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A Project-based learning approach: Literature and development of critical thinking through *The Bluest Eye* and multimodal texts in the EFL classroom

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Abstract

In the context of literature in the EFL classroom, this thesis aims to present an intervention proposal for students of the first Baccalaureate to promote critical thinking skills and apply critical literacy through literary texts. In order to approach this objective, representative examples from the novel *The Bluest Eye* (Morrison, 1970) and the poem *The King of Harlem* (Lorca, 1929) will be analysed together with multimodal texts. A literature review related to the topic will be discussed, focusing on the development of critical thinking skills via intensive and extensive reading. Evidence for and against literature will be explored. There will be a section devoted to PBL methodology by linking it to literature. The theoretical knowledge previously considered will be presented in the planification of a project contextualized according to the legislative framework of Andalusia (Spain). Lastly, conclusions, limitations and further research are considered.

Keywords: literature, critical thinking, EFL, PBL, multimodal texts.

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1. Introduction

Educational systems demand innovative, student-centred teaching and information and communication technologies. Broadly speaking, one of the main 21st century objectives is to train students to be equipped with appropriate tools to solve better problems. It has also been proved beyond doubt that millennials have a sense of duty to become proficient in English in order to improve their future life-conditions. Therefore, with regard to this statement, as Cundar (2021) states, not only pupils need to develop language skills, but also the critical thinking skills.

In this sense, it is evident that the education system has varied over the years, and it can be seen in the role of literature as a curriculum component. In the light of *The Common European Framework of Reference for Languages* (2020, p. 70), hereafter CEFR, there is a strong emphasis on literature in EFL classrooms. In this sense, students may easily be exposed to a wide range of texts from personal descriptions of people and places to classical and contemporary works about different genres.

Therefore, throughout the development of this project, the use of literature as a pedagogical tool will be dealt with and regarded as a means to encourage students to become active and reflective members of society. Broadly speaking, students are asked to answer these questions every academic year: *What is literature?* Or *what is literature for?* When they are asked to answer both questions, they independently think about them to provide their own view. In this sense, students are immersed in a process where their critical thinking skills work by negotiating and constructing meaning.

Hall (2005) points towards the role of literature from a communicative approach perspective since literary texts prompt students to have an increased awareness of different cultural aspects and backgrounds. Thus, the fusion of English as the language for communication and literature as the means through which creative thinkers express their opinions may arise. For this reason, literary texts have been positively regarded for this project as a way of activating students' emotional intelligence and critical skills, so as Pacheco (2014) points out students

are likely to be exposed to different situations where their critical thinking will be the protagonist.

1.1. Justification of the research question and problem

Nowadays, there are still arguments that seem to be in opposition to considering literature as a component of the EFL curriculum. Starting with students' attitude towards literature, it seems that reading is considered a tedious activity for the majority since it is sometimes remote, decontextualized and far from their personal interests and concerns. Spirovska (2016) in her article agrees with other authors about some issues in literature matters. First of all, literature's language is sometimes too complex for students given that writers are likely not to use everyday language, bringing along with it an endless searching for the meaning of words by students, as a result. In this sense, not only is literature distressing for students, but it will also not promote academic needs or enhance the lecture experience.

Along the same line, another of the main drawbacks is the load of cultural elements that characterise literary texts. There is a strong likelihood that all of them reflect a range of cultural perspectives that may be unfamiliar for students. Therefore, when it comes to selecting an appropriate literary text, teachers find it difficult due to different reasons: students' level of the target language and their understanding of historical and cultural aspects as well as their personal likes, among others.

Referring to the projection of reading in the classroom, one can comment on the fact that there is widespread use of the sort of exercises through which literature is put into practice. The EFL guidelines have traditionally placed too much emphasis upon language knowledge (vocabulary and grammar) and the four skills, according to Garipova (2014). This pedagogical approach involves exercises that are usually done after an intensive lecture, that is, a kind of lecture strongly focused on linguistic aspects. Specifically, Cundar (2021) points out that some educators are limited to multiple-choice exercises, close-ended questions, and repetition drills. Hence, students are provided with exercises that require low order thinking skills, putting them far from meaningful learning. This observation has also been considered by Sánchez (2019) who realizes that if there is only room for intensive reading together with the repetition of the same kind of exercises, it will be an unachievable challenge for students to read on their own for pleasure.

On the other hand, educators and pupils should also get more involved with extensive reading. Sasson et al. (2018) outline the positive prospects of this type of lecture. They emphasize how extensive reading is linked to high order thinking skills including evaluation, comprehension, analysis, synthesis, and application as well as critical thinking and problem solving. Along the same line, Zohar & David (2009, cited in Sasson et al. 2018) state that high order thinking skills are conducive to the creation of enlightening knowledge due to the fact that creativity, judgment, and criticism become essential components of extensive reading.

Additionally, authors like Saripudin et al. compare the notions mentioned by Zohar and David (2009, cited in Sasson et al. 2018) with project-based learning principles which are "the character of hard work, creativity, curiosity, respect and reading achievement" (2015, p. 7). Thus, when developing a project, students put into practice their interpretative and analytical skills to deal with the problems and experiences that arise during the reading itself.

The previous considerations are also of substantial relevance to one of the main objectives of the Spanish education system. This alludes to the importance of training students to become competent readers at an early age. The *Real Decreto 243/2022, de 5 de abril, por el que se establecen la ordenación y las enseñanzas mínimas del Bachillerato,* establishes the acquisition of communicative competence in the foreign language, so as to enable learners to understand, express their ideas and emotions and interact effectively in the foreign language, as well as enriching and expanding their intercultural awareness while being critically competent. The Spanish legislation also emphasizes the development of comprehension matter, which is a communicative skill that could easily be developed through oral, written, and multimodal texts.

Drawing on the issues and considerations regarding literature implementation in EFL classrooms, there is a special teaching approach to raise students' interest and motivation for learning English as a foreign language through literature. In this sense, authors like Supe and Kaupuzs (2015) say project-based learning is a student-centred approach, which helps students develop a comprehensive language understanding or knowledge about the language by raising their autonomy and independence, besides raising their interest and motivation. Along the same line, Supe and Kaupuzs (2015) mention that projects comprise multi-skill activities focusing on diverse topics or themes rather than on specific language targets, which seems to be ineffective on some occasions.

Throughout this work, the use of literature as a means of acquiring language and knowledge about American society, history and culture will be considered. This will be done through project-based learning involving different approaches and types of reading considering multimodal texts. Martín de León and García (2020) reported that fictional works of literature, the genre to which *The Bluest Eye* belongs, and especially novels, provide students with the opportunity to develop their creative skills as they become familiar with the stories, characters, and plot development. In this sense, students are likely to show empathy towards novel characters and their experiences. Not to mention the impact literary texts may have on each student's personal background as an integral member of society.

1.2. Brief analysis of the state of the art

In general terms, it has been reported in the last few decades that literature inclusion as part of the EFL curriculum has different advantages and drawbacks. It is true that some critics believe that the EFL curriculum is evolving towards innovative adaptations to expose students to different situations in which critical thinking is emphasized. This is contrary to mechanical practice and focuses on linguistics from another perspective (Bobkina and Stefanova, 2016). At present, theories and scholars have put literature in the spotlight as a means of opening broad horizons in which students stand a chance of exploring and interpreting situations depicted in literary works.

In order to evaluate objectively the role of literature in educational contexts, it has been taken on board a recent study done in several secondary schools in the north of the Netherlands, where literature was a compulsory part of their English language course (Bloemert et al., 2017). The participants of this study were adolescents who shared their personal opinions about EFL literature teaching. Specifically, they were asked to reflect on the benefits of literature in education.

Figure 1 shows a detailed overview of the elements within the four approaches provided by students. When it comes to the language approach, most students emphasize the use of literary texts for the acquisition of English vocabulary and idioms (44%), and 28% of students support the notion that the English language is studied differently if literary texts are used. Furthermore, 26% of students emphasize the importance of improving the English language skills (reading, speaking, listening, and writing).

In accordance with the context approach, there was a general consensus (47%) regarding the learning of cultural, historical, and social aspects related to the plot. In general, sixty-two students (10%) claim to have gained a more comprehensive understanding of English authors and poets. Regarding the reader approach, some students (28%) reported that they foster their critical thinking skills and personal development since literary texts make them think about topics different from the ones they look for daily. On the other hand, according to the text approach, forty-five students suggested learning the classics once exposed to literary texts. In addition, several students pointed out that the knowledge of literary terminology and the meaning that is behind stories is also acquired through literature.

Figure 1. *Students' answer collection at the end of the study based on the comprehensive approach*

	Element	No. of students ($n = 635$)	Student example
Language approach	Language approach general	17 (28%)	You study the English language in a different way
	English grammar and syntax	66 (10%)	You develop a 'feeling' for English syntax
	English vocabulary and idioms	279 (44%)	I learn synonyms of words I already know
	English language skills (reading, listening, speaking, writing)	163 (26%)	You improve your English language skills
	Historical development of the English language	117 (18%)	You learn where the language comes from, how it came into existence and how it developed
Context approach	Context approach general	24 (4%)	Knowing about the mindset of writers from that era
	Biographical information	62 (10%)	You learn more about English authors and poets
	Historical, cultural, and social context	298 (47%)	You learn about how people thought in different periods
	English Literary periods and history	46 (7%)	You can place literary works in the right periods
	Reader approach general	5 (1%)	Understanding what a certain story means for your life
Reader approach	Personal reading experiences with literary texts	0 (0%)	–
	Developing literary reading taste	41 (7%)	You read different kinds of texts, novels, literary periods, eras. This is how you can develop your own style and what you like
	Critical thinking skills and personal development	178 (28%)	It gives you time and space to think about topics that you would not look for on your own initiative
Text approach	Text approach general	45 (7%)	You get to know the classics
	Literary terminology	12 (2%)	You understand metaphors better
	Literary text types	5 (1%)	You learn different types of poetry
	Story, plot, and themes	14 (2%)	You discover the meaning behind stories
	Setting (role of time and place)	0 (0%)	–
	Characters	0 (0%)	–

Source: Bloemert et al. (2017)

Based on the findings of this study and Bloemert et al. (2017), the results are not surprising since the EFL literature component is after all part of the language course in Dutch secondary education. Nevertheless, it is interesting to observe the responses students gave about literature's contribution to their language development. Indeed, reading FL literature offers

students a wealth of language varieties of registers. Along the same line, educators who also contributed to the study development highlighted the relevance of historical, cultural, and social elements that students can learn through fiction, poetry, and drama besides the enhancement of interculturality and cultural awareness.

In the same line, Spirovska (2016) included in her article a recent study about the impact of multimodal texts on students when it comes to literature learning. Students were asked to value different ways educators may use to make literature content more useful and interesting for them. The use of multimodal texts to teach literature in EFL classrooms was widely regarded as positive. Most students contended that it was an enriching experience to watch videos and films based on novels and stories since they are more likely to be able to comprehend the plot and the gestures and emotions of the characters. In addition, they pointed out that educators should try to bring interesting topics such as love, family, and relationships. Another finding was that students showed considerable interest in studying literary texts that allude to multicultural elements, and they also made a special emphasis on the accuracy when selecting the texts.

Similarly to Spirovska (2016)'s study, Hidayat and Susanto (2020) note the benefits of multimodal texts in literature via project-based learning. Both reflect on their article the findings found in a study where graphic novels were the protagonists in EFL literature class. They pointed out that project-based learning was seen as "a way to lead students to gain a deeper understanding of materials" (2020, p. 90). It means that students stand the chance of producing meaning from different perspectives, something also emphasized in the previous studies mentioned. Thus, Hidayat and Susanto (2020) highlight positively two outcomes of the project: enhancing reading comprehension through literary texts and the final product of the project through which it can be perceived how the students' critical thinking skills play a relevant role.

1.3. Objectives of the study

Following is a description of the general objective and, in more detail, the specific objectives of this project. They will be considered for the development of the present project, as well as they will be the basis of the literature review explained later on. Additionally, they will be

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discussed at the end of the project so as to evaluate if they have been appropriately accomplished.

1.3.1. General objective

This work aims at designing an intervention proposal for 1ˢᵗ Baccalaureate students to promote critical thinking skills with the use of the novel *The Bluest Eye* (Morrison, 1970) and multimodal texts following a project-based approach.

1.3.2. Specific objectives

In order to develop the general objectives, some specific objectives have been regarded:

- To value the projection of literature in the EFL classroom.
- To present arguments for and against the use of literature in the EFL classroom.
- To study critical thinking skills in the EFL classroom.
- To analyse the project-based learning approach and multimodal texts in the EFL classroom.

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2. Literature review

In this section the contents related to literature review will be expanded to lay the groundwork for the intervention proposal of this work. Three main points will be discussed. First of all, there will be an analysis of the projection of the literature and critical thinking skills in the EFL classroom. Following this, project-based learning as the main methodology of this project will be studied as well as the role of multimodal texts and intensive and extensive reading. In addition, evidence for and against literature will be explored.

2.1. Projecting literature in the EFL learning

The projection of literature in the EFL was a crucial point at the beginning of this thesis. This subsection will be devoted to the discussion of different theories and studies about the connection between literature and the development of critical thinking and neuroscience. Due to the fact that the relation between literature and neuroscience is still being studied, it will be examined in close detail with the aid of one representative case study. On the other hand, critical thinking skills will be developed in depth by reviewing the student's role as a critical thinker and several approaches related to literary comprehension.

2.1.1. Neuroscience and emotion through literature

There has been a growing interest in the educational neuroscience discipline in recent years. Thus, in connection with the article of Álvarez et al. (2021) it has been proved that neuroscience is intrinsically linked to emotion (whether negative or positive), as it influences how students' brains retain information previously displayed. In this sense, were students exposed to situations where emotion is the protagonist, they would acquire accurate and lifelong learning.

Something similar is observed in a classical study by Cahill and McGaugh (1995, cited in Ruiz 2021) where two groups of students were involved in an experiment analysing how emotion plays a crucial role in long-lasting learning. On the one hand, the first group of pupils was told a story based on tragic episodes, but in practice, it was a simulation with actors. In contrast, the other group was told a story as if it was true and someone was about to die. The result of this experiment is reflected in Figure 2. In Figure 2, it can be seen the number of details each group of learners can remember throughout the phases of the story while being narrated. The

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second step of narration corresponds to the central phase of the story, which seems to be the most disturbing part of the story. Here it is interesting to observe that the group of students that were told the story as if it was true, remembered more details than those who were told the story as if it was fiction. Therefore, this study corroborates what Ruiz (2021) points towards about emotion and learning results stored in the brain afterwards.

