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**Reading the Word and
the World: A Didactic
Approach to Brother, by
David Chariandy.**

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*A mis padres, que me educaron
y que educarán a través de mí a muchos después.*

Y a Antonio y a Raquel, pues me acompañaron

Y siempre, siempre, vieron algo en mí



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1. INTRODUCTION

This Master's Thesis aims to highlight literature, especially literature of the margins, as a didactic resource in the English Language classroom. Literature encompasses a myriad of opportunities that, unfortunately, many secondary education educators overlook or, even worse, ignore. Treated with the necessary attention and care, literature responds with pleasure, being both instructive and captivating, expanding a horizon of possibilities that transcend the subject itself and its contents to reach the reader-student, settling in their lives forever. It can teach English; no method will oppose that, but it can also introduce us to others, teach us how to live, and essentially, introduce to and teach about ourselves. The student who successfully connects with literature in a foreign language will develop linguistic skills, but also, and equally importantly, interpersonal and intrapersonal skills. Considering the current interdependence between nations and cultures, the postcolonial dimension of literature serves extraordinarily to educate about other cultures and, above all, to avoid falling into fundamentalisms from an early age, fostering critical reading of the text and its reality. This master's thesis offers a text, one of many, and an approach to it, another of many; but it is, above all, a claim of the power and beauty of literature in an attempt to share it with young people who remain still asleep and unaware.

Brother is a 2017 coming-of-age novel by David Chariandy that tells the story of Michael and Francis, two brothers living in a suburb of Canada in the early '90s. As children of a Trinidadian single mother, their lives are crossed by discrimination, lack of opportunities, scarcity, and police brutality. In a misunderstanding with an agent, a police officer takes the life of Francis in front of his younger brother, Michael. *Brother* takes us on a trip of jumps in time through the life and grief of Michael before and after the murder of his brother. As a novel, it commendably welcomes the reader into Michael's psyche and contributes understanding the implications of being black in Canada firsthand. Loss, trauma, and discrimination are main elements in the novel, but Chariandy also explores identity, belonging, masculinity, brotherhood, love, and race.

David John Chariandy, was born and raised in Scarborough in 1969, suburb in the outskirts of Toronto and setting of the novel. Son of Trinidadian parents too, he is an

awarded novelist and academic in Vancouver, where he writes and teaches. His stories tell many times his own, of growing in a challenging and multicultural neighbourhood that, although rough, also encloses a “bigger story of life and vitality that you don’t always see in headlines.” (Patch, 2017). Chariandy’s story is moving and enthralling, portraying realistic characters that are willing to share their thoughts and lives with the reader. The non-linear structure provides the necessary dynamism to captivate the attention of the younger reader and take them until the end. An excellently conducted exploration of a wide range of topics guarantees the interest of a young reader, who might or might not have lived the lives of Michael and Francis, but that will, eventually, relate and grow fond of the siblings.

In the class, students will analyse themes of relevance to modern society, and for their vital moment. By the end of the previous year, students were introduced to the book, its characters and main topics, and encouraged to read it if they did not have any other reading plans for the summer. They were notified that they would work with the novel next year as a possible way to improve their grades, shared concern among most students. As a result, students are, at least, familiar with the plot and characters of the story, although, logically, they may not remember details. Some of them may have opted for reading the book, either in English or Spanish, although the teacher body does not expect more than two or three students doing this. The book is complex, even with their command of the language. Therefore, results can only be enhanced by approaching the novel from a more flexible perspective. Thus, students will work with a selection of specific chapters, excerpts, summaries, translations and thesauruses, as well as by watching scenes from the movie. If it were obligatory to read the entire work, many students would abandon it after a few pages and would come to loathe the work and possibly literature itself, an outcome far from desirable.

2. JUSTIFICATION

2.1 Teaching literature

Historically, literature has enjoyed great popularity as an unquestionable vehicle for the learning of a foreign language. Although it has waned throughout the years due to the

discrepancy with the methods of its implementation, I defend that literature and its presence in the classroom is not outdated, as it can still reach and cover an infinity of publics and contexts –as far as it is well selected and worked with. Carter & Long (1991) and Lazar (1993) suggest three main approaches for teaching ESL:

- **The language model** focuses on the way language is used in the text. Learners pay attention to the grammar and vocabulary of the text and its meaning. The language model works sometimes too with the analysis of stylistics, identifying and studying the features of the text. This model is usually student-centred.
- **The cultural model** views literature as a “source of information about the target culture” (Clandfield, 2017), and is frequent in university. It focuses on the message of the text, as well as its implications in the social, political, and historical background. Differently to the language model, this method does not pay much attention to the text itself as a linguistic element and it is usually more teacher-centred, although it fosters critical thinking in the student.
- **The personal growth model** fosters the creative side of the students, fostering the interpretation and sharing of the texts through their personal readings and opinions. This model is essentially learner-centred and understands literature as an instrument to foster self-reflection and analysis.

Current scholars highlight the importance of also learning English from non-exclusively linguistic approaches. The objectives of Bachillerato outlined in the LOMLOE, as well as the specific competencies and guidelines from the EU, demonstrate the restoring of the values within literary texts, and not exclusively as texts devoid of meaning. It is these latter two models that I aim to approach with this didactic programming, using literature as something that goes beyond English as linguistic formulas. This master’s thesis understands literature as a tool to enhance creativity, foster reflection and critical thinking, and broaden students’ perspectives on their increasingly diverse societies. Through Chariandy’s work, the unit educates about the Canadian and American Black communities primarily, although most of their issues transcend borders and cling to their skin, regardless of the ground their feet tread upon.

2.2 Teaching YAL in the classroom

Teaching literature in the ESL classroom offers numerous benefits to students. Unfortunately, many fail to appreciate its value due to an excessive stress on classics works, thought for a different moment in life and that often fail to resonate with their recent or past personal experiences. For some students, with little to no books at home and/or parents who read, high-school is their main chance to get into reading or to lose any interest at an early age. To prevent this from happening, Young Adult Literature (YAL) is a field worth exploring. YAL has been defined as “those works which has a teenager/teenagers as protagonists and deal with issues with which teens can relate to” (Chakrabarty, 2020, p.1); nonetheless, defining YAL often creates confusion. Due to the ambiguity of ages, there is a delicate balance between Children’s literature, YAL, and Adults literature, which although often comprised between 12 and 18 years old, varies and overlaps.

Not until the last decades, YAL has come to be valued as a genre, whose “range and intensity are equivalent to any other genre” and that **deals with taboo topics that society is often reluctant to approach**. YAL’s range of topics is wide, ranging from friendship and love, to loss, discrimination, and substance abuse. The **topics relate** to many readers, cultivating their interest and enthusiasm. For many academics, YAL takes the responsibilities of the **role-figure** and help teenagers (students) to apply “what is taught in class (...) **to understand bigger issues that are happening around them outside school**” (Wolk 2013, as cited in Chakrabarty, 2020, p. 2). These works delve students into taboo realities they can relate to, and **engage them into its exploration and reflection**. In addition, YAL often suggests **a path to follow**, for in this type of work, characters are completely responsible for their futures and hold a great power of decision. Their wise choices as well as their mistakes in the stories have consequences and teach valuable lessons to the reader, evincing “how young people can improve their lives in making good decisions, asking for support and help to improve their situation” (Chakrabarty, 2020, p. 55).

Young people hold great power for change and will eventually take part in the decisions concerning the future of the society; hence, Young Adult Literature constitutes a powerful educational **tool for working with and for social justice**. In providing **multiple**

stories, they contribute to eradicate what Chimamanda Ngozi Adichie calls “the one story”, the official and stereotypical narrative. In her respected TedTalk “The danger of a single story”, she contends that “stories have been used to dispossess and to malign” and that “stories can break the dignity of people”, but however, stories “can (also) be used to empower and to humanize (...) to repair that broken dignity.”(Adichie, 2009, 17:27). YAL brings the reader closer to the complexity of human life, reading beyond categories and labels, deciphering individuals with thoughts, doubts, and feelings, shaped by intricate contexts.

In conclusion, working with YAL in the ESL guarantees positive important environmental aspects that impact directly on the motivation and working predisposition of the students. It engages and motivates the student while teaching English, but it also educates in important values for their development as adults. Many teachers believe that by avoiding controversial topics in the classroom, such as issues of race, class, sexuality, or gender, they succeed in assuring comfort in the classroom for all students. However, “the hidden curriculum (...) can have as much more impact on students than the explicit” (Apple, 1971), for what is said can be less dangerous than what is not. Consequently, being “impartial” is not being objective, and playing it safe is not a guarantor of neutrality and comfort in the classroom; YAL must be addressed.

2.3 Why *Brother*?

As explained in the introduction, *Brother* is a work of exquisite content that lends itself to exploring a multitude of themes. Love, race, sexuality, fraternity, brotherhood, identity, belonging, or police violence are some of the topics addressed in Chariandy's work, although as I comment, there are more. Moreover, the bildungsroman is one of the best options for literature in the classroom, as students see how a teenager slowly develops into an adult, through decisions, whether self-imposed or compelled. In this way, students will at least grasp the complexity of following the straight path according to certain contexts and the consequences of not doing so. The coming-of-age genre is an unequivocal educational tool.



The case of *Brother* encompasses issues and objectives of the subject outlined in the Royal Decree and the BOJA, introducing students to other cultures. However, it distances itself from the folkloric approach that schools and teachers that "play it safe" tend to adopt, a concept already proven impractical and unrealistic. The choice of this book offers plenty of material of relevant topics that students can connect with, thus appealing them personally. Additionally, it addresses a need in the classroom and high school, responding to the necessity of integrating students who have immigrated or are children of parents who have done so. With careful design of tasks and lessons –and without turning the student in this situation into the focus of gazes—, students are educated and made aware of the realities of those different from them, realities that seem increasingly less distant today.

As the author of this programme, I acknowledge that some students might not engage as much as others, for this piece of literature will undoubtedly appeal to certain profiles especially. Furthermore, not every student departs from the same level of maturity to reflect equally and to elaborate answers of the same complexity. However, the programme has been conceived to deal not only with the text, but with surrounding topics, ensuring a variety of activities and themes in order to engage as many students as possible.

3. LEGAL FRAMEWORK

Legislation on education is a topic of constant debate and evolution in Spain. From the "Ley Moyano" in 1857, which established the first general education law in the country, to the Ley Orgánica de Calidad de la Educación (LOCE) during the Franco's dictatorship, to the more contemporary legislations as the Ley Orgánica de Educación (LOE) and the current LOMLOE (Ley Orgánica por la que se Modifica la Ley Orgánica de Educación) passed in 2020, each one has represented the politic, societal, and educative changes of their times. Through them, important victories have been achieved in education, such as its universalisation, the democratisation of access, the autonomy of schools, and in short, a series of changes that have led to an improvement in the quality of education. Contemplating the law when designing lessons is not only a duty of every

educator, but also a guide to better attend to the demands of the education of your students according to their specific times and contexts. Moreover, the Spanish system of autonomous communities and transferred competences, that is decentralised, shares the educational competences between the General State Administration (Ministry of education and vocational training) and the local competent authorities of the autonomous communities. In addition, schools are lastly in charge of the pedagogical and organisational management for their resources. The Spanish particular organisation results in the tailoring of the educational law in each of them, responding to different requirements. Lastly, as a de facto member of the European Union, guidelines compiled –among other documents– in The Common European Framework of Reference for Language (CEFR), as well as in the Council Recommendation of 22nd May 2018 on *Key Competences for Lifelong Learning* must also be considered and implemented in the country's classrooms and English lessons. Hence, this section explores both national and regional legislation, framed within the European framework.

3.1 Legislation at national level: Spanish legislation for FL education in compulsory secondary education

In the The Real Decreto 243/2022, de 5 de abril, official document responsible for establishing “the organisation and the minimum teachings of the Compulsory Secondary Education stage” (BOE, 2022), the ministry of Education, Vocational Training, and Sports recognises the vertiginously changing societies and the imperative necessity of an “independent, (and) active” education, “committed to the contemporary reality, increasingly global, intercultural, and multilingual”, according to the Annex II of the LOMLOE (2020). Today’s democracy needs an intercultural dialogue in a world that becomes more and more interdependent on a global scale. For this purpose, proficient English becomes a crucial focus of the current education, as monolingualism is no longer viable given the current landscape. However, plurilingualism does not consist merely in the communicative dimension; the passage of years has led to more humanistic and less academic understanding of languages –objective “f” of Bachillerato, Article 7. Current approaches evince a shift from a purely compartmentalised and isolated language approach towards personal enrichment

through exchange, stressing the study of "the historical and intercultural aspects that lead students to know, critically evaluate, and respect linguistic and cultural diversity" (LOMLOE, 2020)—which relates to objective “h” in Article 7. This shift of the paradigm contributes inevitably to “their ability to exercise independent, active citizenship committed to a democratic society” , in line with objective “a”, in Article 7. According to the Eurydice, an European network that compiles the functioning of the education systems of countries of the EU (European Commission, the current law (LOMLOE) has introduced important modifications aiming to modernise the education, and upgrading levels of equity and inclusiveness, improving academic results but also the human quality of the students as agents of the society of tomorrow. While the main objective of the foreign language is still the linguistic acquisition of it, with LOMLOE it will also imply “the enrichment and expansion of their (students’) intercultural awareness”.

3.2 Legislation at regional level: Orden 30 de mayo 2023, BOJA

In Annex II, which provides a detailed analysis of each subject, we find 3 main points with regard to Bachillerato: objectives, specific competences, basic knowledge and assessment criteria.

3.2.1 The educational objectives

They set out what is to be learned. It should be noted that some of them have already been mentioned previously in the previous section. The following are related to this didactic unit are related to this didactic unit:

- ✓ **Objective a)** Exercising democratic citizenship from a global perspective and acquiring a responsible civic awareness, inspired by the values of the Spanish Constitution, as well as human rights, fostering shared responsibility in the construction of a fair and equitable society.
- ✓ **Objective b)** Consolidate personal, affective-sexual, and social maturity that enables them to act respectfully, responsibly, and autonomously and develop their critical thinking. Anticipate, detect, and peacefully resolve personal, family, and social conflicts, as well as potential situations of violence.

- ✓ **Objective c)** Promote effective equality of rights and opportunities between women and men, analyse and critically assess existing inequalities, as well as recognize and teach the role of women in history and promote real equality and non-discrimination based on birth, gender, racial or ethnic origin, disability, age, illness, religion or beliefs, sexual orientation, gender identity, or any other personal or social condition or circumstance.
- ✓ **Objective f)** Expressing oneself fluently and accurately in one or more foreign languages.
- ✓ **Objective h)** Understanding and critically assessing the realities of the contemporary world, its historical background, and the main factors influencing its evolution. Participating in a supportive manner in the development and improvement of one's social environment.

3.2.2 Competences

The LOMLOE defines competences as the "integrated set of knowledge, skills and attitudes", i.e. the student's ability to apply the contents of the subject in order to achieve the appropriate performance of activities and the effective resolution of complex problems. Within the concept two categories can be distinguished: key competences and specific competences.

3.2.2.a. Key competences

- 2 The Real Decreto 243/2022, de 5 de abril, defines them as “academic performances that are considered essential for students to progress successfully in their educational path and to address the main global and local challenges and challenges”. They adapt the key competencies established in the Recommendation of the Council of the European Union, of May 22, 2018, regarding key competencies for lifelong learning to the Spanish educational system. Those that apply –or that can be applied— to the English subject are
 - ✓ **Competence in linguistic communication (CCL):** To interact (...) coherently and appropriately across various domains and contexts, and for different communicative purposes. It involves consciously mobilising a set

of knowledge, skills, and attitudes to comprehend, interpret, and critically evaluate messages. (...) Additionally, it entails effectively communicating with others cooperatively, creatively, ethically, and respectfully. (It) (...) forms the basis for independent thinking and knowledge construction in all fields of learning. Therefore, its development is linked to explicit reflection on language functioning. (...) Ultimately, it enables individuals to appreciate the aesthetic dimension of language and enjoy literary culture.

- ✓ **Plurilingual competence (CP):** Plurilingual competence involves using different languages, (...) appropriately and effectively for learning and communication. This competence entails recognizing and respecting individual linguistic profiles and leveraging personal experiences to develop strategies that facilitate mediation and transfer between languages. (...) It also involves maintaining and acquiring skills in familiar languages and official languages when necessary. Additionally, it integrates historical and intercultural dimensions aimed at understanding, appreciating, and respecting the linguistic and cultural diversity of society, with the goal of promoting democratic coexistence.

- ✓ **Digital competence (CD):** Digital competence entails the safe, healthy, sustainable, critical, and responsible use of digital technologies for learning, work, and participation in society, as well as interaction with them.

- ✓ **Personal, social, and learning-to-learn competence (CPSAA):** Personal, social, and learning-to-learn competence involves the ability to reflect on oneself for self-awareness, self-acceptance, and promoting constant personal growth; managing time and information effectively; collaborating constructively with others; maintaining resilience; and managing lifelong learning. It also includes the ability to cope with uncertainty and complexity; adapt to changes; learn to manage metacognitive processes; identify behaviours contrary to coexistence and (...) contribute to one's own and others' physical, mental, and emotional well-being by developing skills to

care for oneself and those around through shared responsibility; (...) as well as expressing empathy and addressing conflicts in an inclusive and supportive context.

- ✓ **Citizenship competence (CC):** Citizenship competence contributes to students' ability to exercise responsible citizenship and fully participate in social and civic life, based on an understanding of social, economic, legal, and political concepts and structures, as well as knowledge of global events and active commitment to sustainability and achieving global citizenship. It includes (...) the conscious adoption of values inherent in a democratic culture founded on respect for human rights, (and) critical reflection on the major ethical problems of our time.

- ✓ **Competence in cultural awareness and expression (CCEC):** Cultural awareness and expression competence involve understanding and respecting how ideas, opinions, feelings, and emotions are creatively expressed in different cultures through a wide range of artistic and cultural manifestations. It also entails a commitment to understanding (...) and expressing one's own ideas and the sense of place or role played in society. Furthermore, it requires an understanding of evolving personal identity and cultural heritage in a world characterised by diversity.

In this didactic unit, competences regarded in its design are CCL, CD, CPSAA, CC, and CCEC.

3.2.2b. Specific Competences (SC)

The Real Decreto 243/2022, de 5 de abril, defines them as “academic performances that students should be able to demonstrate in activities or situations that require basic knowledge of each subject. Specific competencies serve as a connection between, on one hand, key competencies, and on the other hand, the basic knowledge of the subjects and evaluation criteria.” The six

defined specific competences in the Orden 30 de mayo 2023, BOJA –which are the very same that those on the Real Decreto, Annex II— are the following:

SC1. Understand and interpret the main ideas and basic argumentative lines of oral, written, and multimodal texts expressed in the standard language, in both analogue and digital media, seeking reliable sources and using inference and meaning-checking strategies to meet communicative needs.

SC1. Understand and analyse multimodal texts to extract main ideas.

SC2. Produce original oral, written, and multimodal texts, of increasing length, clear, well-organised, and detailed, using strategies such as planning, synthesis, compensation, or self-repair to express ideas and arguments creatively, appropriately, and coherently, according to specific communicative purposes.

SC2. Create clear, well-organized oral, written, and multimodal texts for different contexts and purposes.

SC3. Actively interact orally, in writing, and multimodally with other people, with sufficient fluency and accuracy and with spontaneity, using cooperation strategies and employing analogue and digital resources to respond to communicative purposes in exchanges respectful of courtesy norms.

SC3. Interact fluently and respectfully with others.

SC4. Mediate between different languages or varieties, or between the modalities or registers of the same language, both in an oral and written context, using effective strategies and knowledge aimed at explaining concepts and opinions or simplifying messages, to transmit information efficiently, clearly, and responsibly, and create a positive atmosphere that facilitates communication.

SC4. Mediate between languages and registers effectively.

SC5. Expand and use personal linguistic repertoires among different languages and varieties, analysing their similarities and differences, critically reflecting on their functioning and making explicit and sharing their own strategies and knowledge, to improve the response to their communicative needs and to expand learning strategies in different languages.

SC5. Expand linguistic repertoires and share knowledge.

SC6. Critically assess and adapt to linguistic, cultural, and artistic diversity based on the Foreign Language, reflecting on and sharing the similarities and differences between languages and cultures, starting from Andalusian, to act empathetically, respectfully, and effectively, and promote mutual understanding in intercultural situations as well as coexistence.

SC6. Value diversity and promote mutual and respectful understanding in intercultural contexts.

3.2.3 Basic Knowledge (LEXT)

The Real Decreto defines them as “the knowledge (know), skills (know-how), and attitudes (know-how-to-be) necessary for the acquisition of the specific competencies of the subject.” They are organised in three main blocks of contents:

- The Communication block: encompasses the knowledge necessary for communication, that is, the effective comprehension, production, interaction, and mediation.
- The Plurilingualism block: integrates the knowledge related to the ability to reflect on the functioning of languages.
- The Interculturality block: collects the knowledge about the cultures conveyed through the foreign language. It acknowledges and stresses its importance as a facilitator to other cultures and languages, and for social participation and personal, as well as collective, enrichment.

Given the substantial number of “basic knowledge” contained in the educational law of Andalusia, I proceed to name only those relevant to the didactic unit.

3.2.3.a The Communication Block

- LEXT 2.A.2, LEXT 2.A.3, LEXT 2.A.4, LEXT 2.A.5, LEXT 2.A.5.1, LEXT 2.A.5.2, LEXT 2.A.6, LEXT 2.A.7, LEXT 2.A.9, LEXT 2.A.10, LEXT 2.A.11, LEXT 2.A.12, LEXT 2.A.13

3.2.3.b The Plurilingualism Block

- LEXT 2.B.1

3.2.3.c The Interculturality Block

- LEXT 2.C.1, LEXT 2.C.2, LEXT 2.C.3, LEXT 2.C.4, LEXT 2.C.5, LEXT 2.C.6

3.2.4 Assessment criteria (AC)

They are indicators that express the performances expected from students. Thus, evaluation criteria determine whether the necessary basic knowledge has been learnt in order to acquire, or not, a specific competence in a subject. Hence, in the Foreign Language subject, evaluation criteria will be grouped in the main three competences blocks, and each will evaluate certain “basic knowledge”. The evaluation criteria standards are based on the Common European Framework of Reference for Languages’ (CEFR) indications.

3.3 Common European Framework of Reference of Languages (CEFR)

Designed by the Council of Europe and published for the first time in 2001, The Common European Framework of Reference for Languages (CEFR) sets the standard for describing language ability of a language student in all European countries. It divides language proficiency into 6 levels, A1, A2, B1, B2, C1, and C2, each representing a different stage from beginner to proficient. Level A indicates Basic

User/learner, level B independent user/learner, and level C proficient user. Nonetheless, the CEFR is “far more than a set of common reference levels”, as it “broadens the perspective of language education in a number of ways.” (p.21). It seeks to “further improve the quality and effectiveness on language learning and teacher” (p.28), but also proposes a shift of paradigm by which the language user/learner is not passive, but an active “social agent” that “exerts agency in the learning process” (p.28), promoting its engagement and autonomy.

As what concerns the legal framework of the unit itself, the CEFR guides the development of curricula and examinations among countries, setting common objectives and “helping learners, teachers, curriculum designers, examiners, and educational administrators in aligning and coordinating their effort.” (p.28). For this purpose, the CEFR offer includes: the aforementioned levels of language proficiency; four categories for communicative language activities –reception, production, interaction, and mediation—; skill descriptors, used as reference points for establishing assessment criteria and expected performance standards; and ultimately recommends a communicative approach, which sets effective real-life communication as the main goal of the Foreign Language subject.

3.3.2 Key Competences for Lifelong Learning

The key competences for lifelong learning constitute a set of eight recommendations of the Council of the European Union adopted in May 2018, updating the 2006 recommendations. According to Tibor Navracsics, commissioner for Education, Culture, Youth and Sport, the role of the eight key competences can be explained through the global changes in terms of the rapid development and restructuring of markets and technologies. But also because of the alarming results of the PISA reports and in an attempt to provide more tools to educators and policy makers of the member states, so that they legislate and educate without ‘leaving people behind’ and ‘boosting the EU's innovation capacity, productivity and competitiveness’ in the future.

The key competences are the following: Literacy competence; Multilingual competence; Mathematical competence and competence in science, technology and

engineering; Digital competence; Personal, social and learning to learn competence; Citizenship competence; Entrepreneurship competence; and Cultural awareness and expression competence. The Didactic Unit here presented will address literacy; multilingual; personal, social, and learning to learn; and cultural awareness and expression competences.

- **Literacy competence**

The EU Youth Commission describes it as “the ability to identify, understand, express, create and interpret concepts, feelings, facts and opinions in both oral and written forms, using visual, sound/audio and digital materials across disciplines and contexts.” (p. 6, 2018). Through this knowledge, students will develop the necessary skills to communicate “both orally and in writing in a variety of situations”(p. 6), implying the appreciation of “the impact of language”. The didactic unit works continuously with language through *Brother* and engaging in critical and constructive discussions and other activities.

