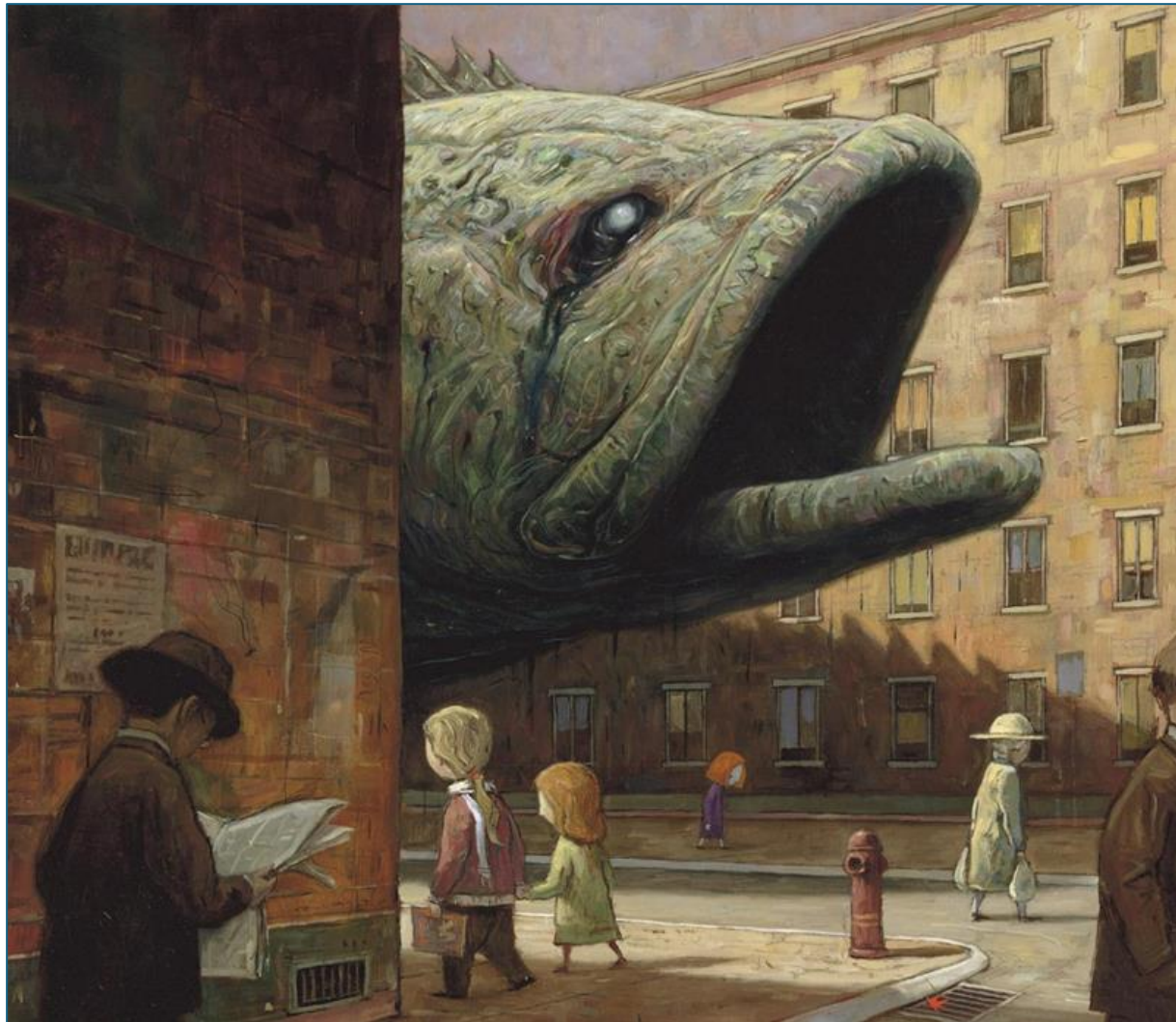
- Express personal opinions about the effectiveness of visual vs. verbal communication. - Recognize the value of multiple perspectives in interpreting art and literature.	- <i>What do you think was the main message of the book after seeing it fully?</i> - <i>Do you think visual art can express feelings more powerfully than words? Why or why not?</i> - Students conclude that art is open to interpretation, and everyone's perspective can add value to understanding visual texts. - Students write the summary collaboratively and share one thing they enjoyed and one thing they learned from today's lesson.			"The Red Tree"
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Appendix 7.1: PowerPoint Presentation “The Red Tree”

1. What colours are most visible? How do they make you feel?
2. What emoticons do you think this picture expresses? Why?
3. Imagine we wanted to create a story based on this picture. What kind of story might it be—hopeful, tragic, mysterious? Why?

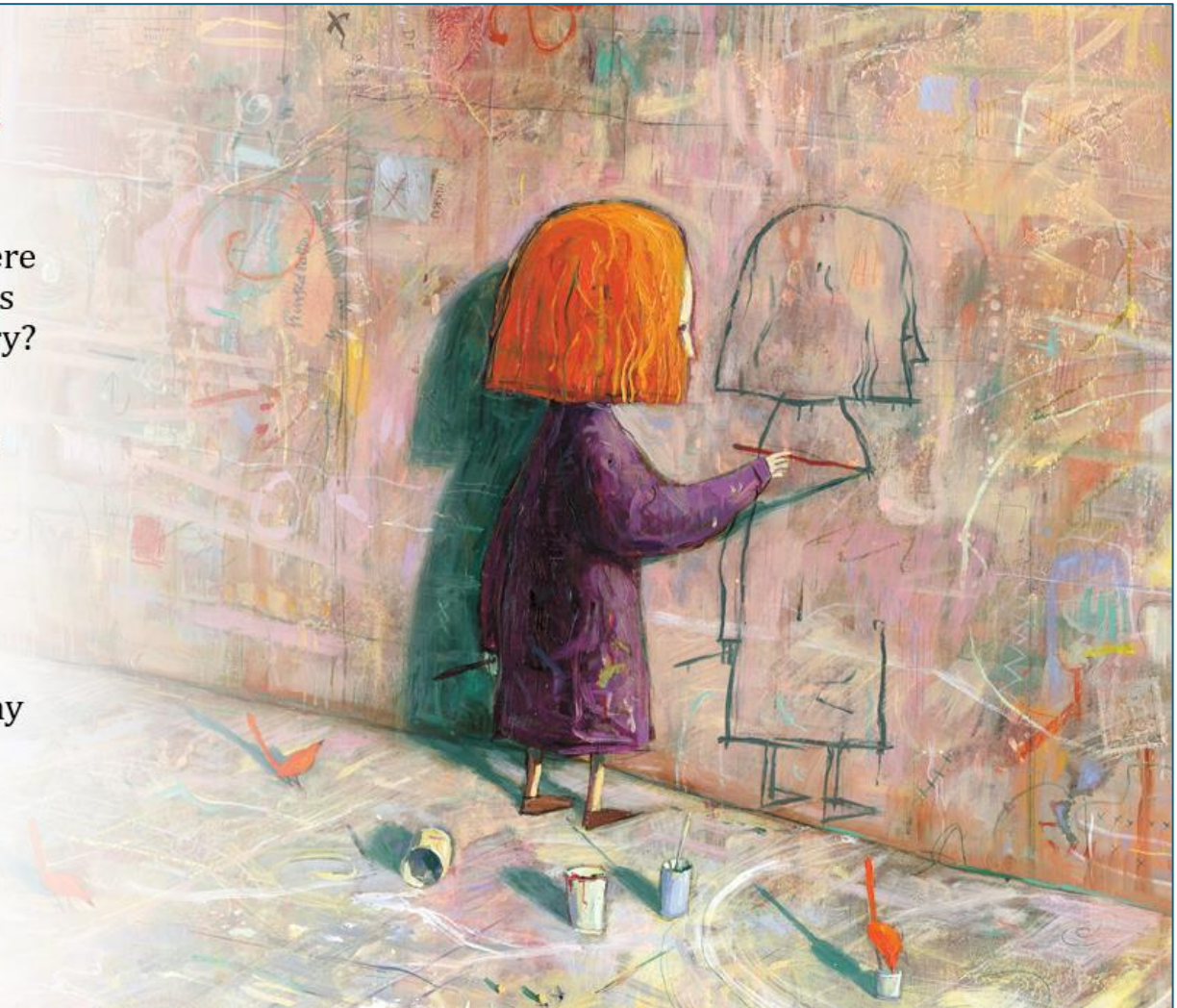






1. Observe the colours, landscape and overall mood of this picture. How does this image contrast with the previous one?
2. What was the first thing that came to your mind when you looked at it?
3. How does this image compare to real-life emotions or situations you've experienced or heard about?

- How similar or different were your group's interpretations compared to the actual story?
- What do you think was the main message of the book after seeing it fully?
- Do you think visual art can express feelings more powerfully than words? Why or why not?



Appendix 7.2: Guided Analysis Worksheet “The Red Tree”

ENGLISH WORKSHEET

The Red Tree

Name _____ Class 9º _____ Date _____

The Red Tree – Guided Analysis Worksheet

Instructions:

- In your group, look closely at the image you have been given.
- Discuss the questions below and write your answers in clear, full sentences.

Part 1 – Observation

1. What do you see in the picture? List the main objects, characters, and elements.
2. Identify the colours used. Are they bright, dark, cold, or warm? What emotions do these colours suggest?
3. Describe the main character’s facial expression and body language. What might she be feeling?

Part 2 – Interpretation

4. Why do you think the artist chose these particular details? (e.g., monsters, objects, setting)
What message do you think the artist wants to send with this image?
5. Relate this image to a real-life situation or feeling you have experienced. Describe it.

Final Writing Task:

Option A – Museum Guide Text

- Imagine you work as a guide in a museum exhibiting this picture.
- Write a **descriptive text** (90-100 words) that you could use during the museum visit. Your text should:
 - Describe the picture in detail (its main elements, colours, and characters).
 - Explain the meaning of the picture and what emotions it expresses.
 - Provide an **interpretation** of the picture's message and symbolism, helping visitors understand its deeper meaning.

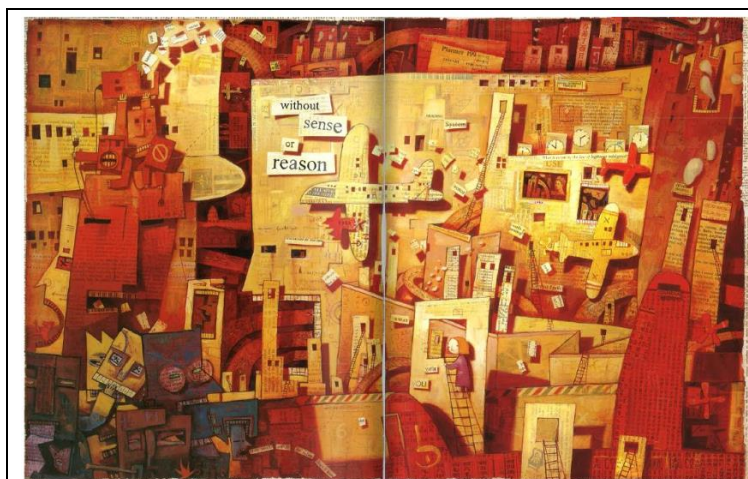
Option B – Poem

- Based on what you have discussed about the meaning and emotions in this picture, write a **short poem** about your assigned picture (90-100 words).
- Your writing should:
 - Mention elements from the picture (e.g., colours, objects, setting).
 - Make a connection between the picture and **your own understanding or experience** of the emotions it expresses.
 - Give your poem a **title** that matches its message.

Important:

- Your final piece should be creative, thoughtful, and written in clear English.
- Hand in your work before the end of class so it can be **exhibited on the classroom wall!**

Appendix 7.3: Pictures from “The Red Tree” assigned to the groups



Appendix 7.4: Examples of students' answers to the Guided Analysis Worksheet

The Red Tree – Guided Analysis Worksheet

Instructions:

- In your group, look closely at the image you have been given.
- Discuss the questions below and write your answers in clear, full sentences.

Part 1 – Observation

1. What do you see in the picture? List the main objects, characters, and elements.
I see a girl painting her self in the big wall, with paints and birds on the floor ✓
2. Identify the colours used. Are they bright, dark, cold, or warm? What emotions do these colours suggest? The colors used are very bright and different. Their colours suggest happy and funny emotions ✓
3. Describe the main character's facial expression and body language. What might she be feeling? The main character's facial expression looks like sad and her body language seems uncomfortable. I think that she feels alone and excluded of the world. reveals sadness ✓

Part 2 – Interpretation

4. Why do you think the artist chose these particular details? (e.g., monsters, objects, setting)
What message do you think the artist wants to send with this image? The colours artist chose contrast with the girl's mood. I think the main message is reflection of her self and exclusion ✓
5. Relate this image to a real-life situation or feeling you have experienced. Describe it.
I think the image is very similar to a real-life because in real life (now) the demonstrated your emotions if her picture. ✓

1. What do you see in the picture? List the main objects, characters, and elements.
Planets, buildings, everything is made of paper, the girl, roots and words ✓
2. Identify the colours used. Are they bright, dark, cold, or warm? What emotions do these colours suggest? The colours are warm and bright and it reminds us of fine (main colours being yellow and red). The image ~~also~~ suggests chaos. ✓
3. Describe the main character's facial expression and body language. What might she be feeling? Her face ~~also~~ shows that she is used to the chaos around her. She seems calm and steady even though everything around her is falling apart ✓

Part 2 – Interpretation

4. Why do you think the artist chose these particular details? (e.g., monsters, objects, setting)
What message do you think the artist wants to send with this image? We thought the artist was trying to mimic what the girl was feeling by making chaos around her and leaving almost untouched ✓
5. Relate this image to a real-life situation or feeling you have experienced. Describe it.
As teenagers sometimes we feel like we can't share everything and we end up creating chaos in us that can lead to anxiety and depression. ✓

1. What do you see in the picture? List the main objects, characters, and elements.

A girl locked in her house, watching a strange flying thing with a lot of butterflies. butterflies

2. Identify the colours used. Are they bright, dark, cold, or warm? What emotions do these colours suggest?

The colours of the house are very sad, but the view is very cool and vibrant.

3. Describe the main character's facial expression and body language. What might she be feeling?

She might be sad because she's not out there playing with the things, but she can be happy, because she's watching that butterfly and that thing flying around.

Part 2 - Interpretation

4. Why do you think the artist chose these particular details? (e.g., monsters, objects, setting)
What message do you think the artist wants to send with this image?

I think she's using her imagination to entertain her self.

Creating a little bit of light and color in her dark and sad

5. Relate this image to a real-life situation or feeling you have experienced. Describe it.

When I'm feeling sad, I draw, write, sing and do a lot of things to make me feel better.

I created a world in my mind, and sometimes, I live in it.

Part 1 - Observation

1. What do you see in the picture? List the main objects, characters, and elements.

Buildings, board spaces, a "monster" made of buildings, a girl.

2. Identify the colours used. Are they bright, dark, cold, or warm? What emotions do these colours suggest?

Mostly warm but lowly saturated, expressing lack of soul, whimsy and emotion.

3. Describe the main character's facial expression and body language. What might she be feeling?

Belittlement, worthlessness, she looks sad and feels small.

Part 2 - Interpretation

4. Why do you think the artist chose these particular details? (e.g., monsters, objects, setting)
What message do you think the artist wants to send with this image?

To pass the message that society and its hierarchy is cruel, unfair and unforgiving, picturing its highest factions as the said "monster" and the lowest factions as a troubled path. The dice symbolising that the social ladder is a game of luck.

5. Relate this image to a real-life situation or feeling you have experienced. Describe it.

Appendix 7.5: Students' final writing tasks: "The Red Tree"

Look at a window, a frame for two distinct worlds...

On the left side we see a girl looking through a locked window, during a full moon night, at something we don't know for sure, it could be a bird, a plane, that's up to your interpretation... On the left side of the painting we see yellow clouds, which could mean the reflection of the colour of the moon.

On the right side we see the thing the girl is looking at, supposedly releasing butterflies, as if it were her perfect imaginary world, which could make you think, is she in a psychiatric hospital? Alone in the world? We don't know for sure, that's up to each one of you.

— *Student A, 10 years old* —

The Light in the Dark

In a quiet room, so dark and cold
The bed is grey, the walls are bare
But something bright is growing there.

A tree so red, with leaves like flames,
She doesn't know from where it came.
Its trunk is white, its light is warm,
It feels like peace, it feels like home.

The sunlight shines across the floor,
It comes in gently through the door
And where the light begins to spread,
The little tree lifts up its head.

She doesn't run, she doesn't speak,
She stands in awe, her heart feels weak
But not with fear, it's something new,
A quiet joy that feels so true.

No one else can see it grow
But in her heart she seems to know
Even in a world so gray,
A bit of light can find its way.

— *Student B, 11 years old* —

A Museum Guide's Observations

As you can see, at first this picture looks like a mess of objects – but it has a deep meaning. The colours in this picture are mostly yellow and red, giving us a feeling of warmth and confusion – except for the bottom right corner, where we see people dressed in dark blue.

There are many watches, planes, and buildings, and even though everything looks chaotic, the red-haired girl appears calm but also confused. This picture could represent our mind when it is full of calm thoughts. The watches might symbolize all the time we feel we have, though that calm may vanish soon.

Painting by a young girl, 1990, 8 x 11 cm, oil on canvas.

The Red Tree

In this image, we see a girl with orange hair and a purple dress drawing a figure on the wall. The most interesting thing is that she is drawing herself. The wall is full of scribbles and mixed colours, which gives a feeling of confusion or disorganized thoughts. Her shadow touches the drawing, as if she wanted to get closer to herself. This image can show how, sometimes, we feel the need to find ourselves or better understand who we are. Art, here, seems to be a way to explore our identity and emotions.

Painting by a young girl, 1990, 8 x 11 cm, oil on canvas.

Here we have a painting of a green window, which is locked with a padlock. You can see a little girl looking out because she feels excluded from everyone. The window reveals that the sky is full of yellow and orange clouds, and you can also see that there are red butterflies. To the right of the painting, there is an abstract figure made of gold and black strips floating in the sky. The warm colours contrast with the deep blue of the sky. The painting expresses sadness and depression because the little girl is being excluded, and she cannot go out because she is locked in the house, as we can see from the window locked with a padlock. We shouldn't feel excluded from anything; there is always a space in a group of friends or even in a duo, and when there is a party or a concert that your mother or father won't let you go to, don't think that you are the only one.

Painting by a young girl, 1990, 8 x 11 cm, oil on canvas.

Without sense or reason

Thoughts, like paper birds, collapse mid-flight,
torn by winds that steal the night.

A thousand clocks all ticking wrong,
each heartbeat drumming an anxious song.

Inside my chest: a quiet chaos,
unseen, but loud enough to break us.

The morning breaks, but nothing stirs
a silence thick with untold words.

Thoughts spiral down like broken stairs,
each step unsure, laced with despair.
Planes drift above in distant skies,
while I remain, too tired to rise.

In the farthest corner of the mind,
a flicker glows, both meek and kind.
A red leaf waiting, soft and still
not a cure, but a tiny will.

A world of imagination

I heard the door close
behind me
the world alone
behind me.

The darkness invaded me
When I saw the sad
and empty room,
without magic.

The bed was made,
the desk was too clean,
And the bedside table
was completely empty.

Everything was tidy,
too tidy.

Sad, lifeless, just like the world
they forced me to live in,
and not the world
I really lived in.

But coming from the window
something illuminated
the sadness,
the darkness.

A blue sky full of
fluttering and colourful clouds.

And, in the middle, passing by,
a flying machine
throwing butterflies
and confetti.

It was so beautiful.

I approached the window.
I wanted to feel the world
inside me.
I wanted to breathe it.

I grabbed the window handle
and pulled, pulled
and pulled.
It wouldn't open.

I pressed my cheek against
the window and outside, there was
a padlock preventing me
from escaping to my world.

It was just a padlock
that prevented me from living.