Figure 2. *Graphic representation of the number of details remembered in each story*
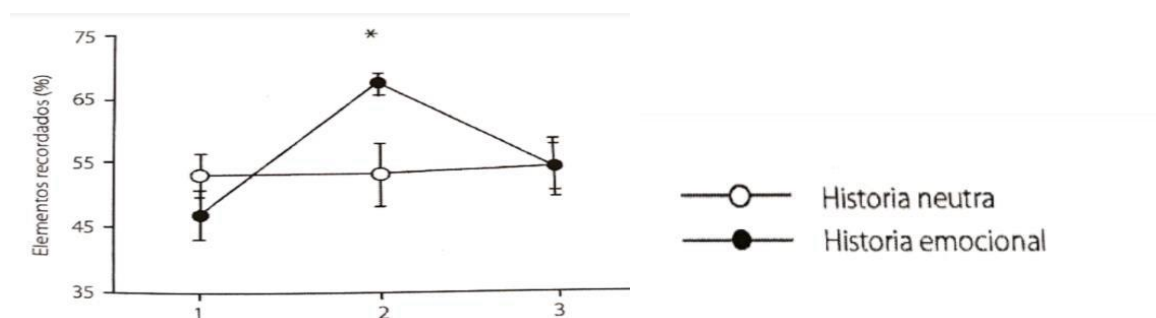
Source: Cahill and McGaugh (1995, cited in Ruíz, 2021, p. 147)

Neuroscience is brought into the classroom through neuroeducation. Romero and Labus (2020) emphasize noticeable neuroeducation results through reading and writing. As a result, one can reflect on the relationship between literature and neuroscience. However, it is worth mentioning that the literary communicative process and emotions are a complex and broad theme studied in the clinical, biological, and social fields. Habermas (2019) says fictional works display situations where the student is likely to activate their critical thinking skills by evaluating and exploring beyond the content. This is a process in which emotions can arise at any point in the lecture. In this case, it is interesting to mention that the main work of this project *The Bluest Eye*, belongs to the fiction genre. Thus, referring to Bermúdez (2010), all Morrison's novels build emotional experiences in which the reader can interact with the fictional world of the plot.

Along the same line, Hinton et al. (2008) emphasize the scientific evidence that emotion is fundamental to learning, and the role it may play in helping in prompting students to think on their own. They support the idea that reading can bring different emotions: happiness, surprise, fear, sadness, and rage, among others. In this respect, Murphy and Sin (2014) highlights the improvement in students' communication skills once they have received stimuli

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to express their emotions. Drawing on Oatley's conception of emotional response to literature, he differentiates two levels (1995):

a) The literary work is considered a mere object at the first level. There is no clear interaction between the reader and the fictional plot.

b) The literary work is considered a significant element at the second level. In contrast to the first level, the reader is immersed in the text and there is a connection between the reader and the story.

Here it is interesting to observe the second level's notions according to Oatley (1995) which seem similar to Bermúdez (2010). Both authors reflect on the literary process where the student travels through the fictional world, either narrative or poetic. This is due to reading the plot carefully and in detail. In this sense, the student experiences different reflection stances during the reading process. These stances can be related to the outside world where they live and their own experiences from an individual psychological perspective.

2.1.2. The development of critical thinking through literary comprehension

In general, it is said that it was not until the 1990s that literature was incorporated into the EFL classroom guidelines as it was in the past. Hence Bobkina and Domínguez (2014) state that a new paradigm for teaching the language was introduced with some significant modifications. Thus, there was also room for learning cultural concepts as well as linguistic ones. Likewise, according to Lovrović and Kolega (2021) literary texts were seen as a means by which pupils could access the study of the language and its culture. In other words, literary comprehension was essential for students to have a clear understanding of how the language works in each instance and how it is shaped by cultural and historical connotations.

From that standpoint, there was a noticeable tendency to place students in situations where their critical thinking skills were the protagonists. Not surprisingly, as discussed previously, this peculiarity is also in the spotlight in education objectives at present. In connection with this, the psychologist Jean Piaget emphasizes in his theory of human thought development teaching methods from a constructivist approach. He states that students should be trained to deduce, interpret and construct meaning from literary texts. As Rincón (2013) claims in his article, the reader plays an active role during the reading process. He defines meaning as the "construction product of the synergistic relationship between the literary text and the

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reader's subjectivity" (p. 237). Therefore, what can be interpreted from Rincón (2013) is that the student, when immersed in the process of decoding the literary text, adopts an active role that allows them to create and construct new personal versions of the text itself. This revolutionary change of perspective towards meaning construction took place in the 1970s and 1980s when the behaviourist approach was left behind. Thus, table 1 shows the main differences between both approaches to literary comprehension. Here it is interesting to observe how the student plays different roles in each approach during the reading process, from a passive perspective to an active one.

Table 1. *Different approaches and their characteristics for literary comprehension*

BEHAVIOURIST APPROACH (PASSIVE ROLE)	CONSTRUCTIVIST APPROACH (ACTIVE ROLE)
No interpretation of the literary text, but literal information production	Decoding information
Memorization of the content is over comprehension itself	Evaluation and comprehension of the content and then internalize it
Conformist attitude	Critical attitude

Source: Author's own elaboration (2023)

Therefore, taking into account Ziguang (2021) observations critical thinking broadens students' horizons as it may easily "shape students' mindset and help them look at items from a different viewpoint" (p. 3). In other words, there may be multiple creations of the same text once students have been in direct contact with the text and activated their critical skills. With regard to this author's notions, the four skills can be practiced in the EFL learning context doing actions like: "analyzing, inferring, evaluating, synthesizing, and self-reflection" (p. 2). All these actions are in accordance with the characteristics of the constructive approach where the student plays an active role. Going a step further, table 2 shows some features of students as critical thinkers.

Table 2. *Features based on student's role as critical thinker*

STUDENT'S ROLE AS CRITICAL THINKER

Identifies the relevant information and makes comparisons	Determines the causes, consequences, and effects of the literary text
Draws inferences about the implicit and explicit content	Analyses and interrogates the information from different perspectives
Decodes information through literary resources and symbols	Expresses and justifies their personal opinion
Adopts a critical attitude towards the text	Creates new content based on the text

Source: Author's own elaboration (2023)

Therefore, it seems clear that critical thinking development encompasses a process where the student can produce meaningful content. In fact, Azizi et al. (2022) points out that "critical thinking skills are regarded as the mainstay and critical component of literature teaching" (p. 286). With regard to this appreciation of Azizi et al. (2022), Richards (1929, cited in Ruiz, 2013) relates the reader-response theory to critical thinking principles. Using the reader response theory, the reader is exposed to literary texts and sheds light on them through the narrative effect on their own life experiences. In this sense, as Cardona y Londoño (2017) point out, *the interactive model* prompts students to practise literary comprehension with the intention of activating critical thinking. This model lays its foundation on the interaction between the reader, the text, and the author to construct meaning.

In relation to the interactive model, Esplugas and Landwehr (1996) formulate three levels to access the narrative text:

- Through the characters: emphasizing their physical appearance, attitude, speaking style, and psychological background.

- Through the narrator: either omniscient, first-person narrator or third person narrator, by figuring out their role in the play as the story can be shaped by their feelings and thoughts.

- Through the different themes of the work: relating the major characteristics of the work to different disciplines.

Going a step further and in connection with the previous information, Bobkina and Stefanova (2016) highlight the importance that *critical literacy approach* has on literature projection: students explore the social and historical aspects of the literary work, make judgements about the information that the text displays, and go through diverse interpretations of the texts. Figure 3 displays the four curricular components adapted by Kern (2003, cited in Bobkina and Stefanova, 2016, p. 686) for addressing the full range of literacy.

Figure 3. *Graphic representation of the four stages when interacting with a literary text*
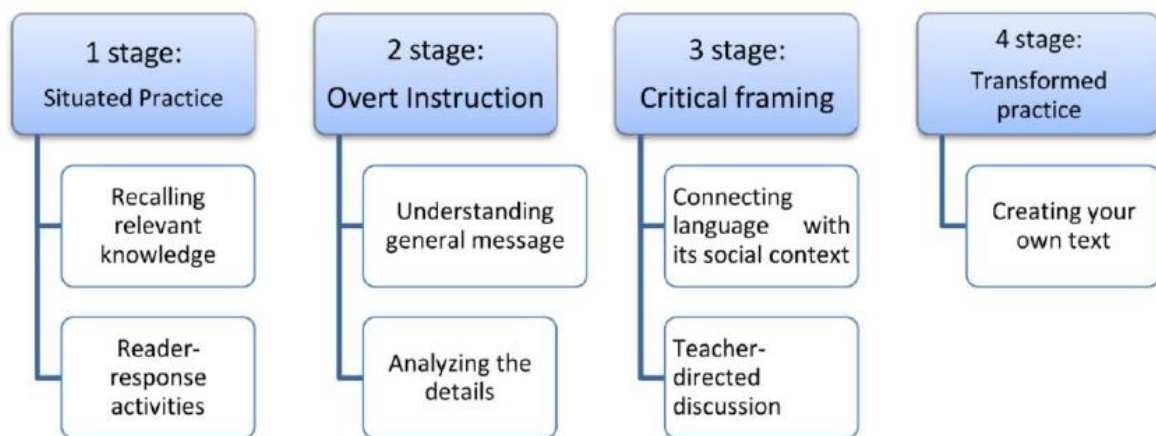
Source: Kern (2003, cited in Bobkina and Stefanova, 2016, p. 686)

According to Figure 3, there is a progressive process from a situated practice (first stage) to a transformed practice (forth stage) so that the student can take a more autonomous role when interacting with the text. At the first stage, students are expected to recall relevant information from long-term memory so that they can associate it with the text plot and then do activities related to it. Regarding the second stage, the reader practices two types of reading: *skimming* and *scanning*. To begin with, the reader seeks to comprehend the main ideas of the text by skimming representative activities. Readers are expected to emphasize details through *scanning* activities. This is so that they can extract as many information, connotations, and linguistic aspects as possible. In addition, they can extract cohesive and coherent textual devices. There is a step forward in the third stage as the reader not only comes into contact with linguistic aspects, but also with social and historical values from the

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text. In this case, the role of the teacher in the EFL classroom is to help students deepen the text by considering relevant information like the writer's attitude, point of view and intentions that may shape and, in some cases, clarify the interpretation of the text itself. Lastly, students are given freedom to create their own texts, reshaping the original texts within the same mode.

2.2. Project-based learning

The role of cultural heterogeneity in education cannot be overstated. It is in fact included in the guidelines of the current education law that this project is being aimed at. In addition, it is highlighted the importance of equipping students with the appropriate tools to guarantee their participation and holistic learning in all areas: cultural, social, personal, and academic. In this sense, there has been an approach to facing these arising challenges in the 21st century through project-based learning (hereafter, PBL).

According to Kavlu (2017), PBL becomes widespread in the EFL classroom not only to provide innovative English language acquisition, but also for students to develop the necessary skills for the present. These skills include "communicative competence, critical thinking, life-long learning, team working and problem-solving skills" (p. 67). In the same vein, Soleimani (2015) states that through the implementation of projects, there is a shift from traditional teaching instruction characterized by teacher-centred approaches and decontextualized lessons towards a student-centred approach which seems to be integrated with real world issues and practices. The role of the teacher and the students in PBL is usually established. On the one hand, teachers are orientators and facilitators of knowledge whereas students are active and autonomous learners.

Therefore, in accordance with Soleimani (2015), Aghayani and Hajmohammadi (2019) contend that the student-centred approach that characterizes PBL is presented in the form of "solving problems, investigating, making decisions, and working strategically in the EFL classes" (p 78). According to most research regarding PBL, all of these methods are regarded as effective ways for students to understand, retain and apply knowledge in similar situations (Kavlu). Thus, it can be seen that there is a strong connection between PBL and constructivism

since under the constructivist principle, the student is exposed to a wide array of learning situations where they have to construct meaningful meanings from the text.

The psychologist Piaget pioneered cognitive constructivism. He stated that it is essential that students actively build their knowledge based on previous experience and existing knowledge. Handrianto and Arinal (2018) argue that knowledge is not transferrable from one individual's mind to another's thinking. In contrast, each person readily constructs their own knowledge after decoding, interpreting, and interiorizing information. In this sense, this appreciation can be related to Reyes-Torres and Portales (2020) consideration about the projection of the EFL classroom, where there is no room at present only for teaching grammar and vocabulary in isolation, but also for the development of critical thinking skills.

Based on the principle that PBL is a method that involves knowledge integration, Daza (2020) defines PBL as a set of tasks where students can gain knowledge by experimenting and solving some problems related to real world life. This is done through collaborative work. Specifically, when applying PBL students are completely involved in the learning process throughout the realization of different tasks that will lead to the end product, which represents students' understandings.

Kokotsaki et al. (2016) highlight in their article how PBL is connected to an effective scaffolded instruction as teachers will be able to scaffold student's learning by motivating, supporting, and guiding them along throughout the process. Moving forward, Kokotsaki et al. (2016) find out seven techniques or steps that are crucial when implementing PBL:

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Figure 4. *Seven crucial steps in PBL implementation*
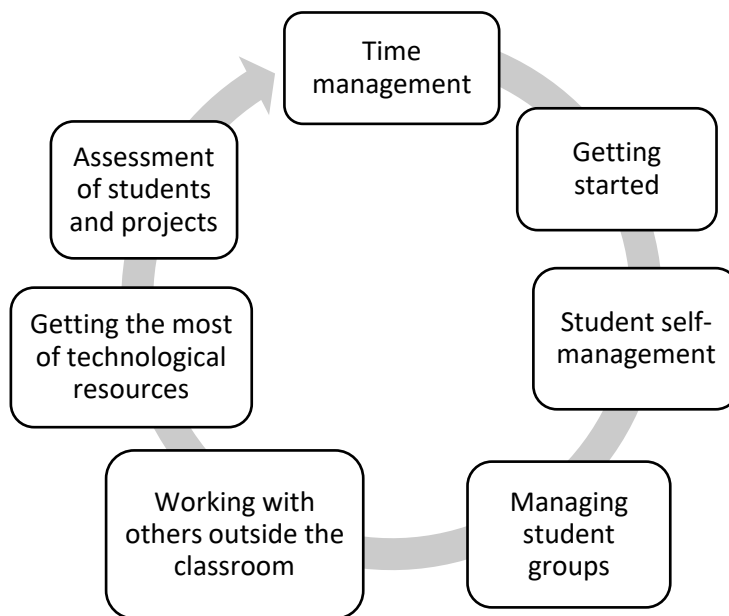
Source: Author's own elaboration based on the article by Kokotsaki et al. (2016)

When it comes to time management, it can be said that there is a strong connection with the work outside the classroom. Lenoir (2013) says one of the characteristics of PBL is interdisciplinarity. In this sense, this author highlights the favourable relationship that can exist as a result of linked interactions within a field or discipline in the same or similar field, with the possibility of connecting content, methodological procedures, and techniques. In addition to time management, it is crucial to know the moment the project is about to start. There is a special time devoted to students' orientation, they are prompted to think about the project itself developing a suitable research question. In addition, they are given a rubric that clearly explains what they are expected to search for and accomplish.

Regarding the student self-management technique, it can be said that students play an active role. Students are required to make decisions for themselves about the design and development of their final product. Abella et al. (2020) stress the importance of keeping track of the progress of each group by teachers. In PBL, there is an emphasis on the evaluation of the process itself and it is usually done "through discussion, monitoring and recording evidence of progress" (Kokotsaki et al. 2016, p. 273). Therefore, it alludes to the type of assessment characteristic of PBL: formative assessment.