- **Multilingual competence**

This competence is defined as “the ability to use different languages appropriately and effectively for communication.” (p. 7). It resonates with the literacy competence, as they share the main skill dimensions, however, it adds a dimension concerning the cultural context of the speaker. It implies learning language in different registers, having knowledge of societal conventions, and in brief, appreciating the cultural diversity, instilling respect and interest about different languages and cultures of “persons belonging to minorities and/ or with a migrant background.” (p. 7). The didactic unit revolves around immigration and culture, for this competence is surely addressed and worked with. Students will learn about other cultures and work with different registers through authentic materials.

- **Personal, social, and learning to learn competence**

The competence encompasses the ability to self-reflect, effectively manage time and information, work with others managing conflicts, resilience, physical and emotional well-being (p. 11), and “to be able to lead a health-conscious, future-oriented life.” (p. 11). This competence is essential for the interpersonal relationships of students and their participation in communities and in society. Working with this competence encompasses working collaboratively and inclusively with a problem-solving mind. The methodology selected for this unit fosters working in pairs and in groups, valuing their performance in them.

- **Cultural awareness and expression competence**

This competence involves “having an understanding of and respect for how ideas and meaning are creatively expressed and communicated in different cultures” (p. 12). It involves understanding the heritage, language, traditions, and other cultural manifestations of other places, as well as how they influence the ideas and expression of individuals. Skills include the ability to express and interpret “ideas, experiences and emotions with empathy.” (p. 14). To achieve it, it is important to “have an open attitude towards, and respect for, diversity of cultural expression” which can increase “curiosity about the world (...) and willingness to participate in cultural experiences.” (p. 14).

- **Digital and Citizenship competences**

Both are also addressed in the unit, but to a lesser extent.

4. CONTEXT OF THE HIGH SCHOOL

In the decision-taking process, it is imperative to consider the environment in which the high school carries out its activities.



4.1 Location of the school

The I.E.S. “Padre Suárez” is a public high school with more than 175 years of history located in the Gran Vía of Colón, at the very heart of the city of Granada. The high school is located in front of the emblematic gardens of Triunfo and a few minutes from the Cathedral, Bib Rambla, and other high schools and faculties, such as the Faculty of international relations, higher technical engineering school, or the Fuentenueva Campus. Through its classrooms passed well-known names from Granada who have left their mark on history, such as Elena Martín Vivaldi, Ángel Ganivet, or Federico García Lorca.

4.2 Educative offer of the school

The centre offers Compulsory Secondary Education (ESO), Bachillerato in all its fields of specialisation, and two vocational training programmes: automotive technology and electricity

4.3 Sociocultural environment

The location partly explains the characteristics of our student body, who come from the area surrounding the historic quarter of the city. The high school has around 650 students with 93% of the student body coming from Salamanca and 2% from surrounding municipalities in Compulsory Secondary Education. In Bachillerato, 89% of the students lived in the city of Salamanca, whereas 5% comes from other municipalities and 6% from other countries. In vocational training most of them were born and raised in the city too, but the percentage is lower (74%). Regarding multiculturalism in the school, the number of students from different cultures and nationalities is increasing, although it is not significant, with a total of 13 international students, a ratio of 1 every 50 students. However, their integration has not been as good as desired, and they often avoid sharing space with other students in the common areas. There are also students with Special Educational Needs and Disabilities (NEAEs),



mostly related to learning difficulties. We have a qualified Special Education teacher on staff to support them.

The students' socioeconomic level is medium-high and the rate of grade repetition is exceptionally low, as well as absenteeism and disciplinary issues. Families' concern regarding their children's education is high, and their presence is notable in collective meetings at the beginning of the school year, open house events, individual tutoring sessions, as well as meetings with the management team. In case of problems, they are always willing to cooperate and intervene when asked, putting effort into making a community for everyone. Students are mostly children of parents with advanced studies. 21% of the parents of students attending morning classes are scientists or similar professionals, while this percentage drops to 9% in the afternoon. There is also a higher percentage of parents of morning students who work as Middle Technicians (11%) compared to those in the afternoon, with only 5%. Among other professionals there can be highlighted: businesspeople, civil servants, secondary school teachers, university professors, and liberal professionals. Their occupations guarantee in many cases an outstanding balance between family and work, impacting directly on the upbringing of their children. Due to their level of studies and characteristics of their jobs, families present little to no problem with paperwork and bureaucracy in general, as well as with the daily use and communication through academic monitoring applications.

Additionally, the cultural level is medium to high, and students usually pursue complementary studies in music, languages, and sports, with special mention to extracurricular theatre activities in the school troupe and basketball in the high school team, which gathers high participation. Practically all households have some books, the most numerous being those with more than 50 books and almost the entirety of the students have a place to study at their homes. Although the quantity of books at home is notable, so is the number of students who never read a book. It is also significant that almost all of them have a computer and other electronic devices. The time spent online is considerably elevated. The average age of the students is 13.55 years in secondary education, 16.50 years in Bachillerato, and 22.1 in Vocational Training.



4.4 Collaboration with neighbouring entities

There is a good relationship between the school and local entities responsible for programmes concerning drug addiction, bullying, social media, gender gap, sexual education, etc. There are annual university fairs in which students and teachers from universities of the city come to the high school to inform about different degrees and possibilities after Bachillerato. The high school also collaborates with Erasmus+ Project exchanges organised by the European Commission in other countries such as Portugal, France, and Greece. The Association of Fathers and Mothers of Students (AMPA) also collaborates actively with the development of activities within and outside the high school. Finally, there is an outstanding relationship with the companies which take on trainees from the vocational training programmes and often offer jobs afterwards.

5. THE CLASSROOM

In the high school there are three groups of 2nd year Bachillerato: one for humanities and social sciences, one of medical sciences, one of natural and technological sciences. In the subject of English, the school has worked with flexible groups for the last year, which implies that the hour of English coincides in the three of the classes, giving freedom to organise them as the department deems better. In addition, this year the school benefits from having an English native conversation assistant that supports the teacher body in this hour, making it possible to have 4 reduced groups. For this scholar year, the English department has implemented homogeneous groups according to their level of English, as opposed to the previous year, in which they created heterogeneous classes. The distribution of the students is the following: one group of elementary, two groups of medium, and one group of advanced; I have been assigned the highest level.

There are 25 students in the class where the Unit of English will take place, and their level of English is above-average, so the class follows the advanced level of exams from the textbook. The students' average grade is 8.15, and the percentage of failure has never exceeded 5%. Due to their particularly proficient level of English, much higher than the one proposed for that course, my syllabus is flexible in order to adapt it to my specific classroom. I cover the contents of the course and evaluate with respect to them,

but I also made this extension so that students learn, and their motivation does not wane with too easy content.

There are no discipline problems beyond some minor conflicts among some students in the classroom, an issue that will be addressed with the implementation of TeamMates, an AI for team formation based on relational factors (or others, eligible by the teacher). However, there is a problem with the socialisation of Juan, a student with parents from Puerto Rico. The rest of the classmates are not disrespectful towards him, but they are not amiable either. In the playground he gathers with other Latino/children-of-immigrants students, whose behaviour tends to be similar regarding the socialisation with the rest of students. The grades of Juan are lower than the average of the class in other subjects, (-1.43 points) but in English (due to his parents' origins) he stands out and is over average, even in the advanced group (+ 0.74 points). The advanced group is particularly those more detached from him, as his friends have been moved to group 2 and 3, of lower levels of English. Owing to this, moving Juan to this group is a societal challenge to me as an educator.

6. ATTENTION TO DIVERSITY

In the didactic unit revolves attention to diversity around two main issues:

- On the one hand, the result of this program responds to the need for a more advanced level of teaching than that indicated by the course objectives. Following Vygotsky's theories (1978) of the zone of proximal development, but also common sense, this initiative is a measure to cater to the specific needs of a group of students who require a more advanced teaching. In order to fully develop their abilities and prevent potential demotivation resulting from boredom in standard lessons, the unit proposed aims to maintain their enthusiasm for learning English while providing valuable knowledge. Following a principle akin to the approach take for gifted students within a regular classroom, the program aligns with Article 70 bis of the LOMLOE, which amends Article 71, stipulating that "the necessary resources must be ensured so that students who require educational support different from the ordinary (...) can achieve the maximum possible development of their capabilities." (LOMLOE, 2020)

- On the other hand, the central theme of the unit revolves around the discrimination faced by ethnic minorities, particularly Afro-descendant populations from Central America, like the protagonists of the book themselves. Given the socialisation problems that this population is experiencing in the high school –and particularly in the case that concerns me the most, Juan's—, the primary objective of this unit will be to facilitate their inclusion in the life of the school, ensuring a better educational experience for him and for everyone.

7. METHODOLOGY

Few educators and scholars can doubt the importance of finding an appropriate methodology when preparing and conducting lessons. According to the *Longman Dictionary of Applied Linguistics*, methodology can be defined as “the study of the practices and procedures used in teaching, and the principles and beliefs that underlie them.” (Nunan, 2003, p.4-5). It involves studying the nature of language skills, the preparation of the lessons, and the evaluation and comparison of teaching methods. For the last century, the grammar translation method dominated the field. Education, as well as the teaching of English today, cannot be understood without some principles that shape the way contents are taught; if teaching English was a body, method would be the skeleton that articulates it. During the 1950s and 1960s, this notion was challenged by the audiolingual method, based on behaviourism and the oral repetition of drills and still popular today. From then on, new methods have emerged, such as the silent way, the suggestopedia, the communicative language teaching or the task-based teaching.

7.1 Methodology of the unit of work

In an attempt to faithfully follow a single methodology, many educators occasionally experience dissatisfaction and a feeling of incompleteness throughout the development of their activities. For such reasons, this unit of work opts for the selection of more than one method, which will be followed in a flexible way, adapting to the needs of my classroom and the nature of the activities suggested. The main methods employed will

be three: Task Based Language Teaching (TBLT), The Communicative Language Teaching (CLT), and Content Based Instruction (CBI), as well as Lev Vygotsky's Zone of Proximal Development (ZPD). All three share an interest in developing genuine conversation in the classroom, in which not only English is practised for its sake and in terms of the subject but is practised consciously and naturally. Contrasted to more traditional methodologies which stressed solely form and grammar, the three methods seek learning characterised by communication, based on authentic contents, and through tasks that facilitate the interaction among peers, fostering their learning.

Lev Vygotsky's Zone of Proximal Development (ZPD) was defined by himself as: "The distance between the actual developmental level (of the learner) as determined by independent problem solving and the level of potential development as determined through problem solving under adult guidance, or in collaboration with more capable peers" (Vygotsky, 1978, as cited in Billings and Walqui, 2017, p. 1). In other words, he defined the distance between what students can do by themselves in contrast to what they can do with due guidance. From this theory derives the concept "potential development", referring to what the learner is not capable yet, but can achieve. To turn potential development into active knowledge, learning must occur in the ZPD, beyond their capacities as independent learners but close enough to what they can reach with help. Students will need "appropriate guidance, modelling [sic], and assistance" (Billings and Walqui, 2017, p.1), which must be provided by the teacher or their peers through engaging and demanding tasks that challenge and motivate them. The role of the educator is, therefore, that of a planner and a guide, capable of scaffolding levels so that students' potential is utterly exploited.

The Communicative Language Teaching (CLT) method emerged in the 1980s as a response to traditional language teaching approaches that emphasise grammar and form. CLT prioritises the development of communicative skills over mere knowledge, fostering natural interaction among learners and teachers or among the learners themselves, engaging in authentic communication. In the ESL classroom, interaction must be encouraged through activities that demand the active use of the language, becoming both "the means and the goal of teaching English" (University of Louisiana



Monroe, 2021). In this way, communication skills and fluency are valued over mere knowledge in CLT, preferring, as Beglar and Hunt state (2002, p. 96) the stimulation of “new ideas, opinions, and perceptions rather than simply (...) to regurgitate what others have said”. Instead of teaching elements in isolation, assuming that “learners will be capable of resynthesizing these discrete pieces of language into a coherent whole”, the current syllabus benefits from the immersion of learners in real-life communication, teaching linguistic elements that can be beneficial in a real conversation. As opposed, the synthetic and more traditional syllabus, “segments the target language” rather than understanding it as a unit in context. An analytic syllabus must aim for: authentic input; consider how materials are learned; consider the negotiation between learners and the teacher; seek interesting subjects and contents (determined by the student); assess considering the idea of success of the learner: and propose a more cooperative instruction (White, 1988). But communication must not be reduced to mere listening and speaking, as CLT methodology entails the use of other skills too. According to Richards (2006, p. 20), the nature of communication is more holistic and often requires the use of other language skills, such as reading, or writing. As for the educator, the role of the teacher in CLT is that of a facilitator and guide, rather than an authority figure who dominates the class, its contents, and the intervention of the student, adapting to their rhythm and needs and making CLT a student-centred approach. Often, students are too self-concerned with the image they convey through the sharing of ideas or, and especially in English, through the way these ideas are conveyed. Fear of being made fun of because of an opinion, an accent or a lisp are common in the classroom. The CLT method’s active interaction –and so does this unit of work— naturalises the natural and pushes practice beyond awkwardness and mistakes in the English learning process. In the unit of work, several instances of communication and interaction between peers are visible in the design of the lessons and the activities. In them, students become the main agents of the class and take the lead while the teacher conducts and supervises the activity. Activities include debates, discussions, expressing ideas, likes and dislikes, negotiating responses, or among many others, explaining the reasons after them. Through their casual work and plenty of opportunities to participate, either individually or collaboratively, fluency is prioritised over accuracy. Nonetheless, and despite the main objective of this unit, due to their good command of English, is leaving fears aside

and becoming fluent, considering the nature of the activities and debates, Cummins' theories are also considered. In the Cognitive Learning Theory, developed in the early 1980's, Cummins argued that "learners cannot acquire cognitive academic language skills from everyday conversation" but that on an advanced level, it is necessary to employ "task-based experiential learning" (Kasper, 2000, p.5) that guide the student towards more advanced and less common English. Educators following his theories must encourage students at a certain level to become "not only functional, but also academically literate" using English for communication, but also "as a vehicle for learning, articulating, and analysing information" (Clair, 1994, as cited in Kasper, 2000, p. 5).

The Content-Based Instruction (CBI) approach departs from captivating the interest of the learner in the English learning process through its contents. A CBI aims for authentic materials and prioritises the learning of English from contents that are relevant to the students due to the topic or to their relevance to the current times. It comprises materials that are significant for the understanding of the world which surrounds them and other cultures, in this case, prioritising the Anglo-speaking. By means of this method, students progressively improve their command of the language, "enabling them to participate more fully in an increasingly complex academic and social environment" (Kasper & Singer, 1997, as cited in Kasper, 2000, p. viii). Studies like those of Benesch (1988), Brinton, Snow, & Wesche (1989), or Kasper (1994,1997), have evinced empirically this, but also that its implementation improves learners' "success in mainstream college courses" (Kasper, 2000, p. viii), dismissing any doubts with regard to its effectiveness. In the unit of work, the contents are authentic and contextualised materials; students will work with authentic literature, columns from newspapers, music, and videos, surrounding eye-opening topics of relevance to the current world's social context. Dealing with immigration, racism, cultural expression, and sexuality / police brutality, and ultimately with identity, will improve their command of English in more academic areas while keeping the attention on the communicative interpersonal exchange of ideas, ensuring genuine interaction. The topics tackle particularly foreign English cultures, especially Canadian and American and that of its immigrants.

However, it gives them the opportunity to compare their own culture with others while also finding similarities; divergence but also convergence. In addition, the unit aims to the better understanding and consequent inclusion of those non-Spanish students that are experiencing problems of exclusion in high school. For this reason, materials are engaging in two ways: by relating to them as a person who has emigrated/ whose parents have, or by introducing them to a reality that is not theirs, but which coexists with them. The particular level of English of the students in my class enables a selection of contents that departs from the usual or the accustomed. Usually dismissed for its academic complexity, but mainly in order to “play it safe”, these lessons prepare them for the society that awaits and of which they already take part.

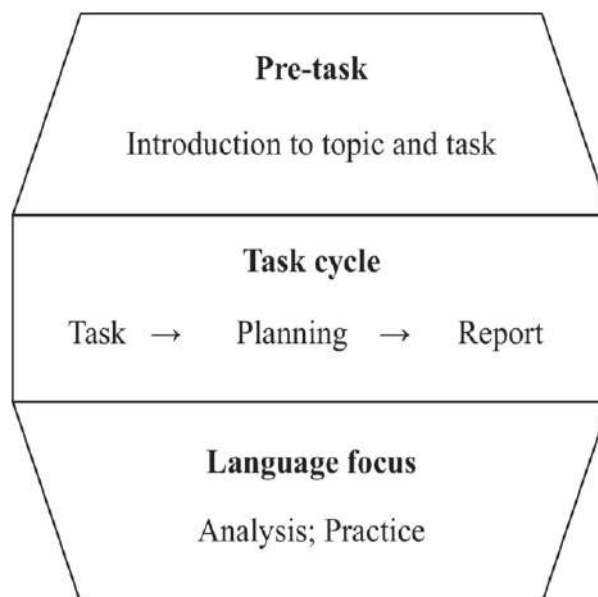
Commonly disregarded, “adolescents are fully capable and willing to engage in controversial conversations in which they expand their minds and challenge hegemonic social norming” (Sieben & Wallowitz, 2009, p.45). Hence, dealing with confusion and identity, culture clashes, and discrimination towards oneself or the others, guarantees learners’ participation. Avoiding controversies, such as issues of race, class, sexuality, or gender, and attempting to maintain safety and comfort in the classroom, educators refuse to tackle certain topics. However, many times what is said turns as important as what is not, and the “hidden curriculum (...) can have as much more impact on students than the explicit” (Apple, 1971, as cited in Sieben & Wallowitz, 2009, p.44). Avoiding controversies does not “situate the teacher as impartial or objective. Nor does it ensure that all students feel comfortable” (Sieben & Wallowitz, 2009, p.44). For this reason, CBI becomes a fertile terrain for those teachers that refuse to “play it safe” and silence students from today’s issues, as in the end, no teaching is neutral, and no language is only about language.

Task Based Language Teaching (TBLT)

The Communicative Language Teaching (CLT) method, also conceived in the 1980s, prioritises the development of communicative skills over mere knowledge, emphasising the interaction among peers as the key to proficiency in a language. In ESL classrooms following the CLT method, teachers must encourage active use of English among students through activities aimed towards meaningful conversations and tasks.

“Interaction is both the means and the goal of teaching English as a second language using the CLT approach” language. Accordingly, the task-based syllabus employs tasks to draw the learner's attention to certain linguistic elements or aspects that form part of a broader idea which is naturally present in the tasks.

The concept of ‘task’ has historically defined various different types of activities; however, in the TBLT they define activities where the target language is used by the learner for a communicative purpose (goal) in order to achieve an outcome’ (Willis, 1996, p. 23). Tasks are in nature ‘goal-oriented’ and have an outcome, that is, they will ultimately create “a rich linguistic environment capable of activating the learners' intuitive heuristics” (Chomsky, 1970, as cited in Kumaravadelu, 1994, p. 176) towards a linguistic objective. They also encourage freedom of expression and of experimentation with language, stressing fluency and meaning over the production of correct language forms, for errors are “normal part of learning.” (Willis, 1996, p. 24). In the TBLT method tasks can be divided into three main



Task-Based Language Teaching, Cambridge University Press

categories (see image 1): pre-task activities –or pre-activity/warmer—, task cycle –or main task—, and post-tasks. Pre-task activities aim principally to explore the topic and can have particular different purposes, such as tackling challenging lexicon and grammar, or the activation of pre-learned information (Beglár and Hunt, 2002, p.101), easing the acquisition of new contents by helping to “consider ideas about the topic, retrieve relevant information, and organise their ideas before undertaking the task”. As a result of this input, students may demonstrate higher commitment to participation with better fluency, complexity, and accuracy (Beglár and Hunt, 2002).

The task cycle –or main task— comprises the bulk of the lesson and the productive phase. It comprises three stages: the task itself, the planning, and the report. The first

stage implies the completion of the task, either in pairs or in small groups, the second stage the preparation before reporting to the class (either orally or written), and the last stage finally involves the report of the task and receiving feedback from the teacher. In the last stage, the students analyse and discuss “specific features of the task” and practice, with the guidance of the teacher, “new words, phrases, and patterns occurring (...) either during or after the previous analysis” (Willis, 1996, p.38).

As for the role of the teacher, task-based learning advocates for a student-centred model, especially at the task cycle stage. For the pre-task, the approach is frequently more teacher-centred, however this is not the rule, and it will gradually shift towards an evident student-centre approach by the second stage, the task cycle. In the task stage – within the task cycle— educators must avoid standing too close to the pairs or groups, supervising and helping but from a certain distance. If not, students “will tend to ask you for words they don’t know rather than trying to think of another way of expressing their meaning themselves”. (p. 54). In the book, Willis (1996) assures that there will be better moments in which correction and support will be of greater value as well as more easily remembered for future tasks. During the planning stage, the teacher becomes a “language adviser”, helping students to polish their language and convey their meanings more accurately (p. 56). As for the report stage, the role of the teacher will be that of a “chairperson”, introducing the presentations, making sure that students listen, and summarising the main points at the end, not forgetting about the feedback (p. 59). Finally, in the post-task the teacher recovers some of his presence conducting an analysis of the work done and the practice of new words, phrases, or errors (p.38).

In the unit of work, there are plenty of instances where communication and interaction between peers and the teacher is fostered. For example, the spectrum debate, among many others, places the teacher as the conductor of the activity while students take the lead. This task’s intention —as those others of less complexity— is to make students practise without fear of awkwardness or mistakes while engaging in genuine English conversations.

8. EVALUATION

Article 14 of the Decree 102/2023, of 9 May of the BOJA establishes how evaluation is conducted in Bachillerato in Andalucía. According to it, assessment must have a continuous, and based on the degree of achievement of the key competences of each subject, following the assessment criteria selected. Paragraph 6 of the same article stresses the importance of using “diverse, varied, accessible, (and) flexible” (p.12) means of assessment. The aim is to be able to assess all learners objectively and in a variety of formats in which they can demonstrate their abilities.

8.1 Types of evaluation in the unit

In the case of this unit of work, it will be carried out in four different ways:

- **Formative evaluation**: this type of evaluation provides ongoing feedback regularly throughout the lessons. Formative, also known as continuous, evaluation evaluates the process of learning of the student, giving plenty of opportunities for evaluation rather than confining it to a single final test. It is not until they face the exam that many students become aware of their shortcomings. This type of evaluation allows for correction and teaching before the final tests, avoiding being “too late.” This type of evaluation is common in Task-Based methodologies. However, it may display some problems as students fulfil tasks in pairs or in groups, for evaluating them individually can be difficult in some occasions. The unit includes many debates, discussions, and small presentations in which to evaluate the student before grading them.
- **Summative evaluation**: it refers to the final project assignment in which students prove if they have achieved what was expected of them in the curriculum. However, the stress on this type of evaluation is minimal, as it is preferred for a continuous evaluation of their work throughout the entire unit. In this didactic unit, students will have to translate, subtitle, and dub an interview on topics touched over the lessons.
- **Peer evaluation**: Colleagues evaluate each other’s work. In this unit they will get to evaluate each other's final project.



- Self-evaluation: in this type of evaluation students assess their own work while reflecting on their performance and the areas of improvement. One final self-assessment test will be conducted at the end of the unit of work.

8.2 Evaluation tools

- Sum of icons (with iDoceo) for the daily observation
- Self-assessment form
- Online mini tests
- Rubrics



Specific Competences		Assessment Criteria	Evaluation Tools								
			T.1	T.2	T.3	T.4	T.5	T.6	T.7	T.8	T.9
SC.1 Understand and analyse texts to extract main ideas across media.	Reception	AC 1.1									
		AC 1.2									
		AC 1.3									
SC.2: Create clear, well-organized oral, written, and multimodal texts for different contexts and purposes.	Production	AC 2.1									
		AC 2.2									
		AC 2.3									
SC.3: Interact fluently and respectfully with others using various resources.	Interaction	AC 3.1									
		AC 3.2									
SC.4: Mediate between languages and registers to transmit information effectively.	Mediation	AC 4.1									
		AC 4.2									
SC.5: Expand linguistic repertoires and share knowledge for improved communication.	Multilingual	AC 5.2									
		AC 5.3									
SC.6 Adapt to diversity and promote mutual understanding in intercultural situations.	Interculturality	AC 6.1									
		AC 6.2									
		AC 6.3									



Evaluation Tool	Percentage
T1	5
T2	9
T3	5
T4	5
T5	14
T6	9
T7	14
T8	9
T9	25
Self-Assessment	5
	100%

T1. Creative Writing in Groups
T2. Background research Report
T3. Mini Test video 1
T4. Mini Test video 2-3

T5. Spectrum Debate
T6. Rewritten Biased Assignment
T7. Creative Rewriting: Desirea's
T8. Rap Song
T9. Final Project

In addition to the Evaluation Tools, the didactic unit includes other non-assessable:

- 5 tasks including reception
- 7 tasks including production
- 6 tasks including interaction

CREATIVE COLLABORATIVE WRITING

	Needs Support	Approaching Standard	Meets Standard	Exceeds Standard	Excellent
Introduction	Does not introduce the topic	Attempts to introduce the topic	Introduces the topic	Introduces the topic in an interesting way	Introduces the topic in an interesting and captivating way
Characters	Does not define characters	Attempts to define the characters	Defines the character	Characters are well defined	Characters are well defined and immersing
Detail	Does not give detail	Attempts to give detail	Gives detail	Gives many details	Gives plenty of detail
Setting	Does not define setting	Attempts to define the setting	Defines a setting	Setting is well defined	Setting is well defined and contributes to the story
Creativity	The story is not creative	The story shows limited creativity	The story shows some creativity	The story is original	The story shows exceptional creativity, engaging the reader with original ideas
Linking Words	Does not use linking words	Attempts to use linking words correctly	Mostly, uses linking words correctly	Uses linking words correctly	Uses many linking words correctly to connect ideas within categories of information
Grammar	Does not use grammar adequately	Uses grammar but commits many mistakes	uses grammar with some mistakes	Mostly, uses grammar adequately.	Uses grammar adequately except for particular and more advanced structures
Mechanics	Does not use capitalization, punctuation, and spelling correctly	Attempts to use capitalization, punctuation, and spelling correctly	Uses most capitalization, punctuation, and spelling correctly.	Uses capitalization, punctuation, and spelling correctly.	Uses capitalization, punctuation, and spelling flawlessly, significantly improving the readability
Closing	Does not provide a closing	Attempts to provide a closing	Provides a closing	Provides a good closing	Provides a strong closing



CHECKLIST FOR BACKGROUNDER RESEARCH + REPORT

1. Guidelines and Resources

Students effectively utilize suggested websites or resources to find information.