Appendix 7.6.: Student's works exhibited on the classroom wall



Appendix 8: Extensive Reading: *Cloud Cukoo Land* (9th grade)

Class: 9th grade

Lesson nr 74

Unit: Extensive Reading

CEFR Level: B1.1

Supervised Teaching Practice

14th May 2025

Anita dos Santos

n° a2023110296

Learning objectives	Procedures	Time	Interaction	Materials and teaching aids
By the end of the lesson, the students should be able to: - Recall what they have learnt in the previous lesson; - Activate background knowledge about technology and space travel;	Lead in: - Students briefly summarize key points from the previous lesson. - Students watch the video “Scientists find ‘strongest sign of life’ on another planet, explained” (01:00-03:20) - Students answer the questions 1. “What is this news about?” 2. “Who was interviewed?” 3. “What could such a discovery mean?”	5’	Whole class	Whiteboard Projector Internet Video “Scientists find ‘strongest sign of life’ on another planet, explained”
- Establish personal connections with the topic of the lesson; - Practice oral communication skills;	Warm Up: - The teacher describes the following scenario: “Imagine that scientists discover that there is life on another planet, and that you are selected to travel to that planet and study it. However, the planet is several light years away, as the one we saw in the video, so you would be inside a ship for several years. How would that be like? What would you do?” - Students share their answers while the teacher prompts them to develop their ideas further: 1. What one comfort from Earth would you miss most? 2. What tech would you like to invent for life aboard?	5’	Whole class	Whiteboard

- Skim for gist and scan the text for main characters and settings. - Practice and develop reading comprehension skills; -	Pre-reading/Reading activity: - The teacher explains that students are about to read a story where something similar to the previous exercise happens. - The teacher provides some background information about Cloud Cukoo Land, namely that it is a fictional novel where the main character, Konstance, lives on a ship that is headed to a distant planet. - Students receive the first two pages of the Extensive Reading: Cloud Cukoo Land: “Konstance”, read it silently and highlight the story’s main characters and setting. - Then, students take turns reading the text out loud. - The teacher projects an AI-generated image of Konstance, thus providing visual support for text-specific vocabulary such as the Perambulator or the Vizer. - Students highlight the main events being described, the main characters, the setting, and the plot. - The teacher clarifies and summarizes the student’s key ideas when necessary, pausing at key lines to ask “what does this detail show us?”, etc.	15’	Whole Class	Whiteboard Projector Internet Projected image of Konstance on Printed excerpt handout (first pages)
- Consolidate understanding of the text; - Practice collaborative work. - Identify and describe characters, setting, technology - Produce short definitions and organize information in writing; - Hold a guided discussion;	Post Reading Activity - Students form groups of 3 or four students and the teacher assigns each of them one of the following three roles: “Characters”, “Setting”, and “Technology and objects”. - The teacher projects the instructions for the following task. - In their groups, students read the text closely and highlight all the elements related to their assigned role. - Then, in a separate sheet of paper, students write a brief definition or clarification of the selected elements. - Each group selects one element that will be responsible for handing out a list of elements in a clean sheet of paper at the end of the activity. - Groups take turns sharing the list of elements and definitions that they have created for the different roles, while the other students take notes. - Students discuss the following questions as the teacher projects them on the whiteboard: a) Konstance is four and five in these scenes. What freedoms and limitations does she experience?	20’	Pair Work Whole Class	Whiteboard Projector Internet Projected image of Konstance on Printed excerpt handout (first pages)

	b) On the Argos, Sybil solves every problem. What device or app do you rely on most in your daily life? How would you cope if it suddenly disappeared? c) What does Jessi's riddle—"What's round, on fire, and covered with trash?"—and the children's response ("Earth!") reveal about how Konstance's generation views their original planet? d) Do you think that our negative impact on the planet could someday lead future generations to leave to another planet as the characters in this story did?			
- Consolidate key points from the lesson. - Predict next events using future tenses.	Conclusion & Homework - Students orally summarize what they learned in today's lesson. - Students try to predict how Konstance's story will continue. - The teacher hands out the remaining pages of the Extensive Reading. - As homework, students read them until the following class.	5'	Whole Class	Extensive Reading: Cloud Cukoo Land: "Konstance"

Class: 9th grade
Lesson nr 75 and 76
Unit: Extensive Reading
CEFR Level: B1

Supervised Teaching Practice
 20th May 2025
 Anita dos Santos
 nº a2023110296

Learning objectives	Procedures	Time	Interaction	Materials and teaching aids
By the end of the lesson, students should be able to: - Recall key points from the previous lesson; - Read for gist; - Summarize and consolidate key elements of a written text; - Expand vocabulary and understanding of idiomatic expressions;	Warm up: - Students briefly summarize and recall key points from the previous lesson, specifically regarding the Extensive Reading. - Students recall the main aspects of the Extensive Reading: Part II, which they read as homework, by answering the following questions: a) “What happened in the rest of Konstance’s story?” “Did it correspond to your expectations?” b) How would you summarize the main moments of Konstance’s coming of age? c) Which words or idioms did you have difficulty in understanding? - The teacher provides clarifications about the second part of the Extensive Reading as well as brief explanations, synonyms and definitions for the words and idioms for which students might need scaffolding. Additionally, the teacher writes new vocabulary on the whiteboard for class-wide clarification and visual support.	10’	Whole Class	- Extensive Reading Worksheet: <i>Cloud Cukoo Land</i>: Konstance – Part II - Whiteboard
- Activate prior knowledge of the Extensive Reading text; - Check reading comprehension of a written text; - Develop and self-assess reading	Warm up: - The teacher introduces students to the following task by explaining that learners are about to complete a Kahoot quiz about the Extensive Reading text globally. - Students log into the Kahoot quiz on their smartphones and complete a Kahoot quiz previously prepared by the teacher, available at:-- ____ - As students respond to the quiz, reflecting on key plot moments, characters, objects and events, the teacher acts as facilitator, providing clarifications and prompting students to further develop on their answers orally.	10’	Individual /Whole Class	Whiteboard Internet Projector Kahoot Quiz “Extensive Reading: <i>Cloud Cukoo Land</i> – Konstance”

comprehension skills;				
- Expand their understanding of the text; - Read for specific details; - Develop reading comprehension skills; - Develop oral communication skills; - Collaborate in groups and engage in peer feedback;	Reading Comprehension Activity: - Students form groups of two or three elements; - The teacher explains the instructions for a reading comprehension activity that involves answering and discussing six questions. - The teacher displays three PowerPoint slides, which were prepared in advance. Each slide corresponds to a different round of the activity. - Each group discusses and writes down the answers. The first group to complete each round raises their hands and shares their answers. Additionally, the group that wins the first round is responsible for providing feedback on the group that wins the following round. - After each round, students share their answers, and the teacher projects the corrections for each slide of questions on the whiteboard. The next slide is only projected after the groups have shared and checked their answers.	30'	Group Work	- Whiteboard - Internet - Projector - PowerPoint Slides - Notebooks - Extensive Reading: <i>"Cloud Cukoo Land – Konstance"</i>
- Reflect on the story's themes and ending; - Present and justify arguments to support individual insights and points of view. - Prepare ideas for writing;	Pre-Writing Activity: - In a whole class discussion, students reflect on and discuss the following questions: a) Konstance's mother scolds her for being imaginative—"our mandate is to look forward, do you want to end up like...Crazy Elliot?" Why might imagination or memories of Earth be perceived as dangerous? Do you agree with this perception? b) Konstance explores ancient Earth landscapes in the Atlas. Why might these digital recreations be both comforting and unsettling? If you could visit one real-world environment virtually, what would you choose—and why? c) Ezekiel suddenly falls ill and the ship goes into quarantine. How does this scene change your view of life on the Argos? What parallels do you see with Earth's responses to outbreaks (e.g., school closures, lockdowns)?	10'	Whole Class	- Whiteboard - Internet - Projector - PowerPoint Slides - Notebooks - Extensive Reading: <i>"Cloud Cukoo Land – Konstance"</i>

- Grasp the main themes and messages of the text; - Practice note-taking;	d)What do you think about the way Konstance’s story ends? What would you have done in her situation? e) What do you think are the main messages of the text? f) How would you continue this story? - Students take turns sharing their answers and are encouraged to take individual notes of their answers to prepare for the next activity;			
- Develop writing skills; - Reflect upon the main points of the lesson; - Establish connections between the text and their personal experiences; - Express and justify opinions; - Draft and write a coherent and cohesive text in English;	Writing Activity: - Students choose one of the following prompts and write a text on a separate sheet of paper between 110-130 words, justifying their points of view critically or developing their creative writing skills according to the inherent structure of each prompt; A) Create a BookTok-style script about Konstance’s story in Cloud Cukoo Land and whether or not you would recommend it to your peers. B) Relate Konstance’s story or another specific aspect of the text you found most interesting to a personal experience, book, movie, or series. C) Continue the story with a creative ending. - The teacher circulates the classroom, guiding students in drafting and structuring their texts. - Additionally, students may exchange their texts with a partner for feedback; - After writing, students hand in their text for assessment.	25’	Individual	- Whiteboard - Projector - PowerPoint Slides - Notebooks
- Reflect and summarize what they’ve learnt; - Evaluate personal experience with the reading and tasks.	Conclusion: - Students take turns highlighting and sharing one thing they liked and one thing they didn’t like about the story and/or activities. - Students write the summary collaboratively.	5’	Whole Class	

Appendix 8.1: PowerPoint: *Cloud Cuckoo Land* (9th grade)

“Scientists find ‘strongest sign of life’ on another planet”

1. What is this news about?
2. Who was interviewed?
3. What could such a discovery mean?

Slide 1

Imagine that scientists discover that there is life on another planet, and that you are selected to travel to that planet and study it.

However, the planet is several light years away, as the one we saw in the video, so you would be inside a ship for several years.

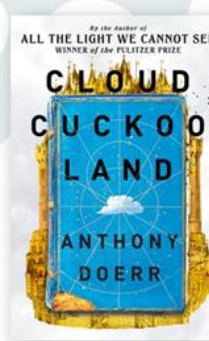
How would that be like? What would you do?

Slide 2

1. What one comfort from Earth would you miss most?

2. What tech would you like to invent for life aboard?

Slide 3



Slide 4

Group Activity

In groups of 3 or 4 students, read the text carefully.

-  Highlight all elements related to your role (Characters, Setting or Technology&Objects)
-  On a separate sheet of paper, write a short definition or explanation for each element you highlighted.
-  At the end of the activity, hand in a clean copy with your full list.

Slide 5

1. What happened in the rest of Konstance's story?
Did it correspond to your expectations?

2. How would you summarize the main moments of
Konstance's coming of age?

3. Which words and idioms did you have difficulty
in understanding?

Slide 7

1. Konstance is four and five in these scenes. What
freedoms and limitations does she experience?

2. On the Argos, Sybil solves every problem. What
device or app do you rely on most in your daily life?
How would you cope if it suddenly disappeared?

3. What does Jessi's riddle—"What's round, on fire, and
covered with trash?"—and the children's response
("Earth!") reveal about how Konstance's generation
views their original planet?

4. Do you think that our negative impact on the
planet could someday lead future generations to
leave to another planet as the characters in this
story did?

Slide 6

1. Answer the following questions according to what you have read and justify them with quotes from the text:

- a) What did Konstance and her peers learn about Vault One when they visited it with Mrs.Chen?
- b) Who was Elliot Fishenbacher and why does Konstance's mother mention him?

2. Decide if the following statements are True or False.

- a) Mother recommends that Konstance play Jungle Jump, from the Games Section.
- b) Inside the Atlas, Konstance feels that everything is solid and real.
- c) Sybil declares *Quarentine Level One* as soon as Ezekiel manifests strange symptoms.

Slide 8

3. Match the following words from the text to their corresponding synonyms:

- | | | |
|-----------------------|-----------------|------|
| a) wisdom (page 1) | 1) screams | a) 2 |
| b) unbolted (page 3) | 2) knowledge | b) 4 |
| c) untouched (page 3) | 3) intact | c) 3 |
| d) shrieks (page 4) | 4) disconnected | d) 1 |

4. Go to page 5. Identify who/what the highlighted pronouns refer to:

- | | |
|--|--------------------|
| a) "You can't fly or build or fight or race" | a) The reader |
| b) "Yet it fascinates Konstance; she cannot get enough of it." | b) The Atlas |
| c) "(...) leans as far forward as she can to touch its trunk" | c) The pine tree's |

Slide 9

5. Match the sentences (A-F) to their corresponding halves (1-6)

- | | |
|---|---|
| A. Ezekiel getting sick... | 1. ...showed how afraid she was of space and the dark. |
| B. Konstance's scary dreams... | 2. ...helped the children feel like one team. |
| C. The song about Beta Oph2... | 3. ...was unexpected and caused the Argos to go into strict lockdown. |
| D. Sybil is called "our guardian, our pilot, our caretaker,"... | 4. ...the other kids finding the Atlas obsolete |
| E. Mrs. Flowers was right about... | 5. ...is located in Central Greece |
| F. Thessaly... | 6. ...and the community trusts it to solve anything they cannot themselves. |

Slide 10

a) Konstance's mother scolds her for being imaginative—"our mandate is to look forward, do you want to end up like...Crazy Elliot?" Why might imagination or memories of Earth be perceived as dangerous? Do you agree with this perception?

b) Ezekiel suddenly falls ill and the ship goes into quarantine. How does this scene change your view of life on the Argos? What parallels do you see with Earth's responses to outbreaks (e.g., school closures, lockdowns)?

c) What do you think about the way Konstance's story ends? What would you have done in her situation?

d) What do you think are the main messages of the text?

e) How would you continue this story?

Slide 11

Writing Activity

- Choose one of the following prompts and write a text on a separate sheet of paper between 110-130 words:

- A) Create a BookTok-style script about Konstance's story in Cloud Cukoo Land and whether or not you would recommend it to your peers.
- B) Relate Konstance's story or another specific aspect of the text you found most interesting to a personal experience, book, movie, or series.
- C) Continue the story with a creative ending.

Slide 12

Appendix 8.2: Extensive Reading: Cloud Cuckoo Land

Cloud Cuckoo Land

Anthony Doerr

Konstance

She's four. Inside Compartment 17, an arm's reach away, Mother walks on her perambulator, the gold band of her Vizer sealed over her eyes.

"Mother."

Konstance taps Mother's knee. Tugs¹ the fabric of her worksuit. No response.

A tiny black creature, no longer than Konstance's pinkie nail, is climbing the wall. Its antennae wave. She sets a finger in the creature's path and it climbs aboard. It crosses her palm and proceeds to the back of her hand.

"Mother, look."

The Perambulator whirs² and spins. Her mother, absorbed in another world, pirouettes, then ends her arms as if she were about to fly.

Konstance presses her hand to the wall: the animal climbs off and continues along its original path, ascending past Father's working station, until it disappears through the joint where wall meets ceiling.

Konstance stares. Behind her Mother flaps her arms.

An ant. On the Argos. Impossible. All the grown-ups agree. *Don't worry*, Sybil tells Mother. *It takes children years to learn the difference between fantasy and reality. Some longer than others.*

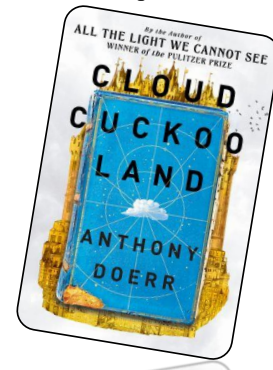
She's five. The ten-and-unders sit in a circle around the classroom Portal. Mrs. Chen says, "Sybil, please display Beta Oph2," and a black-and-green sphere, ten feet in diameter, materializes in front of them. "These brown patches here, children, are silica deserts at the equator, and we believe that these are forests in the higher latitudes. We expect that the oceans at the poles, here and here, will freeze over seasonally..."

Several of the children reach to touch the image as it rotates past, but Konstance keeps her hands pinned under her thighs. The green patches are beautiful, but the black ones frighten her. Mrs. Chen has explained that these are simply regions of Beta Oph2 that have not yet been mapped, that the planet is still too far away, that as they draw closer Sybil will take more detailed images, but to Konstance they look like gulfs a person could fall into and never escape.

Mrs. Chen says, "Planetary mass?"

"One-point-two-six Earth masses," recite the children.

Jessi Ko pokes Konstance's knee.



Nitrogen in the atmosphere?”

“Seventy-six percent.”

Jessi Ko pokes Konstance’s thigh.

“Oxygen?”

“Konstance,” whispers Jessi, “what’s round, on fire, and covered with trash?”

“Twenty percent, Mrs. Chen.”

“Very good.”

Jessi leans halfway into Konstance’s lap. Into her ear she hisses,

“Earth!”

Mrs. Chen glares in their direction and Jessi straightens and Konstance feels heat rush to her cheeks. The image of Beta Oph2 rotates above the Portal: black, green, black, green. The children sing:

*You can be one,
Or you can be one hundred and two,
It takes everyone together,
Everyone together,
to get to Beta Oph2.*

The Argos is an interstellar generation ship shaped like a disk. No windows, no stairs, no ramps, no elevators. Eighty-six people live inside. Sixty were born on board. Twenty-three others, including Konstance’s father, are old enough to remember Earth. New socks issued³ every two mission years, new worksuits every four. Six two-kilo bags of flour come from the provision vaults on the first of every month.

We are the lucky ones, the grown-ups say. We have clean water; we grow fresh food; we never ill; we have Sybil; we have hope. Everything we have with us is everything we will ever need. Anything we cannot solve for ourselves, Sybil will solve for us.

Most of all, the grown-ups say, we must mind the walls. Beyond the walls waits oblivion: cosmic radiation, zero gravity, 2.73 Kelvin. In three seconds outside the walls, your hands and feet would double in size. The moisture on your tongue and eyeballs would boil away, and nitrogen molecules in your blood would clump⁵ together. You’d suffocate. Then you’d freeze to death.

Glossary:

¹Tugs- to pull something

²whirs- to make a sound similar to buzzing or humming

³issued- supplied

⁴oblivion- a condition of complete destruction or nothingness

⁵clump- to stick together in a mass or group

Cloud Cukoo Land

Anthony Doerr

Konstance

Konstance is six and a half when Mrs. Chen brings her, Ramón, and Jessi Ko to see Sybil in person for the first time. They circle down corridors, past the Biology Labs, past the doors to Compartments 24, 23, and 22, curling inward toward the center of the ship, and step through a door marked Vault One.

“It’s very important that we don’t bring in anything that might affect her,” says Mrs. Chen, “so the vestibule¹ will clean us. Shut your eyes, please.”

Outer door sealed, announces Sybil. Beginning decontamination.

Chilled air whooshes through Konstance’s work suit, a bright light pulses three times and the inner door opens.

They step into a cylindroid² vault fourteen feet across and sixteen feet high. At the center, Sybil hangs suspended inside her tube.

“So tall,” whispers Jessi Ko.

“Like a thousand golden hairs,” whispers Ramón.

“This vault,” says Mrs. Chen, “has autonomous thermal, mechanical, and filtration processes, independent of the rest of the Argos.”

Welcome, says Sybil, and glitters of amber go fluttering down her branches.

“You’re looking lovely today,” says Mrs. Chen.

I adore visitors, says Sybil.

“Inside there, children, is the collective wisdom of our species. Every map ever drawn, every census ever taken, every book ever published, every football match, every symphony, every edition of every newspaper, the genomic maps³ of over one million species—everything we can imagine and everything we might ever need. Sybil is our guardian, our pilot, our caretaker: she keeps us on course, she keeps us healthy, and she safeguards the heritage of all humanity against erasure⁴ and destruction.”

Ramón breathes on the glass, puts a finger to the vapor, and draws an R.

Jessi Ko says, “When I’m old enough to go to the Library, I’m going straight to the Games Section to fly around Flower-Fruit Mountain.”

“I’m going to play Swords of Silverman,” says Ramón. “Zeke says it goes on for twenty thousand levels.”

Konstance, Sybil asks, what will you do when you get to the Library?

Konstance glances over her shoulder. The door they entered through has sealed so tightly behind them that it is indistinguishable from the wall. She says, “What’s ‘erasure and destruction’?”

Slight terrors come next. After Third Meal is cleaned up, after the other families retire to their compartments, after Father heads back to his post in Farm 4, Mother and Konstance walk back to Compartment 17 and tidy the various worksuits waiting their turn at Mother’s sewing machine—here the bin for malfunctioning zippers, here the bin of snags, here the loose threads, nothing wasted, nothing lost. They soak their teeth and brush their hair, and Mother takes a SleepDrop and kisses Konstance on the forehead and they climb into their respective bunks, Mother on the bottom and Konstance on the top.

The walls dim from purple to gray to black. She tries to breathe, tries to hold her eyes open.

Still they come. Beasts with glittering razor-teeth. Slavering devils with horns. Eyeless white larvae inside her mattress. The worst are the ogres that come running down the corridor; they open the compartment door, climb the walls, and chew through the ceiling. Konstance clings to her bed as her mother is sucked out into the void⁵; she tries to scream but her tongue has turned to ice.

“Where,” Mother asks Sybil, “does she get it? I thought we were selected for higher cognitive reasoning⁶. I thought we were supposed to have suppressed imaginative abilities.”

Sybil says, *Sometimes genetics surprises us.*

Father says, “Thank goodness for that.”

Sybil says, *She’ll outgrow it.*

She’s seven and three-quarters. DayLight dims and Mother takes her SleepDrop and Konstance climbs into her bunk. She holds her eyes open with her fingertips. Counts from zero to one hundred. Back to zero again.

The twelve-and thirteen-year-olds are giving presentations.

Ramón describes which biosignature gases⁶ have been identified in the atmosphere of Beta Oph2, and Jessie Ko speculates about field coordinates in temperate grasslands⁷. A book flies toward her from the second tier of the library and opens flat on the floor and from its pages grows a six-foot-tall flower.

The other children groan.

“This,” she says, “is a snowdrop; snowdrops are tiny flowers that bloom on Earth in cold weather. In the Atlas, I have found two places where you can see so many of them that they turn a whole field white.” She waves her hand as though summoning carpets of snowdrops from the

corners of the library. On Earth, each individual snowdrop would produce hundreds of tiny seeds, and each seed had a little fatty drop stuck to it, and ants loved—”

“Konstance,” says Mrs. Chen, “your presentation is supposed to be about biogeographical indicators⁸ on Beta Oph2.”

“Not dead flowers ten kajillion miles away,” adds Ramón, and everyone laughs.

“Ants,” continues Konstance, “would carry the seeds into their middens⁹ and leave the seed clean. So the snowdrops gave the ants a treat at a time of year when food was hard to find, and the ants planted more snowdrops, and this was called mutualism, a cycle that—”

Mrs. Chen steps forward and claps her hands and the flower vanishes and the book flaps away.