Another essential technique in PBL is digital tools. According to Dewi (2016) when students are involved in a project, they are at the same time engaged in a process of documenting and reflecting on their learning. Using multimedia components and multimodality is seen as a fruitful and appealing way to plan and organize the final product. Lastly, as seen in figure 4, it is imperative to remember the importance of grading students' both individual and group performance, as well as the projects. Sotomayor et al. (2021) states that in conjunction with the assessment of the project, there is also communication of the findings to the community through a public product explaining what has been learned. It encompasses students' reflection strategies throughout the process. Additionally, it refers to how they collect information and relate it to different topics. In short, it will reflect on how students have become self-reliant.

It has been found in recent research that a lot of educators incline towards the inclusion of projects. Thus, these practices have led to the consideration of different pros and cons related to PBL. De Diego (2012) points out that the nature of PBL is regarded as practical and continuous since the emphasis is placed on the process of learning itself. In the same line, this methodology has been positively considered for its flexibility since each educator may easily adapt each project to the needs.

On the other hand, there have been some drawbacks related to PBL. According to Fajardo y Gil (2019) PBL requires perseverance and dedication on the part of all individuals involved. In other words, this methodology encompasses the involvement of both educators and pupils inside and outside the classroom, so the time devoted to the project is likely to be longer than other methodologies. In addition to this point, it is interesting to note that teacher training is crucial for the appropriate development of the methodology. These reflections have also been considered when implementing PBL in the EFL classroom. Table 3 describes the main advantages and disadvantages of PBL based on the implementation of project work in the EFL classroom (Supe and Kaupuzs, 2015).

Table 3. *Major advantages and disadvantages of PBL*

ADVANTAGES	DISADVANTAGES
Students speak more English than in "ordinary" lessons	Not every group work speaks English all the time
Most students show good cooperative, communicative and creative skills, as well as technology and problem-solving skills	PBL requires a lot of extra preparation, organization, and patience from the teacher
Different types of activities and different topics can be combined in the same project	Some students are sometimes absent, so they usually miss the project pace
Learning becomes more meaningful and critical thinking skills are enhanced	There is sometimes lack of coordination between subjects

Source: Author's own elaboration based on the findings found in the article by Supe and Kaupuzs (2015)

2.3. The use of multimodal texts in the EFL classroom

It is generally acknowledged that teaching EFL is no longer focused on grammar and vocabulary. Instead, it also requires "learning about and paying attention to the blend of sociocultural, visual, and linguistic elements that come together to create a multimodal text" (Reyes-Torres and Portales, 2020, p. 98). Therefore, when dealing with texts, the emphasis is placed on narrative discourse, as well as a wide array of modes that create meaning. Kaminski (2019) defines multimodality as the combination of language with other modes, such as sound, movement, image, gesture, or music, among others.

The multimodal approach has been more than well received in the EFL classrooms in the twenty-first century classrooms. It has been regarded as a revolutionary way of considering literature as part of the EFL curriculum due to the fact that multimodality offers different access points for comprehension, motivates students to reflect on the different notions that the text presents, helps students develop key aspects of literacy, interpret, and compose texts, and, ultimately, students improve their critical thinking skills (Papadopoulou, 2013).

Therefore, there is an intrinsic relationship between multimodal texts and the development of students' competences and abilities related to: decoding, encoding, semantics, pragmatics, and criticism (Domínguez et al., 2019). Taking it a step further, table 4 shows the definition and characteristics of multimodal texts and their definition in detail.

Table 4. *Definition and principal characteristics of multimodal texts*

MULTIMODAL TEXTS

Combination of two or more semiotic systems = MEANING

Foster critical thinking and interpretation	Facilitate the comprehension of literary texts
Contextualize students in detail	Motivate students

Source: Author's own elaboration (2023)

Ilmi et al. (2020) claim in their article that the creation of a positive classroom community is one of the most crucial benefits when applying the multimodal approach. They contend that students feel more comfortable once they are exposed to the literary text as they can adapt to different modes to decode the meaning of the text. Multimodal texts prompt students to activate prior knowledge and apply it appropriately and creatively. Alvermann (2015, cited in Ilmi et al. 2020) mentions that "the implements of multimodal compositions have been developed with emerging technologies" (p. 100). In this sense, as Abraham and Farías (2017) mention in their article, students are more likely to access literary texts through different means. In fact, they assert that multimodal texts effectively support second language reading comprehension as they provide input to different texts that may well be familiar and contextualized to pupils' lives.

It is evident from Vera's article (2015) that multimodal texts are communicative in nature. Indeed, it has been proved beyond doubt that learners explore, discuss and challenge different representations, individually or in groups. According to Parodi (2010, cited in Gladic et al., 2016) students can do all these actions due to the different ways multimodal texts are displayed. He claims that semiotic systems combine and complete meaning:

- The verbal system is related to the linguistic domain, either orally or in writing.

- The graphic system is based on visual space (colour, shape, signs, and typography among others) as well as pictures and images.

- The gestural system such as the body language and facial expressions.

- The auditory system according to music, especially volume, tone, and acoustic effects.

- The spatial system encompasses aspects of object organization in the space.

As per the study by Bordons (2016), a group of secondary school students dedicated time to reading selected literary texts. In particular, they read poetry and this genre was combined with videos, music, and images related to the text content. Participants were asked to share their viewpoints at the end of the lesson. They pointed out that they had a pleasurable experience during the reading process as they could access the text easily through multimodal texts. Here it is interesting to observe the students' feeling of accomplishment, who stated that without multimodal texts it was a challenge to deepen the poem. In this sense, students learn a wide array of social and historical values, as well as knowledge that could be applied to other situations.

2.4. Two approaches to deal with reading comprehension: intensive reading and extensive reading

Based on the findings of recent studies about teaching reading comprehension, all critics point towards the necessity of dealing with literature in a different way. Specialists in this topic contend that no sooner students are in contact with literary texts to practise reading comprehension, they become boring and uninterested in learning English. Here it is interesting to mention the article of Muchtar (2019) where he contrasts two means of accessing the text. On the one hand, there is the conventional method in which the teacher translates the literary text for the students. This is so that they can answer reading comprehension questions based on the text later on. In contrast to this traditional projection, there is a method which places emphasis on the lead-in stage.

For the lead-in stage method, it is essential to have a pre-reading phase stage, where prior knowledge is activated. In this sense, Muchtar (2019) contends that it is crucial to situate students in the main themes likely to be displayed in the text, rather than giving them the literary text isolated. This process involves asking learners about previous experiences related

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to the topics. This is so that they can share their opinion with the rest of the learners and help them understand the text. Going a step further, the same author claims that the most appropriate method to improve reading skills is the combination of intensive reading and extensive reading. This will produce satisfactory results in learning.

Throughout the problems raised in this project, reference was made to the lack of connection between the two types of reading. This was due to intensive reading being the most commonly used approach in the English classroom. According to Zaini (2013), intensive reading is strongly focused on the comprehension of a passage. This approach is "designed to enable students to develop specific receptive skills" (p. 23), that is, this approach is more inclined to focus on the language itself. On the other hand, extensive reading involves a quick overview on large quantities of different materials. In this case, extensive reading is more focused on the meaning of what is being read. In other words, intensive reading is more associated with *scanning* activities focused on the search for details, and extensive reading is associated with *skimming* activities through which students are expected to understand the main ideas of the text itself (González et al. 2015).

Rahmati and Khomeijani (2014) suggested that extensive reading allows students "to find pleasure in reading as they gain a general understanding of literary ideas, learn reading strategies, acquire increased vocabulary, and increase their English proficiency" (p. 26). In this sense and in accordance with Muchtar (2009), there is a likelihood that extensive reading will prompt students to show their emotions as they will be exposed to a lot of different literary texts that will make them think critically and empathise with the stories that are told. However, Kneepkens and Zwaan (1995) contend that "little is known about how emotional processes are involved in literary texts understanding (p. 125). As such, there is not clear and supportive evidence for this notion, so it may depend on the reader and their background.

In the light of intensive reading, Rahmati and Khomeijani (2014) mention that it requires a higher degree of understanding "to develop and refine work study skills, enlarge passive vocabulary, reinforce skills related to sentence structure, increase active vocabulary and provide sociocultural insights" (p. 26). Table 5 shows the main differences between the two approaches to reading comprehension.

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Table 5. *Principal differences of intensive and extensive reading*

INTENSIVE READING	EXTENSIVE READING
Short texts where students develop analytical and comparative reading	Long texts where students develop inspection reading
Scanning reading focused on linguistic aspects	*Skimming* reading focused on meaning
Reading comprehension questions and translations (linguistic education)	Transfer of knowledge and relation with experiences (attitudinal education – feelings, values, opinions)
Material selected by the teacher	Material is usually chosen by the student

Source: Author's own elaboration (2023)

Here it is interesting to mention that it is necessary to combine both approaches in the EFL classroom as they complement each other in the reading process of each student. As Young (2020), "L2 readers who have a positive reading attitude are more likely to continue self-directed reading, which enhances their L2 acquisition" (p. 339). Thus, reading can have a number of benefits for a student, such as enhancing their autonomy, improving their foreign language skills, and becoming more knowledgeable about diverse cultures applicable to real-life situations by promoting their autonomy and improving their foreign language skills.

2.5. Evidence for and against literature

In the light of the inclusion of literature inclusion as a component of the EFL curriculum, there have been multiple and diverse attitudes both for and against. There is uncertainty about whether it will bring a wide range of benefits to students or if it will be accompanied by some setbacks. As previously, education legislation has taken a step forward by considering literature as a means to train students to become autonomous and critical human beings. However, some issues still need to be addressed before bringing literary texts into the classroom.

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Starting with the criteria to select the appropriate text, critics contend that it is sometimes challenging to select a text suitable for the academic environment and appealing to students at the same time. According to Lima (2010) when deciding on a literary text it is crucial to consider the proficiency level of the students regarding their language and cultural knowledge, the level of interpretation that the text itself requires, and its length. Therefore, it becomes evident that the process for the selection of literary texts requires considerable time so as to be closer to the needs of the learners, their personal tastes, experiences, and expectations.

It turns out that linguistic background is extremely useful when dealing with literary texts. Sanz (1995) highlights that students' cognitive level and maturity play a crucial role in reading. He states that it will be more fruitful if students have an adequate grounding in foreign languages. Nevertheless, literature can be accessible to everyone if input and techniques are optimal. Mendoza (2009) mentions three possible techniques to make reading comprehension more dynamic:

- Dramatizing the text. It can be done through activities that involve role-plays and plays so that students will be able to be more contextualized.
- Adapting the text. It involves graded readers, that is, literary works that have been adapted and classified according to different English levels. However, here it is interesting to mention that sometimes literary works lose their literary quality, being the main reason why some teachers opt for not using them (Susser and Rob, 1990).
- The expressive reading. This involves the use of expressive reading and sound effects to convey messages and images in multimodal texts, as discussed above.

Additionally, Spirovska (2016) states that another most common argument against teaching literature is that literature's language is too complex. Literary texts are usually ambiguous since each writer has their own writing style. Throughout her article, she emphasizes that it refers to a vocabulary that isn't commonly used in everyday communication. In line with Spirovska (2016), Bobkina y Domínguez (2016) it turns out that writers use uncommon grammatical rules, literary devices and a poetic lexicon that embellish literary texts. Nevertheless, it was commented that literary texts are authentic material that with the appropriate assistance students can foster their vocabulary range.

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Cundar (2021) contends that despite all the issues against literature, interest is crucial to academic success. She fully supports the idea that literature can be dealt with through some strategies to spark interest in students through activities such as "presenting problems, posing challenging situations and creating stunning settings" (p. 364). Hussein and Dhair (2016) highlight that through this kind of activity, students can improve their pronunciation when fragments of novels and poems are read out loud, so oral expression is also worked with through literature.

Not only oral expression is fostered with literary texts, but also written expression. In this sense, it turns out that literary texts evoke personal response. Kneepkens and Zwaan (1995) assume there is an interrelation between emotion and cognition since once readers are moved by any aspect of the text, their cognitive functions are activated. In other words, when readers are exposed to the text, "they attempt to construct a coherent mental representation of the text" (p. 126) by decoding information, assigning meaning to words, and creating their own version of the text.

According to Bobkina and Stefanova (2016) other crucial factors in favour of the implementation of literature are the development of critical and intercultural awareness. As Carrillo et al. (2008) point out, by learning about different cultures and discussing them critically with other students in a way that avoids stereotypes and prejudices, cultural enrichment will be seen as a source of wealth. Table 6 offers a general overview of both literature approaches.

Table 6. *Arguments against and in favour of literature*

ARGUMENTS AGAINST LITERATURE	ARGUMENTS FOR LITERATURE
Ambiguity and language complexity	Authentic material
Selection of literary text is sometimes challenging	Approach to know the literary interest of the pupils
Students sometimes reject literature	Literature is usually used as a means to express feelings, beauty, and emotions

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Literary texts are often full of cultural references that hinder comprehension	Intercultural awareness and critical thinking

Source: Author's own elaboration (2023)

3. Intervention proposal

The intervention proposal of this project aims to develop 1st Baccalaureate students' critical thinking in the EFL classroom through *The Bluest Eye* (Morrison, 1970). This intervention proposal is based on the literature review outlined above, emphasising the combination of literary texts together with multimodal texts so that students can improve the communicative competence throughout the performance of different activities focused on oral and written comprehension and production in the foreign language. In addition, this proposal intends to put into practice the knowledge gained over years of English tuition. It also intends to learn relevant concepts that will guide students to deal with the research question of the project and the final product. It will also emphasize the acquisition of plurilingual competence which not only focuses on the communicative dimension, but also on historical and intercultural aspects. Indeed, cultural factors may well contribute to the integration of the student as a human being as that they will direct students to meet, value and respect different societies around the world.

Broadly speaking, this proposal also intends to claim that there is also a place for North American literature in the EFL classroom beyond the British one. In the same theme line, this project as well aims to display how English can transcend beyond grammar and vocabulary. It also aims to show that it can be intertwined with other curricula subjects. Therefore, this proposal lays the foundations for the creation of an interdisciplinary project. The focus of the content will be on interdisciplinarity with subjects such as geography, history, society, and music, although there will also be allusions to the Spanish language and drama. Project-based leaning is the predominant methodology chosen for this proposal with the intention of focusing on the students learning process and deep learning.

A wide array of current topics students are familiar with will be analysed. These topics include bullying, racism, the impact of social media on teenagers, the ideal of beauty and social classes, among others. It may be easier for students to access them since the majority are redundant in *The bluest Eye* (Morrison, 1970) as well as in *The King of Harlem* (Lorca, 1929). Both literary works will be analysed through representative fragments previously selected. Learners will use digital resources to learn about topics throughout the project.

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In accordance with the objectives of the current education law, especially in Andalusia, where the actual project is addressed, there is a strong emphasis on raising awareness of the richness and diversity of Andalusia's artistic and cultural heritage through foreign language. In this sense, Federico Garcia Lorca's poem has been regarded as a special and appropriate means of exposing students to the topics exposed in Morrison's work. Both literary works will be dealt with in original version to allow students to gain as much detail as possible and make their reading process pleasant.