2. Autonomous Work

Students work autonomously without much unnecessary interruption.

Groups demonstrate self-directed research efforts.

3. Supervision

Students responsibly use laptops for the intended purposes.

Groups maintain focus on task with minimal need for teacher intervention.

4. Planning Stage

Students effectively utilize provided time for planning after research.

Groups demonstrate organized planning for reporting their findings.

5. Reporting

More than one member of the group presents their findings to the rest of the class.

Presentations are clear, concise, and relevant to the assigned task.

6. Quality of work

Students' research demonstrates thoroughness and accuracy.

Groups effectively compare the immigration situations as per their assigned options.

RUBRIC SPECTRUM DEBATE

	Needs Support	Approaching Standard	Meets Standard	Exceeds Standard	Excellent
Understanding of the topic	The student did not show an adequate understanding of the topic	The student seemed to understand the main points of the topic, but didn't present with ease	The student seemed to understand the main points of the topic and presented those with ease	The student clearly understood the topic in depth and presented their information with ease	The student clearly understood the topic in depth and presented their information forcefully and convincingly
Quality of the arguments	The student's arguments were weak and lacked coherence	The student's arguments were somewhat coherent but lacked depth	The student's arguments were coherent	The student's arguments were well-developed and coherent	The student's arguments were compelling, persuasive, and supported
Quality of the counterarguments	The student's counterarguments were weak and lacked coherence	The student's arguments were somewhat coherent but lacked depth	The student's counterarguments were coherent	The student's counterarguments were well-developed and coherent	The student's counterarguments were compelling, persuasive, and supported
Oral expression (organization, tone of voice, pronunciation)	The student's oral expression was disorganized and lacked clarity	The student's oral expression was somewhat organized but lacked consistency in tone of voice and pronunciation	The student's oral expression was organized, with a clear tone of voice and pronunciation	The student's oral expression was well-organized, engaging, and conveyed with confidence, appropriate tone, and clear pronunciation	The student's oral expression was exceptionally organized, eloquent, and delivered with compelling tone and particularly good pronunciation
Body Language, eye contact.	The student exhibited poor body language and minimal eye contact	The student demonstrated some effort in body language and eye contact	The student exhibited good body language and maintained adequate eye contact	The student displayed excellent body language and consistent eye contact, enhancing engagement and communication	The student's body language was exceptional, conveying confidence, openness, and active participation, with consistent and meaningful eye contact
Respect for others	The student displayed disrespectful behaviour towards others'	-	The student showed respect for others' opinions and engaged in constructive dialogue	-	The student consistently showed respect for others' opinions, actively listened, and fostered a supportive atmosphere

RUBRIC BIASED ARTICLES

	Needs Support	Approaching Standard	Meets Standard	Exceeds Standard	Excellent
Understanding of the Original Articles	The student demonstrates limited understanding of the biases present in the original articles and struggles to identify inaccuracies.	The student shows some understanding of the biases present in the original articles but has difficulty identifying specific inaccuracies.	The student demonstrates a general understanding of the biases present in the original articles and identifies some inaccuracies	The student displays a thorough understanding of the biases present in the original articles and identifies many inaccuracies	The student exhibits an exceptional understanding of the biases present in the original articles and identifies all inaccuracies.
Revision of Articles	The student makes minimal attempts to revise the articles and may struggle to effectively correct inaccuracies.	The student attempts to revise the articles but may lack clarity in addressing inaccuracies, resulting in limited improvements.	The student successfully revises the articles, addressing inaccuracies with clear explanations and making significant improvements to the content	The student skilfully revises the articles, effectively correcting inaccuracies with detailed explanations and enhancing the content with thoughtful revisions.	The student masterfully revises the articles, skilfully correcting inaccuracies with profound insights and creating compelling content enhancements that significantly improve the articles.
Teamwork	The student shows minimal participation and a negative attitude towards group work.	The student participates inconsistently and has a neutral or inconsistent attitude towards group work.	The student generally participates in group work with a positive attitude.	The student actively participates in group work with a positive attitude, contributing effectively to discussions.	The student actively participates in group work with a positive attitude, contributing effectively to discussions and helping other groupmates.
Justification of Revisions (report)	The student struggles to justify the revisions made to the articles and provides limited explanation for changes.	The student provides some justification for the revisions made to the articles but lacks clarity in explaining the rationale behind changes.	The student effectively justifies the revisions made to the articles, providing clear explanations for changes with supporting evidence.	The student articulately justifies the revisions made to the articles, offering insightful explanations supported by strong evidence and critical analysis.	The student eloquently justifies the revisions made to the articles, offering compelling explanations supported by sophisticated reasoning and profound insights.
Body Language, eye contact.	The student exhibited poor body language and minimal eye contact	The student demonstrated some effort in body language and eye contact	The student exhibited good body language and maintained adequate eye contact	The student displayed excellent body language and consistent eye contact, enhancing engagement and communication	The student's body language was exceptional, conveying confidence, openness, and active participation, with consistent and meaningful eye contact

RUBRIC CREATIVE REWRITING: DESIREA'S

	Needs Support	Approaching Standard	Meets Standard	Exceeds Standard	Excellent
Creativity and originality	The text shows limited creativity and originality; ideas are simplistic or derivative.	The text shows <u>some</u> creativity and originality, but ideas may be underdeveloped or lack depth.	The text is creative and original, with well-developed ideas that enhance the narrative.	The text is highly creative and original, with unique and engaging ideas that enhance the narrative significantly.	The text is exceptionally creative and original, with profound and innovative ideas that captivate the reader.
Adaptation of context	The context adaptation is unclear or inconsistent, failing to effectively modernize, alter, or narrate as specified.	The context adaptation is not <u>very clear</u> and may have inconsistencies or lack full development.	The context adaptation is <u>somewhat clear</u> and consistent, modernizing, altering, or narrating as specified.	The context adaptation is clear, with clear and well-developed modifications.	The context adaptation is exceptionally clear and well-executed, with well-developed and integrated modifications.
Organization and structure	The text lacks clear organization and structure, making it difficult to follow.	The text has <u>some</u> organization and structure but may be inconsistent or underdeveloped.	The text is moderately organized and structured, with a visible progression of ideas.	The text is clearly organized and structured, with a logical progression of ideas.	The text is exceptionally well-organized and structured, with an elegant and compelling progression of ideas.
Language and Expression	The language is simplistic or contains frequent errors, hindering clarity and engagement.	The language is <u>somewhat effective</u> but contains errors or lacks sophistication.	The language is clear and effective, with few errors and moderate sophistication.	The language is highly effective, with minimal errors and appropriate sophistication.	The language is exceptionally clear, engaging, and sophisticated, with no errors.
Grammar	Grammar is simplistic or contains frequent errors, hindering clarity and engagement.	Grammar is <u>somewhat effective</u> but contains errors.	Grammar is clear and effective, with few errors.	Grammar is highly effective, with minimal errors.	Grammar is exceptionally clear and engaging with no errors.
Engagement	The text fails to engage the reader or convey its intended impact effectively	The text <u>somewhat engages</u> the reader but may not fully convey its intended impact	The text engages the reader and conveys its intended impact.	The text effectively engages the reader and conveys its intended impact.	The text captivates the reader and conveys its intended impact with exceptional power and clarity.

RUBRIC FOR RAP LYRICS TRANSLATION

	Needs Support	Approaching Standard	Meets Standard	Exceeds Standard	Excellent
Translation Accuracy	The translation is inaccurate and contains <u>numerous</u> errors, making it difficult to understand the original meaning.	The translation is somewhat accurate but contains <u>several</u> errors that affect understanding.	The translation is mostly accurate, with <u>a few</u> minor errors that do not significantly affect understanding.	The translation is accurate, with only occasional minor errors.	The translation is exceptionally accurate, with no errors.
Understanding of the song's message	The student demonstrates limited understanding of the song's message and misses key points.	The student shows <u>some</u> understanding of the song's message but may lack depth in analysis.	The student demonstrates a clear understanding of the song's message, capturing the main points effectively.	The student shows a thorough understanding of the song's message, providing insightful analysis.	The student demonstrates an exceptional understanding of the song's message, offering profound and original insights.
Oral expression (report)	The student cannot express their understanding of the song	The student struggles to express their understanding of the song but lacks clarity in the process and commits linguistic errors.	The student expresses their understanding of the song with few linguistic errors.	The student expresses their understanding of the song effectively with minor linguistic errors.	The student expresses their understanding of the song effectively with minimal to no errors.
Teamwork	The student shows poor collaboration, with members not effectively communicating or sharing tasks.	The student collaborates inconsistently, with <u>some</u> communication and task-sharing issues.	The student collaborates well, with effective communication and fair task-sharing.	The student shows strong collaboration, with excellent communication and balanced task-sharing.	The student demonstrates outstanding collaboration, with harmonious communication and equitable task-sharing, helping each other to contribute fully.

RUBRIC FINAL PROJECT

	Needs Support	Approaching Standard	Meets Standard	Exceeds Standard	Excellent
Translation (SUB)	The translation is inaccurate and contains numerous errors, making it difficult to understand the original meaning.	The translation is somewhat accurate but contains several errors that affect understanding.	The translation is mostly accurate, with a few minor errors that do not significantly affect understanding.	The translation is accurate, with only occasional minor errors.	The translation is exceptionally accurate, with no errors.
Pronunciation and tone (DUB)	Pronunciation is unclear and frequently incorrect, making it difficult to understand. There are numerous mispronunciations and inconsistent use of intonation and stress.	Pronunciation is somewhat clear but with several errors. Mispronunciations and inconsistent intonation occasionally hinder understanding.	Pronunciation is generally clear and correct, with minor errors. Intonation and stress are mostly appropriate, supporting understanding.	Pronunciation is clear and correct, with very few errors. Intonation and stress are effectively used to enhance understanding.	Pronunciation is exceptionally clear and accurate, with no significant errors. Intonation and stress are used naturally and effectively, greatly enhancing the overall delivery.
Originality of the extra questions	Not original at all	Not very original	Somewhat original	Original	Very original
Video editing	The video has significant technical issues. The overall quality detracts from the content.	The video has some technical issues. The quality occasionally distracts from the content.	The video has minor technical issues. The editing effectively supports the content.	The video has minimal technical issues. The editing enhances the content.	The video has no errors. The editing significantly enhances the overall impact of the project.
Listening comprehension (from 1-10)	0-2	2-4	5-6	7-9	10
Teamwork	The student shows poor collaboration, with members not effectively communicating or sharing the load of work.	The student collaborates inconsistently, with some communication and task-sharing issues.	The student collaborates well, with effective communication and fair task-sharing.	The student shows strong collaboration, with excellent communication and balanced task-sharing.	The student demonstrates outstanding collaboration, with harmonious communication and equitable task-sharing, helping each other to contribute fully.

9. LESSON PLAN

LESSON 1	LESSON 2	LESSON 3	LESSON 4	LESSON 5
Introduction to Literature	Introduction to Immigration	Immigration in <i>Brother</i>	Immigration: Spectrum debate	Introduction to racism: Current Affairs
<p>Pre-task: Get a Taste</p> <p>Task cycle: Creative Writing</p> <p>Post-task: Know where your students are</p>	<p>Pre-task: Defining the migrant</p> <p>Task cycle: Backgrounder research</p> <p>Post-task: IDs and Passports</p>	<p>Pre-task: Tracing our origins</p> <p>Task cycle: Stationary Comprehension</p> <p>Post-task: <i>Brother</i> by Clement Virgo</p>	<p>Pre-task: You've just lost your privileges!</p> <p>Task cycle: Spectrum debate</p>	<p>Pre-task: "Bias" and "biased" articles. The Charlottesville incident.</p> <p>Task cycle: Rewriting racist and biased articles</p> <p>Post-task: in <i>Brother</i></p>
LESSON 6	LESSON 7	LESSON 8	LESSON 9	LESSON 10
Identity and Belonging: HipHop Culture	Identity and Belonging: HipHop in <i>Brother</i>	Preparing the Final Project	The Final Project I School trip	The Final Project II Awards ceremony
<p>Pre-task: Keep Ya Head Up –2Pac</p> <p>Task cycle: Slang and Meaning in Keep Ya Head Up – 2Pac</p> <p>Post-task: Yo, hear me out!</p>	<p>Pre-task: Desirea's: film and novel. Match the excerpts</p> <p>Task cycle: Creative Writing</p> <p>Post-task: Safe-spaces</p>	<p>Introduction to the activity</p> <p>Negotiation of the questions</p> <p>Drafting of a list of questions for the interview</p>	<p>School trip to the elderly residence "Hogar Fray Leopoldo."</p>	<p>Evaluation</p> <p>Documentary and listening comprehension</p> <p>Voting</p> <p>Awards ceremony</p>

10. UNIT OF WORK

By the end of the last course, students were introduced to the book and encouraged to read it if they did not have any other reading plans for the summer. They were notified that they would work with the novel next year as a possible way to improve their grades, shared concern among most students. As a result, students are, at least, familiar with the plot and characters of the story, although, logically, they may not remember details. Some of them may have opted for reading the book, either in English or Spanish, although the teacher body does not expect more than two or three students doing this. The book is complex, even with their command of the language. Therefore, results can only be enhanced by approaching the novel from a more flexible perspective. Thus, students will work with a selection of specific chapters, excerpts, summaries, translations and thesauruses, as well as by watching scenes from the movie. If it were obligatory to read the entire work, many students would abandon it after a few pages and would come to loathe the work and possibly literature itself, an outcome far from desirable.

Every lesson begins with the projection of the evaluation of the last lesson on the digital board. To do this, students have access to a google form in which they can answer some questions anonymously (see annex). Despite not counting with the participation of the entire class, they might progressively take part in the evaluation, for they like to see their opinion and comments reflected on the screen. For the teacher this is a great help in order to adapt the pace, contents, or type of class to their likes and necessities whenever it is possible. In addition, every lesson begins with the teacher placing his thumb up, students must answer with theirs depending on their feelings at the moment. During the class, if the teacher raises his thumb, students must answer with theirs indicating if they are following, if they feel right or not... This simple idea provides valuable information and feedback to the teacher without interrupting the lesson at any moment, just a silent move will give him all the information he/she needs. In case of a significant negative response, he/she should ask what the issue is.

Find useful posters and decorative plates for the classroom in the appendix, as well as a printable summary of the novel and its characters for the students.



Lesson 1: Introduction to Literature

First lesson introduces the literature to students, serving as the departing point of the unit and as a familiarisation with the TBL methodology and with literature. The Pretask explores students' receptive skills of listening in a competitive and cooperative manner. Reading, production (speaking), and mediation will be explored throughout the task cycle. Post-task suggests a light reflection and important information of how receptive your students might be and what is their departing point.

Pre-task: Get a taste.

With the students organised in groups of 4 the teacher asks for their complete attention. He/she will then read a short story twice and expect students to report the same story (see annex) with as much detail as possible. They are not allowed to take notes. The teacher will then ask one group to begin retelling the story orally. If the group misses part of the information, groups must raise their hands so that the teacher grants them the floor to continue the reporting from where it was stopped. This activity works with reception skills, mediation, and production.

Disclaimer: this activity has been designed with AI. In my case, I do not know the class, as it is a fictional scenario. However, a teacher who has been working with them longer would definitely benefit from using AI to create a story that relates to them, or that include some of their names, that talks about topics of relevance for them, and other useful indications.

Task-cycle: Creative Writing

Once the pre-task is finished, the teacher lets them read the original text individually. After that, he/she briefly explains important vocabulary for the narration: parts of the story, types of characters... This part is more refreshing rather than a teaching session, for they are already familiar with this vocabulary from other courses.



In the same groups as before, they are given a blank sheet. In turns, and for 10 minutes, each student will write one sentence in the paper and pass it to the partner by his side. The teacher can complicate the activity by giving an initial and ending sentence, including a character, or asking for certain elements to appear in the story. In this way, they can practise with the vocabulary from the beginning of the task. The activity does not necessarily need to be conducted in silence, but it is optimal that students are not influenced by their partners when it is their turn to write. As teachers, we want them to think and write their own ideas, not others'. The teacher must keep track of the time and let students know about this, as they should not finish earlier or later, but at time. This implies being conscious of when it is enough of an introduction, or when the plot must resolve. As a teacher –and this applies to almost any session— give autonomy to your students and avoid being close to them while they are doing the task. If not, they will ask you for vocabulary and expressions rather than trying to be independent and express their ideas in their own words. Tasks should be designed to be challenging, but not unachievable, students should not need your constant help, but just momentary aids.

Once finished students will hand in their story. The teacher explains that now, they will have 5 minutes to summarise their story. Ideally, they will remember the story, but if not, at least they will surely do with their parts. Afterwards, they report it for the class.

Post-task: Know Where Your Students Are

In a piece of paper they answer anonymously:

- What is literature for you?
- What was the last book you have read and when
- Why do you think people consider literature so important? Do you agree?

With this brief post-task the teacher can easily see if their students are enthusiastic about the topic or far from it. Nevertheless, their previous activity is quite revealing, for the quality of the stories says a lot about the reading habit of students on most occasions.



Lesson 2: Introduction to Immigration

Second lesson gives students background for the main topic of the unit. The pre-task provides vocabulary and teaches important differences when talking accurately, and respectfully, about immigration. In the task cycle students research and get to know a broad image of the immigration scenario in the USA, Canada, Spain, and Mexico, as well as the similarities and differences between them. Everybody has opinions on immigration, but few have data, this activity is designed to speak with propriety on a delicate issue. As for the post-task, it evinces their privileges as Spanish citizens concerning mobility around the world by learning about the Spanish passport and comparing it to other countries.

Pre-task: Defining the migrant

In this short game, students will learn useful vocabulary and its nuances when talking about immigration, distinguishing between immigrant, emigrate, refugee, migrant, economic migrant, undocumented migrant... (see annex). In the game students will be given flashcards and will be asked to find the missing elements. Pieces of paper can contain:

- a) Vocabulary in English
- b) Translated vocabulary
- c) Definitions of the vocabulary in English
- d) Examples of the word in use

To finish the game, every student needs to find the missing pieces to form a family of words. Thus, students need to find the word in English, its translation, its definition, and the example with the word. In order to achieve this, they will exchange the unnecessary cards with others. However, more than one person might be trying to form the same family at the same time, adding complexity to the game. By the end of the game, the teacher asks students to share with the rest what they have and explain it/read it while he/she projects them on the blackboard. At the end of the class, the teacher offers a copy of the words to the students. (see annex).



Task-cycle: Backgrounder research

In 4 groups of 5 and with 2 laptops per team, students will be assigned one of the following options to investigate and compare the situation of immigration in:USA vs Spain

- a) USA vs Spain
- b) Canada vs Spain
- c) USA vs Canada
- d) México vs Spain

They will be given some guidelines to conduct their research, as well as websites in which they can find this information (see Annex). As in the previous lesson, the teacher should not interrupt their task, allowing them to be autonomous. However, he/she might be around making sure they are using the laptops for the intended purposes. They will later have a few minutes for the planning stage before reporting their findings for the rest of the class. The teacher will give feedback and summarise the main points once they have all finished reporting.

Post-task: IDs and Passports

Students get to see the ranking of their passports and compare it to other passports from different countries in the following website <https://www.henleyglobal.com/passport-index/compare>. The activity may seem anecdotic, but provides important insight on their privilege if they wanted to emigrate or just travel around the world in comparison to others.

Homework: Flipped classroom, they will watch the selected short videos on important topics for the American Black history and answer a short test:

- The Atlantic Slave Trade:
https://www.youtube.com/watch?v=3NXC4Q_4JVg
<https://www.youtube.com/watch?v=7xdd8DvhF8k>

Link to the quiz: <https://www.flexiquiz.com/SC/N/aebbb03c-3061-4962-9af3-417e21c706b9>

Lesson 3: Immigration in *Brother*

This lesson contextualises the learning of the previous classes within the book of the didactic unit, *Brother*, by David Chariandy. Pre-task evinces the different origins of the students in class and their parents, who may have emigrated (either internationally or nationally). When thinking about immigration, people often think only of moving to a different country whereas immigration is happening all the time inside of the borders, too. Moving a couple hundred kilometres might be enough to experience significant differences. This activity widens the sight and gives space for personal reflection. The task-cycle covers immigration on *Brother* through different excerpts and questions that guide the comprehension of the texts. Some questions are evident in the text, others might need a deeper reflection. Sharing is a crucial part of this section. As for the post-task, students get to see the film adaptation, working multimodally with image and sound, rather than text. This will illustrate some of the excerpts worked with in the lesson, help significantly in the comprehension of the text, and even enrich their later reading.

Pre-task: Tracing our origins

Print/sketch a big map of Spain and of the world and stick it in a place visible for every student in the class. In turns, students go to the map and draw a point with a red marker on their origin, and with a green marker his/her parents'. They say it out loud (in English) and answer, at least, to one of the following questions written on the board.

- Which place represents you more?
- Do you notice any difference between your parents' culture of origin and yours here? (food, clothing, customs, very specific things...)?

The map will be later stuck to the wall of the classroom. This activity will give insight about local / domestic (national) migration.

Task-cycle: Stationary Comprehension

Five excerpts are printed and stuck to the walls of the classroom. Two copies per excerpt so that students do not agglomerate. Excerpts count with a contextualisation at the beginning and a thesaurus with some complex words at the end. They are also given a set of questions to answer from the texts. If they have any doubt concerning vocabulary, they can reach out and ask the teacher. In exchange, they should write the word and its translation on the blackboard so that other students with the same doubt can check it directly.

- How many different countries are mentioned in the texts?
- Have you been in any of those countries?
- Find someone who knows something about one of these countries, write it down.
- Where do you think _____ (Mr. Chow) is from
- Why does the author mean when he says the parents of the characters “worked shit jobs”? Why?

When students are done/ time is up, they sit down in small groups organised by the teacher. They compare their answers and then they are given two extra questions. They debate the possible answer and will later share their interpretation. Teachers can give hints in order to help them but must not make obvious the answers.

- Why do you think people call Scarborough other names like “Scarberia”, “Scarbistan”, or “Scarlem”?
- What do you think is the meaning of “mushroomed up and yellowed, browned and blackened”?
- Is your neighbourhood similar to Scarborough in any way?

Together, the teacher and the students correct the first questions and then let the students comment their opinions on the second set of questions. Let's hear their interpretations.



Post-task: *Brother* by Clement Virgo

After their reporting, I have prepared a video edit with all the scenes showing Scarborough in the film by Clement Virgo, accompanied by *The Ghetto*, composed by Two \$hort. If there is still time, as Scarborough is clearly a multicultural neighbourhood, we can reflect on the importance of keeping, or not, the family traditions when moving to a new country.

Homework:

Flipped classroom, they will watch the selected short videos on important topics for the American Black history and answer a short test:

- Underground Railroad
<https://www.youtube.com/watch?v=mWl4wSiQuQM>
<https://www.youtube.com/watch?v=JyzonDaMBRI> (TV Show scene)
- Civil War and Slavery
<https://www.youtube.com/watch?v=lq8TNKZVEWs> sub in Spanish

Link to the quiz: <https://www.flexiquiz.com/SC/N/2a531b05-fe10-4bcc-965e-8d889b39b9a9>

Lesson 4: Immigration debate

With the background provided by the videos sent as homework and the work done through previous lessons, students have a good general idea of immigration. By now, they are aware of how the situation of black people in America stems from a disgraceful past. The pre-task brings them closer to the situation of minorities in America and Canada. Recognizing that they would go through similar experiences for the fact of moving to a different country will be shocking for many, so it is for people who immigrate, since in their countries of origin they experienced different rights and privileges. Relocating often implies losing privileges. As for the main task, it offers an opportunity to hear them freely in a debate-like activity introduced in a more relaxed and dynamic way.



Pre-task: You've just lost your privileges!