“That’s enough, Konstance, thank you.”

Second Meal is printed beefsteak with Farm 2 chives¹⁰. Mother’s expression puckers. “Don’t worry. First, you’re climbing inside that dusty Atlas all the time, and now ants again? I don’t like it, Konstance, our mandate is to look forward, do you want to end up like -”

Konstance sighs, bracing for the great warning story of crazy Elliot Fischenbacher, who, after his Library Day, would not get off his Perambulator day or night, ignoring his studies and violating every protocol in order to trek alone inside the Atlas until the soles of his feet cracked, and then according to Mother, his sanity cracked too. Sybil restricted his Library access, and the grown-ups took away his Vizer, but Elliot Fischenbacher unbolted a support from a shelf and over a series of nights tried to chop through an outer wall, right through the skin of the Argos itself, endangering everyone and everything. Thankfully, Mother always says, before he could get through the outermost layer, Elliot Fischenbacher was confined to his family compartment. More than once Mother has pointed out the titanium patch in the corridor between lavatories 2 and 3 where Crazy Elliot Fischenbacher tried to hack his way out of the Argos.

But Konstance has stopped listening. At the opposite end of the table Ezekiel Lee, a gentle teenager not much older than she is, is groaning and driving his knuckles into his eye sockets. His meal is untouched. His pallor is sickly white.

Dr. Pori, the mathematics teacher, seated on Ezekiel’s left, touches him on the shoulder. “Ezekiel?”

“He’s just tired from his studies,” says Ezekiel’s mother, but to Konstance Ezekiel looks worse than tired.

Father comes into the Commissary¹¹ with bits of compost stuck to his eyebrows. “You missed the conference with Mrs. Chen,” says Mother.

“And you have dirt on your face.”

“Who says that?” He pulls a leaf from his beard and pops it into his mouth and winks at Konstance. “Father?” asks Konstance.

“How’s our little pine tree today, Father?” asks Konstance.

“On track to burst through the ceiling before you’re twenty.”

They chew on their beefsteaks, and Mother goes on saying that Konstance ought to feel more pride to be part of this enterprise, and that the crew of the Argos represents the future of humankind, they exemplify hope and discovery, courage and endurance, they’re widening the window of possibility, and in the meantime why not spend more time with her in the Games section? How about Rainforest Run, where you tap floating coins with a glowing wand, excellent for the reflexes—but now Ezekiel is grinding his forehead into the table.

“Sybil,” asks Mrs. Lee, rising from her seat, “what’s wrong with Ezekiel?” and the boy leans back, moans, and falls off his stool.

There are gasps. Someone says, “What’s happening?” Mother calls out to Sybil again while Mrs. Lee lifts Ezekiel’s head and sets it in her lap and Father shouts for Dr. Cha, and that’s when Ezekiel throws up all over his mother.

Mother shrieks. Father drags Konstance away from the table. Everyone in the Commissary is backing away from their meals, astonished, and Father is rushing Konstance into the corridor as Sybil says, *Initiating Quarantine Level One, all nonessential personnel to their compartments immediately.*

Inside Compartment 17, Mother makes Konstance sanitize¹² her arms to her armpits. Four times she asks Sybil to check their vital signs.

Pulse and respiration rates stable, says Sybil. Blood pressure normal.

Mother climbs on her Perambulator and touches her Vizer and within seconds she’s speed-whispering to people in the library: “How do we know it’s not infectious—” and “—hope Sarah Jane sterilized everything—”

Father squeezes Konstance’s shoulder. “It’ll be all right. Go to the library and finish your scanning,” he says. He slips out the door and Konstance sits with her back against the wall and Mother paces, her forehead creased¹³.

Only essential personnel are allowed to circulate right now, Konstance.

She sees Ezekiel wince at the lights, fall off his stool. Is it safe for Father to be out there? Is it safe in here?

She steps onto her own Perambulator, beside her mother’s, and touches her Vizer.

In the Library grown-ups gesticulate around tables while cyclones of documents whirl above them. Mrs. Chen herds the teenagers up a ladder to a table on the second tier¹⁴ and sets an orange volume in the center. Ramón and Jessi Ko and Omicron Phillips and Ezekiel’s little brother Tayvon watch as a foot-tall woman in a light-blue worksuit with the word ILLUM stitched on the breast emerges from the book. *If at some point during your long voyages, she*

says, it becomes necessary to quarantine in your compartments, be sure to stick to your routines. Exercise daily, seek out fellow crew members in the Library, and ...

Ramón says, “You hear about people vomiting but to actually *see* it?”—and Jessi Ko says, “I hear Quarantine One lasts seven days no matter what,” and Omicron says, “I hear Quarantine Two lasts two months,” and Konstance says, “I hope your brother feels better soon, Tayvon,” and Tayvon bunches his eyebrows like he does when he’s concentrating on a mathematics problem.

Below them Mrs. Chen crosses the atrium and joins grown-ups around a table, images of cells and bacteria and viruses rotating in the space between them. Ramón says, “Let’s go play Ninefold Darkness” and the four of them scamper up a ladder toward the Games room, and Konstance watches the flying books a moment longer, writes *Atlas*, and drops it into the slot.

“Thessaly,” she says, and drops through the Earth’s atmosphere and floats over the mountainscape of central Greece. Roadways emerge below, a familiar village coming into view now- and she’s walking the cracked pavement of a rural road in the Pindus Mountains.

Side streets split left and right, drawing elaborate paths higher into the hills. She climbs past a row of houses built right up to the roadside, and sees a cat in front of one, a face-blurred man in a plastic chair in front of the next. A houseplant wilts in a window, a sign with a skull on it has been mounted on a pole out front.

She turns right, following a route she knows well. Mrs. Flowers was right, the other kids find the *Atlas* hilariously obsolete. There’s no one jumping or tumbling like in the more sophisticated games in the Game Section: all you do is walk. You can’t fly or build or fight or race; you don’t feel mud grab your boots or raindrops prick your face; you can’t hear explosions or waterfalls; you can hardly leave roads. And inside the *Atlas* everything besides the road is as immaterial as air: walls, trees, people. The only solid thing is the ground.

Yet it fascinates Konstance; she cannot get enough of it. To drop feet-first into Taipei, or the ruins of Bangladesh, a sand road on a little island off Cuba, to see the images of face-blurred people frozen here and there in their old-fashioned outfits, pigeons and raindrops and buses and soldiers in helmets frozen mid-gesture; the graffiti murals, the hulks of carbon-capture plants, the rusted army tanks, the water trucks—it’s all there, an entire planet on a server. Gardens are her favorite: mango trees on a median reaching toward the sun in Colombia.

She pants, sweating on her Perambulator inside Compartment 17, and leans as far forward as she can to touch its trunk, her fingertips passing through, the interface breaking down into grainy smudge, a girl alone with a centuries-old pine tree in the sunbaked mountains of Thessaly, land of magic.

Before NoLight, Father comes through the door of Compartment 17 wearing an oxygen hood with a clear visor and a headlamp. “Just a precaution,” he says, his voice muffled. He sets three covered trays on Mother’s sewing table as the door seals behind him, sanitizes his hands, and removes the hood.

“Broccoli cacciatore. Sybil says we’re moving to printers in each compartment to decentralize meals, so this might be our last fresh produce for a bit.”

Mother gnaws her lip. Her face is as white as the walls. “How’s Ezekiel?”

Father shakes his head.

“Is it contagious?”

“No one knows yet. Dr. Cha is with him.”

“Why hasn’t Sybil solved it?”

I am working on it, says Sybil.

“Work faster,” says Mother.

Konstance and Father eat. Mother sits on her bunk, her food untouched. Again she asks Sybil to check their vital signs.

Pulse and respiration rates normal. Blood pressure unremarkable. Shipshape.

Konstance climbs into her bunk and Father stacks the trays by the door, then rests his chin on her mattress and pushes her curls out of her eyes.

“On Earth, when I was a boy, most everybody got sick. Rashes¹⁵, funny little fevers. All the unmodified people got sick every now and then. It’s part of being human. We think of viruses as evil but in reality few are. Life usually seeks to cooperate, not fight.”

The lights in the ceiling dim and Father presses a palm to her forehead and in a great dizzy uprush comes the sensation of standing inside the Atlas atop the Theodosian walls, all that white stone crumbling under the sun. *For as long as we have been a species,* Mrs. Flowers said, *we humans have tried to defeat death. None of us ever has.*

Glossary:

1. Vestibule – A small chamber or passage between two doors, acting as an entryway.
2. Cylindroid – Shaped roughly like a cylinder.
3. Genomic maps – Detailed diagrams of an organism’s complete set of DNA.
4. Erasure – The complete removal or loss of something.
5. Void – Empty space; complete emptiness.
6. Cognitive reasoning – The mental process of thinking and understanding.
7. Biosignature gases – Gases that suggest life might exist on a planet.
8. Temperate grasslands – Areas of open grassy plains in regions with moderate climates.
9. Biogeographical indicators – Natural signs that show what kinds of life live in a place.
10. Middens – Ant nests where they store food
11. Chives – A herb with long, thin green leaves, often used in cooking.
12. Commissary – A shared eating area on a ship or base.
13. Sanitize – To clean something thoroughly to remove germs.
14. Creased – Lined or wrinkled, especially from worry or pressure.
15. Second tier – The upper level or floor in a space.

Appendix 8.3: Student's Work "Cloud Cuckoo Land: Writing Activity"

Konstance and I (option B)

While reading this story I felt some of the parts were similar to real life. In 2020 we went on lockdown and I remember being so scared that I wouldn't take the trash out or even go to my garden in fear of getting sick. ✓

I was quite younger than Konstantia at the time which led me to think that she might have dealt better with the situation. If it were to happen today I wouldn't be so scared knowing that we have a great medical and health network. ✓

In the end of the text Mrs. Flowers says "we humans have tried to defeat death. None of us ever has." thinking that Konstance might've thought about that makes me sad. What if she had no one to help her ~~thereby~~ understanding what was going on? I can't imagine going ~~through~~ through quarantine without the support and comfort of my mother. ✓

I think this text brought up some good and bad memories because in the end quarantine brought us together for a greater cause and I hope that happens for Konstance too. ✓

(1)

Konstance's story is a common one, usually found amongst sci-fi ~~future~~ stories across fiction. It's the common trope of humanity (or future people) trying to dehumanise their own species in the name of "evolution". Usually this type of text follows the "spec op" one that either rebels against said movement or is somehow still "human" among a society of "evolved people". Konstance follows the latter trope. ✓

Usually, these stories end in the main character "rehumanising" society and the plot revolves around their initial self-discovery and later revolt. ✓

Konstance's plotline follows the lines of 1997 film "THX 1138" and 2002 film "Equilibrium", not involving space. It can also be tied to 1997 film "Gattaca" or 2013 film "Her" focusing on the world of AI. In general, Cloud Cuckoo Land follows a generic plotline, but each ~~stage~~ makes it unique. ✓

Konstance never ^{thought} ~~thought~~ about ^{death} ~~death~~, even though she knows, some day she will die.

Death never seemed so scary as ^{it does} ~~it does~~ now. Ezekiel was her friend. Konstance started to feel claustrophobic and the walls start to feel too close to her.

Father pressed her arm, because she wasn't thinking right.

- Konstance - "my father - breathe. Breathe, everything is going to be ok."

Konstance wasn't really hearing what her father was saying.

Death she thought "What is death? Is it really that bad? What happened to Earth for us to run away? I want to go home! This isn't right!"

- Konstance! - her father screamed - Listen to me! Calm down!

She wasn't breathing. Konstance looked around. But Sybil interrupted the silence.

- I failed... - Sybil said - Ezekiel... I failed ^(to) ~~(to)~~ all of you!

The Argos started to tremble.

- Sybil! What's going on?! - asked Father.

- I failed! Ezekiel is... dead! - answer Sybil.

Everything went quiet. "Ezekiel... dead?" asked Konstance to herself.

Argos stopped ^(to move) ~~(to move)~~. And for a second, it was all just silence.

The air wasn't pure anymore, people start to cough.

There wasn't ^{no} ~~no~~ escape.

Death. It doesn't feel so bad.

Hi everyone, I just read "Cloud Cuckoo Land" is a very good book with great storytelling, amazing characters like Konstance and Mrs. Olsen, important characters for the story.

I didn't like the final ^{ending} ~~ending~~ but compared to the whole story, it didn't surprise me, I almost know the final. ^(guessed the ending?) ~~(guessed the ending?)~~

I recommend the book ^{to} ~~to~~ you, if you like a good storytelling, read this book, but don't be disappointed with the final ^{ending} ~~ending~~.

Appendix 9: *Educating Rita*

Supervised Teaching Practice

15th January 2025

Anita dos Santos

nº a2023110296

Class: 10th grade

Lesson nr 22

Unit: Extensive Reading “Educating Rita” by Willy Russel / DAC

CEFR Level: B1.2

Topic in Aprendizagens Essenciais: Os Jovens na Era Global: Os jovens de hoje e do futuro.

Learning objectives	Procedures	Time	Interaction	Materials and teaching aids
By the end of the lesson, the students should be able to: - Predict the content of the lesson based on an image. - Establish personal connections with the topic of the lesson;	Lead in: - The teacher projects an image of a woman (Rita); - Students describe the woman physically and try to hint at her psychological description based on her facial expression; - The teacher takes notes on the whiteboard based on students’ answers; - Then, the teacher projects the title “Educating Rita” on the whiteboard and asks students to predict: “How do you think this title might relate to what we have just seen?” - The teacher explains that “Educating Rita” is the title of the story they are about to read.	10’	Whole class	Computer Projector Wi-fi connection Whiteboard PowerPoint slides
- Establish personal connections to the topic; - Establish a connection between the title and women’s education.	Warm Up: - The teacher guides students to think about the word “educating” - what does it imply? - The teacher projects a Mentimeter code through which students brainstorm the following questions: a) “What do you think this story might be about?” - The teacher displays the first question for 3 minutes of input and then displays the word cloud of responses before repeating the process with the next question; b) “Based on this title, can you predict the theme of today’s lesson?”	10’	Whole class	Computer Projector Wi-fi connection Whiteboard Mentimeter link Smartphone
- Engage with the topic before reading;	Pre-reading activity - The teacher hands out the first page of the play “Educating Rita”, by Willy Russel, adapted and abridged.	25’	Individual Whole Class	Whiteboard Worksheets 1a,1b,1c,1d,1e

- Answer critically to guiding questions related to the topic; - Read for gist;	- Students read the text individually and then discuss it with the class and identify: a) the type of text b) the main characters c) a possible time and place of the action d) the main plot			
- Develop reading comprehension skills; - Read for specific information;	Reading Activity - The teacher divides the play in 5 central parts and distributes Worksheets 1a,1b,1c,1d,1e among the students. - At home, students will read through their assigned sections of the play and take notes of aspects such as: a) The events leading to the action; b) The action's impact on the characters; c) The underlying theme/idea behind their section of the text.	5'	Individual	Worksheets 1a,1b,1c,1d,1e

Lesson nr 23 and 24

CEFR Level: B1.2

Topic in Aprendizagens Essenciais: Os Jovens na Era Global: Os jovens de hoje e do futuro.

21st January 2025

Anita dos Santos

n° a2023110296

[illegible]

- To summarize key ideas of the play;	Conclusion: - The teacher suggests a conclusion activity for the class, which involves a Kahoot quiz about the play. - Students access the quiz (available at https://create.kahoot.it/details/4f6e3996-ed59-4620-b24b-0ff72302f2b5) through the code projected on the whiteboard. - Students answer the questions from the quiz and discuss their answers;	15'	Whole class	Internet Smartphone Kahoot link Projector
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Class: 10th grade

Lesson nr 25

Unit: Extensive Reading “Educating Rita” by Willy Russel / DAC

CEFR Level: B1.2

Topic in Aprendizagens Essenciais: Os Jovens na Era Global: Os jovens de hoje e do futuro.

Supervised Teaching Practice

22nd January 2025

Anita dos Santos

nº a2023110296

Learning objectives	Procedures	Time	Interaction	Materials and teaching aids
By the end of the lesson, students should be able to: - Summarize the main themes present in “Educating Rita”;	Warm up: - The teacher asks students to briefly summarize what the previous lesson was about; - Students recall the themes of the play discussed in the previous class; - The teacher introduces the final task;	5’	Whole Class	Worksheets 1a,1b,1c,1d,1e
- Make personal connections with the text; - Express ideas clearly in written form;	Final Task: - The teacher hands out Worksheet 3: - Students write an individual reflective piece (150-200 words) on one of the following prompts: a) Describe a time when education or learning changed your perspective on life, similar to Rita’s experience; b) Write a letter to your future self about what kind of transformation you hope education will bring to your life; c) How does Rita’s story reflect a historical context of women’s access to education?	40’	Individual	Worksheet 3
- Provide feedback on the development of the previous lessons	Conclusion: Students provide feedback/ final impressions of the Extensive Reading activities orally;	5’	Whole Class	

Appendix 9.1: *Educating Rita*: Powerpoint Slides



A possible
psychological
description would
be...

Educating Rita

How do you think
this title might
relate to the
previous image?

1



2



- Read the first page of the play and identify...

- a) ... the type of text
- b) ... the main characters
- c) ... a possible time and place for the action
- d) ... the main plot

4

Homework

- After reading your assigned section of the play, take note of the following aspects...

- a) ... the events leading to the action;
- b) ... the action's impact on the characters;
- c) ... the underlying theme/idea in that scene of the play;

5

Appendix 9.2: *Educating Rita* (Adapted and Abridged – Full version)

Educating Rita, by Willy Russel

Act I, Scene I (adapted and abridged)

The scene opens in Frank's cluttered office on the first floor of a Victorian university building. Books spill off shelves, papers lie in chaotic piles, and a bottle of whisky peeks out from behind a dusty stack. Frank, middle-aged and upset, rummages around, muttering to himself.

Frank: E... 'e... 'e... Yes, here we are! *(He retrieves the bottle and pours a drink.)*

The phone rings. Frank sighs and picks it up.

Frank: Yes, darling. Of course, I'm still here... because I've got this Open University woman coming, haven't I? Yes, I told you. I distinctly remember saying I'd be late... Yes, I'll probably go to the pub afterward. Bye. *(He hangs up, muttering.)* God, why did I take this on? *(A knock at the door. Frank looks up, annoyed.)*

Frank: Come in! Come in!

Rita *(offstage)*: I'm comin' in, aren't I? It's that stupid bleedin' handle. You wanna get it fixed!

Frank *(staring, slightly confused)*: Erm... yes, I suppose I always mean to.

Rita *(going to the chair by the desk and dumping her bag)*: God, what a mess! But it's brilliant, isn't it? That's a proper mess, like something out of the telly.

Frank: Erm... yes. Can I help you?

Rita: It's just... wow. I was dead surprised when they took me. I don't suppose they would have done it if it'd been a proper university. The Open University's different, though, isn't it?

Frank: I've erm – not had much more experience of it than you. This is the first O.U. work I've done.

Rita: Do y' need the money?

Frank: *(Chuckles)* I do as a matter of fact.

Rita: It's terrible these days, the money, isn't it? With the inflation an' that. You work for the ordinary university, don't you? With the real students. The Open University's different, isn't it?

Frank: It's supposed to embrace a more comprehensive studentship, yes.

Rita: Mind if I smoke?

Frank: Tobacco?

Rita: No, bleedin' sausages. *(She offers him one.)* Want one?

Frank: No, I've... erm... made a promise not to smoke.

Rita: Promise? Don't tell me you're one of those people who actually sticks to them!

Frank (*smiles and shrugs his shoulders, then changes his tone*): So... why are you here?

Rita: Because I wanna know! I wanna know everything.

Frank: Everything?

Rita: Yeah. I don't want to be stuck in the hairdresser's for the rest of my life. I want to see what's out there, y'know? Proper things.

(...)

Act I, Scene I (adapted and abridged)

Rita: Aren't you supposed to be interviewin' me?

Frank: (*looking at his drink*) Do I need to?

Rita: I talk too much, don't I? I know. I talk a lot. I don't at home. I hardly ever talk when I'm there. But I don't often get the chance to talk to someone like you. Do you mind?

Frank: I don't mind. (*He takes a sip of his drink.*) What's your name?

Rita: (*moving towards the bookcase*) Rita. What's your name?

Frank: Frank.

Frank: (*looking at the admission paper*) You're a ladies' hairdresser?

Rita: Yeh.

Frank: Are you good at it?

Rita (*getting up and wandering around*): I am when I wanna be. Most of the time I don't want to, though. They get on my nerves.

Frank: Who?

Rita: The women. They never tell you things that matter. Like, y' know, doin' a perm, well you can't use a strong perm lotion on a head that's been bleached with certain sorts of cheap bleach. It makes all the hair break off. Women who want their hair done, they won't stop at anything, y' know. But these women, you see, they come to the hairdresser's 'cos they wanna be changed. But if you want to change you have to do it from the inside, don't you? Know like I'm doin'. Do you think I'll be able to do it?

Frank: Well, it really depends on you, on how committed you are. Are you sure that you're absolutely serious about wanting to learn?

Rita: I'm dead serious. Look, I'm not, y' know, confident like, but I wanna be, honest.