In summary, the intervention proposal will encompass fourteen sessions developed in five weeks. The name given to this project is *Blue and Brown eyes and it* has been created to be released at the *International Book Day* celebration in the school. Thus, students of the 1st Baccalaureate will perform some fragments of the novel *The Bluest Eye* in front of the rest of the school by immersing themselves in the literary work and the characters.

3.1. Aims of the proposal

The present proposal aims to develop students' critical thinking skills through literary and multimodal texts about the North American context in the 30s and 40s.

In order for students to accomplish the general objective, a set of specific objectives will be considered. They will be developed throughout the development of the different sessions:

- SO1: To present the project *Blue and Brown eyes* to the students in the EFL classroom.
- SO2: To introduce students to *The Bluest Eye* and *The King of Harlem* in original version to analyse different cultural, social, and historical aspects.
- SO3: To learn some biographical features of Toni Morrison and Federico Garcia Lorca.
- SO4: To develop linguistic skills through the comprehension of oral texts from short film extracts, songs, classmate reading and discussions.
- SO5: To develop linguistic skills through the comprehension of fragments of written texts taken from *The Bluest Eye* and/or *The King of Harlem* and a newspaper article.
- SO6: To develop linguistic skills through the production of oral texts in discussions and face to face presentations.
- SO7: To develop linguistic skills through the production of written texts through the e-portfolio (self-reflection notes, workgroup thoughts, and general notes).

- SO8: To select relevant information on the internet for the development of the project activities.

- SO9: To use digital tools when searching for information in an appropriate way.

- SO10: To extrapolate the sense of literary texts and establish connection with the real-world facts.

- SO11: To relate information from literary and no literary texts from different perspectives with the support of multimodal texts.

- SO12: To establish connections between the prior and new knowledge based on the understanding of the oral, written text or multimodal texts selected for the project.

- SO13: To apply theoretical information on the characteristics of postmodern literature through fragments of the novel *The Bluest Eye* and the poem *The King of Harlem*.

- SO14: To participate in the cultural complementary activity based on *The Bluest Eye* exhibition in CAC (Contemporary Art Centre).

- SO15: To solve a questionnaire about personal questions related to prior and later exposure to literary texts.

- SO16: To select a scene from the novel *The Bluest Eye* with the rest of the team.

- SO17: To adapt a narrative scene from the novel *The Bluest Eye* into a theatrical performance scene.

- SO18: To represent a scene of the novel *The Bluest Eye* as a theatre play commemorating international book day.

- SO19: To contextualize the public historical and social aspects before representing the adapted scene from the novel *The Bluest Eye*.

- SO20: To apply some basic knowledge about the background of theatrical performances when giving the actual performance in the school.

- SO21: To participate actively in the discussions of the sessions providing constructive ideas.

- SO22: To organise the ideas using cohesive devices appropriately in the discussions of the project.

- SO23: To sue turn-taking strategies when discussing different topics during the project.

- SO24: To respect each other's opinions in the discussions of the project.

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These specific objectives are in accordance with the ones considered in *Real Decreto 243/2022, de 5 de abril, por el que se establecen la ordenación y las enseñanzas mínimas del Bachillerato* and also with the ones stated in *Orden de 15 de Enero de 2021, por la que se desarrolla el currículo correspondiente a la etapa de Bachillerato en la Comunidad Autónoma de Andalucía, se regulan determinados aspectos de la atención a la diversidad y se establece la ordenación de la evaluación del proceso de aprendizaje del alumnado*.

Indeed, as stated in *Orden de 15 de Enero de 2021*, students of the 1st Baccalaureate should be exposed to oral and written texts on diverse topics and genres. In addition, they should present either written or orally different types of manifestations. In this sense, students should do it in paper or digital form. Another objective alludes to the relevance of being interested in foreign language and culture as a way to access the lexicon and grammar patterns of a variety of registers. In addition, it is important to produce speech coherently and cohesively. Additionally, this region emphasizes the importance of broadening students' horizons by exposing them to culture of foreign languages. They highlight that students intend to participate in cultural activities such as the visit to museums, theatre plays, and discuss with different people considering English as a means to befriend each other.

3.2. Educational context and/or Target group

The intervention proposal of this project has been thought to be carried out by a group of 1st Baccalaureate students who belong to a school situated in Málaga, Andalusia. Regarding the characteristics of this school, it is a charter and bilingual school that encompasses Secondary Education (ESO) and Baccalaureate. There is a total of two hundred and fifty students in the school and among them, there are fifteen students with special needs. This school is located in a metropolitan area with easy access to shops, leisure, and public transport. Generally, the socio-economic level of the families is medium-high and, in addition, a large percentage of them participate in a parents' association known as AMPA.

The present school has been recently refurbished with the intention of providing students with an appropriate learning environment. Some of the facilities that have been refurbished are classrooms, a library, a multipurpose hall, a computer room, and several sports tracks. In addition to this, another of the improvements is the quality and speed of Wi-Fi connection in each classroom of the school, hence the problems related to internet breakdown are minimal.

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This improvement can be highly beneficial for the use of iPad during the development of the lessons. Here it is interesting to mention that the present school has invested a special amount of money provided by the foundation in the purchase of iPad to make ICT resources more accessible to pupils. Students of Baccalaureate will be the beneficiaries for this academic year, but more students will also benefit from it over the years. In addition, different extracurricular and complementary activities are developed in this school so that pupils can interact with the environment and become culturally and academically educated people. Indeed, many students join drama workshops in the evenings to practise Spanish and English while performing.

This intervention proposal is addressed to a group of students in the first Baccalaureate. There are twenty-four students (fourteen boys and teen girls). There is a good relationship between the members of this class group since they have been together for four consecutive years. This connection is likewise shared with the teacher who besides being their English teacher, is likewise their academic tutor. It is also worthwhile to mention that students have a deep understanding of digital tools as they have used their personal iPads for previous tasks. According to CEFR, their English level is B2 as they have studied most subjects in English since Secondary Education. They also attend English lessons in the afternoon focused on improving their speaking skills. Regarding B2 descriptors (Council of Europe, 2020), students can understand the main ideas of complex texts on both concrete and abstract topics, and they can also interact with a degree of fluency and spontaneity in different conversations. In addition, learners can produce clear and detailed texts about several subjects and explain their viewpoints without difficulty. Lastly, it is further relevant to note that in this group there are two children with special needs. However, they do not attend ordinary English lessons as they work with a support teacher outside the classroom.

The present school has a dynamic and close teaching staff committed to interdisciplinary projects. Teachers develop projects on varied topics throughout the academic year. These projects help students broaden their understanding of the units, as well as bond with the rest of the students at the school. Therefore, the present target group has knowledge about the projects usually carried out in the school and the way teachers coordinate projects.

3.3. Timing

This intervention proposal can be carried out at any time of the school year. It is up to the educator to determine the period that may be most appropriate for students, as well as the period of time this project can be developed. Nevertheless, in this occasion it has been thought to be developed during the months of March and April. The decision to be carried out at this time of the year is due to the celebration of the *International Book Day* on 22nd April. There is a strong likelihood that this project may fit within the school guidelines by involving the whole school with different activities. Figure 5 displays the months of March and April and the days the proposal is going to be developed. The colour grey represents the days where ordinary lessons will be developed, and the blue colour symbolizes the day when *International Book Day* is going to be celebrated in the school. Therefore, it will be the day of 1st Baccalaureate students' performances. Lastly, the colour green indicates the end of the project and thus, the day for the communication of results.

Figure 5. *Calendar for the month of March and April in which the proposed intervention could be carried out*

MARCH 2023								APRIL 2023						
M	T	W	T	F	S	S		M	T	W	T	F	S	S
		1	2	3	4	5							1	2
6	7	8	9	10	11	12		3	4	5	6	7	8	9
13	14	15	16	17	18	19		10	11	12	13	14	15	16
20	21	22	23	24	25	26		17	18	19	20	21	22	23
27	28	29	30	31				24	25	26	27	28	29	30

Source: Author's own elaboration (2023)

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In order to contextualize the sessions more in detail, Table 7 displays all the relevant information about the sessions and the activities that are going to be done in each session, as well as the time and the week.

Table 7. *Chronology and information about the sessions*

Week	Session	Activity	Time
1	1	• Act 1. How is your relationship with literature? • Act 2. Presentation of the project *Blue and Brown eyes*	10' 45'
1	2	• Act 1. Toni Morrison and Lorca • Act 2. New York in 1929 • Act 3. Lorca's self-portrait in New York 1929	20' 20' 15'
1	3	• Act 1. Lorca's self-portrait in New York 1929 • Act 2. An abandoned house in Lorain (Ohio) • Act 3. An abandoned house in Lorain (Ohio)	20' 15' 20'
2	4	• Act 1. Cultural trip *Paseos de Nobeles*- Toni Morrison	80'
2	5	• Act 1. Postmodernist characteristics explanation • Act 2. Postmodernist characteristics through the text • Act 3. Discussion about Postmodernist characteristics	20' 20' 15'
2	6	• Act 1. Mr. Yacobowski and Mary Jane • Act 2. *Imitation of life* film (1959) • Act 3. *Philadelphia* film (1993)	20' 15' 20'
3	7	• Act 1. Coloured and nigger people • Act 2. Social class differences	15' 20'

		• Act 3. Social class differences in real life	20'
3	8	• Act 1. Pecola's interior monologue	15'
		• Act 2. *Wonder* film (2017)	20'
		• Act 3. Bullying situations	20'
3	9	• Act 1. Pecola's desire for blue eyes	15'
		• Act 2. Pecola's as a brown skin girl	20'
		• Act 3. The birth of *Venus*	20'
4	10	• Act 1. Las muchachas americanas	15'
		• Act 2. Marigolds and dandelions	15'
		• Act 3. *The Bluest Eye* theatre play	25'
4	11	• Act 1. Scene selection from *The Bluest Eye*	25'
		• Act 2. Adaptation of the scene	35'
4	12	• Act 1. Getting ready for the performance	55'
4	13	• *The Bluest Eye* performance	80'
5	14	• Communication of results	55'

Source: Author's own elaboration (2023)

3.4. Methodology of the proposal

Regarding the methodology of this proposal, project-based learning could help students develop the outlined objectives. Experts point out that the role of both teachers and students is clearly defined in this method. On the one hand, the teacher's role is to direct and plan the sessions, as well as moderator so that students focus on the theme of each session. With regard to the role of the students, it is expected that they become autonomous once they are

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given the appropriate directions. Therefore, in summary, the teacher's role is passive most of the time since they observe students' tasks and actions. They will also monitor students' participation and challenges. Nevertheless, they will also play an active role when it is necessary to direct and guide students' interventions either in discussions or in the search for information. In addition, they will correct any mistake that hinders the project's development.

Geruzaga and Garca (2020) say PBL can be divided into two types of proposal: challenge-based learning and service-learning. The focus will be on challenge-based learning for this intervention proposal. This approach aims to involve students in a challenging situation that is closed to the real world. It is expected that students look into their close environment and raise awareness of it so that they can implement a possible solution. Figure 6 represents visually what are the steps crucial to this approach.

Figure 6. *Visual representation of challenge-based learning procedure*
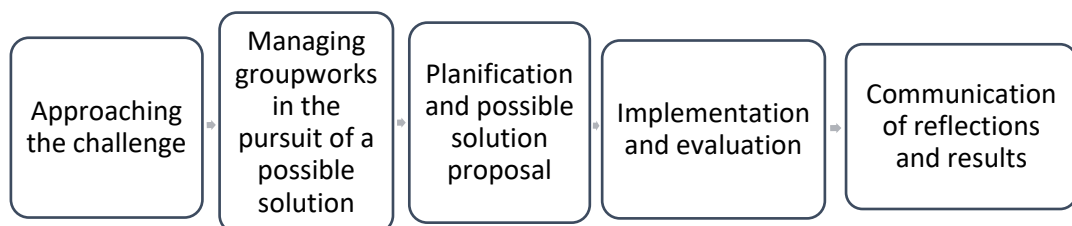
Source: Author's own elaboration based on the article by Geruzaga and García (2020)

The teacher explains the content of each session at the beginning of the lesson, as well as the activities to be developed. One of the most noticeable characteristics of PBL is the use of digital tools by students to search for information. Students are also prompted to develop a suitable research question during a special time devoted to orientation. In this intervention proposal, the research question is: *How do you think the ideal of beauty is the main factor that influences the mindset of society?* And it will be dealt with throughout the development of all sessions. Here, the emphasis is not on the search for a correct answer to this question. Instead, it is on the exploration of different answers that reflect the application of critical literacy and higher order thinking skills.

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The focus of the content will be on interdisciplinarity with subjects such as geography, history, society, and music while bearing in mind the importance of scaffolding activities in the EFL classroom. In this theme line, it is also relevant to mention the participation of students in cultural activities and the collaboration with other people skilled in the themes being worked on. Regarding the assessment, it has taken into account the predominant evaluation of PBL. In this sense, students will be individually graded and in groups based on a formative evaluation focused on students' progress rather than the final product.

Broadly speaking, this proposal is expected to move beyond the school context. As Arguiñano et al. (2018) mention, PBL promotes the democratization of schools by highlighting the importance of social values that schools must hold in order to build students' awareness and respect each other's differences. Therefore, different activities will be developed to achieve what Arguiñano et al. (2018) points out progressively over the project.

3.5. Sessions and activities

This section will focus on putting into practice the contents covered previously. The theoretical and practical content will be combined to achieve the objectives of the proposal set out above. A description of the competences related to the intervention proposal will be the starting point. Following this, there will be a detailed presentation of the sessions and activities planned.

3.5.1. Competences related to the intervention proposal

According to *Real Decreto 243/2022*, key competences are considered indispensable so that students can be equipped with the necessary tools to face the globalized challenges while making progress in their academic itinerary. Focusing on the English as a foreign language curriculum guidelines, key competences have been described. In terms of linguistic competence, reading and effective communication will be seen as powerful tools. It aims to be cooperative, respectful, and creative. Through these communication exchanges, plurilingual competence will be also worked with since students will have to mediate communicative experiences by respecting the linguistic and cultural diversity. The use of inductive and deductive reasoning through different types of texts will also concern the use of visual aids or context to infer meaning. Therefore, the competence in science, technology,

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engineering, and mathematics. Indeed, the use of visual texts will imply the practice of digital competence as well. This involves the responsible use of digital platforms as well as the search for information appropriately.

One of the key factors of PBL methodology is group organization. In this sense, students will approach to a type of autonomous learning where the setting objectives, teamwork, and empathy are essential. In this sense personal, social, and learning to learn competence is very related to citizenship competence. This competence involves decision making, conflict management and showing a democratic attitude. As part of the organization of teamwork, students will evaluate and take on challenges in accordance with entrepreneurial competence. Lastly, cultural awareness and expression competence are crucial to this proposal. Students will be asked to express ideas and feelings through cultural and artistic production. In addition, they will be asked to show an empathetic attitude and respect for artistic and cultural heritage through different literary manifestations.