For Spanish students it is shocking to realise that for the American gaze, most of them are far from white, but rather fall under the label of “Latino”. Once students have seated on their seats, start classifying them by saying “yes” or “no” bearing their whiteness in mind. Once finished, do not say anything, let them be concerned and speak. After a few seconds, you can ask them to gather in two groups depending on whether they are “yes” or “no”, but do not explain the criteria followed for the classification yet, let them try. After some attempts they will surely get the answer (and the shock). The activity downgrades their status immediately and makes them reflect on the given privileges due to the space they inhabit, privileges lost when they move, just as it happens to immigrants before and after emigrating.

Task cycle: Spectrum Debate

Ask students to move their tables and chairs to the side and duct-tape a visible line that crosses the class. Mark the middle and explain that one side means “I completely agree” and the other “I totally disagree”. You will give statements (annex 4) and students can freely move along the line according to their thoughts on the topic. With a small ball, you will control who shares their opinion after each statement. It is interesting that you pass the ball to different students in different parts of the line. Make it clear that you will not tolerate any disrespectful attitude or interaction and proceed with the game. This type of debate does not evoke the fear of regular debates that some students experience. In addition, they do not need to study at home, for they will just give their opinion based on what they know and what they have learned in the unit. Tell your students that it is fine to change opinions during the debate and to move along the line while others are sharing, for they may not have thought before what is being said.

Homework: Reading a selected fragment of the book that evinces the power of media on individuals, especially when uneducated. This topic will be covered in the following lesson. They can, if they feel confident enough, read the original excerpt, however, the annex includes an adaptation with ellipsis, adapted vocabulary, and thesaurus for some other problematic concepts.



Lesson 5. Introduction to racism: Current Affairs

The power of media is known and latent, but often undervalued. Media controls to a great extent the thinking and acting of the population. Hence, it is important that students are aware of its functioning and of the hidden intentions it portrays. This lesson provides authentic biased material to work with, teaching concepts as bias and biased, and testing their critical thinking.

Pre-task: Introducing the concepts “bias” and “biased” and Charlottesville incident

The students understand through real examples what is the meaning of Bias and Biased. The teacher first shows pictures of the altercation on Charlottesville, where a gathering of alt-right members ended up in the killing of a demonstrator (see annex). Then the teacher projects different headlines concerning the coverage of the news (see annex). Let students read them and analyse the meaning behind them, then ask which one is more accurate and why.

Task-cycle: Rewriting Racist Biased Articles

In groups, students will do a similar task to the previous example. They will receive an article, make some research about the events, and try to spot and rewrite the considered inaccuracies using the extension “HELPERBIRD”. Helperbird enables students to edit web pages directly, for they can edit the newspaper as if it was the legit version (headlines, body, images, captions...). They will later report the changes in the articles for the class while the original and the new version are projected on the screen. Firstly, the rest of the students have a couple of minutes to read and guess which one they consider more accurate. Then, the students will explain what has changed and why. Original and altered headlines will be printed and stuck to the walls of the high school to spread awareness about biased news.

Post-task: in *Brother*

In *Brother*, one afternoon Michael and Francis watch on TV a report of a robbery in their neighbourhood. Later that night, Michael cannot sleep as he dreams with the faces of the robbers and their dark faces. Although their faces are not visible, they assume it is black people robbing. That night, the brothers go to the room of Ruth, unable to sleep due to nightmares with the “The murderers. In the news. The black men...” Ruth quickly corrects them with “The *criminals*, Francis. The *criminals* will be caught by the police and punished.” (Chariandy, 2017, p. 155). Francis unconsciously finds difficulties in differentiating the concepts of blackness and criminality, despite his own racialization, revealing “the mechanisms by which internalised racism is formed, and highlights the power of the media in the creation of racial prejudices” (García, 2023, p.10). We will comment on the text through this lens.

Lesson 6: Identity and Belonging: HipHop Culture

HipHop has been, and is still, a crucial element for the Afro-American cultural expression. In *Brother*, David Chariandy portrays it as an element with great weight in the identities of the children of Scarborough. It is present in the barbershop where they gather, but also in the home of the brothers, for HipHop relies on and stems from a rich background of sounds and stories, encompassing the roots of their parents. Today rap’s message is still conserved, but its popularity has gone beyond the impoverished neighbourhoods and touches a great part of the youth around the world. The unit guarantees the engagement of many students while working with rap in a didactic way, using English to unveil its powerful message and to foster critical thinking in a more relaxed and funnier way.

Pre-task: Keep Ya Head Up – 2Pac

When students come into the class, Keep Ya Head Up, from 2Pac is being played. After it ends, the teacher will provide some context of Tupac Shakur, the author, and his background. They will later work with this very song, directly contributing with the pre-task to the task-cycle. The song is today considered as a feminist anthem in rap history.

In it, Tupac addresses Latasha Harlins, an unarmed 15-year-old Black girl shot and killed in a shop in 1992 after an alleged robbery of a 1.79\$ orange juice bottle, a claim later proven false. But the song is also a chant for love, support, and resilience to black women everywhere, especially those raising children by themselves. Ruth, the mother of Michael and Francis is a single mother and the lyrics of the song perfectly reflect her struggle. In the novel, her children do not even know the face of their father, only a black and white blurred photo is witness of his existence in a forgotten past.

They get a copy of the lyrics and we play the song again while we read it individually. Once done, we spot together characteristic linguistic features visible in the raps. Some of them are:

- Ain't
- Concordance between subject and verb
- Omission of final g in -ing ending words, replaced by n'
- Contractions
- To "have no sth" instead of "don't have sth".
- Elision "call them" → call'em
- Impossible contractions → rain'll

Explain that rap often implies a specific jargon and use of the grammar. Rap has an important locational factor and rappers often try to make clear their origins and the communities they belong to through using the very same language. You can give examples as "Gangsta" (gangster) or Hella ("a hell of" = a lot of/ very) in the West Coast Rap, "wavy" in NY (cool or impressive), Cap/no cap in the south (a lie/ a truth), or On God in the Midwest ("I swear").

Task-cycle: Slang and Meaning in Keep Ya Head Up – 2Pac

Now in groups, they are assigned some verses to work with (see annex). Each team has to: translate their assigned lyrics and ask other groups about the meaning of theirs, so they can better understand the broader meaning of the song. As many words will be new, they get to ask the teacher only once during the activity. In this way, they will try to translate everything first and will not get stuck in specific words that may not provide



too much meaning to the general translation. Moreover, they will be autonomous for most of the task and once they are done, ask all their doubts at once to the teacher. In exchange, they will write the new words and the translation on the blackboard in case the doubt is repeated in other groups. While they are translating, a playlist with famous rap songs from the time (of the book) are played in the background at a low volume.

Once they are finished, the class reports and explains in order the translation of the lyrics for the rest of the class. After the reporting, they write briefly what the song is about, what is the message. After they hand in what they have written, the teacher reads them randomly and students state whether they agree or not with the interpretation, commenting on them.

Post-task: yo, hear me out!

We try to sing the song. Each group is responsible for their stanza and can rap together, one verse each and punchlines together... as they like. They can ask for tips on pronunciation from the teacher and play the song to listen to the authentic pronunciation. If any students are interested, it would be great to encourage them to organise some sort of musical performance the day of the last project, to dynamise the lesson. It will add extra punctuation to their final grade.

Lesson 7. Identity and Belonging: HipHop culture in *Brother*

This lesson deals with Hip Hop and identity in the novel. The lesson delves into Desirea's, a total Foucault heterotopia in which hegemonic white Canadian culture and identity are negotiated and contested by the youth of the book. The lesson intends to show students how hip-hop culture shaped the lives of this population in that moment, and how they may borrow cultural elements from other trends and manifestations. The pre-task contextualises the lesson and the place, while the second part challenges their reading skills, their concentration, and their written productive skills. The post-task is lighter and wants to foster conversation and sharing around the topic of safe-spaces, which can be anywhere and anyplace.

Pre-task: Desirea's in the film 15'

Desirea's appears numerous times in the book and in the film. The teacher will contextualise what Desirea's is and its role as a safe-space for the black youth of the film. The activity will consist in reading the selected excerpts and watching them in the film (see annex), but not in order. Students will match the literary excerpts and fragments of the film, appreciating the differences between book and film. For this part of the lesson, do not go into the vocabulary or metaphors, let them try by themselves. Often, our students try to understand everything into a text, strategy that leads to frustration and mental blocks. Sometimes, to grasp the meaning is enough for certain tasks, this is one of those.

Task-cycle: Creative Writing

For the task cycle they will read the excerpts again. However, this time they will read with my recorded voice in the background. Gradually I will lower the volume until it is off. Students must keep on reading until I say so, try to imagine my rhythm and pace. When I say stop (and stop the audio track), students must guess where the track is. If done correctly, when I turn on the volume and click the play button again they will be at



the same word as the audio. After each excerpt, we explain the vocabulary and the main significance of the text.

After this part, we start working on the task as such. They are given different options to produce a written text in which they rewrite one of the excerpts used. The options are the following:

- modernise the scene
- alter the cultural context
- narrate it as if it were your grandparents entering the place
- narrate it from the point of view of Djeli, the DJ watching you coming in

Find a bunch of volunteers who want to share with the class their rewritings.

Post-task: Safe-spaces

Talk with your students about community and safe-spaces. Do they have one? Perhaps a park, perhaps a bar, a square, a bench, the house of a friend, of a relative, a secret spot...

Lesson 8: preparing the final project

In the book *Ruth*, the mother of Francis and Michael, becomes distant and troubled when Francis dies and as she becomes older. According to the CSIC almost 20% of the population (19.97%, in 2023) are older than 65 years old in Spain, around 9.5 million. Andalucía and the south of Spain in general report the lower rates of elderly people, however this segment of the population is a national concern as the percentage rises year after year. Although ageing at home is expressed as the ideal and followed by the majority of older adults, according to a study conducted by Rojo-Pérez and Fernández-Mayoralas for the CSIC (2018), around 4.3% of them live in the more than 6000 residences for the elderly in Spain. In Andalucía the percentage is again lower, under 3%.



The stories of our elders in Spain are filled with migrations in search of work and better opportunities. Often these migrations take place outside the country, but more frequently within the country itself. It is common to fall into the tendency of understanding the immigrant as someone who forever carries the label, but not to recognize it as easily in the people of our own country, distinguishing between the "immigrant" and the person who "emigrated in their day." It is interesting to bring this dimension to the student while listening to their elders in an incredibly unique symbiosis, which culminates this unit of work. Our elders will contribute with their stories and anecdotes to the students. Students will enliven their day a little, as many of them are in residence precisely because of losses, like Ruth, or because of the absence of family who can respond to their daily needs. Elders experience loneliness and abandonment, too, as well as missing being valued as the people they are after so many years of contributing day by day to our society. This activity vindicates their legacy and enriches our students with their stories, young people on their way to adulthood.

In this lesson, students are introduced to the final project which will consist of a visit to the elderly residence "Hogar Fray Leopoldo," near the high school, to record interviews on immigration during the English hour and taking the following half hour of recess if necessary. For the activity, they will first have to negotiate the list of questions to ask the elderly during the class. The negotiation and drafting of the questions will be conducted in English, although the interviews will inevitably be in Spanish. In addition to the mandatory list of questions, each pair can add some questions they consider interesting of their own creation –up to three to avoid making interviews too long for the available time in the last session. It is important to remind them that the people they interview are, precisely, people, and therefore it is neither tasteful nor conducive to the development of the interview to interrupt their stories if at any moment they lose the direct connection with the question posed. It is important to be tactful and to know when to listen being silent, and when to speak. Their task after the interviews will be to subtitle and dub the interviews, an activity they will do in collaboration with the computer science subject.



Lesson 9: The Final Project I

The students leave the school during the English hour and the subsequent half hour corresponding to recess to go to the elderly residence "Hogar Fray Leopoldo" to conduct interviews with the elderly. The residence is located next to the Triunfo gardens and is 6 minutes away from the institute, so we will try to streamline the activity, always respecting the conversations, so if possible, not to take away recess time from the students.

Lesson 10: The Final Project II

Pre-task: evaluation

Students' evaluation of the unit of work and self-evaluation of their individual performance with two short formularies. The former is anonymous, the latter is not (see annex)

Task-cycle: documentary

The teacher has compiled and edited the videos that have been sent to him. The final result is a documentary in which an original clip with the question and answer is shown, followed by all the answers given by the different elderly interviewees. This avoids constantly showing a question-answer scheme, optimising the duration of the documentary. During the projection, students are given a short comprehension test about the interviews. It will be simple and short so as not to take away too much time from watching their own interview and those of their classmates; it is merely a way to maintain the attention of those who may be more distracted. Finally, the names and faces of the interviewed elderly are projected on the screen, and a voting is conducted with various categories:

- Most inspiring story
- Most moving story.
- Funniest story.



Students are allowed to vote one candidate per category, and they cannot repeat names between categories. After the voting, the count starts, and the awards are given in consequence. If students are willing to do so, they should be the ones giving the awards, as well as giving speeches for the opening and closing of the act. If lesson 6 was successful enough, you may have some students willing to perform and rap/sing to add some spectacle to the event. At the end of the class a big applause for their work and the documentary is shared with them via their institutional mail addresses so they can keep it as a meaningful memento.

Lesson plan 1 st session: Introduction to Literature	
Year group: 2 BACH	
How it fits with the larger unit of work	First lesson introduces the literature to students, serving as the departing point of the unit and as a familiarisation with the TBL methodology and with literature. The Pretask explores students' receptive skills of listening in a competitive and cooperative manner. Reading, production (speaking), and mediation will be explored throughout the task cycle. Post-task suggests a light reflection and important information of how receptive your students might be and what is their departing point.
Objectives	<p>SC1. Understand and analyse multimodal texts to extract main ideas. AC 1.2:</p> <p>SC2. Create clear, well-organised oral, written, and multimodal texts for different contexts and purposes. AC 2.3</p> <p>SC3. Interact fluently and respectfully with others. AC 3.1</p> <p>SC4. Mediate between languages and registers effectively. AC 4.1</p>
Contribution to Basic Knowledge	LEXT.2.A.2, LEXT.2.A.3, LEXT.2.A.4, LEXT.2.A.5, LEXT.2.A.5.1, LEXT.2.A.5.2, LEXT.2.A.6.
Main activities	<p>Pre-task 15'</p> <p>Get a taste: Students are organised in small groups and are asked for their complete attention. The teacher will read a short story/ excerpt of the book twice and expects students to report the same story with as much detail as possible. The teacher will then ask one group to start telling the story, if that group misses something, other groups can raise their hands to add to the story and continue with the reporting. The teacher may opt for asking questions to those groups who have not reported as much as others.</p>
	<p>Task cycle 40'</p> <p>Creative writing</p> <p>Task (25): This exercise is directly linked to the previous pre-task. Once finished, the teacher hands over the books to the students and asks them to read the text for themselves individually. After that, the activity begins. We explain briefly in English the parts of a story, types of characters, and other important words (introduction, conflict, raising action, climax, falling action, resolution, protagonist, antagonist, round character, flat character, setting, plot...)</p> <p>In the same groups as before, one student per group takes a sheet of paper. For 10 minutes, each student will write one sentence in the paper <i>starting with a given sentence</i>. The activity does not necessarily need to be conducted in silence, but it is optimal that every student feels free of the influence of their partners when being creative in the writing, ensuring that they are writing their own ideas and not others'. The teacher must keep track of the time and let students know about this. They should not finish the story earlier or later, but at time. This implies being conscious of when it is enough of an introduction, or when the plot must resolve.</p> <p>Planning: (5) Students hand in their stories and are explained that they now need to come with the entire story together, as they will have to summarise it for the class. They can do one sentence each, it will be funnier.</p> <p>Report (10): Afterwards, they report their summaries to the class.</p>

	Post-task 5'	<p>In a piece of paper answer the following questions:</p> <ul style="list-style-type: none"> • What is literature for you? • What was the last book you read and when • Why do you think people consider literature so important?
Att. to diversity	No need for special measures. As usual, pay particular attention to his group and see if its process of inclusion is working or not. If he starts to feel more comfortable with certain students, register it on the TeamMates app and strengthen this links by grouping them together in future activities	
Resources	Selected excerpt, paper sheets.	
Assessment	AC 1.1, AC 1.2, AC 2.1, AC 2.2, AC 2.3, AC 3.1, AC 4.1, AC 4.2	
Observations	Try to avoid staying close to the students during the task-cycle part. If you do so, they will ask you for vocabulary and expressions rather than trying to explain it in their own way. If desired, you can suggest a beginning and an ending to make things a bit more interesting and easier for students.	

Lesson plan 2nd session: Introduction to Immigration	
Year group: 2 BACH	
How it fits with the larger unit of work	Whereas the first lesson introduced literature, the means for learning, this lesson introduces the main topic in a broad way. The pre-task provides vocabulary and teaches important differences when talking accurately, and respectfully, about immigration. In the task cycle students research and get to know a broad image of the immigration scenario in the USA, Canada, Spain, and Mexico, as well as the similarities and differences between them. Everybody has opinions on immigration, but few have data, this activity is designed to speak with propriety on a delicate issue. As for the post-task, it evinces their privileges as Spanish citizens concerning mobility around the world by learning about the Spanish passport and comparing it to other countries.
Objectives	<p>SC1. Understand and analyse texts to extract main ideas across media. AC 1.1</p> <p>SC2. Create clear, well-organised oral, written, and multimodal texts for different contexts and purposes. AC 2.3</p> <p>SC3. Interact fluently and respectfully with others using various resources. AC 3.2</p> <p>SC5. Expand linguistic repertoires and share knowledge for improved communication. AC 5.2</p> <p>SC6. Adapt to diversity and promote mutual understanding in intercultural situations. SC 6.2, 6.3</p>
Contribution to Basic Knowledge	LEXT.2.A.2, LEXT.2.A.4, LEXT.2.A.7, LEXT.2.A.10, LEXT.2.A.11, LEXT.2.A.13, LEXT.2.B.1, LEXT.2.C.3, LEXT.2.C.4, LEXT.2.C.5, LEXT.2.C.6

Main activities	Pre-task 15'	<p>Defining the migrant: learning useful vocabulary when talking about immigration and learning important (and often overlooked). Distinguish between important concepts. For the game every student will receive 4 flashcards that can contain:</p> <ol style="list-style-type: none"> 1. Original vocabulary 2. Translations 3. Definitions 4. Examples <p>They have to exchange the pieces of paper with other students to gather a “family”, that is, a word + its definition + its translation + its example. For this purpose, each student starts with 4 different, and unrelated, flashcards. Once the game is finished, students share the vocabulary while it is projected on the screen.</p>
	Task cycle 35'	<p>Task: Backgrounder: In 4 groups of 5 and with 2 laptops per team, students will be assigned one of the following options to investigate and compare the situation of immigration in:</p> <ol style="list-style-type: none"> 1. USA vs Spain 2. Canada vs Spain 3. USA vs Canada 4. México vs Spain <p>They will be given some guidelines to conduct their research, as well as websites in which they can find this information. As in the previous lesson, do not interrupt their task, allow them to be autonomous. However, be around making sure they are using the laptops for the intended purposes.</p> <p>Planning and Report: They will later have a few minutes for the planning stage before reporting their findings for the rest of the class. The teacher will give feedback and summarise the main points once they have all finished reporting.</p>
	Post-task 10'	Comparing our IDs and Passport to others from other countries (https://www.henleyglobal.com/passport-index/compare)
Attention diversity	to	This activity does not address Juan directly, as he is not from any of the countries selected for the analysis. Some students might think that because he is an immigrant, he will have the answers to some of these questions. Unless he is, for unknown reasons, genuinely in migration as such, he will not have them. Proving students wrong on their wrong assumptions is part of the re-education process, too. Realising how Spain receives immigrants, but that not so long ago was the other way around may help in refuting myths and misconceptions. Finally the lesson provides figures to a debate constantly held, but held without the necessary data. It is important that students differentiate between opinions and facts. Only through facts can they have respectful discussions.
Resources	Paper pieces with vocabulary, translations, and definitions. Laptops (2 per group)	
Assessment	AC 1.1, AC 1.2, AC 1.3, AC 2.1, AC 2.2, AC 2.3, AC 3.1, AC 4.1, AC 4.2, AC 5.2, AC 6.1, AC 6.2, AC 6.3	
Observations	Do not interrupt their task but be around and make sure that students are working and not using the laptops for other purposes.	

Lesson plan 3 rd session: Immigration in <i>Brother</i>	
Year group: 2 BACH	
How it fits with the larger unit of work	This lesson contextualises the learning of the previous classes within the book of the didactic unit, <i>Brother</i> , by David Chariandy. Pre-task evinces the different origins of the students in class and their parents, who may have emigrated (either internationally or nationally). When thinking about immigration, people often think only of moving to a different country whereas immigration is happening all the time inside of the borders, too. Moving a couple hundred kilometres might be enough to experience significant differences. This activity widens the sight and gives space for personal reflection. The task-cycle covers immigration on <i>Brother</i> through different excerpts and questions that guide the comprehension of the texts. Some questions are evident in the text, others might need a deeper reflection. Sharing is a crucial part of this section. As for the post-task, students get to see the film adaptation, working multimodally with image and sound, rather than text. This will illustrate some of the excerpts worked with in the lesson, help significantly in the comprehension of the text, and even enrich their later reading.
Objectives	<p>SC1. Understand and analyse texts to extract main ideas across media. AC 1.2; 1.3</p> <p>SC2. Create clear, well-organised oral, written, and multimodal texts for different contexts and purposes. AC 2.1</p> <p>SC3. Interact fluently and respectfully with others using various resources. AC 3.2</p> <p>SC4. Mediate between languages and registers to transmit information effectively. AC 4.2</p> <p>SC6. Adapt to diversity and promote mutual understanding in intercultural situations. AC 6.1; 6.2; 6.3</p>
Contribution to Basic Knowledge	LEXT.2.A.4., LEXT.2.A.6., LEXT.2.A.7., LEXT.2.A.10., LEXT.2.A.5.1., LEXT.2.A.5.2.
Main activities	<p>Pre-task 10-15'</p> <p>Tracing our origins: Map with their origins and their parents' + which place represents you more? + any difference (if existent) between your parents' culture of origin and yours here (food, clothing, customs, very specific things...)? The map will be later stuck to the wall of the classroom.</p>
	<p>Task cycle 40'</p> <p>Task: Stationary comprehension: Three excerpts are printed and stuck to the walls of the classroom. Two copies per excerpt so that students do not agglomerate. They are given a set of questions to answer from the texts. If they have any doubt concerning vocabulary, they can reach out and ask the teacher. In exchange, they should write the word and its translation on the blackboard so that other students with the same doubt can check it directly.</p> <ul style="list-style-type: none"> • How many different countries are mentioned in the texts? • Have you been in any of those countries? • Find someone who knows something about one of these countries, write it down. • Where do you think _____ (Mr. Chow) is from

		<ul style="list-style-type: none"> • Why does the author mean when he says the parents of the characters “worked shit jobs”? Why? <p>Planning: When students are done/ time is up, they sit down in small groups. They compare their answers and then they are given two extra questions. They debate the possible answer and will later share their interpretation. The teacher can give hints in order to help them but must not make obvious the answers.</p> <ul style="list-style-type: none"> • Why do you think people call Scarborough other names like “Scarberia”, “Scarbistan”, or “Scarlem”? • What do you think is the meaning of “mushroomed up and yellowed, browned and blackened”? • Is your neighbourhood similar to Scarborough in any way? <p>Report: Teacher corrects out loud the first questions and gives space to the students to report their answers and receive feedback.</p>
	Post task 5’	<p>After their reporting, I have prepared a video edit with all the scenes showing Scarborough in the film, accompanied by <i>The Ghetto</i>, composed by Two \$hort.</p> <ul style="list-style-type: none"> • Are family traditions important to keep when moving to a new country?
Attention to diversity	<p>As mentioned in the section of Attention to Diversity, no lesson wants to turn Juan into the centre of attention. The aim of the pre-task is to de-stigmatize immigration, as many people have and will do it. Humans as a species have been moving since their first days of existence, for immigration must not define you forever, an important aspect to consider when educating on this topic. Their parents may have moved before, their brothers might be studying abroad, immigration does not necessarily mean huge changes, nor does it categorise you forever. The task-cycle evinces this reality of people on the move through the multicultural neighbourhood of Scarborough. The second set of questions brings to the table deeper questions that might evoke a discussion. In case they do not, the post-task question definitely will. Working on these questions, from the respect, sensitises students and forces them to think before talking, often being disrespectful or not thoughtful as needed.</p>	
Resources	<p>Big map of Spain and of the world, 3 excerpts, two copies per excerpt. Printed questionnaires. <i>Brother</i> (2023) -Clement Virgo film</p>	
Assessment	<p>AC 1.1, AC 1.2, AC 1.3, AC 2.1, AC 2.3, AC 3.2, AC 6.2, AC 6.3</p>	