(*He nods and looks at her. She becomes uncomfortable and moves away a little.*)

Rita: Tch. What y' lookin' at me for?

Frank: Because — I think you're marvelous. Do you know, I think you're the first breath of

air that's been in this room for years.

Rita: (*wandering around*) Tch.

Frank: Don't you recognize a compliment?

Rita: Don't be soft. Y' know what I mean.

Frank: What I want to know is what is it that's suddenly led you to this?

Rita: It's not sudden. I've been realizin' for ages that I was, y' know, slightly out of step. I'm twenty-six. I should have had a baby by now; everyone expects it. I'm sure my husband thinks I'm sterile. He was moanin' all the time, y' know, 'Come off the pill, let's have a baby'. I told him I'd come off it, just to shut him up. But I'm still on it. (*She moves round to Frank.*) See, I don't wanna have a baby yet. See, I wanna discover myself first. Do you understand that?

Frank: Yes.

Rita: (*moving to the chair up off the desk and fiddling with it*) Yeh. They'd think I was mental. I've tried to explain it to me husband but between you an' me I think he's thick. You know if I'm readin', or watchin' somethin' different on the telly he gets real mad. I tried to explain that I wanted a better way of livin' me life. An' he listened to me. But he didn't understand because when I'd finished he said he agreed with me and that we should start savin' the money to move off our estate an' get a house out in Formby. Even if it was a new house I wanted I wouldn't go an' live in Formby. I hate that hole.

Rita: When Do you actually, y' know, start teachin' me?

Frank: (*looking at her*) What can I teach you?

Rita: Everything.

Frank: I'll make a bargain with you. Yes? I'll tell you everything I know — but if I do that you must promise never to come back here ... You see I didn't actually want to take this course in the first place. I allowed myself to be talked into it. My dear, it's not your fault; but get me you did. And the thing is, between you, me and the walls, everything I know — and you must listen to this — is that I know absolutely nothing.

Act I, Scene IV (adapted and abridged)

The lights come up on Frank who is standing by the window. Rita enters and shuts the door behind her, standing just inside the room. Frank goes to his briefcase on the window-desk and starts looking for Rita's 'Peer Gynt' essay.

RITA - I can't do it. Honest, I just can't understand what he's on about. (*She goes to her chair at the desk, dumps her bag and then goes and hangs up her coat.*) 'Only connect, only

connect,' it's just bleedin' borin'.

It's no good, I just can't understand.

FRANK - You will. You will. But I want to talk about this that you sent me. (*He holds up a sheet of A4 paper.*)

RITA - That? Oh.

FRANK - Yes. In response to the question, 'Suggest how you would resolve the staging difficulties inherent in a production of Ibsen's *Peer Gynt*,' you have written, quote, 'Do it on the radio,' unquote.

RITA - Precisely.

FRANK - Well I know it's probably quite naïve of me but I did think you might let me have a considered essay.

RITA - That's all I could do. We were dead busy in the shop this week.

FRANK - You write your essays at work?

RITA - Yeh.

FRANK - Why?

RITA - Denny gets dead angry if I work at home. He doesn't like me doin' this. I can't be bothered arguin' with him.

FRANK - But you can't go on producing work as thin as this.

RITA - See, I know it's short. I didn't have much time this week, so I sort of, y'know, encapsulated all my ideas in one line.

FRANK - But it's not enough.

RITA - Why not?

FRANK - It just isn't.

RITA - But that's bleedin' stupid, cos you say—you say, don't y'—that one line of great poetry says more than a thousand pages of second-rate prose?

FRANK - But you're not writing poetry. 'Do it on the radio.' There is a way of answering examination questions that is expected. It's a sort of accepted ritual, it's a game, with rules. You've got some time now. Just give it a quarter of an hour or so adding some considered argument to this: 'In attempting to resolve the staging difficulties in *Peer Gynt* I would present it on the radio because ...' and outline your reasons supporting them, as much as possible, with quotes. All right?

RITA - All right. (*She picks up the essay, pen, copy of Peer Gynt, eight reference books, and starts to move towards the window desk.*) Y' know *Peer Gynt*? He was searchin' for the meaning of life wasn't he?

FRANK - Erm—put it as briefest, yes.

RITA (*She pauses.*) I was doin' this woman's hair on Wednesday an' I was dead bored with what the others in the shop were talkin' about. So I just said to this woman, I said, 'Do you know about *Peer Gynt*?' She thought it was a new perm lotion. So I told her all about it, y' know the play. An' y' know somethin', she was dead interested, she was y' know.

FRANK - Was she?

RITA - Yeh. She said, 'I wish I could go off searchin' for the meanin' of life.' But I don't see any, y' know, culture. I just see everyone disappointed, or on the Valium, tryin' to get from one day to the next. They'll tell y' they've got culture as they sit there drinkin' their cheap beer out of plastic glasses.

FRANK - Yes, but there's nothing wrong with that, if they're content with it.

RITA - There's like this sort of disease, but no one mentions it; everyone behaves as though it's normal. There's somethin' wrong. An' like the worst thing is that y' know the people who are supposed to like represent the people on our estate, y' know the *Daily Mirror* an' the *Sun*, an' ITV an' the Unions, what are they tellin' people to do? They just tell them to go out an' get more money, don't they? But they don't want more money; it's like me, isn't it?

FRANK - Why didn't you take a course in politics?

RITA - Politics? No way, I hate politics. I wanna be on this course findin' out. You know what I learn from you, about art and literature, it feeds me, inside. I can get through the rest of the week if I know I've got comin' here to look forward to. Denny tried to stop me comin' here. He tried to get me to go out to the pub with him and his mates. He hates me comin' here. It's like drug addicts, isn't it? They hate it when one of them tries to break away. It makes me stronger comin' here. That's what Denny's frightened of.

(*FRANK continues his marking and does not notice as RITA finishes writing. She picks up her chair, essay, pen and books, and moves across in front of his desk. She replaces the chair by the desk and stands watching him.*)

FRANK (*looking up*) What?

RITA I've done it.

FRANK You've done it?

(*She hands him the essay.*)

FRANK (*Reading aloud*) - 'In attempting to resolve the staging difficulties in a production of Ibsen's *Peer Gynt* I would present it on the radio because as Ibsen himself says, he wrote the play as a play for voices, never intending it to go on in a theatre. If they had the radio in his day that's where he would have done it.'

Act I, Scene V (adapted and abridged)

As the lights come up FRANK is sitting in the swivel chair and RITA stands by the filing cabinet.

FRANK - *What's wrong?* You know this is getting to be a bit wearisome. When you come to this room you'll do anything except start work immediately. Couldn't you just come in prepared to start work? Where's your essay?

RITA (*staring out of the window*) I haven't got it.

FRANK - You haven't done it?

RITA - I said I haven't got it. It's burnt.

FRANK - Burnt?

RITA - So are all the Chekhov books you lent me. Denny found out I was on the pill again; it was my fault, I left my prescription out. He burnt all my books.

FRANK - Oh Christ!

RITA - I'm sorry. I'll buy some more. Why can't he just let me get on with my learnin'? You'd think I was havin' a bloody affair the way he behaves. I was out for a while. When I come back he'd burnt me books an' papers, most of them. I said to him, even if I was having an affair there's no point burnin' me books. I'm not havin' it off with Anton Chekhov.

FRANK (*after a pause*) What are you going to do?

RITA - I'll order some new copies for y' an' do the essay again.

FRANK - I mean about your husband.

RITA (*Standing up*) - I've told him, I said, 'There's no point cryin' over spilt milk, most of the books are gone, but if you touch my *Peer Gynt* I'll kill you.

FRANK - Tch. Be serious. (*He chuckles and then makes a serious face*) Do you love him?

RITA (*after a pause*) He's wonderin' where the girl he married has gone to. He even brings me presents sometimes, hoping' that the presents'll make her come back. But she can't, because she's gone, and I've taken her place.

FRANK - Do you want to abandon this course?

RITA - No. No! He wants to take life away from me; Comin' here, doin' this, it's given me more life than I've had in years, an' he should be able to see that. I told him I'd only have a baby when I had choice. But he doesn't understand. He thinks we've got choice already: choice between Everton an' Liverpool, choosin' which washin' powder, choosin' between one lousy school an' the next or between lousy jobs... (*pauses*)

FRANK - Yes. Well, perhaps your husband...

RITA - No. I don't wanna talk about him. *(She comes to the front of the desk)* Why was Chekhov a comic genius?

FRANK- Rita. Don't you think that for tonight we could give the class a miss? Go out somewhere and talk about all this?

RITA - No. I wanna know more. I've got to do this. He can burn me books an' me papers but if it's all in me head he can't touch it. It's like that with you, isn't it? You've got it all inside. I want to talk about Chekhov.

FRANK *(after a pause)* All right. Chekhov.

Act I, Scene VI (adapted and abridged)

RITA bursts through the door out of breath.

FRANK - What are you doing here? *(He looks at his watch)* It's Thursday, you ...

RITA *(moving over to the desk; quickly)* - I know I shouldn't be here, it's me dinner hour, but listen, I've gotta tell someone, have y' got a few minutes, can y' spare ...?

FRANK *(alarmed)* - My God, what is it?

RITA - I had to come an' tell y', Frank, last night, I went to the theatre! A proper one, a professional theatre. I went out an' got me ticket, it was Shakespeare, I thought it was gonna be dead borin' ...

FRANK - Then why did you go in the first place?

RITA - I wanted to find out. But listen, it wasn't borin', it was bleedin' great, honest, ogh, it done me in, it was fantastic. I'm gonna do an essay on it.

FRANK *(smiling)* - Come on, which one was it?

RITA - Well I just – I just had to tell someone who'd understand.

FRANK - I'm honoured that you chose me.

RITA *(moving towards the door)* - Well, I better get back.

Act I, Scene VII (adapted and abridged)

The lights come up on FRANK seated in the swivel chair at the desk reading RITA's 'Macbeth' essay.

RITA enters slowly, carrying a suitcase.

FRANK - What's that?

RITA - It's my case.

FRANK - Where are you going?

RITA - My mother's.

FRANK - What's wrong?

RITA- I got home from work, he'd packed my case. He said either I stop comin' here and come off the pill or I could get out altogether. It was an ultimatum. I just explained to him how I had to do this. He said I'd betrayed him. I suppose I have. I know he's right. But I couldn't betray meself. *(After a pause)* He says there's a time for education. And it's not when you're twenty-six and married.

FRANK gets up and goes towards RITA who still faces away from him.

FRANK - Where are you going to stay?

RITA - I phoned my mother; she said I could go there for a week. Then I'll get a flat. *(She starts to cry)* I'm sorry, it's just ... I'll be O.K. Just give me a minute. *(She dries her eyes)* What was the *Macbeth* essay like?

FRANK – Don't worry about *Macbeth*... Under the circumstances ...

RITA - It doesn't matter, it doesn't; in the circumstances I need to go on. So, what was it like?

FRANK *(sighing)* – I really don't know what to say. It's a totally honest, passionate account of your reaction to a play. But in terms of what you're asking me to teach you of passing exams ...

RITA - Say it, go on, say it!

FRANK - In those terms it's worthless. It shouldn't be in it's own terms it's – it's wonderful.

RITA *(confronting him across the desk)* And if it's worthless you've got to tell me because I wanna write essays like those on there. *(She points to the essays on the desk)* I wanna know, and pass exams like they do.

FRANK - But if you're going to write this sort of stuff you're going to have to change.

RITA - All right. Tell me how to do it.

Act II, Scene IV (adapted and abridged)

It is September again and Rita has just returned from summer school. When the curtain rises FRANK is sitting at his desk typing poetry. RITA bursts through the door. She is dressed in new, second-hand clothes.

RITA Frank! *(She twirls on the spot to show off her new clothes.)*

FRANK *(smiling)* And what is this vision, returning from the city? Welcome back.

RITA- Frank, it was fantastic.

FRANK - What are you talking about, London or summer school?

RITA - Both. We had a great time: dead late every night, we stayed up talkin', we went all round London, went to the theatres, bought all sorts of second-hand gear in the markets... Oh, it was...

FRANK - So you won't have had time to do any actual work there?

RITA - Work? We never stopped. Lashin' us with it they were; another essay, lash, do it again, lash. Another lecture, smack. It was dead good though.

RITA - You know, at first, I was dead scared. I didn't know anyone. I was gonna come home. But the first afternoon I was standin' in this library, y' know, lookin' at the books, pretendin' I was dead clever. Anyway, this tutor come up to me, and he started talkin' about how books open up possibilities and make you see things differently. And it just clicked, Frank. For the first time, I thought, "I'm actually meant to be here."

FRANK (*smiling slightly*) That sounds wonderful.

RITA (*pausing, her tone shifting*) It was. It made me see things differently. Like – what's the point of pretendin'? And I've left hairdressin' to work in a bistro, and I'm happy about it. Who cares?

FRANK (*moving to the bookshelves and taking a bottle*) You could have told me. I care.

RITA But why do you care about details like that? It's just a boring, insignificant detail. I couldn't stand being in a hairdresser's any longer... Well, I'm sorry but I've had enough of that. I don't wanna talk about irrelevant rubbish anymore.

FRANK Perhaps – perhaps you don't want to waste your time coming here anymore?

RITA – No, not at all.. (*After a pause she gets up.*) Look, Frank, I've got to go. I'm meeting Trish at seven. We're going to see a production of *The Seagull*.

FRANK - You can hardly bear to spend a moment here, can you?

RITA (*moving towards him a little*) - That isn't true. It's just that I've got to go to the theatre.

FRANK - And last week you didn't turn up at all. Just a phone call to say you had to cancel.

RITA - It's just that – that there's so many things happening now. It's harder. What about my exam?

FRANK - Oh, I wouldn't worry about that. You'd sail through it anyway. You really don't have to put on the odd appearance out of sentimentality; I'd rather you spared me that. (*Frank pours himself a drink.*)

RITA - If you could stop pouring that junk down your throat in the hope that it'll make you feel like a poet, you might be able to talk about things that matter instead of where I do or don't work; and then it might be worth comin' here.

FRANK - Are you capable of recognizing what does or does not matter, Rita?

RITA - I understand literary criticism, Frank. When I come here that's what we're supposed to be dealing with.

FRANK - You want literary criticism? (*He looks at her for a moment and then goes to the top drawer of his desk and takes out two slim volumes and some typewritten sheets of poetry and hands them to her.*) I want an essay on that by next week.

RITA - What is it?

FRANK - No sentimentality, no subjectivity. Just pure criticism. A critical assessment of a lesser-known English poet. Me.

Act II, Scene VII (adapted and abridged)

RITA enters and shuts the door. She places a Christmas card with the others already there.

FRANK is taken aback at seeing her. He begins taking down the books from the shelves and putting them into the chests.

RITA Merry Christmas, Frank. Have they sent you away?

FRANK Not quite. Australia. (*After a pause*) Some weeks ago—just decided it.

RITA Be serious.

FRANK For God's sake, why did you come back here?

RITA I came to tell you you're a good teacher. (*After a pause*) Thanks for entering me for the exam.

FRANK That's all right. I know how much it had come to mean to you.

FRANK continues to take books from the upper shelves.

RITA You didn't want me to take it, did y'? Eh? When the professor said, 'Begin', I turned over my paper with the rest of them, and while they were all scribbling away against the clock, I just sat there, lookin' at the first question. You know what it was, Frank? 'Suggest ways in which one might cope with some of the staging difficulties in a production of *Peer Gynt*.'

FRANK Well, you should have had no trouble with that.

RITA I did though. I just sat lookin' at the paper an' thinkin' about what you'd said. I tried to ignore it, to pretend that you were wrong. You think you gave me nothing. You think I just ended up with a load of quotes an' empty phrases; Then I picked up my pen and started.

FRANK And you wrote, 'Do it on the radio'?

RITA I could have done. But I chose not to. I had a choice. I did the exam.

FRANK I know. A good pass as well.

RITA . I chose me. Because of what you'd given me I had a choice. I wanted to come back and tell you that. That you are a good teacher.

FRANK Well, I don't know.. and what are you going to do?

RITA I don't know. I might go to France. I might go to my mother's. I might even have a baby. I don't know. I'll make a decision, I'll choose. Now..I can choose.

Appendix 9.3: *Educating Rita*: Group Task

Educating Rita, by Willy Russel - Group task

- Share a brief summary of your reading with your group, so that you can all understand the sequence of the story.
- Work together to answer the following questions:

1. What are the key outcomes of Rita's educational journey?

How does her transformation affect her relationships, confidence, and self-identity?

2. How do the interactions between Rita and Frank shape their personal growth?

What lessons do they learn from each other, and how do their experiences change their perspectives on life?

3. What obstacles does Rita face in pursuing her education, and how does she overcome them?

Consider both external challenges (societal expectations, family pressures) and internal struggles (self-doubt, adapting to a new world).

4. Do you believe Rita achieves her initial goal by the end of the play?

How does her definition of success evolve, and what does this suggest about the nature of personal goals?

5. Can we say that education always leads to fulfillment?

Using examples from Rita's story, discuss whether gaining knowledge necessarily guarantees personal or emotional satisfaction.

6. How does Rita's journey highlight the struggles women face in breaking free from traditional gender roles and societal expectations?

How does her experience reflect broader issues of class and social mobility?

Appendix 9.4: Educating Rita: Example of Students' Group Task Answers

EDUCATING RITA, BY WILLY RUSSEL
group task

1) Rita was a hair dresser who chose to join an Open University course to study. she gained self-confidence and independence with the help of her tutor, Frank. her studies caused problems with her husband who had ~~never~~ burned her ~~stere~~ essay and some of her books. In the end Rita found freedom and the ability to decide her future.

2) Their interactions helped them both grow. Frank helped Rita believe in herself and learn new things, and Rita inspired him to find a new ~~peep~~ purpose.

3) Rita faced many problems during her time studying, like what society expected from her and her own self-doubt. she kept going and her ~~relationship~~ friend ship with Frank helped her.

4) Yes, we believe Rita achieved her initial goal by the end of the play. Her ~~definition~~ definition of success evolved ~~her~~ because she realized that the ~~real~~ success had she gains confidence, independence and a deeper understanding of herself, this allowed her to shape her future and make her own choices.

5) ~~then~~ when we read this play, we could understand that Rita's life illustrates that education not always leads to fulfillment, because while education makes her more empowered, it also creates new problems: such as distance from her previous life ~~what~~ which supported her. Rita, her goal was to find herself and escape from her old life. The quality education that Frank gave her helped her grow in confidence and knowledge.

6) Rita's journey in "Educating Rita" highlights the challenges women face breaking free from traditional roles. she experiences societal pressure to stay as a wife, and her husband ~~as~~ did not supported her education, causing a bad relationship. Rita also deals with self-doubt and feeling out of place in the academic

arc

Educating Rita, by Willy Russell - Group Task

1. Rita's educational journey had an impact on her relationships because after she started learning with Frank, they became close friends and started sharing advice and good stories in her relationship with her husband, she started standing up for herself and recognized that he was toxic. She became confident and she realized that she could be independent and a brave woman.

2. Rita: happier, made a new friend, learned art, literature and she feels that going there and learning has given her more life than she had in years. She is more determined, she understands more about books + "...I couldn't have understood it then, Frank, because I wouldn't have been able to recognize and understand the allusions." Rita does an exam and understands that she finally has an option and she can choose.

Frank: confident, before Rita, Frank didn't believe in his potential but after Rita he concludes that he is a good teacher and that he was underestimating himself.

3. Obstacles: other job, her husband not wanting her to take that class, society didn't believe that women could write, lack of imagination, having to change her vocabulary, not thinking she is good enough. To overcome them, Rita starts being more confident, brave and ignore those who don't believe in her, she manages to ^{combine both} cope the two worlds, the hairdresser one and the ^{student} writer's one.

4. Rita achieves her goal of becoming educated, but her understanding of success evolves. First she wants to fit into society but after she gained confidence and knowledge, Rita realizes that she doesn't need to fit in, that's not what success is about, but it is about gaining independence and finding her true voice.

5. Gaining knowledge doesn't necessarily guarantees personal or emotional satisfaction. Although learning empowers Rita, it still creates challenges. Rita distances herself from others and realizes that fulfillment does not come from mimicking society.

CADERNO INTELIGENTE

Appendix 9.4: Educating Rita-Writing Activity: Student's Work

Option: B successfully mentioned all the topics and it is an inspiring letter! A.S.

Hi future me! I hope you're doing well. Did you end up choosing law school? If you did, how was it? Was it life changing? I hope it was, I hope that law school gave you more confidence, made you stand up for yourself and made you lose your embarrassment. I really hope that following what you wanted changed you and your mindset of yourself and others. There are many goals that I want to achieve now and I hope you achieved them, I hope you saved someone's life, I hope you did the right thing by defending someone innocent. How was college? Did you ^{go} to college in or out of the country? Did you make many friends? Please don't tell me you just stayed home studying, I hope you went to parties and had fun! I imagine education can help me with personal issues like being too shy, thinking I'm not good enough for something, pushing myself down. ^{To sum it up} Summing all up, I hope you grew and turned out to be an awesome lawyer that helps others and yourself. ✓

Option: B it is a very inspiring letter!