3.5.2. Sessions and activities details and development

This section is devoted to the explanation of all the sessions that the project *Blue and Brown eyes* encompass. Each session will be preceded by its own title which reflects a general idea of the main theme. The activities that have been created for each session are strongly connected to the main theme of each session so that students can have a clear understanding. In general terms, each session has been designed for fifty-five minutes and the average of activities that each one encompasses is around three. Students are expected to read selected fragments of both the novel and the poem and discuss them with the classmates in teams. The use of multimodal texts has been deeply considered in this project so in general, most of multimodal text types have been crucial in all the sessions.

Students will be able to access the literary works since the educator will be responsible for submitting them to Google Classroom, a digital platform students are familiar with. In addition, all the relevant materials for the project will also be available for students. These materials include rubrics, explanation presentations and the link for the Genially presentation, among others. The teacher has created a digital presentation on Genially where all visual materials will be classified per session. Learners will have full access to it, and it will be part of the material they use in the classroom. Regarding the portfolio where students will compile

all the information about the project, each group of students has already created their own portfolio in digital format. The portfolio should have a minimum of ten pages and a maximum length of fifteen pages (one page per session would be recommended). They will work with it using their iPads in the classroom. Each portfolio will have a personal space for each student so that they can submit the required information in any session. Hereafter, all the sessions together with the activities will be expounded.

SESSION 1: WELCOME TO THE PROJECT *BLUE AND BROWN EYES*

<u>**Session 1. Activity 1. How is your relationship with literature?**</u>

Specific objectives: SO15

Timing: 10'

Arrangement: Individual

Material: Questionnaire, Google Classroom, iPad

Answer the following questions:

1. From your point of view, what is literature? And what is literature for?
2. How often do you read books?
3. What are your feelings when you read? Describe briefly.
4. What is your favourite literary genre? Why?
5. Have you ever read a book in English? Was it in original version or an adaptation?
6. How would you define your experience reading books in English?
7. Have you ever read literary texts in the EFL classroom?
8. In your humble opinion, do you think reading in English can help you improve your linguistic skills?
9. In your humble opinion, do you think reading would make you grew up personally?
10. From your point of view, name two advantages and two disadvantages of reading literature.

Development: Students are expected to answer the questionnaire questions honestly. Since the teacher will consider the survey's results an object of study, they will do this activity individually. The teacher will gather information throughout the project development. In addition, this activity aims to introduce the pupils to the literary project in

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a positive way, as students are likely to feel valued when they are allowed to express their personal opinions.

Session 1. Activity 2. Presentation of the project *Blue and Brown eyes*

Specific objectives: SO1

Timing: 45'

Arrangement: Group class

Material: Projector, IWB, iPad, Google Classroom

Development: This activity is considered an essential component of the project. The teacher will introduce students to the whole project by explaining all the details. First of all, the teacher will show them the research question: *How do you think the ideal of beauty is the main factor that influences the mindset of society?* Hence, it will be the redundant question that will be strongly tied to the different themes they will analyse. After that, the teacher will display students the different group works previously created deliberately by the educator. There will be six groups and each group will consist of four members. Workgroups will be heterogeneous by strong and weak students. Following this, the teacher will define the final product of the project and the objectives that will help students achieve their goal. Afterwards, the teacher will explain the organization and planning of the project (number of sessions, tasks, deadlines, and timing).

The educator will also inform students about the importance of autonomy and responsibility and trusting each other. She will emphasize the different roles teacher and students have. It is imperative also to emphasize the process and presentation of the final product are crucial, otherwise the project will fail. In this sense, the teacher emphasizes developing problem-solving and decision-making skills. Lastly, the educator will provide students with the rubrics on which they will be assessed individually and in groups, so that students can know what is expected of them. The teacher will answer any question throughout the explanation development.

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SESSION 2: NEW YORK AND OHIO

Session 2. Activity 1. Toni Morrison and Lorca

Specific objectives: SO2, SO3, SO6, SO12, SO21, SO22, SO23, SO24

Timing: 20'

Arrangement: team

Material: *Genially* presentation, projector, IWB, iPad, e-portfolio

https://view.genial.ly/645bc7c9977fb00018d47393/presentation-presentacion-historica

Development: The teacher has previously shown students the roadmap for this session. First of all, students will be presented with two images of Morrison and Lorca. This will be a warm-up activity. Students will be asked to share any information they know about the two writers**.** They can talk about biographical features or any work they have written and share their ideas with their team**.** Learners will have ten minutes to discuss their ideas with their team and ten minutes for a later discussion with the whole class. In the meantime, the teacher monitors students' responses and manages time**.** She will also provide students with relevant information about both writers. Students will have to provide constructive ideas and use cohesive devices when communicating with them. In addition, it is also essential for students to use turn-taking strategies while discussing and respecting each other's viewpoints.

Session 2. Activity 2. New York in 1929

Specific objectives: SO2, SO6, SO12, SO21, SO22, SO23, SO24

Timing: 20'

Arrangement: team, group class

Material: *Genially* presentation, projector, IWB, and iPad, e-portfolio

Development: The second activity in this section is about focusing on images. First of all, students will be shown a map of North America to identify where the two main works of this project took place: New York and Ohio. Afterward, they will be provided with a few images of New York in 1929 to reflect on. It is not required that students have prior knowledge of historical information since the main objective is to reflect on the details of the images: locations, banners, feelings, people, and actions, among others. Each student will work with their iPad, and they will have a few minutes to reflect on the details. After that, each student will share their reflections with the team, and they will be asked to contrast and evaluate each other's ideas. The rest of the time will be devoted to the presentation of reflections as a group. Each team will have around two or three minutes to share their views. In the meanwhile, the teacher will control how students use turn-taking strategies and cohesive devices and guide each group's work with explanations if necessary.

<u>**Session 2. Activity 3. Lorca's self-portrait in New York in 1929**</u>

Specific objectives: SO6, SO12, SO11

Timing: 15'

Arrangement: Group work

Material: *Genially* presentation, projector, IWB, iPad

Development: Students have been previously exposed to some images that display the situation people were living in 1929 and also, they have been thinking about them so that they can have a general idea of what was happening then. Thereby, their critical thinking was activated as they were asked to look into details in images. The last activity of this session was similar to the previous one. The teacher will explain to them that Lorca wrote *The King of Harlem* poem in 1929 while living there. She will display children a personal self-portrait by Lorca that suggests Lorca's appreciation of their surroundings. This self-portrait is very connected to the poem content, so it is expected to anticipate students through this visual self-portrait. Pupils are required to search for as many details as possible so that they can imagine and decode the different meanings it may have. They will have fifteen minutes to reflect on it and their sharing will be discussed at the beginning of the next session.

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SESSION 3: NEW YORK AND OHIO

Session 3. Activity 1. Lorca's self-portrait in New York 1929

Specific objectives: SO6, SO12, SO21, SO22, SO23, SO24

Timing: 20'

Arrangement: teams

Material: *Genially* presentation*,* projector, IWB, e-portfolio

Development: Students reflect on Lorca's self-portrait in the previous session. This activity consists of students presenting their ideas orally in a discussion with the rest of their classmates. Each team will have around three or four minutes to present their ideas. The teacher will pay attention to how each group of students comes up with their own ideas and talks about them. She will manage the time and orient each group discussion with questions. Furthermore, she will pay attention to students' turn-taking strategies and cohesive devices.

Session 3. Activity 2. An abandoned house in Lorain (Ohio)

Specific objectives: SO5, SO9

Timing: 15'

Arrangement: Individual

Material: Google classroom, projector, IWB, Ipad

> "There is an abandoned store on the southeast corner of Broadway and Thirty-fifth street in Lorain, Ohio. It does not recede into its background of leaden sky, nor harmonize with the gray frame houses and black telephone poles around it. (…) The plan of living quarters was an unimaginative as a first-generation Greek landlord could contrive it to be. The large "store" area was partitioned into two rooms by beaverboard planks that did not reach to the ceiling. There was a living room, which the family called the front room, and

the bedroom, where all the living was done. In the front room were two sofas, an upright piano, and a tiny artificial Christmas tree which had been there, decorated and dust-laden for two years. The bedroom had three beds: a narrow iron bed for Sammy, fourteen years old, another for Pecola, eleven years old, and a doubled bed for Cholly and Mrs. Breedlove. In the centre of the bedroom, for the even distribution of heat, stood a coal stove. Trunks, chairs, a small end table, and a cardboard "wardrobe" closet were placed around the walls. The kitchen was in the back of his apartment, a separate room. There were no bath facilities. Only a toilet bowl, inaccessible to the eye, if not the ear, of the tenants." (Morrison, 1970, p. 31-33).

Development: The students will spend ten minutes reading the fragment carefully and thoroughly. They can search for the meaning of any word in the digital dictionary on their iPad.

Session 3. Activity 3. An abandoned house in Lorain (Ohio)

Specific objectives: SO6, SO11, SO12, SO21, SO22, SO23, SO24

Timing: 20'

Arrangement: Individually, work teams

Material: Google classroom IWB, projector, e-portfolio, ipad

Development: Students are required to make a simple drawing based on the house description on their own. After that, they have to discuss the feelings they had when reading the fragment and how they imagined the house. They will present their ideas to the rest of the class in the last ten minutes. Going a step further, students can think about it to see if there is any similarity or difference with Lorca's self-portrait previously worked. The teacher will facilitate relevant knowledge related to the topic for students so that they can develop the activity easily. In addition, she will monitor if students are providing constructive ideas using cohesive devices and turn-taking strategies, as well as how they respect each other's opinions while discussing.

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SESSION 4: CULTURAL TRIP TO THE ART CONTEMPORARY CENTRE

Session 4. Activity 1. Cultural trip about Toni Morrison's lifetime

Specific objectives: SO2, SO3, SO4, SO7, SO14

Timing: 120'

Arrangement: Class group and work teams

Material: Notebook

Development: This session will be developed outside of school. Students accompanied by the teacher will attend to the Contemporary Art Centre (Málaga). They will attend a cultural exhibition composed of a variety of activities appropriate for teenagers. Students will move through the rooms step by step exploring several topics with their team. First of all, they will walk through a photography exhibition about Toni Morrison, followed by a virtual room with different screens. Each screen will display information about the different contexts that influenced the novelist when writing the novels. In this sense, each team of students will interact with each screen and do several online self-correcting activities. In this sense, students will learn about historical, cultural, and social aspects in a dynamic way. The main topics are: *The Wall Street Crash of 1929* and *The Great Depression.* Students are required to write down relevant information to include in their e-portfolio.

The last task will consist of an escape room in one of the museum rooms. Work groups will compete against each other by putting everything they have learned in previous activities into practice. Moreover, some of the novel's relevant characters will be introduced. In the process of developing the session, the teacher will keep an eye on the contributions and participation of the students. Attendance at this cultural activity will be considered positively when grading students.

SESSION 5: POSTMODERNIST CHARACTERISTICS

<u>Session 5. Activity 1. Postmodernist characteristics explanation reflected in *The Bluest Eye* and *The king of Harlem*</u>

Specific objectives: SO10, SO13

Timing: 20'

Arrangement: Class group

Material: *Genially* presentation, e-portfolio, ipad

Development: The teacher will explain to students several Postmodernist characteristics and each work team is expected to take notes to include in the e-portfolio. While explaining, the teacher will reference both literary works. For instance, regarding some characteristics, the teacher will mention that Morrison's novel was written in such a way that besides describing reality, it may also prompt readers to feel moved. On the other hand, Lorca's work is meant to display the nostalgic and dreadful situation Afro-American people had to live in during that time, as well as their anxious feeling of being free in the future. In addition, the teacher will present students with the main characters of the novel in depth: Pecola and Claudia. Students who have participated in the cultural trip and the escape room already know something about them. However, the teacher will give students information about how the rest of the characters in the novel were created on purpose. The notes students have taken will be used in the next exercise.

<u>Session 5. Activity 2. Postmodernist characteristics through the text</u>

Specific objectives: SO5, SO6, SO7, SO8, SO13, SO21, SO22, SO23, SO24

Timing: 20'

Arrangement: Work teams

Material: Google Classroom, e-portfolio, ipad, IWB, projector

- "To eat the candy is somehow to eat the eyes, eat Mary Jane. Love Mary Jane. Be Mary Jane." (Morrison, 1970, p. 56)

- "But she has seen interest, disgust, even anger in grown male eyes. Yet this vacuum is not new to her. She has seen it lurking in the eyes of all white people. The distaste must be for her, her blackness." (Morrison, 1970, p. 47)

- "¡Ay, Harlem!¡Ay, Harlem!¡Ay, Harlem! No hay angustia comparable a tus rojos oprimidos, a tu sangre estremecida dentro el eclipse oscuro. (Lorca, 1929)

- "Es por el silencio sapientísimo cuando los camareros y los cocineros y los que limpian con la lengua las heridas de los millonarios buscan al rey por las calles o en los ángulos del salitre." (Lorca, 1929)

-"She rolls down the window to tell my sister Frieda and me that we can't come in to play with his child." (Morrison, 1970, p. 85)

Development: Students are expected to put into practice the postmodernist characteristics they have learnt previously. Thus, learners are provided with short fragments of both works so that they can spot any feature. This task has also been thought of for students to refresh the historical and social aspects they analysed on their cultural visit. In this sense, this task can be considered as the main contact with both works in detail in order for students to feel more comfortable in the following sessions when exposed to literary analysis. Students will do this activity with their team and everything they write will be part of their e-portfolio. It is permissible for them to use the internet for information appropriate, such as searching for allusions to popular culture. Later on, students will comment on postmodernist characteristics they found. In the meanwhile, the teacher will mingle around the classroom checking what each team is doing. She will help them interpret literary fragments and any literary resource. A teacher will also examine how each student uses cohesive devices to connect their ideas and turn-taking strategies to converse naturally.

Session 5. Activity 3. Discussion about Postmodernist characteristics

Specific objectives: SO6, SO10, SO12, SO13, SO21, SO22, SO23, SO24

Timing: 15'

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Arrangement: Work teams

Material: e-portfolio, ipad

Development: After the analysis of postmodernist characteristics through literary texts, each work team will present to the rest of their classmates their thoughts and conclusions. They will explain how they have spotted some postmodernist characteristics and give reasons why they have come up with these ideas. Students' reflections will be graded positively as well as the way they have dealt with different literary resources and explicit and implicit references. Each work team will have around two or three minutes to present their ideas while the rest of their classmates will listen to them. The teacher will reorient each work team's discussion and provide help if necessary.

SESSION 6: SOCIAL DISCRIMINATION

Session 6. Activity 1. Mr. Yacobowski and Mary Jane

Specific objectives: SO6, SO7, SO8, SO11, SO13

Timing: 20'

Arrangement: Work teams

Material: *Genially* presentation, Google Classroom, e-portfolio, iPad, IWB, projector

"She climbs four wooden steps to the door of Yacobowski's Fresh Veg. (…) Standing before the counter, she looks at the array of candies. All Mary Janes, she decides. Three for a penny. To eat the candy is somehow to eat the eyes, eat Mary Jane. Love Mary Jane. Be Mary Jane. The gray head of Mr. Yacobowski looms up over the counter. He urges his eyes out of his thoughts to encounter her. Blue eyes. Somewhere between retina and object, between vision and view, his eyes draw back, hesitate, and hover. At some fixed point in time and space he senses that he need not waste the effort of a glance. He does not see her, because for him there is nothing to see. (…) She does not know what keeps his glance suspended. Perhaps because he is grown, or a man, and she a little girl. But she has seen interest, disgust, even anger in grown male eyes. Yet this vacuum is not new to her" (Morrison, 1970, p. 46-47).