Lesson plan 4th session: Introduction to Racism: Slavery	
Year group: 2 BACH	
How it fits with the larger unit of work	With the background provided by the videos sent as homework and the work done through previous lessons, students have a good general idea of immigration. By now, they are aware of how the situation of black people in America stems from a disgraceful past. The pre-task brings them closer to the situation of minorities in America and Canada. Recognizing that they would go through similar experiences for the fact of moving to a different country will be shocking for many. So it is for people who emigrated, since in their countries of origin they had different rights and privileges. Relocating implies losing privileges. As for the main task, it offers an opportunity to hear them freely in a debate-like activity introduced in a more relaxed and dynamic way.
Objectives	<p>SC1. Understand and analyse texts to extract main ideas across media. AC 1.1</p> <p>SC2. Create clear, well-organised oral, written, and multimodal texts for different contexts and purposes. AC 2.1, 2.3</p> <p>SC3. Interact fluently and respectfully with others using various resources. AC 3.2</p> <p>SC4. Mediate between languages and registers to transmit information effectively. AC 4.1, 4.2</p> <p>SC6. Adapt to diversity and promote mutual understanding in intercultural situations. AC 6.2</p>
Contribution to Basic Knowledge	LEXT.2.C.1, LEXT.2.C.2, LEXT.2.C.3, LEXT.2.C.4, LEXT.2.A.2, LEXT.2.A.4, LEXT.2.A.5.1, LEXT.2.A.6, LEXT.2.A.7, LEXT.2.A.8
Main activities	<p>Pre-task 10-15'</p> <p>You've just lost your privileges! For Spanish students it is shocking to discover that for the American gaze, most of them are not white. Once students have seated on their seats, start classifying them with "yes" or "no" according to this idea. Once finished, do not say anything, let them be concerned and speak. After that, please ask them to gather in two groups depending on whether they are yes or no, but do not explain the criteria followed for the classification, let them try. After some attempts they will surely get the answer (and the shock).</p>
	<p>Task cycle 40'</p> <p>Spectrum debate Ask students to move their tables and chairs to the side and duct-tape a visible line that crosses the class. Mark the middle and explain that one side means "I completely agree" and the other "I totally disagree". You will give statements and students can freely move along the line according to their thoughts on the topic. With a small ball, you will control who shares their opinion after each statement.</p>
Attention to diversity	The pre-task is a bomb for combating stereotypes. With a very simple activity, students are astonished to see their privileges disappear. Something they hold so deeply and take so much for granted that they would never dream of losing it just by moving to a different territory. This also happens to immigrants themselves, who are rarely prepared for the xenophobia they become victims of. Through this activity the paradigm shifts, and they may start looking at people who have emigrated with different eyes, that includes, needless to say, Juan. The debate offers room for doubt
Resources	Duct tape, statements to debate, a ball (or similar to conduct the activity).
Assessment	AC 1.1, AC 1.3, AC 2.1, AC 2.2, AC 3.1, AC 3.2, AC 4.1, AC 4.2, AC 6.1, AC 6.2, AC 6.3

Lesson plan 5 th session: Introduction to Racism: Current Affairs	
Year group: 2 BACH	
How it fits with the larger unit of work	The power of media is known and latent, but often undervalued. Media controls to a great extent the thinking and acting of the population. Hence, it is important that students are aware of its functioning and of the hidden intentions it portrays. This lesson provides authentic biased material to work with, teaching concepts as bias and biased, and testing their critical thinking.
Objectives	<p>SC1. Understand and analyse texts to extract main ideas across media. AC 1.1, 1.2, 1.3</p> <p>SC2. Create clear, well-organised oral, written, and multimodal texts for different contexts and purposes. AC 2.1, 2.2,</p> <p>SC3. Interact fluently and respectfully with others using various resources. AC 3.2</p> <p>SC4. Mediate between languages and registers to transmit information effectively. AC 4.2</p> <p>SC6. Adapt to diversity and promote mutual understanding in intercultural situations. AC 6.2, 6.3</p>
Contribution to Basic Knowledge	LEXT.2.A.5.1, LEXT.2.A.7, LEXT.2.A.5.2, LEXT.2.A.2
Main activities	<p>Pre-task 10'</p> <p>Introducing the concept “bias” and “biased” + Charlottesville incident, pictures: We understand through palpable examples what is the meaning of Bias and Biased. The teacher shows pictures of the altercation and then projects different headlines. Let students read them and then ask which one is more accurate and why. There you have bias and biased article explained.</p>
	<p>Task cycle 40'</p> <p>Biased Articles: rewriting racist headlines and articles Task: In groups, students receive an article and try to spot and rewrite the considered inaccuracies using the extension “HELPERBIRD”.</p> <p>Planning and report: They will later report the texts for the class while the original and the new version are projected on the screen. The rest of the students must guess which one is more accurate. Then, the students will explain what has changed and why.</p> <p>Edited headlines will be printed and pasted on the walls of the high school to spread awareness.</p>
	<p>Post task 10'</p> <p>In Brother: commenting on the text selected for homework. The power of influence of media. (see annex)</p>
Attention to diversity	No special measures needed. As usual, pay particular attention to his group and see if its process of inclusion is working or not. If he starts to feel more comfortable with certain students, register it on the TeamMates app and strengthen this links by grouping them together in future activities
Resources	HelperBird extension installed, pictures of Charlottesville, biased articles.
Assessment	AC 1.1, AC 1.2, AC 1.3, AC 2.1, AC 2.2, AC 2.3, AC 3.1, AC 3.2, AC 4.1, AC 4.2, AC 5.2, AC 6.1, AC 6.2, AC 6.3

Lesson plan 6 th session: Anti-Racism, Identity and Belonging: HipHop culture	
Year group: 2 BACH	
How it fits with the larger unit of work	HipHop has been and is a crucial element for the Afro-American cultural expression. In <i>Brother</i> , David Chariandy portrays it as an element with great weight in the identities of the children of Scarborough. It is present in the barbershop where they gather, but also in the home of the brothers, for HipHop relies on and stems from a rich background of sounds and stories, encompassing the roots of their parents, too. Today rap's message is still conserved, but its popularity has gone beyond the impoverished neighbourhoods and touches a great part of the youth around the world. The unit guarantees the engagement of many students while working with rap in a didactic way, using English to unveil its powerful message and to foster critical thinking in a more relaxed and funnier way.
Objectives	<p>SC1. Understand and analyse texts to extract main ideas across media. AC 1.2; 1.3</p> <p>SC2. Create clear, well-organised oral, written, and multimodal texts for different contexts and purposes. AC 2.1</p> <p>SC3. Interact fluently and respectfully with others using various resources. AC 3.2</p> <p>SC4. Mediate between languages and registers to transmit information effectively. AC 4.1</p> <p>SC5. Expand linguistic repertoires and share knowledge for improved communication. AC 5.2</p> <p>SC6. Adapt to diversity and promote mutual understanding in intercultural situations. AC 6.2; 6.3</p>
Contribution to Basic Knowledge	LEXT.2.A.5.1, LEXT.2.A.5.2, LEXT.2.A.1, LEXT.2.A.2, LEXT.2.A.3, LEXT.2.A.4, LEXT.2.A.6, LEXT.2.A.7
Main activities	<p>Pre-task 15'</p> <p>When students come into the class, Keep Ya Head Up, from 2Pac is being played. After it ends, the teacher will provide some context of Tupac Shakur, the author, and his background. They will later work with this very song, directly contributing with the pre-task to the task-cycle. The song is a feminist anthem in rap history. In it, Tupac addresses Latasha Harlins, an unarmed 15-year-old Black girl shot and killed in a shop in 1992 after an alleged robbery of a 1.79\$ orange juice bottle, a claim later proven false. But the song is also a chant for love, support, and resilience to black women everywhere, especially those raising children by themselves. Ruth, the mother of Michael and Francis is a single mother and the lyrics of the song reflect her struggle perfectly. In the novel, her children do not even know the face of their father, only a black and white blurred photo witnesses his existence.</p> <p>They get a copy of the lyrics and we play the song again while we read it individually. Once done, give the students a few minutes to spot together characteristic linguistic features visible in the raps. Some of them are:</p> <ul style="list-style-type: none"> • Ain't • Concordance between subject and verb • Omission of final g in -ing ending words, replaced by n'

		<ul style="list-style-type: none"> • Contractions and • To “have no sth” instead of “don’t have sth”. • Elision call them □ call’em • Impossible contractions □ rain’ll <p>Students share what they have found and the teacher comments on it and adds what may be missing. Explain that rap often implies a specific jargon and use of the grammar. Rap has an important locational factor and rappers often try to make clear their origins and the communities they belong to through using the very same language. You can give examples as “Gangsta” (gangster) or Hella (“a hell of” = a lot of/ very) in the West Coast Rap, “wavy” in NY (cool or impressive), Cap/no cap in the south (a lie/ a truth), or On God in the Midwest (“I swear”).</p>
	Task Cycle 40’	<p>Task: In groups, they are assigned some verses to work with. Each team has to: translate their assigned lyrics and ask other groups about the meaning of theirs, so they can better understand the broader meaning of the song. As many words will be new, they get to ask the teacher only once during the activity. In this way, they will try to translate everything first and will not get stuck in specific words that may not provide too much meaning to the general translation. Moreover, they will be autonomous for most of the task and once they are done, ask all their doubts at once to the teacher. In exchange, they will write the new words and the translation on the blackboard in case the doubt is repeated in other groups. While they are translating, a playlist with famous rap songs from the time (of the book) are played in the background at a low volume.</p> <p>Planning and report: Once they are finished, the class reports and explains in order the translation of the lyrics for the rest of the class. After the reporting, they write briefly what the song is about, and what the message is. After they hand in what they have written, the teacher reads them randomly and students vote whether they agree or not, commenting on them.</p>
	Post task 5’	<p>We try to rap the song. Each group is responsible for their stanza and can rap together, one verse each and punchlines together... as they like. They can ask for tips on pronunciation from the teacher and play the song to listen to the authentic pronunciation.</p>
Attention diversity	to	<p>No special measures needed. However, it is possible that, due to the strong American influence in Puerto Rico, Juan already knows some of the argot used in the songs / is more familiar. As usual, pay particular attention to his group and see if its process of inclusion is working or not. If he starts to feel more comfortable with certain students, register it on the TeamMates app and strengthen these links by grouping them together in future activities.</p>
Resources	<p>Prints of the lyrics, access to the song, information about the artist.</p>	
Assessment	<p>AC 1.1, AC 1.2, AC 1.3, AC 3.1, AC 4.1, AC 5.2, AC 6.1, AC 6.2, AC 6.3</p>	
Observations	<p>If any student is interested, it would be great to encourage them to organise some musical performance the day of the last project, to enliven the lesson. It will add extra punctuation to their final grade.</p>	

Lesson plan 7 th session: Identity and Belonging: HipHop culture in <i>Brother</i> Year group: 2 BACH	
How it fits with the larger unit of work	This lesson deals with Hip Hop and identity in the novel. The lesson delves into Desirea's, a total Foucault heterotopia in which hegemonic white Canadian culture and identity are negotiated and contested by the youth of the book. The lesson intends to show students how hip-hop culture shaped the lives of this population in that moment, and how they may borrow cultural elements from other trends and manifestations. The pre-task contextualises the lesson and the place, while the second part challenges their reading skills, their concentration, and their written productive skills. The Post-task is lighter and wants to foster conversation and sharing around the topic of safe-spaces, which can be anywhere and anyplace.
Objectives	<p>SC1. Understand and analyse texts to extract main ideas across media. AC 1.1,</p> <p>SC2. Create clear, well-organised oral, written, and multimodal texts for different contexts and purposes. AC 2.2</p> <p>SC3. Interact fluently and respectfully with others using various resources. AC 3.2</p> <p>SC6. Adapt to diversity and promote mutual understanding in intercultural situations. AC 6.3</p>
Contribution to Basic Knowledge	LEXT.2.A.5.1, LEXT.2.A.7, LEXT.2.A.4, LEXT.2.A.5.2, LEXT.2.A.6, LEXT.2.A.9, LEXT.2.A.12, LEXT.2.A.2, LEXT.2.A.10, LEXT.2.C.5
Main activities	<p>Pre-task 15'</p> <p>Desirea's appears numerous times in the book and in the film. The teacher will contextualise what Desirea's is and its role as a safe-space for the black youth of the film. The activity will consist in reading the selected excerpts and watching them in the film (see annex), but not in order. Students will match the literary excerpts and fragments of the film, appreciating the differences between book and film. For this part of the lesson, do not go into the vocabulary or metaphors, let them try by themselves. Often, our students try to understand everything into a text, a strategy that leads to frustration and mental blocks. Sometimes, to grasp the meaning is enough for certain tasks, this is one of those.</p>
	<p>Task cycle 40'</p> <p>Task: For the task cycle they will read the excerpts again. However, this time they will read with my recorded voice in the background. Gradually I will lower the volume until it is off. Students must keep on reading until I say so, try to imagine my rhythm and pace. When I say stop (and stop the audio track), students must guess where the track is. If done correctly, when I turn on the volume and click the play button again, they will be at the same word as the audio. After each excerpt, we explain the vocabulary and the main significance of the text.</p> <p>After this first part, we start working on the task as such. They are given different options to produce a written text in which they rewrite one of the excerpts used. The options are the following:</p> <ul style="list-style-type: none"> • modernise the scene • alter the cultural context • narrate it as if it were your grandparents entering the place • narrate it from the point of view of Djeli, the DJ watching you coming in

		Report: If possible, find some volunteers who want to share with the class and read their rewritings.
	Post task 5'	Talking about community and safe-spaces. Do they have one? Perhaps a park, perhaps a bar, perhaps a square, the house of a friend, the house of a relative, a secret spot...
Attention to diversity		Desirea's is a refuge for those that are rejected by society. It constitutes a safe-space where they can be and not only exist. Juan's experience with rejection from society is crossed by different agents compared to the lives of other students. However, almost everyone has experienced rejection once in their lives, thus, having safe-spaces becomes almost natural. Thinking of our own experiences dealing with societal rejection will
Resources		Excerpts from the film, excerpts from the book.
Assessment		AC 1.1, AC 1.2, AC 2.2, AC 6.1, AC 6.2, AC 6.3

Lesson plan 8th session: Preparing the Final Project.	
Year group: 2 BACH	
How it fits with the larger unit of work	In the book, Ruth becomes distant and troubled after the death of her son Francis as she inevitably ages. In Spain, almost 20% of the population is over 65 years old, with a lower percentage in Andalucía. Although most of them prefer to age at home, still 4.3% live in residences in Spain. Their stories often involve migrations for better opportunities, both within and outside the country. With this final project, students will bridge the gap between youth and elderly, coming closer to an immigrant that does not resemble the one they imagine; an immigrant who they would not even call an immigrant. The final project involves students visiting "Hogar Fray Leopoldo" to conduct interviews on immigration. In this lesson, they will negotiate and draft the questions for the interview before going to the elderly residence and conduct the interviews.
Objectives	<p>SC2. Create clear, well-organised oral, written, and multimodal texts for different contexts and purposes. AC 2.3</p> <p>SC3. Interact fluently and respectfully with others using various resources. AC 3.1, 3.2</p> <p>SC6. Adapt to diversity and promote mutual understanding in intercultural situations. AC 6.2</p>
Contribution to Basic Knowledge	LEXT.2.C.4., LEXT.2.A.2., LEXT.2.A.10., LEXT.2.A.4., LEXT.2.A.6.
Main activities	<p>Pre-task 10'</p> <p>Street interviews: cultural shocks foreigners in Spain https://www.youtube.com/watch?v=qh3wOU3t6bU&pp=ygURZmFtb3VzIGludGVydmlld3M%3D</p>
	<p>Task cycle 45'</p> <p>Preparing questions for the interview: in pairs they think of a list of interesting questions. They will later negotiate them with the class and reach an agreement on which questions should be made. Each group can add one or two extra personal questions in case they want to.</p>
	<p>Post task 5'</p> <p>Reminding them about what is expected from their behaviour, respectful treatment, and the content of the interview. Give a few tips like being patient and letting the interviewee tell the story rather than interrupting all the time with questions unrelated to the conversation; this can make the speaker reluctant to continue.</p>
Attention to	By this lesson the relationship of the class with Juan should have improved, so finding a pair to work with should not be very difficult. However,

diversity	if it is not the case, make use of TeamMates as usual. Students are used to it and will not complain if their couple is not their best friend.
Assessment	AC 1.1, AC 1.2, AC 1.3, AC 2.1, AC 4.1, AC 5.2, AC 6.1, AC 6.2, AC 6.3
Observations	Do not let them waste a lot of time discussing whether one question is better than another. In case of conflict, just write the suggested question on the blackboard and let them vote for the one they prefer later. Be resolute.

Lesson plan 9th session: The final project I	
Year group: 2 BACH	
How it fits with the larger unit of work	This lesson encompasses the visit and interviews to the elderly in the elderly residence “Hogar Fray Leopoldo”, a few minutes from the high school. This activity enriches students with valuable insights while vindicating the contributions of the elderly to our society.
Objectives	The activity will not be conducted in English, however SC6 is present: SC6. Adapt to diversity and promote mutual understanding in intercultural situations. AC 6.1, 6.3
Contribution to Basic Knowledge	LEXT.2.C.5. LEXT.2.C.6. LEXT.2.C.1.
Main Activities	Visit to the elderly residence, “Hogar Fray Leopoldo”
Att. to diversity	No special measures needed. As usual, pay particular attention to his group and see if its process of inclusion is working or not. If he starts to feel more comfortable with certain students, register it on the TeamMates app and strengthen this links by grouping them together in future activities
Resources	Cameras / phones to record the interviews, list of questions
Observations	If any pair does not have phones, they can borrow a camera from the highschool under the supervision of the teacher.

Lesson plan 10th session: The final project II					
Year group: 2 BACH					
How it fits with the larger unit of work	This lesson is the culmination of the project and of the didactic unit. IN the pre-task students assess the unit of work as a whole and self-evaluate their performance through two short forms (one anonymous the other not). For the task-cycle, the teacher has compiled and edited the interview videos submitted by the students into a documentary. During the screening, students are given a short comprehension test to maintain their attention. Afterwards, the names and faces of the elderly interviewed will appear on screen. Students will vote for the winner interview in different categories, voting with one and different names for each category. After the votes are counted, the teacher gives the awards. The documentary will be later shared with the students.				
Objectives	<p>SC1. Understand and analyse texts to extract main ideas across media. AC 1.2, 1.3</p> <p>SC2. Create clear, well-organised oral, written, and multimodal texts for different contexts and purposes. AC 2.2, 2.3</p> <p>SC4. Mediate between languages and registers to transmit information effectively. AC 4.2</p> <p>SC5. Expand linguistic repertoires and share knowledge for improved communication. AC 5.2</p> <p>SC6. Adapt to diversity and promote mutual understanding in intercultural situations. AC 6.1, 6.3</p> <ul style="list-style-type: none"> <i>The SC in this lesson include the work done by each student at home to prepare the interviews</i> 				
Contribution to Basic Knowledge	LEXT.2.A.1, LEXT.2.A.2, LEXT.2.A.4, LEXT.2.A.5.2, LEXT.2.A.6, LEXT.2.A.7, LEXT.2.A.9, LEXT.2.A.12, LEXT.2.A.3, LEXT.2.A.11, LEXT.2.A.13, LEXT.2.B.1, LEXT.2.C.5, LEXT.2.C.6				
Main activities	<table border="1"> <tr> <td>Pre-task 5'</td> <td>Self-evaluation of their individual performance with a form.</td> </tr> <tr> <td>Task</td> <td>The teacher has compiled and edited the videos that have been sent to him. The final result is a documentary in which an original clip with the question and answer is shown, followed by all the answers given by the different elderly interviewees. This avoids constantly showing a question-answer scheme, optimising the duration of the documentary. During the projection, students are</td> </tr> </table>	Pre-task 5'	Self-evaluation of their individual performance with a form.	Task	The teacher has compiled and edited the videos that have been sent to him. The final result is a documentary in which an original clip with the question and answer is shown, followed by all the answers given by the different elderly interviewees. This avoids constantly showing a question-answer scheme, optimising the duration of the documentary. During the projection, students are
	Pre-task 5'	Self-evaluation of their individual performance with a form.			
Task	The teacher has compiled and edited the videos that have been sent to him. The final result is a documentary in which an original clip with the question and answer is shown, followed by all the answers given by the different elderly interviewees. This avoids constantly showing a question-answer scheme, optimising the duration of the documentary. During the projection, students are				

	cycle 50'	<p>given a short comprehension test about the interviews. It will be simple and short so as not to take away too much time from watching their own interview and those of their classmates; it is merely a way to maintain the attention of those who may be more distracted. Finally, the names and faces of the interviewed elderly are projected on the screen, and a voting is conducted with various categories:</p> <ul style="list-style-type: none"> • Most inspiring story • Most moving story. • Funniest story. <p>Students are allowed to vote one candidate per category, and they cannot repeat names between categories. After the voting, the count starts, and the awards are given in consequence. At the end of the class a big applause for their work and the documentary is shared with them via their institutional mail addresses so they can keep it as a meaningful memento.</p>
	Post task 5'	Anonymous evaluation of the unit of work with a form.
Att. to diversity	No special measures needed.	
Resources	Projector, digital whiteboard/ surface to project on.	
Assessment	AC 1.1, AC 1.2, AC 1.3, AC 2.1, AC 2.2, AC 2.3, AC 3.1, AC 3.2, AC 5.2, AC 5.3, AC 6.1, AC 6.2, AC 6.3	
Observations	If students are willing to do so, it would be great to have some students introducing the ceremony and the closing, as well as, if successful in lesson 6, some musical performances.	

11. CONCLUSION

This didactic unit has effectively integrated linguistic, but also interpersonal skills through literature in the ESL classroom, more particularly literature of the margins. Through the lens of *Brother*, the novel of David Chariandy, students have touched on themes that are both relatable and broadly societal, such as culture, identity, belonging, race, discrimination, brotherhood, or love. Hence, *Brother* is a contemporary work that resonates with young adults and their world.

The unit is designed following the national and regional educational standards, but also considering the European recommendations. It includes the objectives outlined in the LOMLOE, its key and specific competences, evaluates following its assessment criteria and basic knowledge, and considers the guidelines of the Common European Framework of Reference for Languages. Hence, the paradigm must shift and contemplate language as a tool to develop skilled individuals in a multicultural, complex, and vertiginously changing world. The unit develops their linguistic abilities, but since it is an extra content to their official curriculum, I have taken the chance to inculcate other values too, enhancing their critical thinking, their global understanding, and empathy in different contexts.

Students have improved their grammar and vocabulary knowledge through detailed analysis of the text, its stylistic features, or its implied meanings. However, the aforementioned approach has allowed students to not only focus on the linguistic aspects, but also on the meaning of the texts and its cultural significance. Trying to follow a student-centred approach, lessons have facilitated discussions about the social, political, and historical contexts of *Brother*, allowing a deeper understanding of the book and the issues of Black communities in Canada; issues that transcend borders. The unit tackles social justice by discussing these issues, for many secondary education educators, controversial; nonetheless, necessary for the future (and present) of the students. At their age, it is these so-called “controversial” conversations that may decide whether some biases are perpetuated or not, whether we want intelligent but also aware students, rather than smart but ignorant of their world. Lastly, this approach has also allowed students to foster their creativity and self-reflection capacity. Their interpretations have always been valued in the lessons and, perhaps unconsciously, it is



difficult not to connect or compare our experiences with those of the characters. The inclusion of YAL has bridged the gap between English academic learning and personal experiences, creating bonds, and ultimately, enjoying a more relatable process while reflecting on themselves and their roles in their communities and society.

The unit culminates with a final project in which their skills are put to the test. With the excuse of creating a documentary based on interviews with older community members, students are involved in a social and academic project in which they deal with their human side while learning about immigration and practising their English. Not only this unit of work reinforces their linguistic skills and instils values of intergenerational understanding, but also introduces them into video production and editing, in collaboration with the ICT subject.

In conclusion, this didactic unity successfully joins literature, social justice, and English in the ESL classroom, demonstrating that the acquisition of English is possible in other formats. Lack of time, self-confidence, accusing literature of being boring, or considering that it merely strengthens reading skills, are debunked myths in this thesis. Teaching English without a holistic approach that integrates linguistic, but also social, cultural, and personal dimensions, finds no place in this milieu of escalating complexity and interconnectivity. Current times demand literature, and students –although perhaps still unaware— do too.