Dear future ^{from the} ~~me~~, by now I hope you have already ^{for} graduated 12 grade and are already ^{for} looking at colleges to attend. Right now you don't really know what you are going to do in the future, ^{but} even if you don't know what you are going to do, I ^{sincerely} hope that whatever you ^{remember} decide to do (you know) that knowledge is something that is never enough. Now, in the case you already know what you are going to do, I hope that you try and accomplish ~~whatever you want~~ ^{the best thing} great things in that area. Looking ahead now, I believe ~~we will~~ ^{suggestion: to broaden knowledge in an area as much as we can.} we have kept the want/need (to get) to have as much knowledge in ~~an~~ ^{an} area as we can. Great things, Ana (~~past~~ ^{from the past}).

Option: C well done! A.S.

Rita's history story serves as a stark reminder of ~~the~~ ^{the} formidable challenges women faced in ~~accessing~~ ^{accessing} education historically. Living in a patriarchal society that marginalized the ~~for~~ ^{for} women's intellectual ambitions, Rita's desire for knowledge was met with ~~society~~ ^{societal} resistance and limited opportunities. Educational ~~institutions~~ ^{institutions} were predominantly male-dominated, reinforcing the belief that women's ~~role~~ ^{way} were confined to domestic duties. Rita's ~~perseverance~~ ^{perseverance} led her to seek alternative means of learning, often ~~through~~ ^{through} self-study and ~~informal~~ ^{informal} networks. Her struggle was ~~emblematic~~ ^{emblematic} of a broader societal issue where gender ~~roles~~ ^{roles} hindered women's educational progress. ~~Rita's~~ ^{Rita's} despite the obstacles, Rita's perseverance shines through, reflecting the resilience of countless women who, ~~against~~ ^{against} all odds pursued education. Her story highlights the necessity of ~~challenging~~ ^{challenging} societal norms and advocating for equal educational opportunities. ✓

Appendix 10: *If & An If for Girls*

Class: 10th grade

Lessons nr 49 and 50

Unit 4: Speak your Mind

CEFR Level: B1.1

Topic in Aprendizagens Essenciais: Os Jovens na Era Global: Os jovens de hoje e do futuro.

Summary: Correction of the homework; Reading Comprehension of the poem “An If for Girls”; Creative Writing Activity

Supervised Teaching Practice

18th February 2025

Anita dos Santos

nº a2023110296

Learning objectives	Procedures	Time	Interaction	Materials and teaching aids
By the end of the lesson, the students should be able to: - Summarize what was learnt in the previous class;	Warm Up: - Students briefly recap the previous lesson and present possible questions regarding the If Clauses; - Students check their homework and clarify doubts they might have had while completing it.	10'	Whole class	Computer Projector Student's Textbook
- Develop reading comprehension skills; - Read for gist; - Establish a connection between the structure of the poem and the use of If Clauses;	Pre-reading activity: - The teacher projects the final stanza of the poem “If” by Rudyard Kipling; - One of the students reads it aloud; - Students discuss the meaning of the poem “If”; - The teacher highlights the use of If clauses within the poem; - Students reflect on the following questions and discuss them with the class: a) What qualities does Kipling describe? Do they apply to all people? b) The final line addresses a “son”—do you think this means the poem is only for boys? c) What would a poem like this be like if it were written for girls?	10'	Whole Class	Computer Whiteboard Projector Powerpoint slides
- Read for specific information; - Analyze and interpret the meaning, tone, and	Reading Activity - As an answer to question c), the teacher explains that the next activity consists in reading the poem “An if for girls” by Elizabeth Lincoln Otis (adapted and abridged); - The teacher hands out printed copies of the poem “An If for Girls” - Three students read the stanzas out loud;	25'	Whole Class	Computer Printed copies of the poem “An If for girls”

structure of the poem An If for Girls; - Compare and contrast <i>An If for Girls</i> with If by Rudyard Kipling;	- After reading each stanza, the class analyses the meaning and highlights keywords. - Students reflect upon the following questions: a) How does this poem compare to the original <i>If</i> poem? What is the contrast between them? b) What is the author's message?			
- Reflect critically upon a given theme; - Apply the concepts acquired throughout the lesson; - Consolidate knowledge of the topic; - Discuss gender roles and expectations in literature and society;	Post-reading Activity - The teacher hands out Worksheet A; - Students complete the exercises from Worksheet A in pairs; - Students share their answers with the class; - Students discuss the following questions: a) What are the gender expectations in the two poems? b) Do these expectations still hold true today? c) How would you rewrite the poem to reflect modern values?	25'	Pair Work Whole Class	Whiteboard Worksheet A
- Practice writing skills; - Reflect upon contemporary values /gender roles;	Creative Writing Exercise: - Students follow the instructions at the end of Worksheet A and write their version of the poem (e.g., <i>An If for the Modern Teen/ An If for 21st Century Teens</i>); Poems should maintain the structure but reflect contemporary themes. - Afterwards, the teacher provides feedback and selects pieces to be showcased for Dia Mundial da Poesia (21 st March)	30'	Individual	Worksheet A

Appendix 10.1: *An If for Girls*: Reading Comprehension Worksheet

An “If” for Girls

BY ELIZABETH LINCOLN OTIS

(With apologies to Mr. Rudyard Kipling)

If you can swim and row, be strong and active,
 But of the gentler graces lose not sight;
If you can dance without a craze for dancing,
 Play without giving play too strong a hold,
Enjoy the love of friends without romancing,
 Care for the weak, the friendless and the old;

If you can master French and Greek and Latin,
 And not acquire, as well, a pompous mien,
If you can feel the touch of silk and satin
 Without despising calico and denim;
If you can use a saw and a hammer,
 Can do a man’s work when the need occurs,
Can sing when asked, without excuse or stammer,
 Can rise above unfriendly snubs and slurs;
If you can make good bread as well as fudges,
 Can sew with skill and have an eye for dust,
If you can be a friend and hold no grudges,
 A girl whom all will love because they must;

If sometime you should meet and love another
 And make a home with faith and peace treasured,
And you its soul—a loyal wife and mother—
 You’ll work out pretty nearly to my mind
The plan that’s been developed through the ages,
 And win the best that life can have in store,
You’ll be, my girl, the model for the sages—
 A woman whom the world will bow before.

Source: *Father: An Anthology of Verse* (EP Dutton & Company, 1931)

(Adapted and abridged)

ENGLISH WORKSHEET

Reading Comprehension Worksheet: An "If" for Girls

Name _____ Class 10^o _____ Date _____

1. Read the first stanza of the poem. What tone does the poem set? Is it instructional, reflective, or critical?
Why?
2. What key qualities does the poet believe a girl should have?
3. What is the poet's perspective on intelligence and education?
4. How does the poem reflect traditional gender roles? Do you think these views still apply today?
Why or why not?
5. Find and explain the use of the following literary devices in the poem:
 - a) **Contrast** – Identify two contrasting ideas and explain how they contribute to the message of the poem.
 - b) **Metaphor** – Find a metaphor in the poem and explain what it represents.
6. Match each group of verses with the main idea it conveys. Write the corresponding letter next to the correct meaning.

1. "If you can swim and row, be strong and active, / But of the gentler graces lose not sight;"	A) The importance of being both strong and graceful.
2. "If you can master French and Greek and Latin, / And not acquire, as well, a pompous mien;"	B) Intelligence should not lead to arrogance
3. "If you can be a friend and hold no grudges, / A girl whom all will love because they must;"	C) True friendship is built on kindness and loyalty.
4. "Can rise above unfriendly snubs and slurs;"	D) A person should be resilient in the face of criticism.
5. "You'll be, my girl, the model for the sages— / A woman whom the world will bow before."	E) A woman's strength and character make her admirable.

7. Identify the noun each pronoun refers to. Fill in the blank with the correct word.

Glossary:

Graces – Polite and elegant behavior or qualities that make someone pleasant and attractive.

Craze – A strong and short-lived enthusiasm or obsession for something.

Pompous – Acting overly important, proud, or arrogant in a way that seems exaggerated.

Mien – A person's appearance, manner, or expression, which shows their character or mood.

Calico – A type of plain, lightweight cotton fabric, often printed with small patterns.

Snub – To ignore, reject, or treat someone in a way that makes them feel unimportant.

Slur – An insult or disrespectful remark meant to offend someone.

the Sages – Wise and knowledgeable people, often respected for their intelligence and experience.

- a) If **you** can be a friend and hold no grudges" – "You" refers to _____.
- b) "A girl whom all will love because **they** must" – "They" refers to _____.
- c) "A girl **whom** all will love because they must;" – "whom" refers to _____.
- d) "You'll work out pretty nearly to **my** mind" – "my" refers to _____.

8. Match each word from the poem to its synonym.

a) graces (l.2)	1. Fixation
b) craze (l.3)	2. Hating
c) despising (l.10)	3. Valued
d) stammer (l.13)	4. Hesitate when speaking
e) grudges (l.17)	5. Resentments
f) treasured (l.20)	6. Elegance

a)	
b)	
c)	
d)	
e)	
f)	

9. Now **write your own version of the poem**, following the structure of *An If for Girls*. Your poem should reflect contemporary themes and values that you consider to be important today, while maintaining the instructional tone of the original.

To guide your writing, consider the following **steps**:

1. Choose a title (e.g. *An If for....*) and key ideas you would like to mention;
2. Follow the structure: Use conditional statements to build your poem;
3. Incorporate modern values: Think about what qualities are important in today's world (e.g., resilience, independence, inclusivity, mental well-being, courage...);
4. You may include humour, irony, metaphors or contrasts to enrich your writing;

Write at least two stanzas: Aim for **10-14 lines in total**.

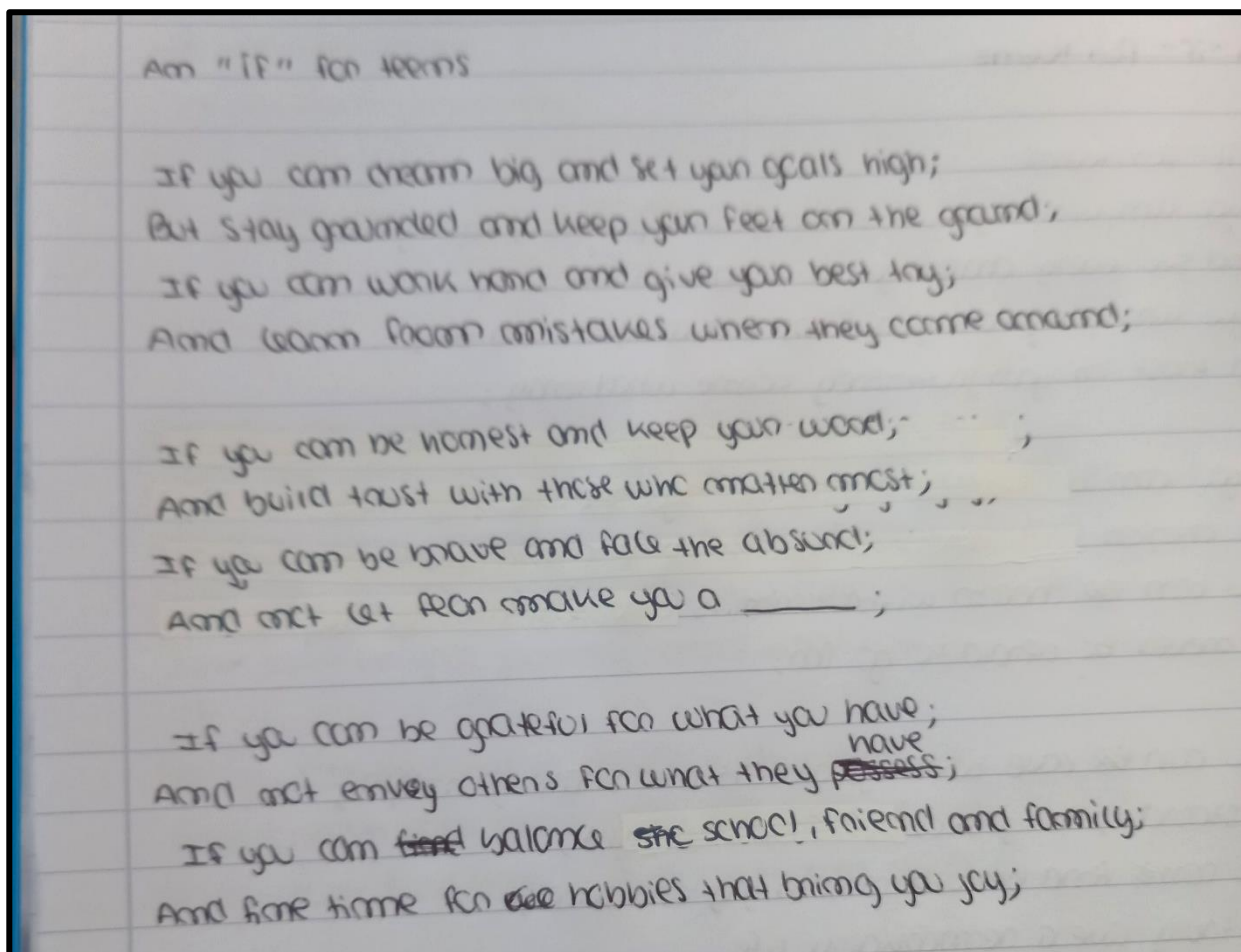
Appendix 10.2: Excerpt of *If*, by Rudyard Kipling

If

by Rudyard Kipling

If you can talk with crowds and keep your virtue,
Or walk with Kings—nor lose the common touch,
If neither foes nor loving friends can hurt you,
If all men count with you, but none too much;
If you can fill the unforgiving minute
With sixty seconds' worth of distance run,
Yours is the Earth and everything that's in it,
And—which is more—you'll be a Man, my son!

Appendix 10.3: Student's Poems for World Poetry Day



If it is for girls

If you fall but stand again,
With open eyes and no pain,
If you lose but do not cry,
And try again, reach the sky.

If you know you, not compare,
And stay you everywhere,
If you are strong but also kind,
And keep good things in your
mind.

If you dream but also do,
Work so hard to make it true,
Then the world is good to you,
Because you are brave and true.

An “if” for teens

If you fall, just stand up, don't stay on the ground,
Mistakes help you grow, don't let them keep you down.
If they judge, let them talk, their words fade away,
What truly defines you is what you choose to say.

If love makes you smile but then makes you cry,
Know feelings will change, and the pain will pass by.
If friends turn their backs, don't beg them to stay,
The right ones will find you and never betray.

If life feels too fast and you need to slow down,
Take a breath, find your peace—no need to drown.
And if no one has told you, then I'll say it right—
You're strong, you're enough, and your future is bright.

An “If” for Teenagers

By:

(With apologies to the previous generations) |

If you are a teenager, you’re becoming braver,

But don’t forget your graces and behaviour.

If you can plan your future, hold on tight,

Remember your dreams and keep them in sight.

If life is full of turns and if you can't reverse,

It will get on your nerves and concerns.

If you are feeling lost, don't resist,

The “what if” that will always exist and persist.

If at school, where grades are high,

If under pressure, we aim for the sky,

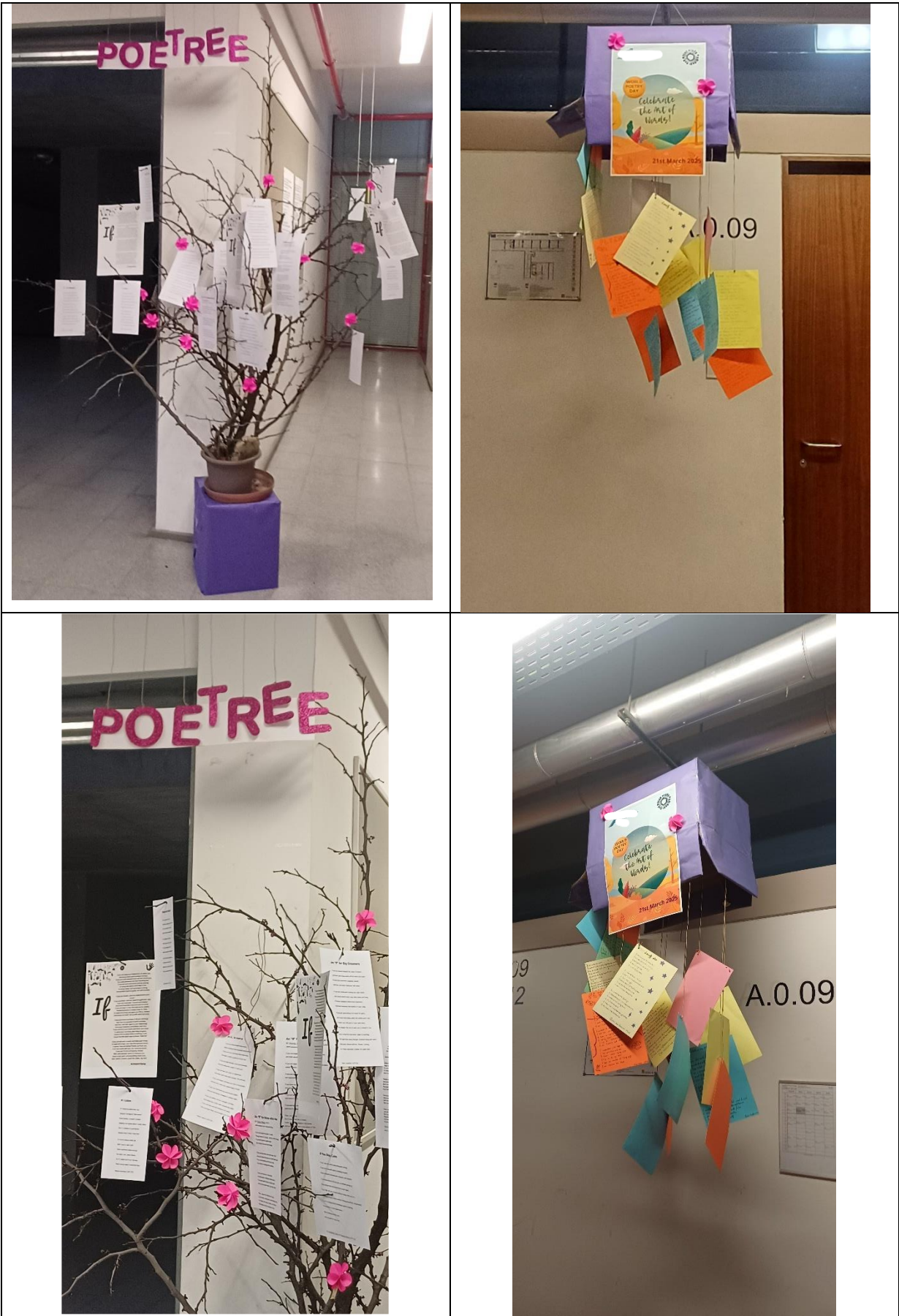
If we handle stress and still have fun,

Then our future paths will have begun.

If you can survive this chapter of your life,

You can make it through the hard times and thrive.

Appendix 10.4: World Poetry Day Exhibition at the SC



Appendix 11: 1984

Class: 10th grade

Lesson nr 57 and 58

Unit: Module 3: Communication

CEFR Level: B1.1/B1.2

Topic in Aprendizagens Essenciais: 3.Os Media e a Comunicação Global: A Internet e a comunicação global, a comunicação e a ética.

Summary: Fake News and Misinformation; Reading Comprehension Activity “1984”, by George Orwell.

Learning objectives	Procedures	Time	Interaction	Materials and teaching aids
By the end of the lesson, the students should be able to: - Recap prior knowledge about fake news and media manipulation.	Lead in: - Students recall what they’ve learnt in the previous lesson; - One of the students delivers the “News of the Day” and answers the question “Where did you get this news from? “Do you usually fact check the news you research” - Students answer the questions “What was the most recent news you read / watched?” “What was it about” “Where do you usually read /watch the news?” - The teacher prompts students with the question “Have you ever read or watched news/ information that you later found out was not real /fake?” - The students actively share their experiences and thoughts with the whole class.	10’	Whole class	Whiteboard
- Establish personal connections to the topic; - Distinguish and recognize fake news	Warm Up: - The teacher explains that the following activity is an online Kahoot quiz about news. - The students join the Kahoot quiz on their devices and answer whether the headlines presented correspond to real news or fake news. https://create.kahoot.it/share/real-news-vs-fake-news/bd5989b5-323c-4043-a830-4e2343d8daed - The students reflect on the outcomes and list the reasons why they labelled the headlines as real or fake. - Students answer the question “What key factors help us identify fake news?” - The teacher jots down students’ answers on the whiteboard.	15’	Whole class	Computer Projector Wi-fi connection Whiteboard Kahoot link Smartphone

- Engage with the topic before reading; - Answer critically to guiding questions related to the topic;	Pre-reading activity - Students reflect on the phenomena of fake news, including why it happens and how some people benefit from it (social, political, economic reasons). - The teacher explains that sometimes a good way to reflect upon the consequences of something in a given society is to look at a dystopia. - The teacher writes “dystopia” on the whiteboard and clarifies that the class knows the concept of dystopia. - The teacher asks students if they have ever read one dystopia. - After explaining the concept, the teacher tells students that they are about to read a small excerpt from a dystopian novel called 1984, by George Orwell. - The teacher hands out the Worksheet.	10’	Individual Whole Class	Whiteboard Worksheets
- Read for gist; - Comprehend and analyse a literary excerpt that explores themes of media manipulation, identifying key vocabulary and concepts;	Reading Activity - The teacher reads the first four sentences and analyses their meaning in depth with the students. - The students read the excerpt silently, underlining key vocabulary and annotating the text. - Three students take turns reading the text out loud; -After each section the teacher provides the necessary clarifications and prompts students with reading comprehension questions; -The teacher briefly reviews glossary items to support understanding.	20’	Individual Whole Class	Worksheets
- Participate actively in group and class discussions, articulating their opinions on fake news and relating the themes from 1984 to current events; - Evaluate and discuss the impact of	Post Reading Activity - The students work collaboratively in groups of two or three to complete the worksheet, discuss their answers, and debate interpretations of the text. - The students share their answers with the class - The teacher facilitates a whole-class discussion by asking questions such as: “How does the manipulation of historical records in the text compare with today’s fake news?” and “What might be the long-term effects of fake news and misinformation in our society? “What role does social media play in misinformation?” - The students share their answers, debate viewpoints, and build on each other’s ideas using evidence from the text and real-life examples.	30’	Group Work Whole Class	Worksheet Whiteboard

manipulated media both in the literary text and in today's digital landscape.				
Summarize key ideas regarding fake news and media manipulation;	Conclusion -The teacher asks students to share key takeaways from the lesson regarding media manipulation and fake news.	5'	Whole Class	

Class: 10th grade
Lesson nr 59
Unit: Module 3: Communication
CEFR Level: B1.2

Supervised Teaching Practice
 19th March 2025
 Anita dos Santos
 nº a2023110296

Topic in Aprendizagens Essenciais: Os Media e a Comunicação Global: A Internet e a comunicação global, a comunicação e a ética.