1. Look at the image in the *Genially* presentation (*Session 6*) and try to deduce why Mary Jane candies play a relevant role in Pecola's life. Support your ideas based on the text.
2. How can you describe Mr. Yacobowski's attitude when Pecola is in the store?
3. Rewrite the scene from Pecola's point of view. Put yourself in Pecola's shoes and describe her feelings and thoughts.

Development: Students are expected to do this activity individually. The teacher will project this text fragment. First of all, students have to look at the Mary Jane candy image. They can search for any information relevant to understanding the text better. It is important for them to determine why this type of candies is relevant to Pecola as well as how they relate to Pecola. After that, they are expected to read the text carefully with an emphasis on Mr. Yacobowski's attitude towards Pecola. They should reference one of the major themes of this project: race and racism previously worked. Lastly, students are asked to rewrite this situation from their point of view as if they were Pecola. The development of this activity should be included in the e-portfolio, especially in the section that identifies the student. In addition, students are allowed to discuss with their team any doubts they may have or any thoughts they would like to share.

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Session 6. Activity 2. *Imitation of Life* film

Specific objectives: SO4, SO7, SO11, SO12, SO21, SO22, SO23, SO24

Timing: 15'

Arrangement: Work team

Material: *Genially* presentation, Google classroom, e-portfolio, iPad, IWB, projector

1. Watch this video from the film Imitation of Life (1934) and reflect on the differences and similarities between the scene of the film and Mr. Yacobowski and Pecola situation.

	DIFFERENCES	SIMILARITIES
Main character's name		
Main character's physical appearance		
Main character's psychological appearance		
Background and setting		

Development: Students will develop this activity in their teams. They will watch a short fragment of the film Imitation of Life (1934) as many times as they consider necessary to complete the chart. This chart reflects the differences and similarities between the scene in the video and Mr. Yacobowski and Pecola's situation. Here it is interesting to mention that students will be given some details about the film *Imitation of Life* and how Morrison was inspired by it. It is indeed a cultural allusions that is displayed in the novel. This activity will be included in the e-portfolio. Student knowledge will be oriented and facilitated by the teacher. In addition, students are allowed to discuss their ideas with the rest of the group

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by using cohesive devices and respecting turn-taking strategies. It is also important that students respect each other's viewpoints.

Session 6. Activity 3. *Philadelphia* film

Specific objectives: SO4, SO6, SO7, SO1O, SO11, SO12, SO21, SO22, SO23, SO24

Timing: 20'

Arrangement: team work

Material: *Genially* presentation, e-portfolio, Ipad, IWB, projector

Development: Before starting this last activity of this session, the teacher will briefly contextualize the students in the context of this film. She will emphasize that the previous activities developed are strongly connected to what this video displays. In this fragment of the film, it can be seen how Andy (the main character of the film) explains that he has been rejected and fired from his job for being homosexual and having AIDS. Andy mentions a relevant concept that is also significant in the literary works we are working with*: social death*. In this sense, Andy says: "*Because prejudice surrounding aids exacts a social death which Britain seeds which precedes the actual physical one*" (Philadelphia, 1993).

Students will be asked to reflect on this topic and relate it to the two prior activities they have done and also to the real world. They will watch the video as many times as they consider necessary to have a deeper understanding of the situation. They will have to take notes and include them in the e-portfolio. After that, they will discuss with the rest of the classmates their feelings, thoughts, and experiences related to this topic.

SESSION 7: RACE AND RACISM

Session 7. Activity 1. Coloured and nigger people

Specific objectives: SO5, SO7, SO21, SO22, SO23, SO24

Timing: 15'

Arrangement: individual, work teams

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Material: Google Classroom, e-portfolio, IWB, ipad, projector

"Junior was always brushed, bathed, oiled, and shod. (…). Geraldine, Louis, Junior, and the cat lived next to the playground of Washington Irving School. Junior considered the playground his own, and the schoolchildren coveted his freedom to sleep late, go home for lunch, and dominate the playground after school. White kids; his mother did not like him to play with niggers. She had explained to him the difference between coloured people and niggers. They were easily identifiable. Coloured people were neat and quiet; niggers were dirty and loud. (…) Junior played only with Ralph Nisensky, who was two years younger, wore glasses, and didn't want to do anything. More and more Junior enjoyed bullying girls. It was easy making them scream and run. How he laughed when they fell down and their bloomers showed" (Morrison, 1970, p. 85)

1. According to the text, how do you imagine Junior? Describe him briefly considering his physical appearance and psychological background.
2. How would you judge Geraldine's attitude towards Junior's upbringing?

Development: First of all, students will read the fragment and then answer the questions with their team. This activity will be a warm-up activity for the next activity of the session where students will work on social class differences. Students are expected to think critically about the situation reflected in the text. In their e-portfolios, students must include their responses. Students will have to use cohesive devices and respect each other's opinions to discuss their ideas. The teacher will also check how students contribute inspiring ideas to the rest of the group and turn-taking strategies.

Session 7. Activity 2. Social class differences

Specific objectives: SO2, SO5, SO6, SO7, SO10, SO21, SO22, SO23, SO24

Timing: 20'

Arrangement: work teams

Material: Google classroom, e-portfolio, IWB, ipad, projector

"Es preciso matar al rubio vendedor de aguardiente y a todos los amigos de la manzana y de la arena, es necesario dar con los puños cerrados a las pequeñas judías que tiemblan llenas de burbujas, para que el rey de Harlem cante con su muchedumbre, para que los cocodrilos duerman en largas filas bajo el amianto de la luna, y para que nadie dude de la infinita belleza de los plumeros, los ralladores, los cobres y las cacerolas de las cocinas." (Lorca, 1929)

"¡Ay, Harlem! ¡Ay, Harlem! ¡Ay, Harlem! No hay angustia comparable a tus rojos oprimidos, a tu sangre estremecida dentro del eclipse oscuro, a tu violencia granate sordomuda en la penumbra, a tu gran rey prisionero, con un traje de conserje." (Lorca, 1929)

1. What is Lorca's message in these two poem fragments?
2. What symbols does Lorca use to refer to rich and poor people? What are the connotations of rich and poor people related to race in this poem?
3. Why does Lorca use so many times the interjection *¡Ay!*?
4. According to Lorca, who can be *The King of Harlem*? Identify some relevant information about Harlem on the internet and consider its possible meaning in the poem.

"Here!" Pecola turned. "Here is your black kitten! He screeched. And he threw a big black cat right in her face. She sucked in her breath in fear and surprise and felt fur in her mouth. The cat clawed her face and chest in an effort to right itself, then leaped nimbly

to the floor. Junior was laughing and running around the room clutching his stomach delightedly. Pecola touched the scratched place on her face and felt tears coming. When she started toward the doorway, Junior leaped in front of her. "You can't get out. You're my prisoner", he said. His eyes were merry but hard." (Morrison, 1970, p. 88)

5. Can you notice any difference or similarity between Lorca's prior fragments and Morrison's one? Provide reasons and direct quotes.

Development: Students will be provided with three text fragments. Both are taken from Lorca's poem and the other from Morrison's novel. Indeed, it is a fragment that keeps the same theme line than the one presented in the previous activity: the main characters are Junior and Pecola and both refer to the unpleasant situation Pecola lived with Junior. Regarding Lorca's fragments, there are many symbols that may be difficult for students to understand. For this reason, the teacher will help them by providing the implied meaning and connotation. In this sense, mediation will play a relevant role as no literal translation from one language to another will be allowed. She will orient students' thoughts so that they can have a deeper understanding of the text via the English language. All the fragments considered in this session share the same topic: social classes and race. Students will have to answer the short questions based on the texts and they are allowed to use the internet to search for some relevant information about Harlem Renaissance. This information will help them understand the context of the poem better.

In addition, the teacher will explain to students some relevant information about Lorca's poem, such as the style and metrics. The teacher will also discuss some relevant information about the Harlem renaissance intellectual and literary movement and how Lorca alludes to it in the poem. It is also essential that students put into practice the knowledge they gained in the previous section about the historical and social context. The answers will be included in the e-portfolio. This activity will likewise be developed in groups so that students can share their viewpoints constructively. The teacher will also check how students show their abilities using cohesive devices and turn-taking strategies.

Session 7. Activity 3. Social class differences in real life

Specific objectives: SO5, SO6, SO7, SO9, SO10

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Timing: 20'

Arrangement: work teams

Material: *Genially* presentation, e-portfolio, IWB, iPad

Development: The students are expected to discuss the previous activity with their team so that they can share their reflections with the class later. This task aims to relate the literary texts previously analysed to real world events. Students will have to search for a newspaper article that deals with the same topic of the session. This will enable them to analyse if similar situations are present in human's life. After that, students are expected to summarize the news and share a final conclusion on this topic. As a matter of course, the teacher will make sure that all students are actively participating. She will guide their discussions if necessary.

SESSION 8: Ugliness

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Session 8. Activity 1. Pecola's interior monologue

Specific objectives: SO5, SO6, SO7, SO12

Timing: 15'

Arrangement: individually, work teams

Material: Google classroom, *Genially* presentation, e-portfolio, IWB, iPad

"Please, God," she whispered into the palm of her hand. "Please make me disappear." She squeezed her eyes shut. Little parts of her body faded away. Now slowly, now with a rush. Slowly again. Her fingers went, one by one; then her arms disappeared all the way to the elbow. Her feet now. (…) As long as she looked the way she did, as long as she was ugly, she would have to stay with these people. Somehow, she belonged to them. Long hours she sat looking in the mirror, trying to discover the secret of the ugliness, the ugliness that made her ignored or despised at school, by teachers and classmates alike" (Morrison, 1970, p. 43).

1. According to the text, who are "she" and "these people"?
2. Pay attention carefully and try to guess the relationship that exists between the words "eyes", "mirror", "ugliness" and "look". Support your ideas by looking at the image on the *Genially* presentation.

Development: Educators will place students in the context of the novel to help them better comprehend the fragments. It reflects Pecola's inner thoughts and feelings when attacked by a classmate. Students will have to read the text and answer two questions. They will have around ten minutes to read the fragment. The rest of the time, they will talk about their ideas with their team to see if their answers are similar. Students must connect with content that has been studied in previous sessions, especially those that relate to racial issues and segregation. Students' answers will be included in the personal section of each work team's e-portfolio. The teacher will check all students are involved in the task and provide productive ideas

Session 8. Activity 2. *Wonder* film (2017)

Specific objectives: SO4, SO6, SO10, SO12

Timing: 20'

Arrangement: work teams

Material: *Genially* presentation, e-portfolio, IWB, iPad, projector

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Development: Students will watch two short videos related to Wonder (2017) with their team. Both videos tell the story of August, the main character of the movie. The teacher will summarize the film by emphasizing August's face problem. They will watch each video twice and take notes while watching individually. It will be necessary for them to look at August's feelings as well as how the other students treat him at school. Indeed, students are expected to reflect on the theme of ugliness and how it affects August and Pecola. After that, each student will share their viewpoints with the rest of the team. In the meanwhile, the teacher will check each student's contribution and expression. The teacher will also provide students with any details related to the film. Students who establish connections between August and Pecola will be regarded positively.

Session 8. Activity 3. Have you ever witnessed any similar situation?

Specific objectives: SO6, SO7, SO10, SO12, SO21, SO22, SO23, SO24

Timing: 20'

Arrangement: work teams

Material: E-portfolio, iPad

Development: Students will have to think about the question individually and any similar situation they have been involved in. They can search for any newspaper article to support their ideas. In addition, they will be asked to briefly explain the situation they have chosen and include it in their personal section of the e-portfolio. After that, each member of the group will share their viewpoints and feelings orally. The teacher will focus on how each student expresses themselves and connects their ideas. In addition, the teacher will also check that all students respect each other's viewpoints and there is a warm work climate.

SESSION 9: Blue Eyes and Ideal of Beauty

Session 9. Activity 1. Pecola's desire for blue eyes

Specific objectives: SO5, SO6, SO7, SO9, SO12, SO21, SO22, SO23, SO24

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Timing: 15'

Arrangement: work teams

Material: *Genially* presentation, Google Classroom, e-portfolio, IWB, iPad, projector

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"Frieda brought her four graham crackers on a saucer and some milk in a blue-and-white Shirley Temple Cup. She was a long time with the milk and gazed fondly at the silhouette of Shirley Temple's dimpled face. Frieda and she had a loving conversation about how cute Shirley Temple was. Three quarts of milk. That's what was in the icebox yesterday. Three whole quarts. Now they ain't none. Not a drop. I don't mind folks coming in and getting what they want, but three quarts of milk! What the devil does anybody need with three quarts of milk?" The "folks" my mother was referring to was Pecola. The three of us, Pecola, Frieda, and I, listened to her downstairs in the kitchen fussing about the amount of milk Pecola had drunk. We knew she was fond of the Shirley Temple cup and took every opportunity to drink milk out of it just to handle and see sweet Shirley's face." (Morrison, 1970, p. 2)

Soaphead Church told her to come in.
"What can I do for you, my child?"
She stood here, her hands folded across her stomach, a little protruding pot of tummy.
"Maybe. Maybe you can do it for me".
"Do what for you?"
"I can´t go to school no more. And I thought maybe you could help me."
"Help you how? Tell me. Don´t be frightened."
"My eyes".
"What about your eyes"?

"I want them blue."

---

1. Read the two fragments from the novel *The Bluest Eye* (Morrison, 1970) and establish the connections that exist between both considering the connotations of *eyes* and *beauty*. Support your ideas with the images on the *Genially* presentation.

Development: The teacher will explain students relevant information for the development of this session. First of all, she will project some images about the popular element: The Shirley Temple Cup and she will talk about who Shirley Temple was. In order for students to understand better the beauty differences that Morrison emphasizes throughout the novel,

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the teacher has included two images of two women considered as film artists: Greta Garbo and Ginger Roger. She will explain students how these two women reflect the actual beauty according to society in that period, and so, Pecola.

In addition, she will present the character *Soaphead Church* and its role in the play. This character has a special relationship with Pecola, and it is regarded as a representative symbol that represents God in the play. Furthermore, students will be asked to relate these two novel passages as they are strongly related. Both reflect Pecola's desire for blue eyes and resemble Shirley Temple. Pecola turns to Soaphead to fulfil her desire. Students will work with their teammates, and they can use any digital tool to search for information if necessary. Initially, they will write down their ideas in the e-portfolio, then they will discuss the topics. In this activity, the teacher will also emphasize the research question of this project: *How do you think the ideal of beauty is the main factor that influences the mindset of society?* As part of the discussion topic, students will relate this question to Soaphead Church situation with Pecola. Students can also think about the title of the novel *The Bluest Eye* and the meaning it can have. The teacher will check how students are involved in the activity by providing useful ideas cohesively.