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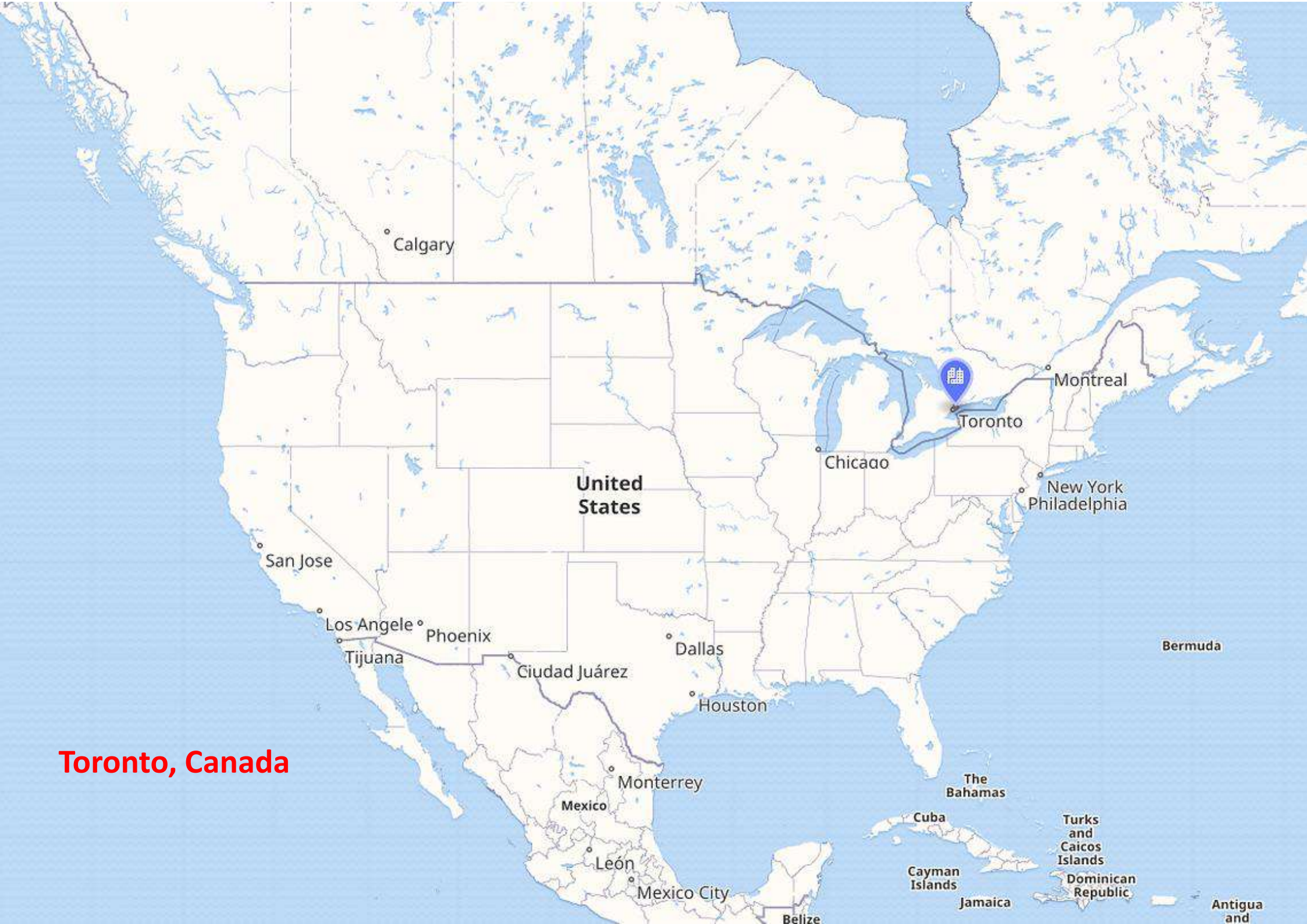
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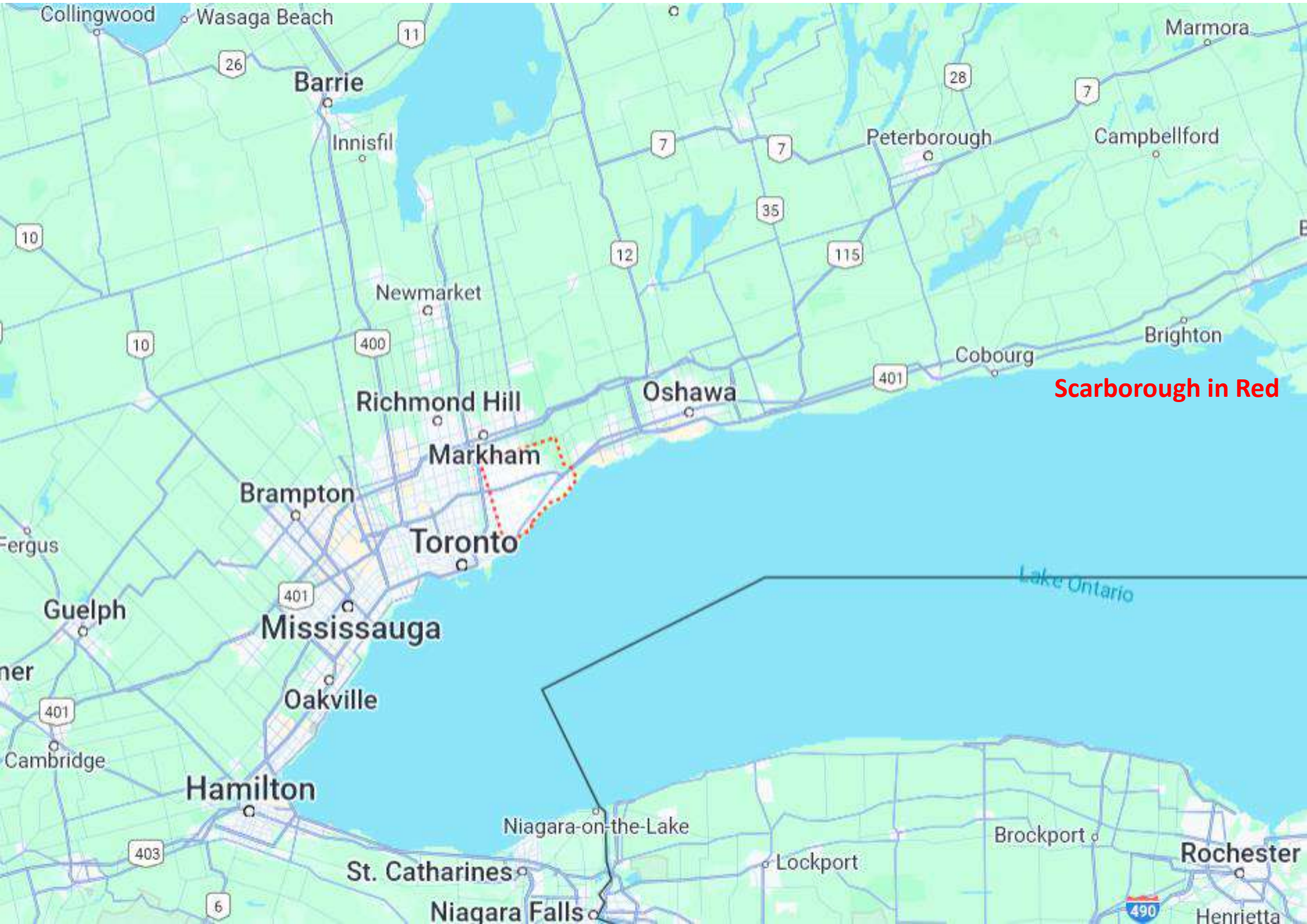
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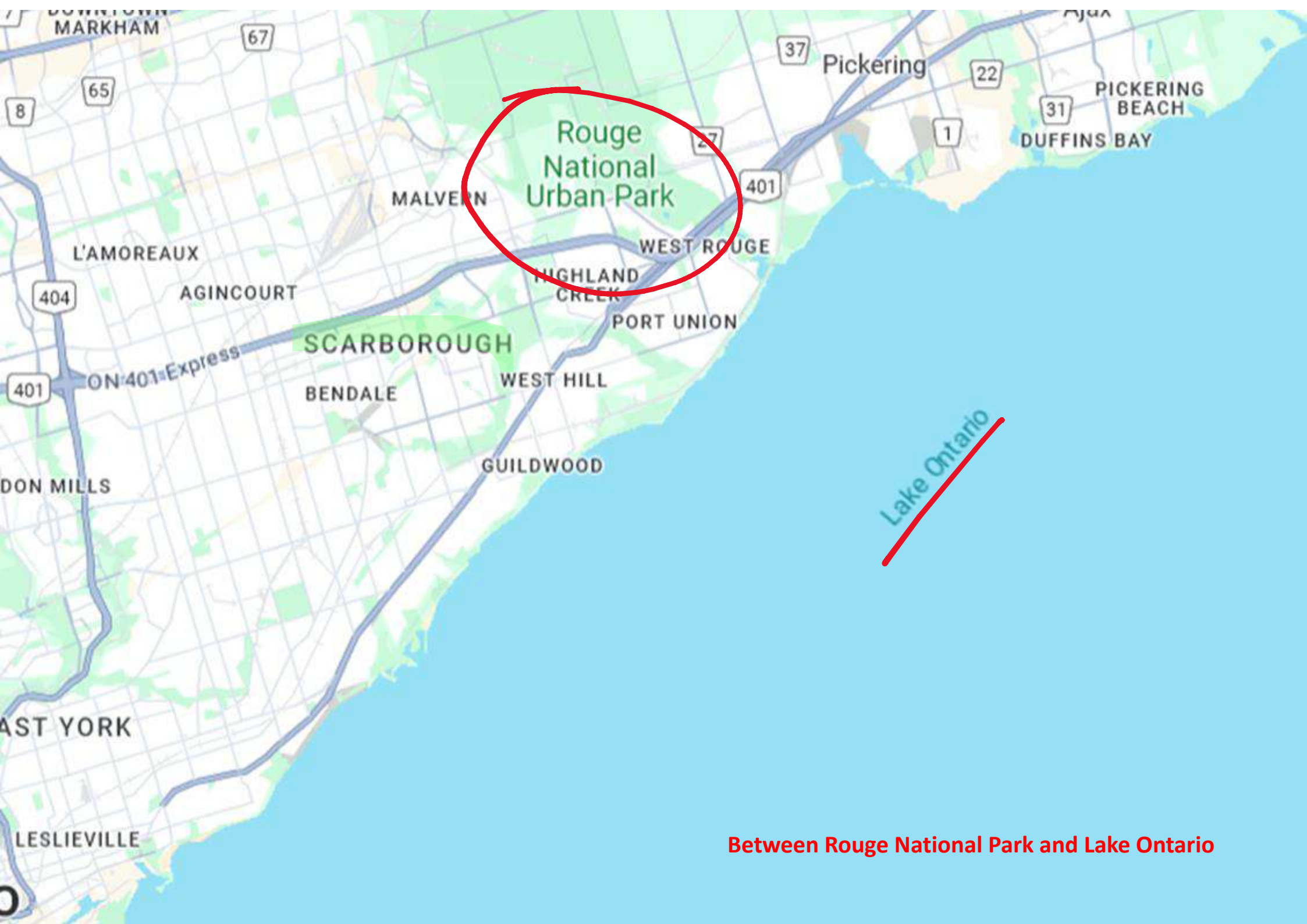
13. ANNEXES



Toronto, Canada



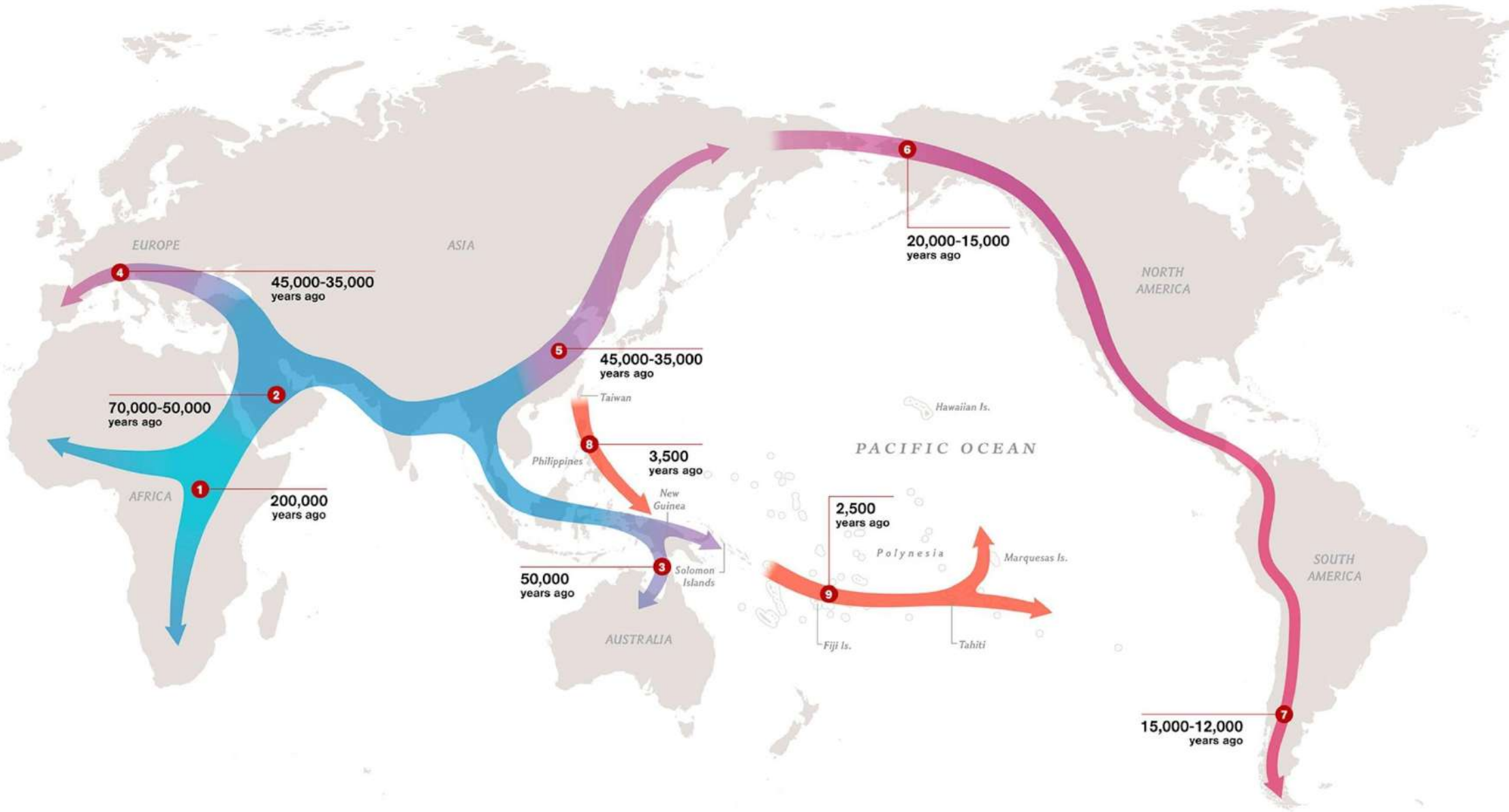
Scarborough in Red



Rouge
National
Urban Park

Lake Ontario

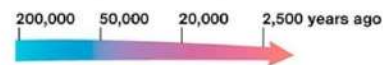
Between Rouge National Park and Lake Ontario



GLOBAL JOURNEY

Once modern humans began their migration out of Africa some 60,000 years ago, they kept going until they had spread to all corners of the Earth. How far and fast they went depended on climate, the pressures of population, and the invention of boats and other technologies. Less tangible qualities also sped their footsteps: imagination, adaptability, and an innate curiosity about what lay over the next hill.

Generalized route with migration dates





Immigrants, total

(number of persons)

European Union



Immigrants, total



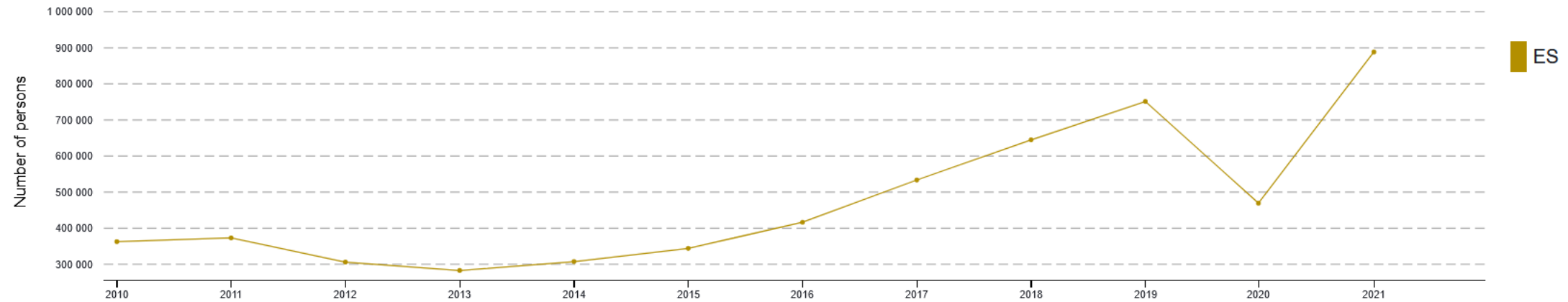
Immigrants, total

(number of persons)

Spain



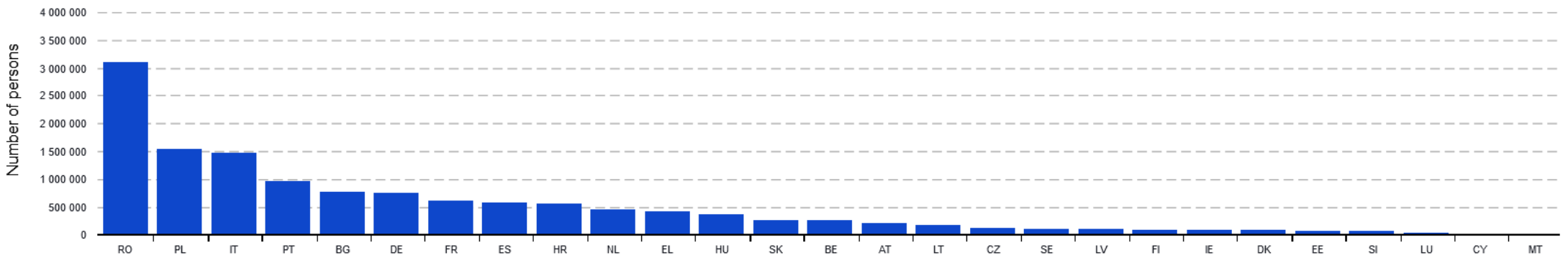
Immigrants, total



EU citizens living in another EU country, 2022

(number of persons)

2022



Data not available for other EU citizens living in Malta and Cyprus.

Source: Eurostat - [access to dataset](#)

TODAY, 3.5 PERCENT OF THE WORLD'S POPULATION—AT LEAST 258 MILLION PEOPLE— LIVE OUTSIDE OF THEIR COUNTRY OF ORIGIN



Compared to 2.8 per cent in 2000 and 2.3 per cent in 1980. Whether voluntary or forced, migration has profoundly shaped our world. (United Nations)

SINCE THE EARLIEST TIMES, HUMANITY HAS BEEN ON THE MOVE.

(THE NATIONAL GEOGRAPHIC)



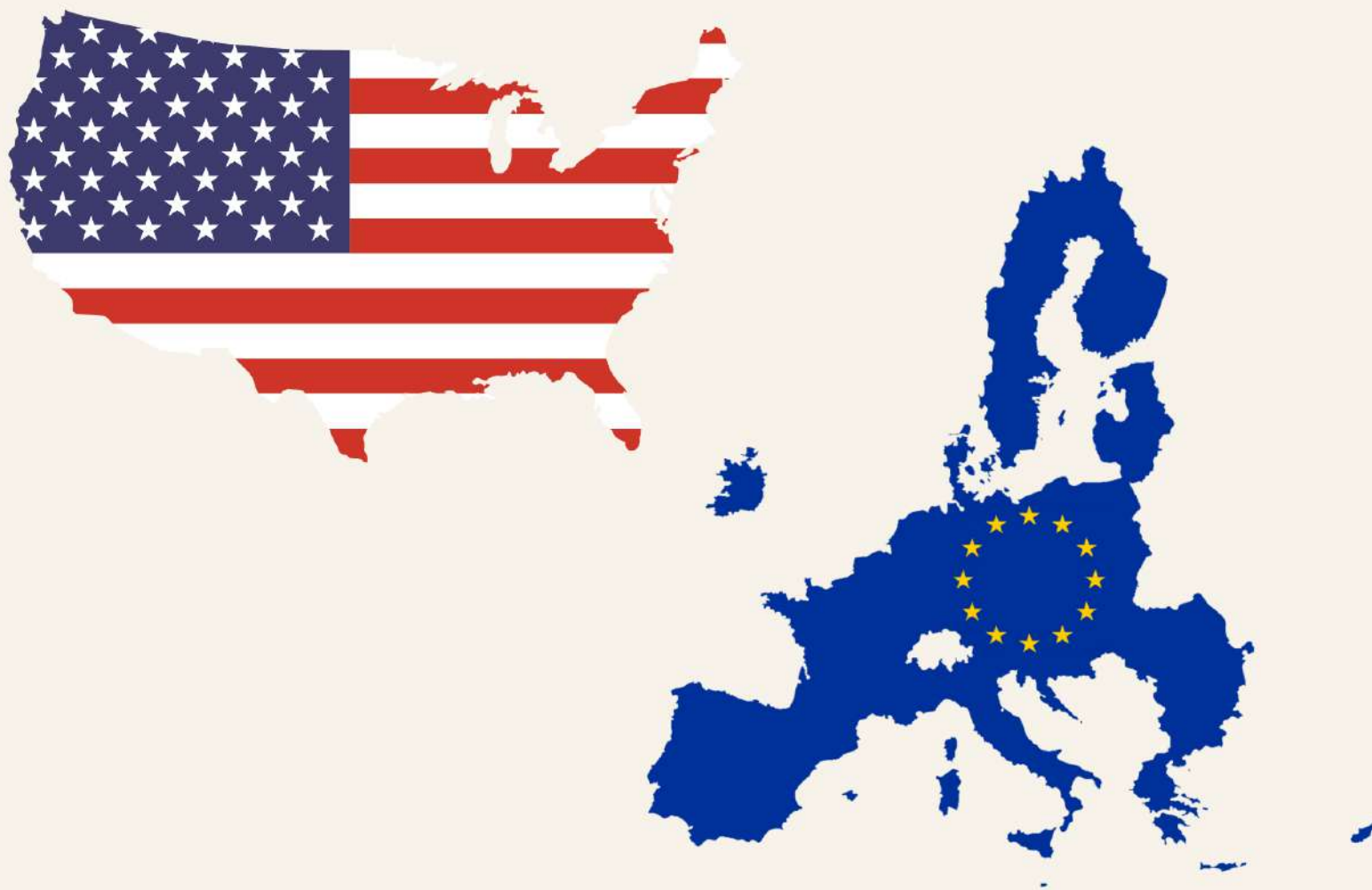
In the future, the changing climate may fuel even more mass movements. A 2018 World Bank report found that more than 143 million people may soon become "climate migrants," driven from their homes by floods, droughts, and water scarcity (United Nations)



**SINCE 2014, THERE
HAVE BEEN 61,867
RECORDED DEATHS
OF MIGRANTS
WORLDWIDE.**

**The deadliest migration
route is the Central
Mediterranean, where
at least 22,871 people
have lost their lives.**

(UNITED NATIONS)



**NEARLY 46.2 MILLION IMMIGRANTS
LIVED IN THE UNITED STATES IN 2022,
THE MOST IN U.S. HISTORY**

(MIGRATION POLICY INSTITUTE)



**IN 2021, 2.3 MILLION PEOPLE IMMIGRATED
TO THE EU FROM NON-EU COUNTRIES**

(EUROSTATS)



People refused entry in the EU

118 935



People found to be illegally present in the EU

1 265 350

Non-EU citizens subjected to immigration law enforcement in 2023



People ordered to leave an EU country

484 160



People returned following an order to leave

111 185

Top 3 recipient countries of European citizenship, 2021



Morocco



Syria



Albania



0 20 000 40 000 60 000 80 000

Total: 827 319 granted citizenships

Top 3 recipient countries of Spanish citizenship, 2021



Morocco

42 000

Colombia

8 328

Ecuador

8 325

0 10 000 20 000 30 000 40 000

Total: 144 012 granted citizenships

STUDENTS EVALUATION OF THE LESSONS

<https://fyhtqmgbva1.typeform.com/to/KiGogpRt>



Welcome to the feedback form. I would love to hear your thoughts about today's English lessons, guys.

You can answer the following questions honestly and anonymously, of course :)

Start press Enter ↵

1 → On a scale of 1-10, how much did you enjoy the lesson?



0	1	2	3	4	5	6	7	8	9	10
---	---	---	---	---	---	---	---	---	---	----

OK

2 → On a scale of 1-10, how much did you learn in this lesson?

0	1	2	3	4	5	6	7	8	9	10
---	---	---	---	---	---	---	---	---	---	----

OK



3 → How well do you think the teacher explained the topic?



OK

4 → Was the pace of the lesson too fast, too slow or just right?



- A Too fast
- B Just right
- C Too slow

OK



5 → Did you find the lesson interesting?

- Yes
- No

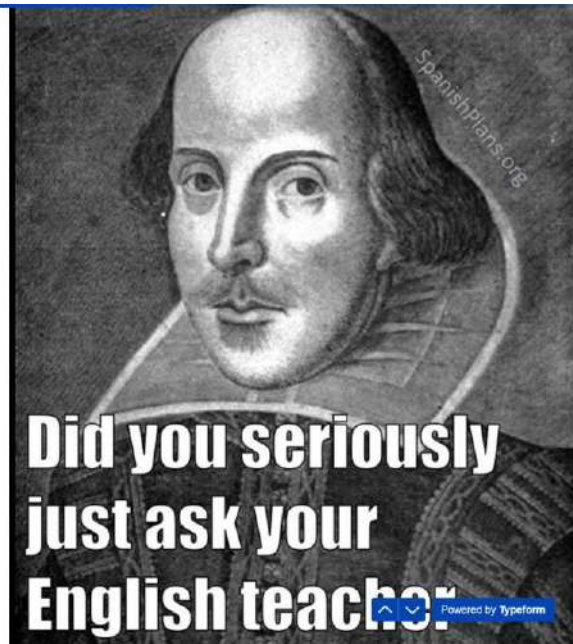
OK

6 → Did you feel comfortable asking questions during the lesson?