Summary: Correction of the test; Writing Activity: short essay about “1984” by George Orwell.

Learning objectives	Procedures	Time	Interaction	Materials and teaching aids
By the end of the lesson, students should be able to: - Analyze test results and understand areas for improvement. - Reinforce key grammar concepts identified in the test. - Clarify doubts and through class discussion.	Correction of the test: - The teacher delivers the tests and students go through the correction exercises. - The teacher highlights and recaps grammar contents present in the test and clarifies possible doubts that the students might have.	15’	Whole Class	Whiteboard Student’s Tests
- Recall and reflect on previous lessons to build continuity in learning. - Engage critically with literary texts through written reviews.	Warm-up: - Students recall what they learned in the previous lesson; - The teacher introduces the “10º LH1 Reading Reviews” Padlet activity and explains that after reading each literary text, students should write a brief comment or review of the text. At least one review must be completed by the end of the term, while additional reviews will count as extra credit toward the Writing Production grade. - The teacher demonstrates how to access and use Padlet for writing reviews, ensuring students understand the platform’s features. - The teacher provides information about an ongoing survey for action research, explaining that it consists of seven questions on Google Forms designed to explore students’ reading	10’	Whole Class	Whiteboard

	preferences. Students are encouraged to participate to help improve literature engagement strategies.			
- Compose a coherent, reflective short essay that connects the text to modern examples of misinformation;	Writing Activity - Following last lesson's reading comprehension activity of the teacher presents two writing prompts (Option A: Explain how the passage connects to fake news/misinformation today with a real-life example; Option B: If you were in Winston's position, would you rewrite history or resist? Explain your choice). - The students choose one prompt and write a short essay (100–120 words). Optionally, they may share their work with a partner for feedback.	20'	Individual	Worksheet Notebook
- Reflect on the impact of media manipulation;	Conclusion - Students identify some of the strategies they should implement to avoid fake news and misinformation. -The teacher asks students to share key takeaways from the lesson regarding media manipulation and fake news.	5'	Whole Class	Whiteboard

Appendix 11.1: 1984 Reading Comprehension Worksheet

ENGLISH WORKSHEET

Name _____ Class 10^o _____ Date _____

1984

Part 1, Chapter 4

“As soon as all the necessary corrections in any particular number of The Times had been assembled, that number would be reprinted, the original copy destroyed, and the corrected copy placed on the files. This process of continuous alteration was applied not only to newspapers, but to books, pamphlets, posters, films, soundtracks, cartoons, photographs - to every kind of documentation that might hold any political or ideological significance. (...) In this way every prediction made by the Party could be shown by documentary evidence to have been correct, nor was any item of news, or any expression of opinion, which conflicted with the needs of the moment, ever allowed to remain on record. (...)”

But actually, Winston thought as he re-adjusted the Ministry of Plenty's figures, it was not even forgery. It was merely the substitution of one piece of nonsense for another. Most of the material that you were dealing with had no connection with anything in the real world. Statistics were just as much a fantasy in their original version as in their rectified version. A great deal of the time you were expected to make them up out of your head. For example, the Ministry of Plenty's forecast had estimated the output of boots for the quarter at one-hundred-and-forty-five million pairs. The actual output was given as sixty-two millions. Winston, however, in rewriting the forecast, marked the figure down to fifty-seven millions, so as to allow for the usual claim that the quota had been overfulfilled. Very likely no boots had been produced at all. Likelier still, nobody knew how many had been produced, much less cared. All one knew was that every quarter astronomical numbers of boots were produced on paper, while perhaps half the population of Oceania went barefoot. And so it was with every class of recorded fact, great or small. Everything faded away into a shadow-world in which, finally, even the date of the year had become uncertain.”

1984, by George Orwell (adapted and abridged)

Glossary:

assembled (l.2)- To bring together or collect things in one place.

forgery (l.11) – The act of making a false document or changing something to deceive people.

forecast (l.16) – A prediction, often about the economy or weather.

output (l.16) – The amount of something produced.

quota (l.19) – A fixed number or goal that must be reached.

shadow-world (l.25) – A place or situation that is unclear or unreal.

A. 1. Fill in the blanks with words from the text.

- a) The government in 1984 continuously _____ historical records to match its narrative.
- b) Winston describes how statistical _____ are often invented rather than based on reality.
- c) The Party wants to create a world where no contradictory _____ of events exist.
- d) Winston believes that everything fades into a _____ where facts no longer matter.
- e) The Ministry of Plenty is responsible for reporting on production _____.

A. 2. Now, put the completed sentences in the correct order according to the passage. Write the letters in the right sequence:

Correct order: _____, _____, _____, _____, _____

B. Answer the following questions in full sentences.

1. What happens to old copies of *The Times* once they are corrected?

2. What does Winston think about the statistics he is changing?

3. What does the Party do to ensure that its past predictions seem accurate?

C. Read the statements below. Write T (True) or F (False), then correct the false statements.

- a)___ The Party only alters newspaper articles, not books or films.
- b)___ Winston believes that the statistics he changes still have some truth in them.
- c)___ The Ministry of Plenty's forecast said 145 million boots would be produced.
- d)___ The real number of boots produced was higher than the forecast.

D. What do the following pronouns refer to in the text? Write a short answer.

1. "this" (line 3) → _____

2. "which" (line 8) → _____

3. "he" (line 10) → _____
4. "they" (line 14) → _____
5. "which" (line 24) → _____

E. Match the words from the text with their opposites. Write the correct letter next to each number.

- | | |
|-------------------------|-----------------|
| 1. Assembled (l.2) | A) Not enough |
| 2. Original (l.2) | B) Fact |
| 3. Opinion (l.8) | C) Reproduction |
| 4. Rectified (l.14) | D) Incorrect |
| 5. Overfulfilled (l.19) | E) Improbable |
| 6. Likelier (l.20) | F) Separate |

F. Choose one of the following tasks and write at least 100-120 words about the chosen topic in a separate sheet of paper.

Option A) How does this passage connect to the idea of fake news or misinformation today?
Give an example from real life.

Option B) If you were in Winston's position, would you continue rewriting history, or would you try to resist? Explain your choice.

Appendix 11.2: Examples of Students' Written Work

Option B

This passage talks about how the ~~government~~ ~~government~~ government changes news to it's own liking. For example, ~~the Ministry of Plenty's forecast~~ the Ministry of Plenty's forecast had estimated the output of boots for the quarter at one-hundred-and-forty-five million pairs. The actual output of boots for the quarter was given at sixty-two million. This means that if the government didn't like it or if it didn't meet the government's standards, they'd ~~destroy~~ destroy all the old copies, and they'd replace them with more pleasant ones. If I was in Winston's position, I'd refuse to print misinformation for the people to consume as if it were true. I'm assuming there'd be a lot more people that would've thought like me, so I'd gather more people with this mindset and I'd protest against the government, claiming the right that citizens have to know the truth. If it ^{resulted} resulted in nothing, I'd save a few of the old copies and ~~then~~ ^{then} I'd pin them up on the street, in hopes ^{hope} the government would give up the lies they've been telling ~~the~~ the people that had been reading those newspaper like nothing was wrong.

If it was in Winston's place, I would definitely try, no wait, not try, I would CHANGE HISTORY! The ammount of people spreading misinformation and fake news is more than the ammount of people that pass away every year.

People should be told the TRUTH and not a LIE. For how long are people going to live a lie. The truth will come out eventually.

I would start by making some people believe that they are living a lie. Then I would start spreading that news (Living a Lie) to more people and eventually, everyone would know the truth.

The world would become a Utopia from a dystopia.

The world would become a better place.

Option B) If you were in Winston's position, would you continue rewriting history, or would you try to resist? Explain your choice. - Option B -

If I'm ~~was~~ in Winston's position I would try to resist.

The people need the truth: the government lies to control the people. It is dangerous, but ^{the} truth is important. Winston is alone, but I would find others to help. Together, we are stronger and ^{able to stop} stop the lies. I would share my ideas with people I trust and ask them to join me because together, we are stronger. I would talk to my friends and my family about the lies and ask them to join me. With many people working together, we can fight the lies and change our society for better.

Option B If you were in Winston's position, would you continue rewriting history, or would you try to resist? Explain your choice.

If I was Winston, I would try to fight back to stop what was happening and defend my rights. There wouldn't be born another child without knowing what freedom means. In my opinion the world isn't perfect, it never will be, and it was never perfect, and there are people who still think that the world needs to be perfect and don't understand that it will NEVER be perfect.

If I was him I wouldn't give up. I would fight back for a world where people aren't allowed to be what they want and can't do what they want.

✓ well done!

Option B

If I were in Winston's position, I would try to resist and change the cycle because by changing the figures Winston is not only cheating on the public but himself.

By changing the figures, he is also deceiving everyone because at the end, no one knows what is true and what is not. When you lie once, people assume that you will keep lying and they lose their trust in you. To change that fact, resisting the government would be a good start. Although it is his job, it is not right and he knows that but he thinks that the statistics he changes are not real so changing something that is not real for something fake (it isn't that) is wrong in his perspective.

In my perspective, I understand his side but I keep thinking that it is still wrong gaslighting people.

Option A

If I were in Winston's position in 1984, I would try to resist, but ~~carefully~~ carefully. Because rewriting history is not just altering records - it's destroying the truth and controlling reality. While open rebellion would be too dangerous, I would resist in small but meaningful ways, such as secretly keeping a record of true events, questioning Party propaganda, and seeking out others who share doubts. Even if the Party's power seemed absolute, holding onto independent thought and refusing to fully submit would be a quiet act of defiance.

In a world built on lies, remembering the truth would be a victory in itself.

Appendix 12: Extensive Reading: Cloud Cukoo Land (10th grade)

Class: 10th grade

Lesson nr 74

Unit: 12 #Somewhere out there

CEFR Level: B1.1

Topic in Aprendizagens Essenciais: O Mundo Tecnológico: A inovação tecnológica e as mudanças sociais.

Learning objectives	Procedures	Time	Interaction	Materials and teaching aids
By the end of the lesson, the students should be able to: - Recall what they have learnt in the previous lesson; - Activate background knowledge about technology and space travel;	Lead in: - Students briefly summarize key points from the previous lesson. - Students watch the video “Scientists find ‘strongest sign of life’ on another planet, explained” (01:00-03:20) - Students answer the questions 1. “What is this news about? Had you ever watched a news story with a similar topic?” 2. “Who was interviewed?” 3. “What could such a discovery mean?”	5’	Whole class	Whiteboard Projector Internet Video “Scientists find ‘strongest sign of life’ on another planet, explained”
- Establish personal connections with the topic of the lesson; - Practice oral communication skills;	Warm Up: - Students imagine the following scenario: “Imagine Earth becomes uninhabitable due to pollution and climate change. Scientists have discovered a planet that could support life, and only a few people have been selected to travel there and start a new society. You’re one of them. The journey will take 25 years. You will live your whole youth on the ship. What would that be like?” - Students share their answers while the teacher prompts them to develop their ideas further: 1. What one comfort from Earth would you miss most?	5’	Whole class	Whiteboard

	2. How would living without nature—trees, oceans, real air—affect you? 3. Would you accept the mission, knowing the sacrifices it involved? Why or why not?			
- Skim for gist and scan the text for main characters and settings. - Practice and develop reading comprehension skills;	Pre-reading/Reading activity: - The teacher explains that students are about to read a story where something similar to the previous exercise happens. - The teacher provides some background information about Cloud Cukoo Land, namely that it is a fictional novel where the main character, Konstance, lives on a ship that is headed to a distant planet. - Students receive the first two pages of the Extensive Reading: Cloud Cukoo Land: “Konstance”, read it silently and highlight the story's main characters and setting. - Then, students take turns reading the text out loud. - The teacher projects an AI-generated image of Konstance, thus providing visual support for text-specific vocabulary such as the Perambulator or the Vizer. - Students highlight the main events being described, the main characters, the setting, and the plot. - The teacher clarifies and summarizes the student’s key ideas when necessary, pausing at key lines to ask “what does this detail show us?”, etc.	15’	Whole Class	Whiteboard Projector Internet Projected image of Konstance on Printed excerpt handout (first pages)
- Consolidate understanding of the text; - Practice collaborative work. - Identify and describe characters, setting, technology - Produce short definitions and organize information in writing; - Hold a guided discussion;	Post Reading Activity - Students form groups of 3 or four students and the teacher assigns each of them one of the following five roles: “Characters”, “Themes”, “Setting”, “Technology and objects”, “Symbolism &Metaphors”. - The teacher projects the instructions for the following task and provides examples when needed. - In their groups, students read the text closely and highlight all the elements related to their assigned role. - Then, in a separate sheet of paper, students write a brief definition or clarification of the selected elements. - Each group selects one element responsible for handing out a list of definitions of their assigned role on a clean sheet of paper at the end of the activity.	20’	Pair Work Whole Class	Whiteboard Projector Internet Projected image of Konstance on Printed excerpt handout (first pages)

- Develop collaborative synthesis and argumentation skills;	- Groups share the list of elements and definitions they have created for the different roles, while the other students take notes. - Students discuss the following questions as the teacher projects them on the whiteboard: a) Konstance is four and five in these scenes. What freedoms and limitations does she experience? b) What parallels can we draw between their journey and modern society's environmental path? c) How is Konstance's view of Earth shaped by other people's beliefs? d) Do you think our impact on the planet could someday lead future generations to leave for another planet as the characters in this story did?			
- Consolidate key points from the lesson. - Predict next events using future tenses.	Conclusion & Homework - Students orally summarize what they learned in today's lesson. - Students try to predict how Konstance's story will continue. - The teacher hands out the remaining pages of the Extensive Reading. - As homework, students read them until the next class.	5'	Whole Class	Extensive Reading: Cloud Cukoo Land: "Konstance"

Class: 10th grade

Lesson nr 75 and 76

Unit: Extensive Reading

CEFR Level: B1

Topic in Aprendizagens Essenciais: O Mundo Tecnológico: A inovação tecnológica e as mudanças sociais.

Learning objectives	Procedures	Time	Interaction	Materials and teaching aids
By the end of the lesson, students should be able to: - Recall key points from the previous lesson; - Read for gist; - Summarize and consolidate key elements of a written text; - Expand vocabulary and understanding of idiomatic expressions;	Warm up: - Students briefly summarize and recall key points from the previous lesson, specifically regarding the Extensive Reading. - Students recall the main aspects of the Extensive Reading: Part II, which they read as homework, by answering the following questions: d) “What happened in the rest of Konstance’s story?” “Did it correspond to your expectations?” e) How would you summarize the main moments of Konstance’s coming of age? f) Which words or idioms did you have difficulty in understanding? - The teacher provides clarifications about the second part of the Extensive Reading as well as brief explanations, synonyms and definitions for the words and idioms for which students might need scaffolding. Additionally, the teacher writes new vocabulary on the whiteboard for class-wide clarification and visual support.	10’	Whole Class	- Extensive Reading Worksheet: <i>Cloud Cukoo Land</i>: Konstance – Part II - Whiteboard
- Activate prior knowledge of the Extensive Reading text; - Check reading comprehension of a written text;	Warm up: - The teacher introduces students to the following task by explaining that learners are about to complete a Kahoot quiz about the Extensive Reading text globally. - Students log into the Kahoot quiz on their smartphones and complete a Kahoot quiz previously prepared by the teacher. - As students respond to the quiz, reflecting on key plot moments, characters, objects and events, the teacher acts as facilitator, providing clarifications and prompting students to further develop on their answers orally.	10’	Individual /Whole Class	Whiteboard Internet Projector Kahoot Quiz “Extensive Reading: <i>Cloud Cukoo</i>”

- Develop and self-assess reading comprehension skills;				<i>Land Konstance</i> –
- Expand their understanding of the text; - Read for specific details; - Develop reading comprehension skills; - Develop oral communication skills; - Collaborate in groups and engage in peer feedback;	Reading Comprehension Activity: - Students form groups of two or three elements; - The teacher explains the instructions for a reading comprehension activity that involves answering and discussing six questions. - The teacher displays three PowerPoint slides, which were prepared in advance. Each slide corresponds to a different round of the activity. - Each group discusses and writes down the answers. The first group to complete each round raises their hands and shares their answers. Additionally, the group that wins the first round is responsible for providing feedback on the group that wins the following round. - After each round, students share their answers, and the teacher projects the corrections for each slide of questions on the whiteboard. The next slide is only projected after the groups have shared and checked their answers.	30'	Group Work	- Whiteboard - Internet - Projector - PowerPoint Slides - Notebooks - Extensive Reading: <i>“Cloud Cukoo Land – Konstance”</i>
- Reflect on the story’s themes and ending; - Present and justify arguments to support individual insights and points of view. - Prepare ideas for writing;	Pre-Writing Activity: - In a whole class discussion, students reflect on and discuss the following questions: c) Konstance’s mother scolds her for being imaginative—“our mandate is to look forward, do you want to end up like...Crazy Elliot?” Why might imagination or memories of Earth be perceived as dangerous? Do you agree with this perception? d) Konstance explores ancient Earth landscapes in the Atlas. Why might these digital recreations be both comforting and unsettling? If you could visit one real-world environment virtually, what would you choose—and why? c) Ezekiel suddenly falls ill and the ship goes into quarantine. How does this scene change your view of life on the Argos? What parallels do you see with Earth’s responses to outbreaks (e.g., school closures, lockdowns)?	10'	Whole Class	- Whiteboard - Internet - Projector - PowerPoint Slides - Notebooks - Extensive Reading: <i>“Cloud Cukoo</i>

- Grasp the main themes and messages of the text; - Practice note-taking;	d)What do you think about the way Konstance's story ends? What would you have done in her situation? e) What do you think are the main messages of the text? f) How would you continue this story? - Students take turns sharing their answers and are encouraged to take individual notes of their answers to prepare for the next activity;			<i>Land – Konstance''</i>
- Develop writing skills; - Establish connections between the text and personal experiences; - Express and justify opinions; - Draft and write a coherent and cohesive text in English;	Writing Activity: - Students choose one of the following prompts and write a text on a separate sheet of paper between 110-130 words, justifying their points of view critically or developing their creative writing skills according to the inherent structure of each prompt; A) Create a BookTok-style script about Konstance's story in Cloud Cukoo Land and whether or not you would recommend it to your peers. B) Relate Konstance's story or another specific aspect of the text you found most interesting to a personal experience, book, movie, or series. C) Continue the story with a creative ending. - The teacher circulates the classroom, guiding students in drafting and structuring their texts. - Additionally, students may exchange their texts with a partner for feedback; - After writing, students hand in their text for assessment.	25'	Individual	- Whiteboard - Projector - PowerPoint Slides - Notebooks
- Reflect and summarize what they've learnt; - Evaluate personal experience with the reading and tasks.	Conclusion: - Students take turns highlighting and sharing one thing they liked and one thing they didn't like about the story and/or activities. - Students write the summary collaboratively.	5'	Whole Class	

Appendix 12.1: PowerPoint: *Cloud Cuckoo Land* (10th grade)

“Scientists find ‘strongest sign of life’ on another planet”

1. What is this news about?
2. Who was interviewed?
3. What could such a discovery mean?

Slide 1

Imagine that scientists discover that there is life on another planet, and that you are selected to travel to that planet and study it.

However, the planet is several light years away, as the one we saw in the video, so you would be inside a ship for several years.

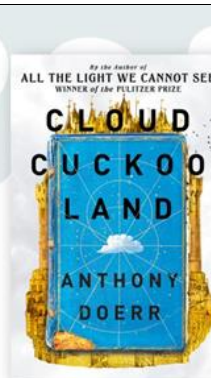
How would that be like? What would you do?

Slide 2

1. What one comfort from Earth would you miss most?

2. What tech would you like to invent for life aboard?

Slide 3



Slide 4

Group Activity

In groups of 3 or 4 students, read the text carefully.