Session 9. Activity 2. Pecola as a brown skin girl

Specific objectives: SO6, SO7, SO10, SO12

Timing: 20'

Arrangement: team work

Material: *Genially* presentation, e-portfolio, iPad

Development: Students will listen to the song Brown Skin Girl (Beyoncé 2019) twice individually. In the meantime, they will take notes about the different topics of the song. They listen again to the song for a third time, but this time they will focus on details: colours, background, rhythm, instruments, setting, and clothing, among others. They will be provided with the instructions before listening the song. After that, they will share their notes with the rest of their team work to compare their responses. After that, they will be asked to relate the different topics of the song to the ones present in the novel: social discrimination and the concepts of ugliness and beauty. Their responses will be included in

the e-portfolio. The teacher will play the role of facilitator to help them with unclear concepts and vocabulary. In addition, she will explain them how the symbols that appear in the lyrics and the setting of the song and how they are interrelated to create meaning. This information will be essential for the third activity development.

Session 9. Activity 3. The birth of Venus

Specific objectives: SO6, SO7, SO10, SO12, SO21, SO22, SO23, SO24

Timing: 20'

Arrangement: work teams

Material: *Genially* presentation, e-portfolio, iPad

Development: This activity is a discussion among the team members. The teacher will project two images that reflect two beauty ideals based on Botticelli. Each image represents a woman with a different skin colour. Students will have to think critically and decide if there is some similarities or differences between the two women. Students will have to relate the information they have gathered previously and the content they have learned throughout the sessions with the two images. In addition, students are asked to proceed a step further and be shown a similar image to Botticelli's one. It has been thought to relate everything exposed about beauty ideals with the real world where students live. They will have a free discussion about how the ideal of beauty affects Pecola psychologically and physically, but also to real life people. In this sense, the teacher will then show students a current image that represents how a woman hinders her face with the image of a blonde girl internationally known as *Barbie*. As the discussion progresses, this activity will also address the research question so students will have the opportunity to mention the different themes that have been dealt with over the sessions and that are implicitly related to the image. Additionally, students are likely to connect these themes with the impact social media has on them, and how the world is being run by *influencers*. The teacher will listen carefully to each team's work and discussion and how they express their ideas in a coherent and cohesive way. She will redirect the discussion if necessary and ensure all students respect each other's ideas.

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SESSION 10: A VICIOIUS RAPE

<u>**Session 10. Activity 1. Las muchachas americanas**</u>

Specific objectives: SO5, SO6, SO7, SO9, SO12, SO21, SO22, SO23, SO24

Timing: 15'

Arrangement: work teams

Material: *Genially* presentation, Google Classroom, e-portfolio, IWB, iPad, projector

> Tenía la noche una hendidura y quietas salamandras de marfil.
>
> Las muchachas americanas
>
> Llevaban niños y monedas en el vientre
>
> y los muchachos se desmayaban en la cruz del desperezo.
>
> Ellos son.
>
> Ellos son los que beben el whisky de plata junto a los volcanes
>
> Y tragan pedacitos de corazón por las heladas montañas del oso.
>
> (Lorca, 1929)

1. Read this stanza taken from *El Rey de Harlem* (Lorca, 1929) and look at the following symbols. It is allowed to search for information on the internet.
- Salamandras de marfil:
- Whisky de plata:
- Cruz del desperezo:

2. What does Lorca display in this stanza? Is there any allusion to historical or social context?

Development: The first activity of the tenth session is reading a stanza taken from the poem. Students have to read the text carefully to guess the meaning of the symbols in this case. As mentioned before, this poem is full of symbols and connotations that allude to the context itself. For this reason, students may find it difficult to understand the meaning as a whole. However, they can search for information and support in multimodal texts. Nevertheless, the teacher will check how each team is handling the task. She will help them decode specific meanings. By discussing and sharing their opinions, students will be able to work together. All team information will be included in the e-portfolio

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Session 10. Activity 2. Marigolds and Dandelions

Specific objectives: SO5, SO6, SO7, SO12, SO21, SO22, SO23, SO24

Timing: 15'

Arrangement: work teams

Material: *Genially* presentation, Google Classroom, e-portfolio, iPad, projector.

SECTION AUTUMN

"Dandelions. A dart of affection leaps out from her to them. But they do not look at her
and do not send love back. She thinks, "they are ugly, they are weeds" (Morrison, 1970)

SECTION SUMMER

"There were no marigolds in the fall of 1941. We thought, at the time, that it was because
Pecola was having her father's baby that the marigolds did not grow" (Morrison, 1970)

1. Look at the images about *dandelions* and *marigolds* in *Genially*
   presentation. What are the differences between them? How can you
   associate them with the concepts of birth, hope, ugliness, and sadness
   mentioned in the texts?

Development: It has been suggested that students are contextualized in the last scene of
the novel through two symbols: dandelions and marigolds. Students are expected to decode
the meaning these two types of flowers convey. Indeed this activity is very similar to the
previous one as it can be seen how Pecola, a fourteen-year-old girl, is raped by her father.
Lorca also mentioned this allusion when referring to young American girls. Students will
work in teams to discuss and share their ideas. After that, they will briefly describe their
viewpoints with the rest of the classmates. Students' reflections will be included in the e-
portfolio. The teacher will walk around the classroom to check how each team is working
and sharing their experiences. She will emphasize students on using cohesive devices and
turn-taking strategies by approaching natural speech.

Session 10. Activity 3. *The Bluest Eye* theatre play

Specific objectives: SO6, SO7, SO10, SO12, SO21, SO22, SO23, SO24

Timing: 25'

Arrangement: work teams

Material: *Genially* Presentation, Google Classroom, e-portfolio, iPad, IWB, projector

Development: This final activity consists of watching a video about a fragment from *The Bluest Eye* play. It has been thought to include this video as it represents one of the key moments in the play: Pecola's rape. Students will watch the whole video, but emphasis will be placed on the moment that reflects the rape moment. Students will be asked to analyse different points: setting, symbols, movements, shadowing, clothing, acting, tone of voice and music, among others. Students will do it individually and their responses will be part of their personal section of the e-portfolio. After that, they will discuss their responses and exchange different opinions. Here it is relevant to mention that students will have this video as a model of what is expected of them in a reduced version. The teacher will remind students that the next session will be devoted to the start of preparation for their school performance.

SESSION 11: PREPARATION OF THE THEATRE PLAY

Session 11. Activity 1. Selection of the scene

Specific objectives: SO5, SO6, SO15

Timing: 25'

Arrangement: team

Material: Google Classroom, projector, IWB, iPad

Choose one scene according to your preferences with your team.

1. Mr. Yacobowski and Pecola at the store

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2. Mr. Henry's sexual innuendo on Pecola, Claudia and Frieda by comparing them with Greta Garbo and Ginger Rogers

3. Soaphead Church, Pecola and local neighbours

4. Mrs Geraldine, Junior, and Pecola at Junior's home

5. Pecola, Frieda and Claudia conversation about Shirley Temple cup

6. Pecola, Frieda and Claudia conversation about Pecola's first menstruation and allusion to marigolds and dandelions

Development: This activity aims to design a scene from the novel *The Bluest Eye* with the intention of adapting it later on. Students organized in teams are required to select their most preferable scene in a conscious way. This is, they will have to think about which scene is better to adapt it in the form of dialogue as part of the play. They will have to be conscious of the characters involved and their role in this specific scene, the situation and background of the scene, the staging and the historical and social context that is relevant to mention. The teacher will provide students with some examples of scenes so that they can choose one appropriately. When choosing the scene, the teacher will briefly explain the aspects students have to consider. This unit's material will be uploaded to Google Classroom so that students can check it whenever they need.

Session 11. Activity 2. Adaptation of the scene

Specific objectives: SO5, SO17, SO19

Timing: 35'

Arrangement: work teams

Material: Google Classroom, projector, IWB, e-portfolio, iPad

Development: This activity is considered the second part of the first activity. Students have been discussing which scene to choose and how to organise themselves to represent it. Now, they have to adapt the scene they have chosen so that it is accessible to the public. Here it is interesting to mention that some scenes include dialogues among characters. However, students have also been asked to create a short introduction to contextualize the public. They have been asked to give some relevant information about the context of this

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scene (historical and sociocultural aspects…). Additionally, students must organise the assignment of the characters and their role in this specific scene. Students will occasionally modify the original text so that it is natural when representing. Thus, students will have to consider stage directions in a special way as they will be essential to keep the flow of dialogue, movements, and staging. Each team will work together, and the teacher will mingle around the classroom to check students' participation and contributions. The teacher will also help students when adapting this scene deal with vocabulary and grammar issues.

SESSION 12: THEATRE COMPANY: *TEATRO DEL SOHO*

Session 12. Activity 1. Getting ready for the performance

Specific objectives: SO5, SO17, SO19

Timing: 55'

Arrangement: team

Material: Visitor professor's guidelines*,* Ipad

Development: This activity will last the whole session. It has been thought that it could be useful to ask for advice from a professor with theatre experience. He is a member of the theatre company *Teatro del Soho,* a theatre company run by Antonio Banderas actor, and has its residence in Málaga. The visiting professor will work with the students for one hour to equip them with the necessary tools for the performance. He will teach students how to deal with their emotions when acting, how to be immersed in the character by taking into account their emotions and personality and how to coordinate the dialogue with the body expression. In addition, the professor will advise them on the type of clothing they should wear without the necessity of spending a lot of money. The visitor professor knows Morrison's novel so he will proceed straight to the point to provide students with some key ideas. In the meanwhile, the teacher will monitor the development of the session and coordinate with the visitor professor. This will enable the teacher to address any questions that may arise about the novel. Students will have the chance to represent their scene in

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front of the classroom and the visiting professor. This is so that the professor can spot any mistake and help them correct it if necessary.

Students will practice the performance outside the school once they have been given elementary knowledge. It will be their responsibility to prepare and do their best before the actual performance in the school.

SESSION 13: *THE BLUEST EYE* REPRESENTATION IN OUR SCHOOL

Session 13. Activity 1. *The Bluest Eye* performance

Specific objectives: SO6, SO10, SO18, SO19, SO20, SO21,

Timing: 80'

Arrangement: team

Material: performance material

Development: This session will be held in the school's multi-purpose room. It has been decorated before as the whole school will participate in the celebration of International *Book day*. The educator that has been developing the project with the students will present the project and the way they have developed it. Each group of students of the 1st Baccalaureate will perform their scene in 10' approximately. First of all, pupils will introduce their scene to the public and provide some relevant information about the context surrounding their specific scene. This will be followed by the actual performance of the play scene. After that, students will allude to how the research question they have been working with in this project affects their scene in a summarized way.

SESSION 14: COMMUNICATION OF RESULTS

This session is the last of the project. The teacher will communicate the project results to the whole class and students will know their final grade. The educator will comment on the effective actions and things that need to be improved to each group in detail. Students will

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also get the chance to ask any questions they may have. Rubrics for evaluation will be used as part of the material for this session. The teacher will support their ideas by considering the rubrics. After that, students will do a satisfaction survey anonymously in a few minutes.

3.6. Assessment

This section explains the assessment of the learning process and the proposal itself. Different rubrics will be presented in detail to grade different aspects of the proposal. First of all, a general rubric with all the assessment themes and its percentage will be displayed. After that, each assessment theme will be expounded with its correspondent rubric. This section will end with the assessment of the proposal and a survey will be created for students to show their level of satisfaction with the project.

3.6.1. Learning assessment

In accordance with *Real Decreto 243/2022, de 5 de abril, por el que se establecen la ordenación y las enseñanzas mínimas de Bachillerato*, the learning process evaluation is continuous and differentiated according to the different subjects, but all of them are formative in nature. In this sense, these considerations have been taken as a reference for the evaluation of the intervention proposal of this project. Furthermore, according to *Real Decreto 243/2022,* the learning process is articulated into three blocks (*communication, plurilingualism, and interculturality*) as mentioned previously, and they will be also significant for the students' assessment. Table 8 represents what is evaluated in the intervention proposal and the percentage assigned to each aspect.

Table 8. *Assessment themes considered in this intervention proposal and the percentage assigned to each aspect*

ASSESSMENT THEMES	PERCENTAGE
E-portfolio	40%
The Bluest Eye performance	35%
Participation	20%

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Peer assessment	5%
Total: _____ / 100	

The evaluation instruments for this intervention proposal are rubrics and direct observation. The educator will evaluate each student's participation and contribution throughout the development of the sessions. In addition, the educator will evaluate their positive attitude and individual and group work. Student attendance at the sessions will be assessed through direct observation and a specific rubric. Students of each team will also evaluate each other through a specific rubric. Regarding the evaluation of the e-portfolio and the theatre play representation, it will be done at the end of the intervention. Each team member will submit the link to their e-portfolio to *Google Classroom* the same day as the representation. After that, the educator will assess students and collect relevant data. The results will be communicated in the final session of the proposal. Hereafter, the following tables specify what will be assessed in the e-portfolio and *The Bluest Eye* representation.

Table 9. *Rubric to evaluate the e-portfolio*

CRITERIA	EXCELLENT	SATISFACTORY	BASIC	BELOW EXPECTATIONS
Organization, order and cleanliness	All tasks are classified per session and different contents in a clear and neat way. Each session is preceded by an introduction and there is a conclusion at the	The majority of the tasks are classified per sessions and contents in a clear and neat way. A large number of sessions are preceded by an introduction there is a	Most of the tasks are classified per sessions and contents but there is no order and cleanliness. Only some sessions are preceded by an	None of the tasks are classified per session and different contents in a clear and neat way. There is not an introduction and conclusion in none of the sessions. There

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	end. An index, page numbers and date are included.	conclusion at the end. An element such as index, page numbers or date is missing.	introduction and there is a conclusion at the end. Some elements miss such as index, page numbers or date.	is no index, page numbers and date.
Presentation	The e-portfolio is very creative, and all the content is presented is well-balanced. There is a very good use of multimodal texts to support the information.	The e-portfolio is creative, and the majority of the content is well-balanced. Students have use most of the times multimodal texts to support the information.	The e-portfolio is not creative and not all the content is well-balanced. Students sometimes use multimodal texts to support the information.	The e-portfolio is not creative and well-balanced. There is no use of multimodal texts to support the information.
Learning evidence	The students' critical thinking and interpretative skills are clearly displayed. The	The students' critical thinking and interpretative skills are sometimes	The students' critical thinking and interpretative skills are hardly ever	The students' critical thinking and interpretative skills are not displayed.

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	ideas are exposed in coherent and cohesive way and there is evidence of a self-reflection attitude.	displayed. Most of the ideas are exposed in a coherent and cohesive way and most of the times there is evidence of a self-reflection attitude.	displayed. There is a poor relation regarding coherence and cohesiveness and low skilled reflection attitude.	