A Yes

B More or less

C No



7 → How comfortable did you feel with your English?

It is okay to make mistakes, we're all learning

A Very comfortable

B Comfortable

C So so...

D Uncomfortable

E Very uncomfortable



8 → Do you have any suggestions for improving the lesson?

Type your answer here...

Shift + Enter ↵ to make a line break

Submit

press Ctrl + Enter ↵

Never submit passwords! - [Report abuse](#)

Thank you for taking the time to provide feedback. See you in class!

"If you believe you can, you are halfway there"

ANNEX LESSON 1: GET A TASTE

Disclaimer: this activity has been designed with AI. In my case, I do not know the class as it is a fictional scenario. However, a teacher who has been working with them longer would definitely benefit from using AI to create a story that relates to them, or has some of their names included in, talks about topics of relevance for them, etc. The order given was the following: “Create a straightforward story, memorable, and with B2 simple vocabulary, making it ideal for memorising and later reporting. Address diversity in a natural way.”

The New Neighbour

In a small town, there was a friendly neighbourhood where everyone knew each other. One day, a new family moved into the house at the end of the street. The family was from another country, and they looked different from most of the people in the neighbourhood.

The new family had a son named Sam. On his first day at school, Sam felt nervous. He didn't know anyone and worried that he wouldn't make friends. At lunch, he sat alone, eating quietly.

A boy named Alex noticed Sam sitting by himself. Alex decided to go over and talk to him. "Hi, I'm Alex. Do you want to play soccer with us after school?" Alex asked. Sam smiled and said yes.

After school, Sam joined Alex and his friends for the soccer game. Even though Sam was shy at first, he soon started having fun. He was good at soccer, and everyone was impressed. By the end of the game, Sam had made new friends.

The next day, Sam's parents invited the neighbors to their house for a welcome party. They cooked food from their country and shared stories about their culture. The neighbors enjoyed the delicious food and learned a lot about Sam's family.

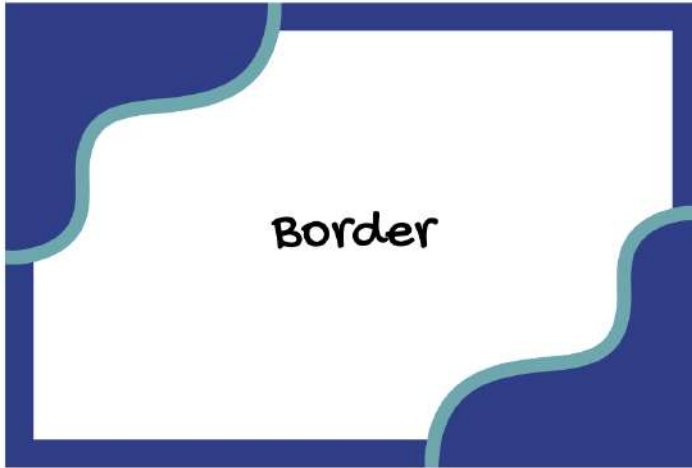
Over time, Sam and his family became an important part of the neighborhood. They shared their traditions, and everyone appreciated the diversity they brought. The neighbors also taught Sam's family about their own customs, and they all learned from each other.

The new neighbor story became a reminder for everyone that being kind and welcoming can make a big difference. Sam and his family felt at home, and the neighborhood became even more friendly and connected.

LESSON 2

Association Game

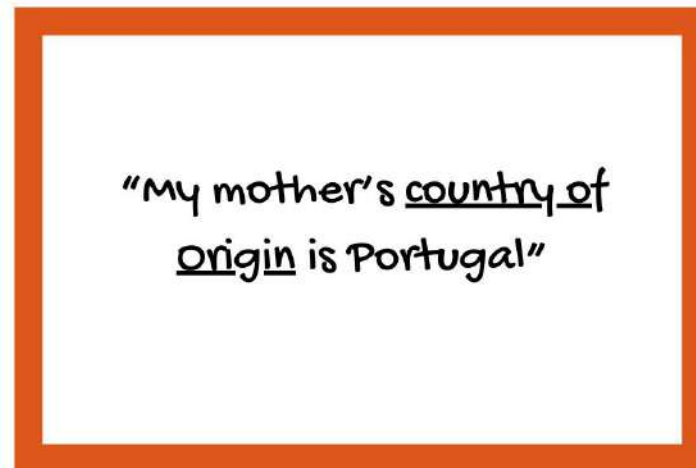
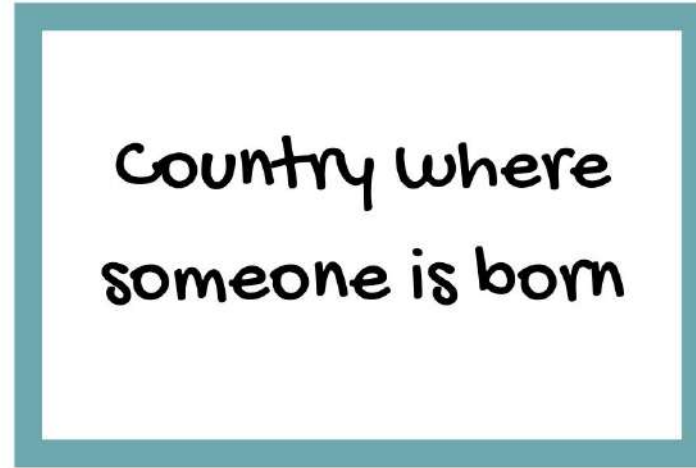
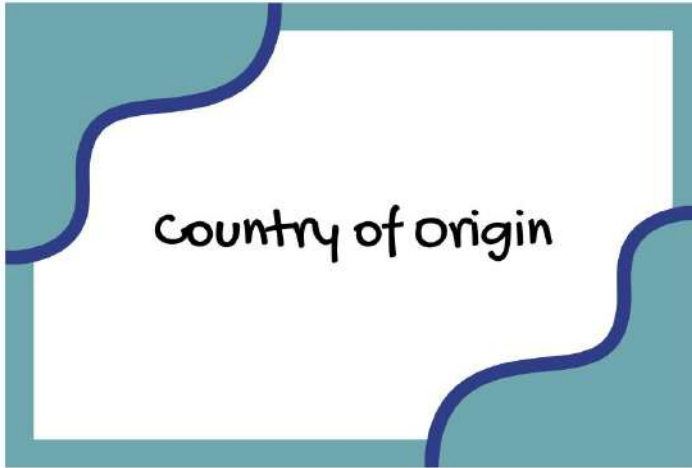
Vocabulary of the Unit



A metaphoric line that separates one territory from another



"Many immigrants die while crossing the Mexico-United States border"



To immigrate (to)

Leaving your home (region, country...) to live in a different place. (said of someone who comes from outside)

Inmigrar

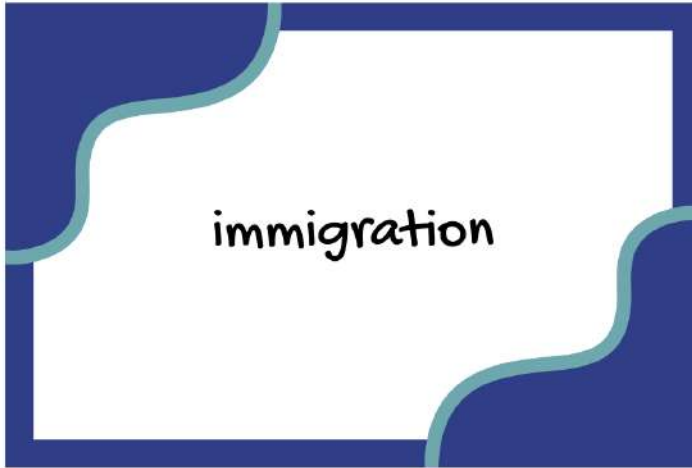
"Many families choose to immigrate to the United States in search of better opportunities."

To emigrate (to)

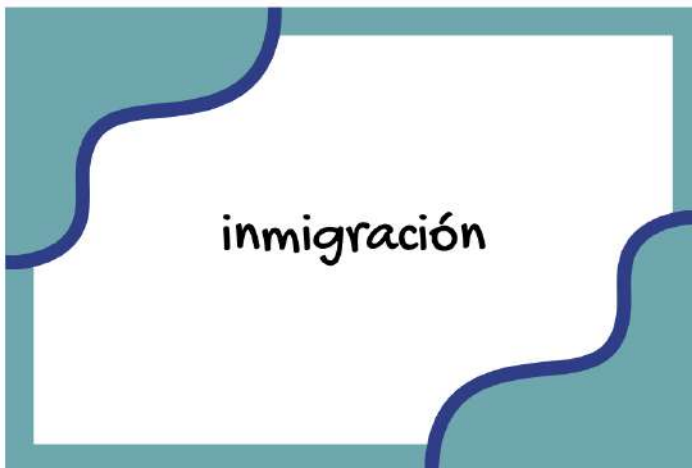
Leaving your home (region,
country...) to live in a
different place
(said of someone who leaves
from the inside)

Emigrar

"After graduating from
college, he plans to emigrate
to a country with more job
opportunities."



the act of someone coming to live in a different country (said of someone who comes from outside)



"Immigration is one of the main challenges of our society"

to move (to)
(another country)

To go to a different place to live

mudarse (a otro
país)

"She lived in La Zubia, but
last year she moved to
Granada for work"

Brain Drain

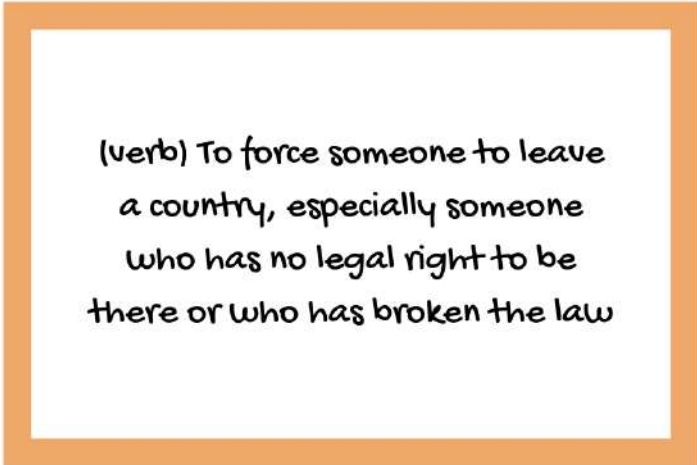
The situation in which lots of educated and skilled people leave their country to live and work in another, where pay and conditions are better

Fuga de Cerebros

"Brain Drain was a big problem in Spain during the 2008 economic crisis"



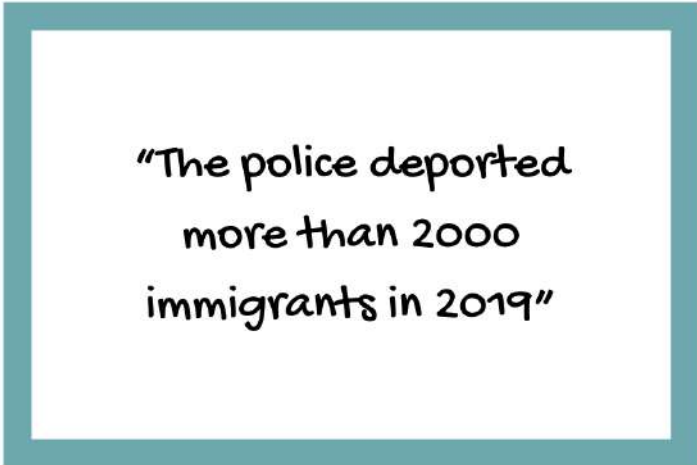
To Deport



(verb) To force someone to leave a country, especially someone who has no legal right to be there or who has broken the law



Deportar



"The police deported more than 2000 immigrants in 2019"

Economic Migrant

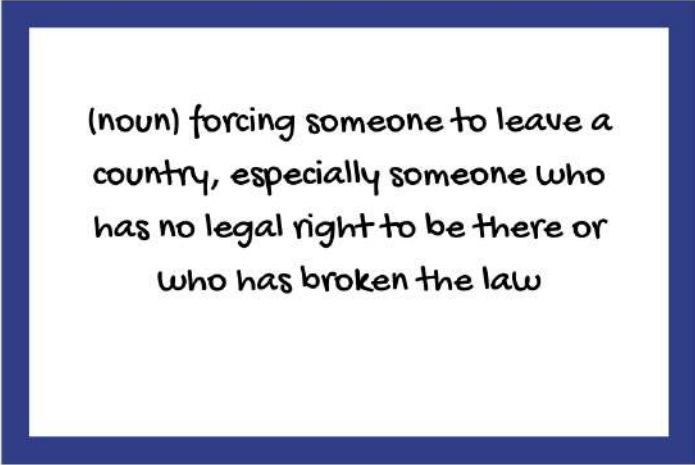
A person who leaves their home country to live in another country with better working or living conditions

Migrante
Económico

"Because of the economic crisis in Somalia, France received hundreds of economic migrants last semester."



Deportation



(noun) forcing someone to leave a country, especially someone who has no legal right to be there or who has broken the law



Deportación



"Deportation rates were higher than usual last month in Tenerife"

Undocumented
Migrant

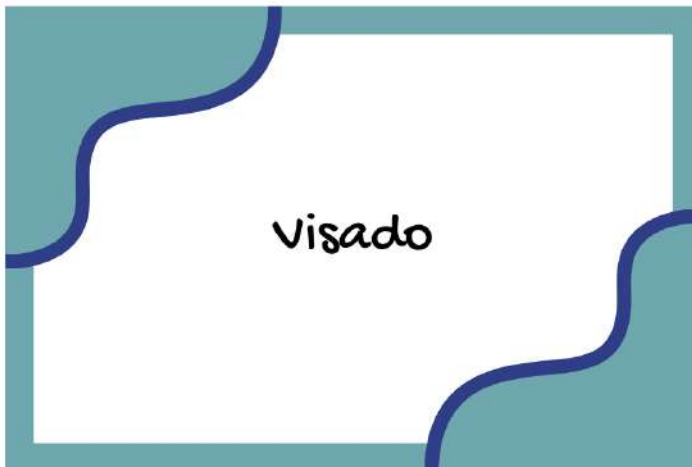
someone who lives or works in
another country when they do
not have the legal right to do
this

Migrante Irregular /
indocumentado

"Due to a problem with his VISA,
my friend Ortiz was an
Undocumented Migrant for some
months in Australia, he wasn't
allowed to work!"



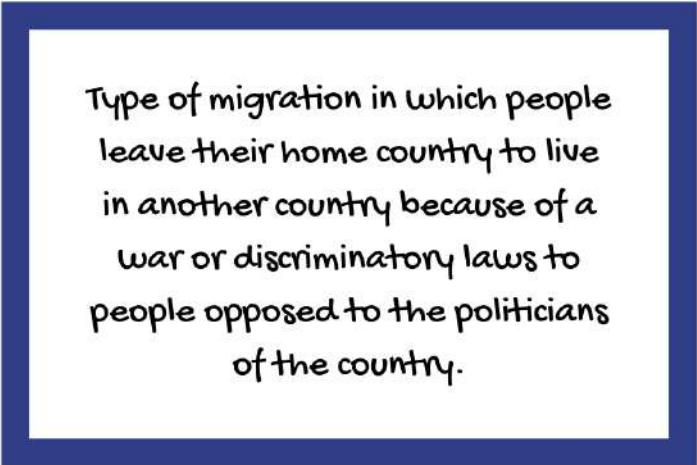
an official mark, usually made in a passport, that allows you to enter, stay, work, or leave a particular country



"My friend ortiz had several problems with his VISA in Asutralia and he wasn't allowed to work for months!"



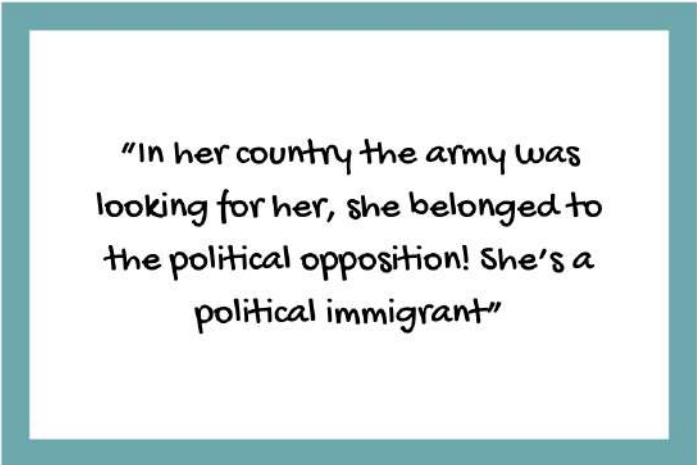
Political Migration



Type of migration in which people leave their home country to live in another country because of a war or discriminatory laws to people opposed to the politicians of the country.



Migración política



"In her country the army was looking for her, she belonged to the political opposition! She's a political immigrant"

Forced migration

Type of migration in which people migrate against their will.

Migración forzada


"she didn't want to migrate. however, she had no other option, the war was becoming dangerous."

Voluntary
migration

Type of migration in
which people migrate
voluntarily.

Migración
voluntaria

"She had always wanted to live
in the United States and now,
look at her, she's finally coming!"



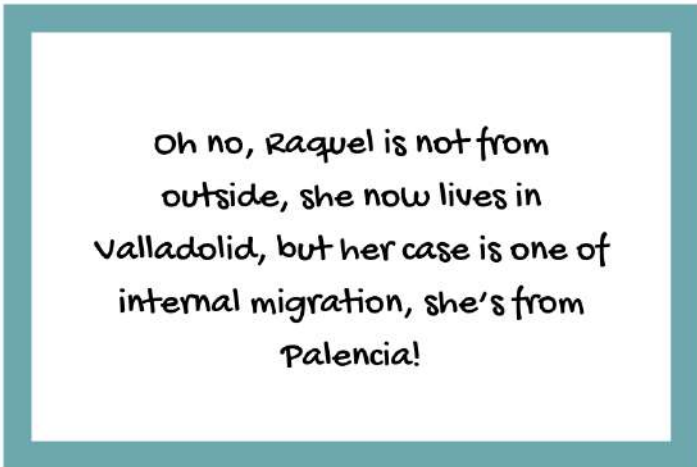
Internal / national
migration



Migration within a
country



Migración interior



Oh no, Raquel is not from
outside, she now lives in
Valladolid, but her case is one of
internal migration, she's from
Palencia!

International /
external migration

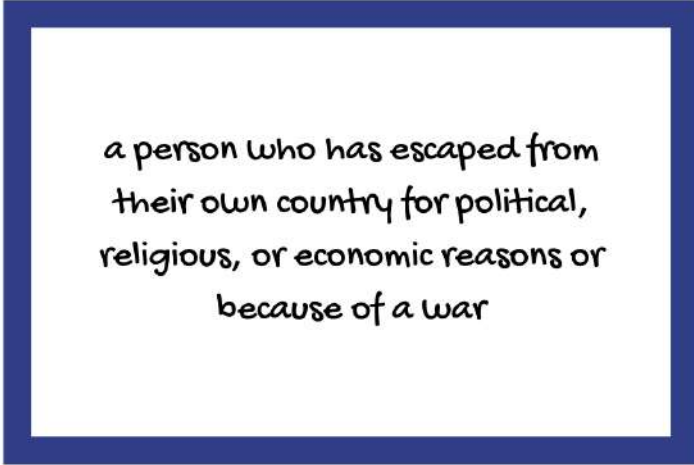
Migration outside your
country, to a different
country

Migración
internacional/
externa

Oh no, Raquel is not from Spain,
she now lives in Madrid, but her
case is one of international
migration, she's from Egypt



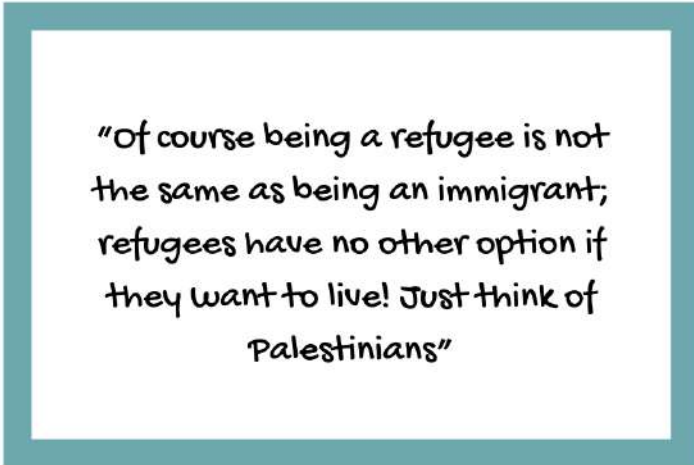
Refugee



a person who has escaped from
their own country for political,
religious, or economic reasons or
because of a war



Refugiado



"Of course being a refugee is not
the same as being an immigrant;
refugees have no other option if
they want to live! Just think of
Palestinians"

Discrimination

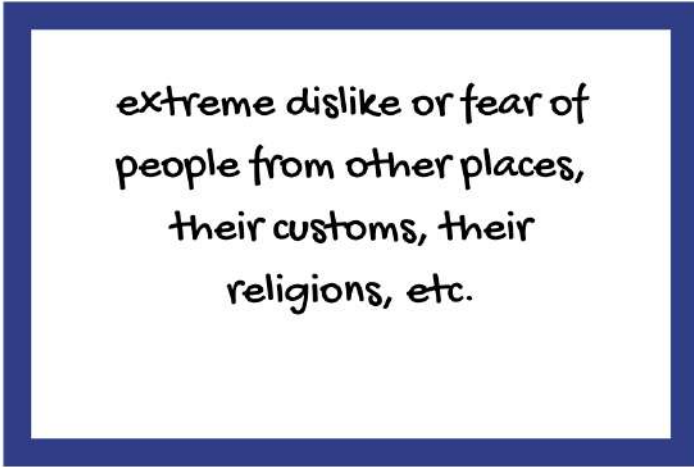
Treating a person or a group of people differently, especially in a worse way, because of their race, gender, sexuality, etc.

Discriminación

Sadly, racial discrimination is normal among racist people... And there are a lot of racist people



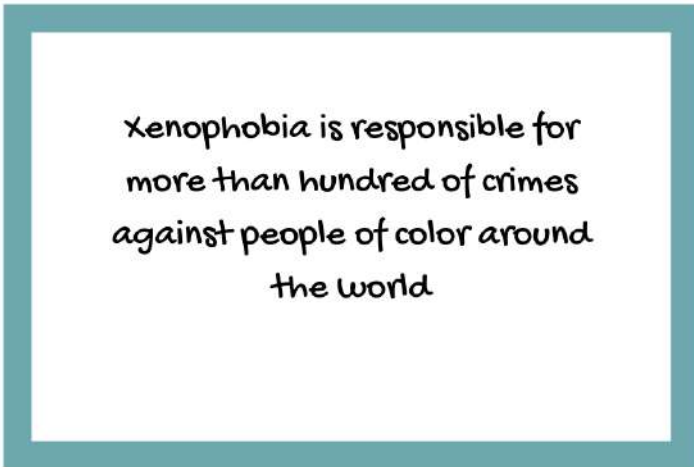
Xenophobia



extreme dislike or fear of
people from other places,
their customs, their
religions, etc.