-  Highlight all elements related to your role (Characters, Setting or Technology&Objects)
-  On a separate sheet of paper, write a short definition or explanation for each element you highlighted.
-  At the end of the activity, hand in a clean copy with your full list.

Slide 5

1. What happened in the rest of Konstance's story? Did it correspond to your expectations?

2. How would you summarize the main moments of Konstance's coming of age?

3. Which words and idioms did you have difficulty in understanding?

Slide 7

1. Konstance is four and five in these scenes. What freedoms and limitations does she experience?

2. On the Argos, Sybil solves every problem. What device or app do you rely on most in your daily life? How would you cope if it suddenly disappeared?

3. What does Jessi's riddle—"What's round, on fire, and covered with trash?"—and the children's response ("Earth!") reveal about how Konstance's generation views their original planet?

4. Do you think that our negative impact on the planet could someday lead future generations to leave to another planet as the characters in this story did?

Slide 6

1. Answer the following questions according to what you have read and justify them with quotes from the text:

- a) What did Konstance and her peers learn about Vault One when they visited it with Mrs. Chen?
- b) Who was Elliot Fishenbacher and why does Konstance's mother mention him?

2. Decide if the following statements are True or False.

- a) Before launch, the crew of the Argos gathered in Iceland.
- b) Konstance takes days to solve the mystery of the Argos.
- c) At the end, the sign that reads "No Trespassing" is translated in five languages.

Slide 8

3. Match the sentences (A-F) to their corresponding halves (1-6)

- | | |
|---|---|
| A. Ezekiel getting sick... | 1. ...showed how afraid she was of space and the dark. |
| B. Konstance's scary dreams... | 2. ...helped the children feel like one team. |
| C. The song about Beta Oph2... | 3. ...was unexpected and caused the Argos to go into strict lockdown. |
| D. Sybil is called "our guardian, our pilot, our caretaker,"... | 4. ...the other kids finding the Atlas obsolete |
| E. Mrs. Flowers was right about... | 5. ...is located in Central Greece |
| F. Thessaly... | 6. ...and the community trusts it to solve anything they cannot themselves. |

Slide 9

4. Match the following words from the text to their corresponding synonyms:

- | | |
|-----------------------|-----------------|
| a) wisdom (page 1) | 1) screams |
| b) unbolted (page 3) | 2) knowledge |
| c) untouched (page 3) | 3) intact |
| d) shrieks (page 4) | 4) disconnected |

5. Go to page 11. Identify who/what the highlighted words refer to:

- a) "(...)after a while **you** can forget about hunger."
- b) "(...)propelling **it** at sufficient speed to reach Beta Oph2 in 592 years."
- c) "(...) and wraps **itself** around the entire circumference of the Island."

Slide 10

a) Konstance's mother scolds her for being imaginative—"our mandate is to look forward, do you want to end up like...Crazy Elliot?" Why might imagination or memories of Earth be perceived as dangerous? Do you agree with this perception?

b) Ezekiel suddenly falls ill and the ship goes into quarantine. How does this scene change your view of life on the Argos? What parallels do you see with Earth's responses to outbreaks (e.g., school closures, lockdowns)?

c) What do you think about the way Konstance's story ends? How do you think she felt after finding the truth about the Argos?

d) What do you think are the main messages of the text?

e) How would you continue this story?

Slide 11

Writing Activity

- Choose one of the following prompts and write a text on a separate sheet of paper between 110-130 words:

- A) Create a BookTok-style script about Konstance's story in Cloud Cukoo Land and whether or not you would recommend it to your peers.
- B) Relate Konstance's story or another specific aspect of the text you found most interesting to a personal experience, book, movie, or series.
- C) Continue the story with a creative ending.

Slide 12

Appendix 12.2 Extensive Reading: *Cloud Cuckoo Land* (10th grade)

Cloud Cuckoo Land

Anthony Doerr

Konstance

She's four. Inside Compartment 17, an arm's reach away, Mother walks on her ambulator, the gold band of her Vizer sealed over her eyes.

"Mother."

Konstance taps Mother's knee. Tugs¹ the fabric of her worksuit. No response.

A tiny black creature, no longer than Konstance's pinkie nail, is climbing the wall. Its antennae wave. She sets a finger in the creature's path and it climbs aboard. It crosses her palm and proceeds to the back of her hand.

"Mother, look."

The Perambulator whirs² and spins. Her mother, absorbed in another world, pirouettes, then ends her arms as if she were about to fly.

Konstance presses her hand to the wall: the animal climbs off and continues along its original path, ascending past Father's working station, until it disappears through the joint where wall meets ceiling.

Konstance stares. Behind her Mother flaps her arms.

An ant. On the Argos. Impossible. All the grown-ups agree. *Don't worry*, Sybil tells Mother. *Makes children years to learn the difference between fantasy and reality. Some longer than others.*

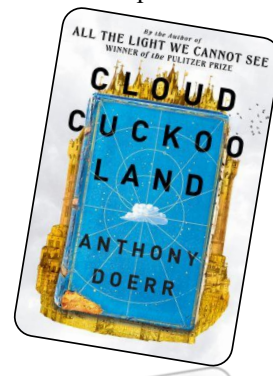
She's five. The ten-and-unders sit in a circle around the classroom Portal. Mrs. Chen says, "Sybil, please display Beta Oph2," and a black-and-green sphere, ten feet in diameter, materializes in front of them. "These brown patches here, children, are silica deserts at the equator, and we believe that these are forests in the higher latitudes. We expect that the oceans at the poles, here and here, will freeze over seasonally..."

Several of the children reach to touch the image as it rotates past, but Konstance keeps her hands pinned under her thighs. The green patches are beautiful, but the black ones frighten her. Mrs. Chen has explained that these are simply regions of Beta Oph2 that have not yet been mapped, that the planet is still too far away, that as they draw closer Sybil will take more detailed images, but to Konstance they look like gulfs a person could fall into and never escape.

Mrs. Chen says, "Planetary mass?"

"One-point-two-six Earth masses," recite the children.

Jessi Ko pokes Konstance's knee.



Nitrogen in the atmosphere?”

“Seventy-six percent.”

Jessi Ko pokes Konstance’s thigh.

“Oxygen?”

“Konstance,” whispers Jessi, “what’s round, on fire, and covered with trash?”

“Twenty percent, Mrs. Chen.”

“Very good.”

Jessi leans halfway into Konstance’s lap. Into her ear she hisses,

“Earth!”

Mrs. Chen glares in their direction and Jessi straightens and Konstance feels heat rush to her cheeks. The image of Beta Oph2 rotates above the Portal: black, green, black, green. The children sing:

*You can be one,
Or you can be one hundred and two,
It takes everyone together,
Everyone together,
to get to Beta Oph2.*

The Argos is an interstellar generation ship shaped like a disk. No windows, no stairs, no ramps, no elevators. Eighty-six people live inside. Sixty were born on board. Twenty-three others, including Konstance’s father, are old enough to remember Earth. New socks issued³ every two mission years, new worksuits every four. Six two-kilo bags of flour come from the provision vaults on the first of every month.

“We are the lucky ones, the grown-ups say. We have clean water; we grow fresh food; we never ill; we have Sybil; we have hope. Everything we have with us is everything we will need. Anything we cannot solve for ourselves, Sybil will solve for us.

Most of all, the grown-ups say, we must mind the walls. Beyond the walls waits oblivion: cosmic radiation, zero gravity, 2.73 Kelvin. In three seconds outside the walls, your hands and feet would double in size. The moisture on your tongue and eyeballs would boil away, and nitrogen molecules in your blood would clump⁵ together. You’d suffocate. Then you’d freeze dead.

Glossary:

¹Tugs- to pull something

²whirs- to make a sound similar to buzzing or humming

³issued- supplied

⁴oblivion- a condition of complete destruction or nothingness

⁵clump- to stick together in a mass or group

Cloud Cukoo Land

Anthony Doerr

Konstance

Konstance is six and a half when Mrs. Chen brings her, Ramón, and Jessi Ko to see Sybil in person for the first time. They circle down corridors, past the Biology Labs, past the doors to Compartments 24, 23, and 22, curling inward toward the center of the ship, and step through a door marked Vault One.

“It’s very important that we don’t bring in anything that might affect her,” says Mrs. Chen, “so the vestibule¹ will clean us. Shut your eyes, please.”

Outer door sealed, announces Sybil. Beginning decontamination.

Chilled air whooshes through Konstance’s work suit, a bright light pulses three times and the inner door opens.

They step into a cylindroid² vault fourteen feet across and sixteen feet high. At the center, Sybil hangs suspended inside her tube.

“So tall,” whispers Jessi Ko.

“Like a thousand golden hairs,” whispers Ramón.

“This vault,” says Mrs. Chen, “has autonomous thermal, mechanical, and filtration processes, independent of the rest of the Argos.”

Welcome, says Sybil, and glitters of amber go fluttering down her branches.

“You’re looking lovely today,” says Mrs. Chen.

I adore visitors, says Sybil.

“Inside there, children, is the collective wisdom of our species. Every map ever drawn, every census ever taken, every book ever published, every football match, every symphony, every edition of every newspaper, the genomic maps³ of over one million species—everything we can imagine and everything we might ever need. Sybil is our guardian, our pilot, our caretaker: she keeps us on course, she keeps us healthy, and she safeguards the heritage of all humanity against erasure⁴ and destruction.”

Ramón breathes on the glass, puts a finger to the vapor, and draws an R.

Jessi Ko says, “When I’m old enough to go to the Library, I’m going straight to the Games Section to fly around Flower-Fruit Mountain.”

“I’m going to play Swords of Silverman,” says Ramón. “Zeke says it goes on for twenty thousand levels.”

Konstance, Sybil asks, what will you do when you get to the Library?

Konstance glances over her shoulder. The door they entered through has sealed so tightly behind them that it is indistinguishable from the wall. She says, “What’s ‘erasure and destruction’?”

Slight terrors come next. After Third Meal is cleaned up, after the other families retire to their compartments, after Father heads back to his post in Farm 4, Mother and Konstance walk back to Compartment 17 and tidy the various worksuits waiting their turn at Mother’s sewing machine—here the bin for malfunctioning zippers, here the bin of snags, here the loose threads, nothing wasted, nothing lost. They soak their teeth and brush their hair, and Mother takes a SleepDrop and kisses Konstance on the forehead and they climb into their respective bunks, Mother on the bottom and Konstance on the top.

The walls dim from purple to gray to black. She tries to breathe, tries to hold her eyes open.

Still they come. Beasts with glittering razor-teeth. Slavering devils with horns. Eyeless white larvae inside her mattress. The worst are the ogres that come running down the corridor; they open the compartment door, climb the walls, and chew through the ceiling. Konstance clings to her bed as her mother is sucked out into the void⁵; she tries to scream but her tongue has turned to ice.

“Where,” Mother asks Sybil, “does she get it? I thought we were selected for higher cognitive reasoning⁶. I thought we were supposed to have suppressed imaginative abilities.”

Sybil says, *Sometimes genetics surprises us.*

Father says, “Thank goodness for that.”

Sybil says, *She’ll outgrow it.*

She’s seven and three-quarters. DayLight dims and Mother takes her SleepDrop and Konstance climbs into her bunk. She holds her eyes open with her fingertips. Counts from zero to one hundred. Back to zero again.

The twelve-and thirteen-year-olds are giving presentations.

Ramón describes which biosignature gases⁶ have been identified in the atmosphere of Beta Oph2, and Jessie Ko speculates about field coordinates in temperate grasslands⁷. A book flies toward her from the second tier of the library and opens flat on the floor and from its pages grows a six-foot-tall flower.

The other children groan.

“This,” she says, “is a snowdrop; snowdrops are tiny flowers that bloom on Earth in cold weather. In the Atlas, I have found two places where you can see so many of them

that they turn a whole field white.” She waves her hand as though summoning carpets of snowdrops from the corners of the library. On Earth, each individual snowdrop would produce hundreds of tiny seeds, and each seed had a little fatty drop stuck to it, and ants loved—”

“Konstance,” says Mrs. Chen, “your presentation is supposed to be about biogeographical indicators⁸ on Beta Oph2.”

“Not dead flowers ten kajillion miles away,” adds Ramón, and everyone laughs.

“Ants,” continues Konstance, “would carry the seeds into their middens⁹ and leave the seed clean. So the snowdrops gave the ants a treat at a time of year when food was hard to find, and the ants planted more snowdrops, and this was called mutualism, a cycle that—”

Mrs. Chen steps forward and claps her hands and the flower vanishes and the book flaps away.

“That’s enough, Konstance, thank you.”

Second Meal is printed beefsteak with Farm 2 chives¹⁰. Mother’s expression puckers. “Don’t worry. First, you’re climbing inside that dusty Atlas all the time, and now ants again? I don’t like it, Konstance, our mandate is to look forward, do you want to end up like -”

Konstance sighs, bracing for the great warning story of crazy Elliot Fischenbacher, who, after his Library Day, would not get off his Perambulator day or night, ignoring his studies and violating every protocol in order to trek alone inside the Atlas until the soles of his feet cracked, and then according to Mother, his sanity cracked too. Sybil restricted his Library access, and the grown-ups took away his Vizer, but Elliot Fischenbacher unbolted a support from a shelf and over a series of nights tried to chop through an outer wall, right through the skin of the Argos itself, endangering everyone and everything. Thankfully, Mother always says, before he could get through the outermost layer, Elliot Fischenbacher was confined to his family compartment. More than once Mother has pointed out the titanium patch in the corridor between lavatories 2 and 3 where Crazy Elliot Fischenbacher tried to hack his way out of the Argos.

But Konstance has stopped listening. At the opposite end of the table Ezekiel Lee, a gentle teenager not much older than she is, is groaning and driving his knuckles into his eye sockets. His meal is untouched. His pallor is sickly white.

Dr. Pori, the mathematics teacher, seated on Ezekiel’s left, touches him on the shoulder. “Ezekiel?”

“He’s just tired from his studies,” says Ezekiel’s mother, but to Konstance Ezekiel looks worse than tired.

Father comes into the Commissary¹¹ with bits of compost stuck to his eyebrows. “You missed the conference with Mrs. Chen,” says Mother.

“And you have dirt on your face.”

“Who says that?” He pulls a leaf from his beard and pops it into his mouth and winks at Konstance. “Father?” asks Konstance.

“How’s our little pine tree today, Father?” asks Konstance.

“On track to burst through the ceiling before you’re twenty.”

They chew on their beefsteaks, and Mother goes on saying that Konstance ought to feel more pride to be part of this enterprise, and that the crew of the *Argos* represents the future of humankind, they exemplify hope and discovery, courage and endurance, they’re widening the window of possibility, and in the meantime why not spend more time with her in the Games section? How about Rainforest Run, where you tap floating coins with a glowing wand, excellent for the reflexes—but now Ezekiel is grinding his forehead into the table.

“Sybil,” asks Mrs. Lee, rising from her seat, “what’s wrong with Ezekiel?” and the boy leans back, moans, and falls off his stool.

There are gasps. Someone says, “What’s happening?” Mother calls out to Sybil again while Mrs. Lee lifts Ezekiel’s head and sets it in her lap and Father shouts for Dr. Cha, and that’s when Ezekiel throws up all over his mother.

Mother shrieks. Father drags Konstance away from the table. Everyone in the Commissary is backing away from their meals, astonished, and Father is rushing Konstance into the corridor as Sybil says, *Initiating Quarantine Level One, all nonessential personnel to their compartments immediately.*

Inside Compartment 17, Mother makes Konstance sanitize¹² her arms to her armpits. Four times she asks Sybil to check their vital signs.

Pulse and respiration rates stable, says Sybil. Blood pressure normal.

Mother climbs on her Perambulator and touches her Vizer and within seconds she’s speed-whispering to people in the library: “How do we know it’s not infectious—” and “—hope Sarah Jane sterilized everything—”

Father squeezes Konstance’s shoulder. “It’ll be all right. Go to the library and finish your scanning,” he says. He slips out the door and Konstance sits with her back against the wall and Mother paces, her forehead creased¹³.

Only essential personnel are allowed to circulate right now, Konstance.

She sees Ezekiel wince at the lights, fall off his stool. Is it safe for Father to be out there? Is it safe in here?

She steps onto her own Perambulator, beside her mother’s, and touches her Vizer.

In the Library grown-ups gesticulate around tables while cyclones of documents whirl above them. Mrs. Chen herds the teenagers up a ladder to a table on the second tier¹⁴ and sets an orange volume in the center. Ramón and Jessi Ko and Omicron Phillips and Ezekiel's little brother Tayvon watch as a foot-tall woman in a light-blue worksuit with the word ILLUM stitched on the breast emerges from the book. *If at some point during your long voyages, she says, it becomes necessary to quarantine in your compartments, be sure to stick to your routines. Exercise daily, seek out fellow crew members in the Library, and ...*

Ramón says, "You hear about people vomiting but to actually *see* it?"—and Jessi Ko says, "I hear Quarantine One lasts seven days no matter what," and Omicron says, "I hear Quarantine Two lasts two months," and Konstance says, "I hope your brother feels better soon, Tayvon," and Tayvon bunches his eyebrows like he does when he's concentrating on a mathematics problem.

Below them Mrs. Chen crosses the atrium and joins grown-ups around a table, images of cells and bacteria and viruses rotating in the space between them. Ramón says, "Let's go play Ninefold Darkness" and the four of them scamper up a ladder toward the Games room, and Konstance watches the flying books a moment longer, writes *Atlas*, and drops it into the slot.

"Thessaly," she says, and drops through the Earth's atmosphere and floats over the mountainscape of central Greece. Roadways emerge below, a familiar village coming into view now— and she's walking the cracked pavement of a rural road in the Pindus Mountains.

Side streets split left and right, drawing elaborate paths higher into the hills. She climbs past a row of houses built right up to the roadside, and sees a cat in front of one, a face-blurred man in a plastic chair in front of the next. A houseplant wilts in a window, a sign with a skull on it has been mounted on a pole out front.

She turns right, following a route she knows well. Mrs. Flowers was right, the other kids find the *Atlas* hilariously obsolete. There's no one jumping or tumbling like in the more sophisticated games in the Game Section: all you do is walk. You can't fly or build or fight or race; you don't feel mud grab your boots or raindrops prick your face; you can't hear explosions or waterfalls; you can hardly leave roads. And inside the *Atlas* everything besides the road is as immaterial as air: walls, trees, people. The only solid thing is the ground.

Yet it fascinates Konstance; she cannot get enough of it. To drop feet-first into Taipei, or the ruins of Bangladesh, a sand road on a little island off Cuba, to see the images of face-blurred people frozen here and there in their old-fashioned outfits, pigeons and raindrops and buses and soldiers in helmets frozen mid-gesture; the graffiti murals, the hulks of carbon-capture plants, the rusted army tanks, the water trucks—it's all there, an entire planet on a server. Gardens are her favorite: mango trees on a median reaching toward the sun in Colombia.

She pants, sweating on her Perambulator inside Compartment 17, and leans as far forward as she can to touch its trunk, her fingertips passing through, the interface breaking down into grainy smudge, a girl alone with a centuries-old pine tree in the sunbaked mountains of Thessaly, land of magic.

Before NoLight, Father comes through the door of Compartment 17 wearing an oxygen hood with a clear visor and a headlamp. “Just a precaution,” he says, his voice muffled. He sets three covered trays on Mother’s sewing table as the door seals behind him, sanitizes his hands, and removes the hood.

“Broccoli cacciatore. Sybil says we’re moving to printers in each compartment to decentralize meals, so this might be our last fresh produce for a bit.”

Mother gnaws her lip. Her face is as white as the walls. “How’s Ezekiel?”

Father shakes his head.

“Is it contagious?”

“No one knows yet. Dr. Cha is with him.”

“Why hasn’t Sybil solved it?”

I am working on it, says Sybil.

“Work faster,” says Mother.

Konstance and Father eat. Mother sits on her bunk, her food untouched. Again she asks Sybil to check their vital signs.

Pulse and respiration rates normal. Blood pressure unremarkable. Shipshape.

Konstance climbs into her bunk and Father stacks the trays by the door, then rests his chin on her mattress and pushes her curls out of her eyes.

“On Earth, when I was a boy, most everybody got sick. Rashes¹⁵, funny little fevers. All the unmodified people got sick every now and then. It’s part of being human. We think of viruses as evil but in reality few are. Life usually seeks to cooperate, not fight.”

The lights in the ceiling dim and Father presses a palm to her forehead and in a great dizzy uprush comes the sensation of standing inside the Atlas atop the Theodosian walls, all that white stone crumbling under the sun. *For as long as we have been a species,* Mrs. Flowers said, *we humans have tried to defeat death. None of us ever has.*

One day after Ezekiel’s death, Dr. Pori dies, and Zeke’s mother has reportedly lost consciousness. Twenty-one others—one quarter of the people on board—are experiencing symptoms. Dr. Cha spends her every hour tending to crew members; Engineer Goldberg works through NoLight in the Biology Lab trying to solve it.

How does a plague start inside a sealed disc that has had no contact with any other living thing for almost six and a half decades? Is it spreading via touch or food? Via the air? The water? Was deep-space radiation penetrating the shielding and damaging their cells, or was it something asleep in someone's genes, all these years, suddenly waking up? And why can't Sybil, who knows all things, solve it?