Source: Author's own elaboration (2023)

Table 10. *Rubric to evaluate the student's performance in group of the theatre play*

CRITERIA	EXCELLENT	SATISFACTORY	BASIC	BELOW EXPECTATIONS
Contextualization	Students show a deep understanding of sociocultural and historical aspects about the novel *The Bluest Eye.* The content is organized in a coherent and creative way,	Students show a good understanding of sociocultural and historical aspects about the novel *The Bluest Eye.* The content is most of the times organized in a coherent and creative way, and	Students have a basic understanding of sociocultural and historical aspects about the novel *The bluest Eye*. Not all the content is organized in a	Students do not have idea about sociocultural and historical aspects about the novel The Bluest Eye. The content is mixed with other information. It is unclear and poor, and it is

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	and it is understandable for the public	it is usually understandable for the public	coherent and creative way and the public may find it difficult to understand	not understandable for the public at all
Oral expression	The pronunciation and fluency of the members of the group is excellent and there is a natural pattern of speech	The pronunciation and fluency of the members of the group is easy to understand there are occasional misunderstandings	The pronunciation and fluency of the members of the group is somewhat difficult to understand and there are frequent misunderstandings	The pronunciation and fluency of the members of the group is largely incomprehensible and there are constant misunderstandings
Body expression	The body expression is totally adapted to the role of the character	The body language is almost always adapted to the role of the character	The body language is hardly ever adapted to the role of the character	The body language never adapts to the role of the character
Stage direction	The stage directions are clear, precise,	The stage directions are usually clear,	The stage directions are not always	The stage directions never are clear and

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	and understandable for the public and the rest of the characters	precise, and understandable for the public and the rest of the characters	clear, precise, and the public and characters find it difficult to understand	precise, and it is quite difficult to be understood by the public and the characters
Adaptation to the theatrical performance	Students show an excellent ability to adapt the narrative text to the theatre play. Indeed, the narrative text is clearly similar to original one.	Students have adapted the narrative text in theatre play format adequately. It is most of the times similar to the original text.	Students not always have adapted the narrative text in theatre play format. Sometimes it resembles the original text.	Students have not adapted the narrative text in theatre play format. There is not a clear similarity with the original text.
Clothing	Students have made an excellent use of clothing to represent the actual character (colours, shapes, accessories…)	Students wear most of the special clothing that characterizes the actual character (colours, shapes, accessories…)	Students wear some characteristic clothing to represent the actual character (colours, shapes, accessories…)	Students do not wear special clothes for the theatre play representation
Interest and attitude	Students show great interest	Students achieve to keep their	Students do not always	Students never have a positive

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	and a positive attitude when playing the role	interest and a positive attitude most of the times when playing the role	have a positive attitude and interest when playing a role	attitude and interest when playing a role
Work team	The teamwork has been successfully satisfactory. They have helped each other and participate actively	The teamwork has been quite good. They have helped each other most of the times and their participation has been active	The teamwork has been satisfactory. Nevertheless, not all students have worked together and had a positive outlook	There has been no teamwork. Students have worked on their own and there has been no work contribution

Source: Author's own elaboration (2023)

Furthermore, it has also been considered the creation of a specific chart to evaluate each student's attendance per session and to write down any necessary observations related to the student during the session. This will enable the educator to keep track of all students appropriately. Table 11 illustrates how it may be.

Table 11. *Student's attendance sheet and observations*

	ATTENDANCE	OBSERVATIONS
Session 1	Yes/No	
Session 2	Yes/No	
Session 3	Yes/No	

Session 4	Yes/No	
Session 5	Yes/No	
Session 6	Yes/No	
Session 7	Yes/No	
Session 8	Yes/No	
Session 9	Yes/No	
Session 10	Yes/No	
Session 11	Yes/No	
Session 12	Yes/No	
Session 13	Yes/No	

Source: Author's own elaboration (2023)

Participation and contributions of students over the development of the project will be highly valued. In this sense, it has been thought that an appropriate rubric may be useful to check each student's progression over the course of each session. Table 12 displays the specific rubric to assess it.

Table 12. *Rubric to evaluate each student participation during the project*

CRITERIA	EXCELLENT	SATISFACTORY	BASIC	BELOW EXPECTATIONS
Participate actively in discussions providing constructive ideas				
Organise their ideas using cohesive devices				

Respect each other opinion				
Use turn- taking strategies				

Source: Author's own elaboration (2023)

This intervention proposal also considers peer assessment. A five percent share of the total evaluation will be devoted to it. Thus, each group member will evaluate the other classmates on their team at the end of the project. In order to determine what the classmate has accomplished, the teacher will provide them with the rubric. Table 13 represents the rubric.

Table 13. *Rubric for students to evaluate the members of the team*

CRITERIA	EXCELLENT	SATISFACTORY	BASIC	BELOW EXPECTATIONS
Participate in team decision-making				
Fulfil the tasks assigned				
Participate in all team activities				
Support classmates when it is necessary				
Respect the team members' opinions				
Provide alternatives solutions to problems				
Collaborate in the organization and presentation of the final product				

Source: Author's own elaboration (2023)

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3.6.2. Assessment of the proposal

As it is already known, it is crucial to take into consideration the opinion of students during the project about their likes and dislikes so that they may feel valued for future projects. Additionally, it is essential for educators to gather information about the students to foresee how the organisation and development of future projects may be, or even the improvements that can be done to this project. Thus, this intervention proposal will finish with the communication of the results but also with a satisfaction survey that will be delivered to students at the end of the proposal. Figure 7 displays the satisfaction survey.

Figure 7. *Satisfaction survey in order for students to evaluate the proposal*

SATISFACTION SURVEY FOR STUDENTS OF 1ST BACCALAUREATE

Write down, from 1 to 5, your level of satisfaction and achievement throughout the development of the project:

- I have improved my communicative skills through the comprehension and production of written texts
- I have improved my speaking skills and I got fluency
- I feel more comfortable now when I share my opinion in front of the classmates
- I have improved my critical thinking skills when decoding information and constructing new meaning
- I have had a positive attitude in the development of all the sessions and contributed actively to my team
- I have understood the function of multimodal texts and I think they have helped me over the project development
- I think the project has been organized in a clear and coherent way
- I think it has been appropriate to work in groups
- The methodology and the activities have been appropriate and adapted to my English level
- I have found it difficult to follow and I have felt overwhelmed sometimes
- I think the project has met my needs and interests
- I think the project has been relevant and interesting for me

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- I think this project can be relevant and interesting for other English courses

Write down, from 1 to 5, your level of satisfaction regarding literary texts:

- Literary texts have broadened my horizons (socially, historically, culturally…)
- Literary texts have helped me to express myself and share different viewpoints with my classmates
- Literary texts can help me to grow as a human being

Could you think about any suggestion to improve this project in the future?

- Timing:

- Methodology:

- Grouping:

- Sources:

- Activities:

- Interesting topics (films, images, documentaries, literary texts…):

- Another observation:

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4. Discussion

Educational systems demand innovative, student-centred teaching and information and communication technologies. It is indeed claimed that 21st century education strives to equip students with the tools to solve better problems based on these considerations. These factors have also been in the spotlight throughout the development of this intervention proposal both in theoretical and practical terms.

Starting with the guidelines supported by *Real Decreto 243/2022*, students must be trained to become competent readers. Not only does it involve the acquisition of communicative competence in the foreign language, but it also implies intercultural education. The development of this communicative competence enables learners to understand multiple texts and interact in a foreign language. During the design of the current intervention proposal, these considerations were predominant. The creation of the sessions is in accordance with *Real Decreto 243/2022* and the CEFR. These documents strongly emphasize the role of literature as a means of acquisition for the current objectives. PBL methodology has been positively regarded as the vehicle for achieving the aims since according to recent studies, PBL highlights practicality and continuity through learning. It has been evident in the activities presented where students are expected to foster their hardworking character as learners. This is done by adopting creative and enquiring skills that prompt them to active their critical thinking skills. Traditional exercises such as multiple-choice, repetition drills and close-ended questions have been left aside. On the contrary, high order thinking skills were in the spotlight through open-ended questions and discussions. They were positively welcomed with a strong emphasis on the constructivism approach to meet PBL requirements.

In accordance with the previous reflections, the results of the case study stated at the beginning of this thesis about literature inclusion in secondary schools will be referred to (Bloemert et al. 2017). Broadly speaking, regarding the way the project was created one can mention that the English language has been studied differently through the use of literary texts. There has not been a specific exercise to deal with a specific skill but all of them have been worked together. In addition, there are a number of instances where students may have grown up educated thanks to the learning of cultural, historical, and social aspects related to the plot. In the same theme line, as corroborated by the participants of the case study, the

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acquisition of grammar and vocabulary was also implied when reading. Although this project has not been implemented, numerous discussions of different topics have been planned as a means of acquiring and enhancing the linguistic content and applying critical literacy. Therefore, the current project also values another main principle supported by the current law in Andalusia about the importance of interculturality in the EFL tuition. Such principle emphasises the use of the English language as a means of promoting a great deal of discussions about different cultures around the world including regional ones. In this sense, here it may be interesting to highlight one of the evidence previously mentioned about the inclusion of literature in the EFL classroom: student can become an intercultural individual while being in contact with diverse culture aspects. Student may broaden their horizon and be a critical individual, as a result.

5. Conclusions

Looking backwards, it is worth mentioning that English learners in the past were exposed to the target language through literary texts. In this sense, the tuition process of the English was highly orientated towards the translation of literary texts and analysis of them from a cultural and critical viewpoint.

Nowadays, there is a strong inclination to associate literature with the subjects related to the learning of the regional language by leaving little room for the intercultural teaching in the EFL classroom. In other words, literature may have been always associated to subjects that involve the study of a language. However, the rest of the subjects also contain multiple allusions to authors and literary works, but they go unnoticed. It is indeed one of the reasons why this proposal was thought to foster students' reading comprehension when exposed to any type of text. In accordance with this, the general objective of this proposal was to develop an intervention proposal as a viable solution to tackle this ongoing issue. An alternative proposal has been created as opposed to the generalized use of textbooks in the EFL classroom and the associated mechanized activities: the continuous practice of grammar rules and the study of vocabulary lists. On the contrary, the use of multimodal texts has been positively regarded as a vehicle to approach students to another perspective of the English language.

In accordance with the general objective, several specific objectives were established. The first alludes to the value of presenting literature in the EFL classroom. In a general sense, it may have been accomplished. Literature has been studied in light of one of the newest educational topics: neuroeducation, and its connection to literature. Moreover, students have also been valued as critical thinkers while exposed to literary texts from a constructive perspective. The stages students move through when interacting with literary texts have also been analysed and put into practice when planning the different sessions. Here it is interesting to mention the last stage of the process where once students have comprehended how the language works and its meaning, they transform it into practice. Thus, students create their own texts either orally (through discussions) or written (through rewriting some fragments or adapting it). This specific objective is connected to the one which alludes to the study of critical thinking skills in the classroom. Developing critical thinking is not likely to be a difficult task as many students think. However, a decisive attitude is essential to activate the neurons related to the

thinking process and learning how to look beyond the text. In order for students to achieve this, multimodal texts have been the protagonist assistants in this proposal. They have been taken on board to help students understand the texts better and relate them to the real world. This is done through fragments of films, paintings, images, songs, and a theatre play. All these manifestations were selected deliberately to present literature not only from the academic perspective, but also from the personal perspective in search of a pleasant experience when reading.

The objectives related to the presentation of arguments for and against literature have also been in the spotlight. Due to the ambiguity and complexity of language, selecting literary texts can sometimes be challenging. So in this case the educator's help when planning the session was crucial. In contrast, some arguments for including literature were certainly regarded as the approach to authentic material. This was so as not to lose any relevant detail that could be unnoticed through adaptations. Last but not least, the fact that literature can express feelings and increase intercultural awareness were definitely crucial as an argument for literature. In connection with the previous objective, multimodal texts have been allies for learners in this project. *The Bluest Eye* and *The King of Harlem* together with multimodality have been especially emphasized so that pupils realise that what is presented in both literary works is not alien to the reality around them and that, therefore, they can acquire enriching personal growth when immersed in them.

PBL methodology was also studied in this project. As it was commented on before, students developing critical skills is not a harsh task but the right readiness attitude is needed, and it takes time. PBL and the creation of a common project was highly valued as a means to work on different topics by establishing cooperative teams. In this sense, students socialize and draw on each other's ideas by constructing knowledge that leads them to the final product stage. In this project, the representation of some extracts from *The Bluest Eye* by students was regarded as a fruitful idea so as to students can put into practice their critical skills and drama content by empathising with the characters of the novel with the possibility of being emotionally moved at any time. Furthermore, linguistic skills were also practiced as a way of giving voice to the characters in the novel and contextualising the audience

Before bringing this project to a close, it would be worth mentioning how the literary manifestation of one of the most representative writers from Andalusia, Lorca, is strongly

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connected to Toni Morrison's novel. Both differ from each other, but relate to the same ideas. Indeed, this project may easily claim the cultural richness of Andalusia and how this can be made known through English. This allusion together with the relevance of North American literature may be well regarded as part of the EFL curriculum with the intention of providing students not only with linguistic tools to meet the expectations of the globalized world but also, to be human beings with cultural values.

6. Limitations and further research

In order to address the limitations of this proposal, it is essential to mention that it has not been implemented in the classroom in real world. Therefore, it is difficult to determine whether the current project meets students' expectations. Little can the reader appreciate whether this project creation is suitable for students by leading them to achieve the aims or on the contrary it makes them feel detached and disdain for literature. To this should be added the classroom typology and the educational center itself. A specific group of students and high schools have been thought with favourable characteristics so as to carry out this proposal. However, it may be that once exposed to a real life context the situation will be altered.

In the same vein, it may also be challenging to value the methodology, the content and the number of sessions. Not to mention the minimum level of English required to appreciate the content level of English. In addition, students' readiness to follow PBL guidelines with a creative and hardworking attitude. Every effort has been made to choose attractive and understandable content for students to bring them closer to literature. However, it is uncertain whether this will satisfy their tastes. Regarding *The Bluest Eye* and *The King of Harlem*, they have been worked with in original version. No graded reading example for the novel has been found. This is where controversy over this type of reading arises. As mentioned above, by adapting the text, it loses its literary and aesthetic value. While in the case of the poem, some translations into English are done. However, this calls into question the literary quality of the poem in its original version and Lorca's own characteristic style. Considering this, it can also be considered a limitation of the work.

Lorca has a personal style of writing where many of literary resources and personal symbols are used. Therefore, it is essential to have little knowledge of them to access potentially to his literary works. Lorca uses many literary resources and personal symbols in his writing. In order to access his literary works, it is therefore necessary to have a limited understanding of them.

It is worth mentioning the allusion to literature and multimodal texts in the current educational law. It is also worth stating the relevance of presenting students with literary texts in the EFL classroom in high schools. However, teachers are not provided with efficient tools and training to make literary texts accessible for students and the annual teaching programme. Therefore, teacher training is needed to deal with this potential problem. In

accordance with this possible issue, it can also be considered families' reaction to this project. It is possible that some families may not consider it appropriate to deal with certain topics in the EFL classroom. They may even complain to the school. Families may also feel that their children are not learning by opting for the traditional method through textbook and written tests. In these circumstances, it would have been more appropriate to present the project to families and involve them in the development, as well as what it is intended to achieve for pupils.

Last but not least, it may be meaningful to comment on the fact that further research could be conducted on the selected topic. Neither Lorca's poem nor the literary novel have been completely analysed. Hence, it may be beneficial to keep focused on this theme line and present it as a possible line of research for a doctoral thesis. It is therefore likely that similar studies may be able to shed light on the degree to which the historical, social, and cultural aspects of both North America and Spain are interrelated.

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