Though he has hardly used his Perambulator in Konstance's memory, her father now spends nearly every waking hour on it, Vizer locked over his eyes, studying documents at a Library table. Mother maps the minutes before quarantine. Did she pass Mrs. Lee in a corridor, did some microscopic drop of Ezekiel's vomit land on her suit, could some of it have splashed into their mouths?

A week ago, it all seemed so secure. So settled. Everyone whispering down the corridors in their patched-up worksuits and socks. *You can be one, or you can be one hundred and two...* Fresh lettuce on Tuesdays, Farm 3 beans on Wednesdays, haircuts on Fridays, dentist in Compartment 6, seamstress in Compartment 17, the warm eye of Sybil keeping watch over them all. Yet, even then, in the deepest vaults of her subconscious, didn't Konstance sense the terrible precariousness of it all? The frozen immensity tapping at the outer walls?

She switches off her Vizer and steps off the Perambulator. Father is at Mother's sewing machine again, glasses low on his nose, working by the light of Mother's lamp. She's halfway up the ladder to her bunk when her heart stops. Mother is not in her bed. Or in Father's. Mother is not in Compartment 17 at all.

"Father?"

He flinches. Mother's blanket is rumpled¹⁶. Mother always folds her blanket into a perfect rectangle when she gets out of bed.

"Where's Mother?"

"Hmm? She went to see someone."

The sewing machine clatters back to life, the bobbin spinning, and she waits for it to stop. "But how did she get out the door?" Father holds up the edges of curtain to match them, places them under the needle, and the machine resumes drumming. She repeats her question. Instead of answering he uses Mother's scissors to trim some thread, then says, "Tell me where you went this time, Zucchini. You must have walked for miles."

"Did Sybil really let Mother out?"

He rises and walks to her bunk.

"Take these."

His voice is calm but his eyes scatter. In his palm are three of Mother's SleepDrops.

"Why?"

“They’ll help you rest.”

“Isn’t three a lot?”

“Take them, Konstance, it’s safe. I’ll wrap you in your blanket like when you were small, remember? And you’ll have answers in the morning, I promise.”

The drops dissolve on her tongue. Father tucks her blanket around her legs and sits again at the sewing machine and the needle starts up again. She glances over the railing at Mother’s bunk. Her rumpled blanket.

“Father, I’m afraid.”

“Want to hear some of Aethon’s story?” The sewing machine rumbles and dies. “After Aethon escaped the miller, he walked all the way to the edge of the world, do you remember?”

Konstance presses her back against the wall and strains to keep her eyes open. People are dying. The only way Sybil let Mother out of the compartment was if— “But Aethon still hoped. He stared up at the moon as he paced the shore, and thought he could see a goddess spiraling down out of the night to assist him.”

In the air above her bunk Konstance sees moonlight shimmer on plates of ice, sees Aethon leaving prints in cold sand. She tries to sit up but her neck is suddenly too weak to support the weight of her head.

Two hours later Father leans over the rail in the NoLight and helps her out of bed. She’s groggy and muddled¹⁷ from the SleepDrops, and he’s shoving her legs and arms into what looks like a deflated¹⁸ person—a suit that he has fashioned from the bioplastic curtain. It’s too large around her waist, and has no gloves, only sleeves shut at the ends. As he zips her in, Konstance is so sleepy that she can hardly raise her chin.

“Father?”

Now he’s fitting the oxygen hood over her head, pulling it down over her hair and sealing it to the collar of the suit with the same seal-tape he uses to seal drip lines in the farm. He turns it on and she feels the suit inflate around her.

Oxygen at thirty percent, says a recorded voice inside the hood, directly into her ear, and the white beam of the headlamp switches on and ricochets across the contents of the compartment.

“Can you walk?”

“I’m boiling in here.”

“I know, Zucchini, you’re doing so well. Let me see you walk.”

Father squats and picks up Konstance’s Perambulator, and with his other hand also manages to pick up the aluminum stool from Mother’s sewing table, and carries them to the door.

“Sybil,” he says, “one of us is not feeling well.”

Konstance leans against his hip, hot and frightened, and waits for Sybil to dispute, to argue, to say anything but what she does say. Someone will be here in a moment. Konstance can feel the gravity of the SleepDrops pulling at her eyelids, her blood, her thoughts.

He hurries her past down the unlit corridor, following the quivering¹⁹ beam of her headlamp, her feet sliding in their bioplastic booties. Things are shored up against the walls: food trays, blankets, what might be bandages.

They pass Lavatories 2 and 3, pass the sealed door of Farm 4—her pine growing in there, as tall as she is—curling down corridors toward the center of the Argos, Father breathing hard now as he urges her along, both of them slipping on the floor, the beam of her headlamp lurching¹⁹.

Finally they stop outside the door that reads Vault One. Pale, panting, his face shining with sweat, Father glances back over his shoulder, then presses his palm to the door. Sybil says, *Entering Decontamination Area*. He ushers Konstance inside and sets her Perambulator beside her and braces the stool in the threshold against the door frame.

“Don’t move.”

She sits in the vestibule and wraps her arms over her knees and the hood says, *Oxygen at twenty-five percent*, and Sybil says, *Commencing decontamination process*.

Konstance cries, “Father,” through the mask of her hood, and the outer door closes in its track until it meets the stool. The legs of the stool bend with a shriek and the door stops. *Please remove blockage in outer door*. Father returns carrying four sacks of Nourish powder, pitches them over the half-crushed stool into the vestibule, and rushes away again.

Father points to the printer. “You know how to operate that? Remember where the low-voltage line attaches?”

He rests his hands on his knees, chest heaving, sweat dripping from his beard, and the stool shrieks against the pressure. She manages to nod.

“As soon as the outer door is closed, close your eyes, and Sybil will flush the air and sterilize everything. Then she’ll open the inner door. Do you remember? When you go inside, bring everything else with you. All of it. Once you have everything inside and the inner door is sealed, count to one hundred, and it should be safe to take off the hood. Understood?”

Fear thrums²⁰ through every cell in her body. Mother’s empty bunk.

“No,” she says.

Oxygen at twenty-two percent, says the hood. Try to breathe more slowly.

“When the inner door is sealed,” repeats Father, “count to one hundred. Then you can take it off.” He presses his weight against the edge of the door, and Sybil says, *The outer door is blocked, the blockage must be removed*, and Father glances out into the darkness of the corridor. The stool shrieks again. The outer door closes another centimeter.

"I was a fool." His hand, as he runs it across his forehead, looks skeletal; the skin of his throat sags; the silver of his hair dims to gray. For the first time in her life, her father looks his age, or older.

Into the mask of her hood she says, "You said that what's so beautiful about a fool is that a fool never knows when to give up."

He inclines his head at her, blinking fast, as though a thought runs out in front of him, too quick to catch.

"It was Grandmom," he murmurs, "who used to say that."

He braces one foot against the edge of the door, wrestles out the mangled²⁰ stool, and the vestibule closes. "No, don't—"

Outer door sealed, Sybil says. Beginning decontamination.

She wakes on the floor still wearing the bioplastic suit her father made. The machine flickers inside its tower. *Good afternoon, Konstance.* Scattered around her are the things Father pitched into the vestibule: Perambulator, inflatable cot, recycling toilet, dry-wipes, the sacks of Nourish powder, the food printer still in its wrapper. The oxygen hood lies beside her, its headlamp extinguished. Drip by drip, horror trickles into her awareness. Father's haggard face, his pink-rimmed eyes. Mother was not in her bed.

"Sybil, how long was I asleep?"

You slept eighteen hours, Konstance.

Eighteen hours? She counts the sacks of Nourish powder: thirteen.

"Sybil, please let me out."

I cannot.

"What do you mean you cannot?"

I cannot open the vault. My primary directive is to tend to the well-being of the crew, and I have confidence that it is safer for you in here.

Hands shaking, she touches the Vizer on the back of her head and the Perambulator on the floor whirs to life. *Off to the Library?* asks Sybil. *Of course, Konstance. You can eat afterw-*

No one at the tables, no one on the ladders. No books fly through the air. Not a single person in sight.

Konstance calls, "Hello?" and from beneath a desk trots Mrs. Flowers's dog, eyes shining, tail high. No teachers leading classes. No teenagers sliding up and down the ladders to the Games Section.

"Sybil, where is everybody?"

Everyone is elsewhere, Konstance.

By the time she steps off her Perambulator, the walls of Vault One have dimmed. NoLight coming. She presses her forehead to the wall and shouts, “Hello?” Louder: “Hello?”

She smacks the walls with the heels of her hands, then picks up the inflatable cot, still wrapped and bound, and throws it. It makes a terrible clamor. Waits. Throws it again. Each heartbeat sends a new stroke of terror through her.

MISSION YEAR 65

DAY 340 INSIDE VAULT ONE

By the time she climbs off the Perambulator, it’s DayLight in the vault. She limps through her scraps of sackcloth and disconnects the water line from the food printer and puts it in her mouth. Her hands shake. Her socks have finally disintegrated, all holes becoming one.

You just walked seven miles, Konstance, says Sybil. If you don’t sleep and eat a proper meal, I will restrict your Library access.

“I will, I’ll eat, I’ll rest. I promise.” She remembers Father working among his plants one day, letting the water spray the back of his hand. “Hunger,” he said, and she had the sense that he was speaking not to her but to the plants, “after a little while you can forget about hunger. But thirst? The worse it gets, the more you think about it.”

She sits on the floor and examines a bleeding toe and remembers Mother’s stories about Crazy Elliot Fischenbacher, the boy who wandered the Atlas until his feet cracked and then his sanity too. Crazy Elliot Fischenbacher, who tried to hack through the skin of the Argos, endangering everyone and everything. Who saved enough SleepDrops to take his own life.

She eats, cleans her face, brushes a mat out of her hair, does her grammar and physics, whatever Sybil asks. The Library atrium looks bright and serene. With trembling fingers Konstance writes: How was the Argos constructed? From the flocks of books, registers, and charts that come wheeling around the table, she weeds out all the documents that were sponsored by the Ilium Corporation: glossy schematics on nuclear pulse propulsion technology; materials analyses; artificial gravity; compartment designs; spreadsheets exploring carrying capacity; plans for water treatment systems; images of the ship’s modules being prepared for assembly in low Earth orbit; hundreds of booklets detailing how the crew would be handpicked, transported, quarantined, trained for six months, and sedated for launch.

Konstance can find no independent reports evaluating the feasibility²¹ of constructing an interstellar ark in space and propelling it at sufficient speed to reach Beta Oph2 in 592 years. Each time a writer begins to question whether the technologies are ready, if the thermal systems will be adequate, how a human crew might be shielded from prolonged deep-space radiation, how gravity would be simulated, whether the costs can be managed or the laws of physics can

support a mission like this, the documents go blank. Chapter numbers jump from two to six or four to nine, nothing in between.

Konstance gazes out into the echoing atrium. She takes a slip of paper. Writes: Where was the crew of the Argos gathered before launch? A single slip of paper drops from the sky:

Qaanaaq

Inside the Atlas she descends slowly over the north coast of Greenland: three thousand meters, two thousand. Qaanaaq is a treeless harbor village trapped between the sea and hundreds of square miles of moraine sediment.

It takes her days to solve it. She eats, sleeps, submits to Sybil's lessons, searches, searches again, roaming outward in circles from Qaanaaq, skimming the sea. Finally, in a region of Baffin Bay eight miles from the town, on a bare island, a place that was probably covered by ice only a decade before, she finds it: a lone red house that looks like a child's drawing of a barn with a white flagpole out front. A fifteen-foot fence, topped with razor wire, grows out of the ground behind the little red house, and wraps itself around the entire circumference of the island.

No Trespassing, read signs in four languages. *Property of Ilium Corporation. Keep Out.*

Behind the fence stretches a vast industrial complex: trailers, trucks, mountains of construction materials piled among rocks. She walks as much of the fence line as the software will permit, then rises and hovers above it. She sees cement trucks, figures in hard hats, a boat shelter, a rock road: in the center of the complex is a huge white circular half-finished structure with no windows.

Handpicked, transported, quarantined, trained for six months, sedated for launch.

They are constructing the thing that will become the Argos. But there are no rockets; there is no launchpad. The ship wasn't assembled in modules in space: it never went to space at all. It's on Earth.

She is looking at the past, images taken seven decades before, then redacted from the Atlas by the Ilium Corporation. But she is also looking at herself. Her home. All these years. She touches her Vizer, steps off the Perambulator, a whirlwind turning inside her.

Glossary:

1. Vestibule – A small chamber or passage between two doors, acting as an entryway.
2. Cylindroid – Shaped roughly like a cylinder.
3. Genomic maps – Detailed diagrams of an organism's complete set of DNA.
4. Erasure – The complete removal or loss of something.
5. Void – Empty space; complete emptiness.
6. Cognitive reasoning – The mental process of thinking and understanding.

7. Biosignature gases – Gases that suggest life might exist on a planet.
8. Temperate grasslands – Areas of open grassy plains in regions with moderate climates.
9. Biogeographical indicators – Natural signs that show what kinds of life live in a place.
10. Middens – Ant nests where they store food
11. Chives – A herb with long, thin green leaves, often used in cooking.
12. Commissary – A shared eating area on a ship or base.
13. Sanitize – To clean something thoroughly to remove germs.
14. Creased – Lined or wrinkled, especially from worry or pressure.
15. Second tier – The upper level or floor in a space.
16. Rumpled: Wrinkled or creased; not neatly folded or arranged.
17. Muddled: Confused or mentally unclear.
18. Deflated: Flattened or collapsed because air or gas has been removed.
19. Lurching: Moving suddenly and unsteadily; staggering or swaying.
20. Thrums: Vibrates or hums steadily and softly, like a low continuous sound.
21. Feasibility: The possibility or practicality of something being done or achieved.

Appendix 12.3 Samples of Student's Written Works for Cloud Cukoo Land's Reading Comprehension Activity

"How can I confirm ~~that~~ ^{it's}?", How do I know if it's true?" Konstance began wondering how could she be able to leave the ship and go outside to confirm ~~whether~~ ^{if} whether or not she was in fact parked ^{on} in earth all along. She began looking at the specifications and pondered if there was any way of making them ~~the~~ suits "friendly" to the "new" earth's atmosphere. Konstance began calculating what would be necessary to include in the suits to be able to survive the earth's atmosphere. Once all the ~~calculation~~ ^{were} calculations were finished, ~~so~~ and she was able to confirm it was in fact possible to make such alterations to the suits, she began switching tubes and altering seams so that the ~~final~~ suits matched ~~the~~ the ones in her calculations... specification

123 words

Writing Activity -> C

After Konstance pondered that the Argos might be on Earth, she feels overwhelmed and decides to try to escape the ship without anyone noticing. She worked hard and finally managed to escape unnoticed. ^{After} (A) escaping, she found Earth healthy again, without humans Earth had turned beautiful again. She found trees, ocean, flowers, clouds, Konstance loved the nature. Until suddenly she heard a noise and turned back. It was Mother. She ^{has} escaped before and was alive.

They had finally found each other and could not believe it. They hugged each other like they have never hugged before, she crying and Konstance said: "I missed you so much, I thought you died Mother!" and then Mother explained that she couldn't say anything until she was sure that they were on Earth and when she got out of Argos, she wasn't able to return to get Konstance.

OPTION C)

The next day she woke up decided to convince everyone to get out of the Abos. While they were ~~executing~~ ^{quickly} their plan she ~~quickly~~ ran to her dad telling to tell him the plan she was preparing.

"Sweetly, we can't make it alone."

Eliot ~~as~~ was passing by their room and heard the conversation. ~~at~~ Suddenly the door opens and Eliot is inside the room telling Konstance that he was prepared to help them. They continued to planify the plan forgetting that Sybil was everywhere.

"You're not going anywhere." - Says Sybil shutting all the ~~door's~~ ^{the} ship. (out) doors of the ship.

The group got out of the room and saw everyone confused by the strange loud noise. ~~The screen~~ Suddenly the big screen on the center of the spaceship turned on showing an AI generated video exaggerating, making them look crazy by thinking to get out of the spaceship. Everyone was very shocked and some of them started thinking by themselves. ~~that~~ The revolution started. Part of the space ship wanted to know the truth the other part ignored their opinions, ~~and~~ calling them crazy.

She was in greece living her best life, when she saw someone who looked like her mom. She thought to herself "It's not her, she died. It is impossible, right? Then, ^{that} the person saw her and ^{she} hidden, she found it strange so followed the woman. After walking for 2 hours she found what seemed ^{like an} a old house so decided to peek in, but, unluckily the door was locked. She knocked, and suddenly, her dad opened. He had no reaction.

Dad? She asked in a shocked voice

Look, sweetheart, I can explain her dad says, and, her mother appears.

We had to pretend we were dead

Why? she asks with tears in her eyes

We thought you would be angry for lying to you about the opbz and all her mom answers

I thought I was alone! -she answers (her parents)

You're not and now we can stay all ^{together} together like a normal family

Yes! she says

From that day on, they lived together and lived a normal life.

When Konstance grew up, she married, found a job and had kids.

Appendix 13: 10th Grade Reading Reviews Padlet Forum



Reading Reviews

Welcome to 10th Reading Reviews! Here you can review and discuss the literary texts you read in class. Feel free to comment on and suggest other readings you've enjoyed!

"If" & "An If for Girls"



PDF

If by Rudyard Kipling

Rudyard Kipling

Elizabeth Lincoln Otis

★★★★★ (1) Avallar

2

1984

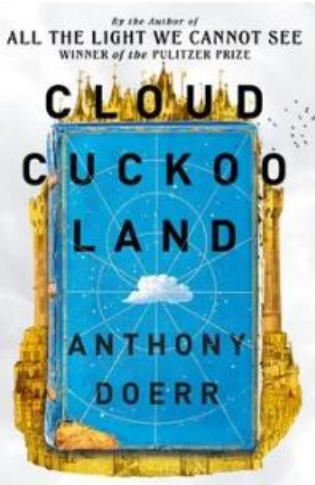


George Orwell

★★★★★ (1) Avallar

3

Cloud Cuckoo Land:
"Konstance"



By the Author of
ALL THE LIGHT WE CANNOT SEE
WINNER of the PULITZER PRIZE

CLOUD
CUCKOO
LAND
ANTHONY
DOERR

Anthony Doerr

Avallar

2

Educating Rita



Willy Russell

★★★★★ (2) Avallar

5

Suggestions

Avallar

3

200

1984

George Orwell

★★★★★ (1) Avaliar

3

**_Anita Santos (Estag 330)**

há 7 meses

1984 tells the story of Winston Smith's terrifying journey in a dystopian society, where he experiences forbidden love and battles oppressive regimes that control every aspect of life. In class, we discussed how media manipulation impacts this dystopian society. How does the manipulation of historical records in the text compare with today's fake news?

há 7 meses

Reading chapter 4 of 1984 by George Orwell was a fascinating experience that left a strong impression on me.

The way the author describes the details and develops the ideas in this chapter is truly captivating. He builds a dystopian world that provokes deep reflections on control, freedom, and the nature of society. Every word seems carefully chosen, and the chapter draws you further into the universe Orwell created. This chapter has also made me even more curious about the rest of the story. I am intrigued by the characters and their dilemmas, as well as the mysteries that the narrative begins to unveil. The chapter raises questions that feel very relevant even today, despite being written decades ago, showing the timeless power of Orwell's writing. It's impossible not to want to know what happens in the following chapters.

version of reality. I found Orwell's idea profoundly disconcerting. The implication that if every record is changed, no objective truth is left, only the Party's truth, raises the troubling question of how people can even hope to achieve true understanding when everything they see is distorted. I was so interested that I read not only the chapter, but into Part 2, where I see Winston beginning to understand the complete depth of the Party's control. As his bond with Julia develops, we see even more clearly that the Party distorts not only factual information, but also emotions, social relationships, and even the self. The Party controls who people are by controlling what they know and feel. The idea of total autonomy and by extension, reality being stripped away is sociologically unsettling. The manipulation of truth in 1984 bears a striking resemblance to contemporary challenges

Educating Rita

Willy Russel

★★★★★ (2) Avaliar

3

**_Anita Santos (Estag 330)**

há 7 meses

In the play "Educating Rita", we follow the story of a young woman who decided to change her fate and give education a second chance. Some of the main themes of the text highlighted in class included authenticity, women's rights, education, social class, personal growth... Which one of these themes resonated with you the most and why?

há 7 meses

I really enjoyed Educating Rita, especially the way it explores themes like self-discovery and the transformative power of education. At first, I found it a bit confusing, as the dynamic between the characters took some time to make sense to me. However, as the story progressed, I became completely engrossed in the relationship between Rita and Frank, as well as the challenges and growth they both experience. Overall, it was a very rewarding experience. Despite the initial confusion, I really enjoyed the activity and would recommend it to anyone looking for a story that inspires and encourages reflection.

Aluno - [nome]
há 4 meses

Reading Educating Rita was inspiring. The themes of self-discovery, the power of education, and transformation were captivating. It was truly fascinating seeing a hairdresser who was tired of her limited life choose education as a means to achieve "something more". I loved seeing that even though she was insecure about her choice, Rita always showed a genuine willingness to learn. The best theme, in my opinion, was when Rita finally gains her autonomy and realizes that she can make her own choices.