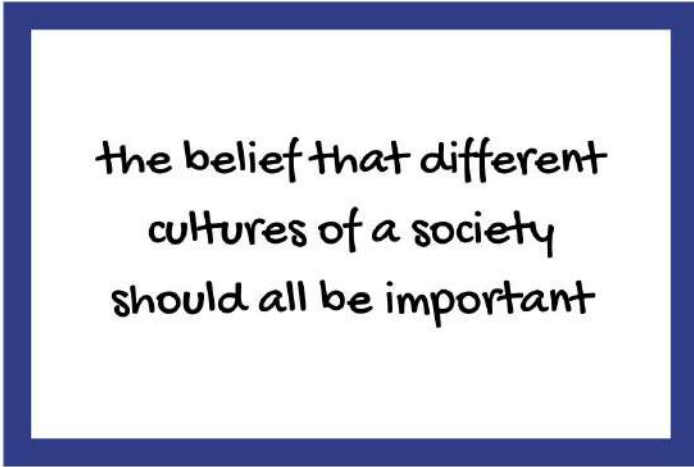
Xenofobia



Xenophobia is responsible for
more than hundred of crimes
against people of color around
the world



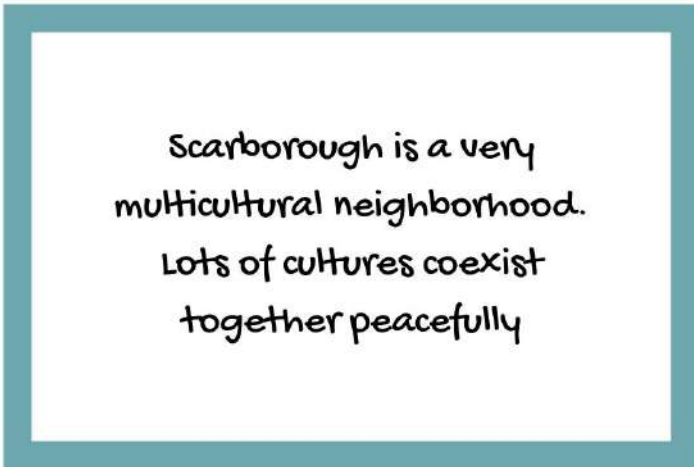
multiculturalism



the belief that different
cultures of a society
should all be important



MULTICULTURALISMO



Scarborough is a very
multicultural neighborhood.
Lots of cultures coexist
together peacefully

Assimilation

The process in which a minority group or culture tries to resemble the majority group

Asimilación

Assimilation in Spain is forcing Asian immigrants to adopt new and "more Spanish" names, as Juan or María



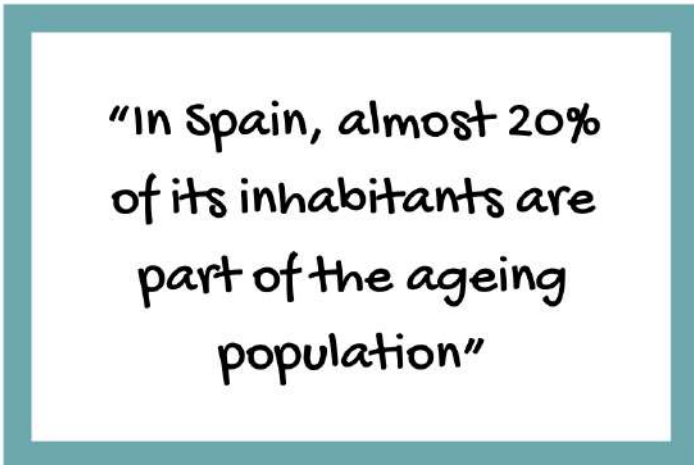
Ageing population



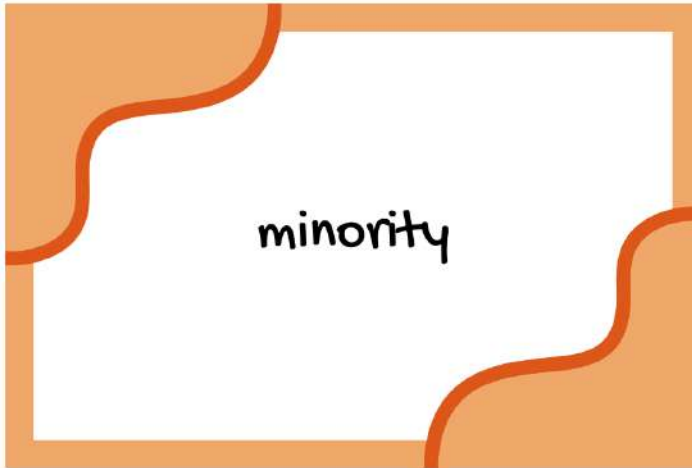
Elderly/Old
population



Población
envejecida



"In Spain, almost 20%
of its inhabitants are
part of the ageing
population"



the smaller in number of two groups. A racial/ ethnic minority is a person whose race or ethnicity is a non-dominant race in the group.



Although gay people are a minority in Madrid, they are not in some neighbourhoods

LESSON 2. Vocabulary of the Unit

1. Border
 - Frontera
 - A line that (...) divides one country from another:
2. Country of origin
 - País de origen
 - Country where someone is born.
3. to immigrate (to)
 - Inmigrar
 - Leaving your home (region, country...) to live in a different place. (said of someone who comes from outside)
4. immigration
 - inmigración
 - the act of someone coming to live in a different country (said of someone who comes from outside)
5. to emigrate
 - emigrar
 - Leaving your home (region, country...) to live in a different place (said of someone who leaves from the inside)
6. to move to (another country)
 - mudarse a (otro país)
 - to go to a different place to live or work:
7. to deport
 - deportar
 - to force someone to leave a country, especially someone who has no legal right to be there or who has broken the law:
8. deportation (noun)
 - deportación

- the action of forcing someone to leave a country, especially someone who has no legal right to be there or who has broken the law:

9. Deported

- Deportado
- Said of someone who has been forced to leave a country, especially someone who has no legal right to be there or who has broken the law.

10. Brain drain

- Fuga de cerebros
- the situation in which lots of educated and very skilled people leave their country to live and work in another where pay and conditions are better.

11. economic migrant

- migrante económico
- a person who leaves their home country to live in another country with better working or living conditions

12. undocumented migrant (AmE) / irregular migrant (UN term) (nouns)

- migrante irregular
- someone who lives or works in another country when they do not have the legal right to do this

13. Visa

- visado
- an official mark, usually made in a passport, that allows you to enter or leave a particular country:

14. Economic Migration.

- Migración económica
- Type of migration in which people leave their home country to live in another country with better working or living conditions

15. Political Migration

- Migración política
- Type of migration in which people leave their home country to live in another country because of a war or discriminatory laws to people opposed to the politicians of the country.

16. Forced Migration.

- Migración forzada
- Type of migration in which people migrate against their will.

17. Voluntary Migration

- Migración voluntaria
- Type of migration in which people migrate voluntarily.

18. Internal Migration

- Migración interior
- Migration within a country

19. International / external Migration

- Migración internacional
- Migration to a different country

20. Refugee.

- Refugiado
- a person who has escaped from their own country for political, religious, or economic reasons or because of a war

21. Discrimination

- Discriminación
- treating a person or a group of people differently, especially in a worse way, because of their race, gender, sexuality, etc.

22. Xenophobia

- Xenofobia
- extreme dislike or fear of people from other places, their customs, their religions, etc.

23. Xenophobe

- Xenóforo
- Person with extreme dislike or fear of people from other places, their customs, their religions, etc.

24. Multiculturalism

- Multiculturalismo
- the belief that different cultures of a society should all be important

25. Assimilation

- Asimilación
- the process in which a minority group or culture tries to resemble the majority group

26. Ageing Population

- Población envejecida

- Elderly/Old population

27. Minority

- Minoría
- the smaller in number of two groups forming a whole. A racial/ ethnic minority is a person whose race or ethnicity is a non-dominant race within the group.

BACKGROUND RESEARCH

Websites

USA:

- Migration Policy Institute
- U.S. Citizenship and Immigration Services (USCIS)
- Pew Research Center on Hispanic Trends

Spain:

- Ministry of Inclusion, Social Security and Migration (Spain)
- Instituto Nacional de Estadística (INE) – Spain
- European Union Immigration Portal

Canada:

- Immigration, Refugees and Citizenship Canada (IRCC)
- Statistics Canada
- Canadian Council for Refugees

Mexico:

- Instituto Nacional de Migración (Mexico)
- INEGI (Instituto Nacional de Estadística y Geografía)
- Migration Policy Institute

Guidelines

Guidelines to answer briefly:

- How many immigrants live in each country?
- What are the main nationalities of immigrants in each country?
- What are average age and gender of the immigrant population in each country?

- What main historical events have influenced immigration in each country? (wars, economic crisis... name at least one)

- How well are immigrants integrated into society in each country?
- What is the general public perception of immigrants in each country?

Conclusion questions:

- Based on your research, what are the main similarities between both countries?
- Based on your research, what are the main differences between both countries?

LESSON 3. Working with the text: immigration excerpts

1. The world around us was named Scarborough:

Scarborough is a multicultural district of Toronto, Canada, with more than 600.000 inhabitants. Its origins date from the Europeans settlers in 1790, since then, it has never stopped growing. The suburb is located by the side of Lake Ontario and the Rouge National Park.

The world around us was named Scarborough. It had once been called “Scarberia,” a wasteland on the outskirts of a sprawling city. But now, as we were growing up in the early ’80s, in the heated language of a changing nation, we heard it called other names: Scarlem, Scarbistan. We lived in Scar-bro, a suburb that had mushroomed up and yellowed, browned, and blackened into life. Our neighbours were Mrs. Chandrasekar and Mr. Chow, Pilar Fernandez and Clive “Sonny” Barrington. They spoke different languages, they ate different foods, but they were all from one colony or the other, and so they had a shared vocabulary for describing feral children like us. We were “ragamuffins.” We were “hooligans” up to no good “gallivanting.” (Chariandy, 13).

2. Desirea’s:

Just as in life, young character in the book visit the barbershop. But not only for haircuts, but to share their lives and talk about what has happened to them, to listen to music and to chill with their friends. Desirea’s is the barbershop of the friends of Michael, the older brother. In Desirea’s black youth can act as they want without being judged by the white Canadians, they feel free.

In Desirea’s, you postured but you also played¹. You showed your dictated roles and fates². Our parents had come from Trinidad and Jamaica and Barbados, from Sri Lanka and Poland and Somalia and Vietnam. They worked shit jobs, struggled with rent, were chronically tired, and often pushed just as chronically tired notions about identity and respectability. But in Desirea’s, different styles and kinships were possible. You found new language, you caught the gestures, you kept the meanings close as skin.

¹ En Desirea’s tú te hacías el duro, pero también te divertías.

² Dentro de la barbería seguían manteniendo algunos de los roles impuestos por la sociedad; no pueden abandonar lo que se espera de ellos del todo. Aún así, encontraban maneras de expresarse y definirse de manera más libre.

3. Our Mother (Ruth)

Ruth is the mother of the protagonists, Michael and Francis. However, she's not Canadian, but an immigrant, and her house still has some things that remind of other origins.

Our Mother (Ruth)

Our mother had come from Trinidad, in what parents of her generation called the West Indies. It was a place that Francis and I, both born and raised here in Canada, had visited once and could recognize vaguely in words and sounds and tastes. It was a place that explained the presence in our house of certain drinks like *mauby* and *sorrel* and also the inexplicably named *Peardrax*, which Francis had once tricked me into believing was bathroom cleanser. Somehow, we felt that the West Indies made sense of other equally strange objects in our home, like the snow globe of Niagara Falls (...). It was a place populated by relatives we had met only briefly (*brevemente*), who existed now in old black-and-white photographs, images that were supposed to explain our eyes and way of smiling, our hair and bones. (p.8-9)

Our mother 2 (Ruth)

It wasn't just "she alone." (referring to Ruth) All around us in the Park were mothers who had journeyed (travelled) far beyond what they knew, who took day classes and worked nights, who dreamed of raising children who might have just a little more than they did, children who might reward sacrifice and heal a past. (p.146)

4. Our Neighbours:

Scarborough is a multicultural neighbourhood, so its inhabitants come from various places / are children of immigrants.

Our Neighbours

They (Our neighbours) carry their own histories and their own hopes of genuine arrival. They are marked by language and religion and skin, and their jobs are often temporary and fragile. (...) they also understand the costs of stigmatization, and how certain stories

cling stinking to the flesh. Some neighbours, I've heard, have taken up the old practice of writing fake addresses on job applications, out of fear that acknowledging a connection to the Park will further jeopardize their already complicated lives. (p.38-39).

LESSON 3 Scarborough in Clement Virgo's Film

Given the impossibility of adding videos to a word document, I add a link to a drive folder where to find it: [Drive Folder](#)

LESSON 4. Spectrum debate: Immigration Statements

- Everybody should be able to live where they choose. Freedom of movement is a civil right.
- People should stay and live in the country where they are born.
- Immigration is one of the biggest problems of our time.
- There should be more help available to immigrants to adapt to their new country.
- In an ideal world nobody would need to emigrate.
- People cannot be 'illegal'.
- Immigration makes countries more interesting and helps people become more tolerant.

- Immigrants face several challenges in their new countries, and one might consider how they would address these issues if they were in the same situation.
- New immigrants should have certain rights, such as the right to work.
- New immigrants should have certain rights, such as the right to vote.
- Your country likely has many immigrants who come from various places for different reasons, and it's worth considering whether they have integrated into society or remain segregated, as well as whether you know any of these immigrants personally.
- Your country and its people may or may not be open and welcoming to immigrants.
- Society can play a role in helping immigrants settle.
- Immigration may or may not pose a threat to local culture.

LESSON 5: BIASED ARTICLES

Charlottesville and Alexandra Bell's work: <https://www.newyorker.com/video/watch/rewriting-racist-headlines>

\$6.00

***White Nationalist Protest
Leads to Deadly Violence***

***Brawling Erupts in Virginia — Opponents
Clash and a Car Plows Into a Crowd***

Pictures to show to the students

































"All the News
That's Fit to Print"

The New York Times

Late Edition

Today, mostly sunny, less humid, warmer, high 84. Tonight, mostly clear, seasonal low 68. Tomorrow, several hours of sunshine, high 82. Details in Sports Sunday, Page 8.

VOL. CLXVI, No. 57,688 ©2017 The New York Times NEW YORK, SUNDAY, AUGUST 13, 2017 \$6.00



LOVING AND LEAVING AMERICA

Stay, Hide, 'Self-Deport'?
Facing Hard Choices
in the Heartland

By JACK HEALY

HAMPTON, Iowa — It was quitting time. Edith Rivera took one last lunch order, dropped off a basket of tortilla chips and set off from work, heading out to the farm roads where other immigrants feared to drive.

Like them, Ms. Rivera, 23, had no legal status in the country where she had lived for 18 years. She had no driver's license, apart from the long-expired North Carolina identification she held safe like a talisman in her wallet.

But as she skimmed past the northern Iowa cornfields on her way to her son Steven's seventh-grade track meet, she did not share other immigrants' fears. Not of being pulled over. Not of random deportations. Not of the man in the White House. Not of the new Franklin County sheriff's quest to make sure this rapidly diversifying community of hog farms and egg farms would never again be known as an immigrant sanctuary.

Her American country was waning, and she had little left to lose.



Steven Canseco, 13, and his mother, Edith Rivera, in Hampton, Iowa. To reunite the family, she took her American-born son to Mexico to join his father.

Her husband, Jesús Canseco Rodríguez, was already gone — deported to Mexico in 2015. Ms. Rivera had jettisoned their apartment and set off what the family had built here in Hampton, their small business power-washing hog home. Mr. Canseco's work truck, their furniture.

Now, at this time juncture for immigrants and their adoptive hometowns

across the conservative swaths of rural America, Ms. Rivera planned to never see one last tie. She was returning to Mexico — and to her husband — with Steven, 13 years old and American-born.

Some politicians call it "self-deportation." She called it her family's only hope of being together.

Continued on Page 16

White Nationalist Protest Leads to Deadly Violence

Brawling Erupts in Virginia — Opponents Clash and a Car Plows into a Crowd

By SHERYL GAV SIEGELBERG and BRIAN AL ROSENTHAL

CHARLOTTESVILLE, Va. — The city of Charlottesville was unpoliced by violence on Saturday as white nationalists and counter-protesters clashed in one of the hooded-figures to date over the removal of Confederate monuments across the South.

White nationalists had long planned a demonstration over the city's decision to remove a statue of Robert E. Lee. But the rally quickly escalated into racial slurs, shouting and outright brawling, prompting the governor to declare a state of emergency and the National Guard to join the police in clearing the street.

These skirmishes mostly resulted in cuts and bruises. But after the rally at a city park was dispersed, a car bearing Ohio license plates plowed into a crowd near the city's downtown mall, killing a 32-year-old woman. Some 24 others were injured, at least 19 in the car crash, according to a spokeswoman for the University of Virginia Medical Center.

Col. Martin Shaver, the superintendent of the Albemarle-Charlottesville Regional Jail, confirmed Saturday evening that an Ohio man, James Alex Hanks Jr., 26, of Marietta, had been arrested and charged with second-degree murder, three counts of malicious wounding and failing to stop at the scene of a crash that resulted in a death. But the authorities declined to say publicly that Mr. Fykes was the driver of the car that plowed into the crowd.

Witnesses to the crash said a gray sports car accelerated into a crowd of counter-demonstrators who were marching jubilantly near the mall after the white nationalists had left — and tumbled at least two people in the air.

"It was probably the scariest thing I've ever seen in my life," said Robert Arrighetti, who was at the scene reporting for a podcast he hosts with students at the University of Virginia. *Continued on Page 14*

TRUMP HATED The president blamed 'many sides' for the Charlottesville arrest. *PAGE 14*



A car slammed into a group of counter-protesters after a rally by white nationalists on Saturday in Charlottesville, Va.

THE NEW YORKER

Alexandra Bell's modified 'unbiased article'

"All the News That's Fit to Print"

The New York Times

Late Edition
Today, mostly sunny, less humid, warmer, high 84. Tonight, mostly clear, seasonable low 68. Tomorrow, several hours of sunshine, high 82. Details in Sports Sunday, Page 8.

VOL. CLXVI . . No. 57,688 ©2017 The New York Times NEW YORK, SUNDAY, AUGUST 13, 2017 \$6.00



LOVING AND LEAVING AMERICA

Stay, Hide, 'Self-Deport'?
Facing Hard Choices
in the Heartland

By JACK HEALY

HAMPTON, Iowa — It was quitting time, Edith Rivera took one last hunch order, dropped off a basket of tortilla chips and set off from work, heading out to the farm roads where other immigrants feared to drive.

Like them, Ms. Rivera, 33, had no legal status in the country where she had lived for 18 years. She had no driver's license, apart from the long-expired North Carolina identification she held safe like a talisman, in her wallet.

But as she skinned past the northern Iowa cornfields on her way to her son Steven's seventh-grade track meet, she did not share their immigrants' fears. Not of being pulled over. Not of raids or deportation. Not of the man in the White House. Not of the new Franklin County sheriff's quest to make sure this rapidly diversifying community of hog farms and egg farms would never again be known as an immigrant sanctuary.

Her American journey was waning, and
Continued on Page 16



A car plumed into a group of counterprotesters after a rally by white nationalists on Saturday in Charlottesville, Va.

White Nationalist Protest Leads to Deadly Violence

By SHERYL GAY STOLBERG
and BRIAN M. ROSENTHAL
CHARLOTTESVILLE, Va.

The city of Charlottesville was engulfed by violence on Saturday as white nationalists and counterprotesters clashed in one of the bloodiest fights to date over the removal of Confederate monuments across the South.

White nationalists had long planned a demonstration over the city's decision to remove a statue of Robert E. Lee, Confederate general and slave owner. But the rally quickly exploded into racial taunting,

Brawling Erupts in Virginia — and a Car Plows Into a Crowd

shoving and outright brawling, prompting the governor to declare a state of emergency and the National Guard to join the police in clearing the area.

Those skirmishes mostly resulted in cuts and bruises. But after the rally at a city park was dispersed, a car bearing Ohio license plates plowed into a crowd near the city's downtown mall, killing a 32-year-old woman.

Some 31 others were injured, at least 19 in the car crash, according to a spokeswoman for the University of Virginia Medical Center.

Col. Martin Kumer, the superintendent of the Albemarle-Charlottesville Regional Jail, confirmed Saturday evening that an Ohio man, James Alex Fields Jr., 20, of Maumee, had been arrested and charged with second-degree murder, three counts of malicious wounding and failing to stop

at the scene of a crash that resulted in a death. But the authorities declined to say publicly that Mr. Fields was the driver of the car that plowed into the crowd.

Witnesses to the crash said a grey sports car accelerated into a crowd of counterdemonstrators — who were marching jubilantly near the mall after the white nationalists had left — and barreled at least two people in the air.

"It was probably the scariest thing I've ever seen in my life," said Robert Armengol, who was at the scene reporting for a podcast he hosts with students at the University of Virginia. "After that it was pandemonium. The car hit reverse and sped and everybody who was up the street in my direction
Continued on Page 14

THE NEW YORKER

Both covers compared



LOVING AND LEAVING AMERICA

Stay, Hide, 'Self-Deport'? Facing Hard Choices in the Heartland

By JACK HEALY
HAMPTON, Iowa — It was spitting rain. Edith Rivera took one last lunch order, dropped off a basket of tortilla chips and set off from work, heading out to the farm road where other immigrants leaned to drive.

Like them, Ms. Rivera, 33, had no legal status in the country where she had lived for 18 years. She had no driver's license, apart from the long-expired North Carolina identification she held in her hometown, in her wallet.

But as she skinned past the northern Iowa cornfields on her way to her son Steven's seventh-grade track meet, she did not share other immigrants' fears. Not of being paid in cash. Not of raids or deportation. Not of the man in the White House. Not of the new Franklin County sheriff's quest to make sure this rapidly diversifying community of hog farms and egg farms would never again be known as an immigrant sanctuary.

For American identity was waning, and the flood tide left to rise.



Steven Cameron, 13, and his mother, Edith Rivera, in Hampton, Iowa. To resemble the family, she took her American-born son to Mexico to join his father.

Her husband, Jesús Carrasco Rodríguez, was already gone — deported to Mexico in 2015. Mr. Rivera had petitioned their apartment and sold off what the family had built here in Hampton: their small business power-washing hog barns, Mr. Carrasco's work truck, their furniture.

Now, it was time to pack for immigrants and their adaptive hometowns.

Continued on Page 18

White Nationalist Protest Leads to Deadly Violence

Brawling Erupts in Virginia — Opponents Clash and a Car Plows Into a Crowd

By SHERYL GAY STOLBERG and BRIAN M. ROSENTHAL
CHARLOTTESVILLE, Va. — The city of Charlottesville was engulfed by violence on Saturday as white nationalists and counter-protesters clashed in fits of the bloodiest riots to date over the removal of Confederate monuments across the South.

White nationalists had long planned a demonstration over the city's decision to remove a statue of Robert E. Lee. But the rally quickly erupted into racial brawling, shoving and outright brawling, prompting the governor to declare a state of emergency and the National Guard to join the police in clearing the area.

Those skirmishes mostly resulted in cuts and bruises. But after the rally at a city park was dispersed, a car bearing Ohio license plates plowed into a crowd near the city's downtown mall, killing a 32-year-old woman. Some 34 others were injured at the crash, according to a spokesman for the University of Virginia Medical Center.

Col. Martin Kramer, the superintendent of the Albemarle-Charlottesville Regional Jail, confirmed Saturday evening that an Ohio man, James Alex Fields Jr., 20, of Maumee, had been arrested and charged with second-degree murder, three counts of malicious wounding and failing to stop at the scene of a crash that resulted in a death. But the authorities declined to say publicly just who that plowed into the crowd.

Witnesses to the crash said a group sports car accelerated into a crowd of counterdemonstrators — who were marching jubilantly near the mall after the white nationalists had left — and barreled at least two people in the air.

"It was probably the scariest thing I've ever seen in my life," said Robert Arnsperg, who was at the scene reporting for a podcast he hosts with students at the University of Virginia.

At the scene of a crash that resulted in a death. But the authorities declined to say publicly that Mr. Fields was the driver of the car that plowed into the crowd.

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Continued on Page 18



A car slammed into a group of counterprotesters after a rally by white nationalists on Saturday in Charlottesville, Va.



LOVING AND LEAVING AMERICA

Stay, Hide, 'Self-Deport'? Facing Hard Choices in the Heartland

By JACK HEALY
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THE NEW YORKER

Creative process (example)

Tulsa Man, Accused of Harassing Lebanese Family, Is Charged With Murder

By CHRISTINE HAUSER

He called the family "dirty Arabs" and tried to run over the mother with a car, the authorities said. An Oklahoma man's animosity toward the Lebanese-American family living next door, according to court records, took a fatal turn this month when he shot one of the sons on the porch of their house in Tulsa, Oklahoma.

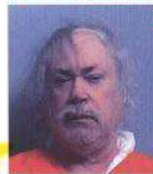
The man, Vernon Majors, 61, was charged Tuesday with first-degree murder in the killing of his neighbor, Khalid Jabara, 37, on Aug. 12, according to a statement by the district attorney, Steve Kunzweiler.

Mr. Majors, who had recently been released on bond after being suspected of hitting Mr. Jabara's mother with a car, was also charged with possession of a firearm by a felon, threatening an act of violence and malicious intimidation or harassment — the last count a misdemeanor reflecting the years of racism and violence that the authorities say has pervaded the stretch of grass connecting their yards.

Rebecca Abou-Chedid, a friend who is serving as a spokeswoman for the Jabara family, said Mr.

Jabara's death had devastated the tight-knit Lebanese community in Tulsa.

"From a larger community's perspective, what they see is a 37-year-old man shot and killed by a man who called them 'dirty Arab,'" Ms. Abou-Chedid said in a telephone interview. "There is no nuance. When people are using ethnic and racial slurs, this isn't just people being sensitive about it, but that they should be taken seriously."



Vernon Majors

Tuesday that he had no comment on the new charges.

St. Antony Orthodox Christian Church, where Mr. Jabara's funeral was held last Thursday, posted a smiling photograph of him on its website, mourning the "tragedy" of his killing.

"Those of us at St. Antony will always remember the young man

who grew up in our parish," the announcement said. "Khalid had a huge heart."

The American-Arab Anti-Discrimination Committee said that Mr. Jabara was clearly targeted because of his ethnicity. "The unfortunate murder of Jabara is a reflection of the impact and power of hateful rhetoric in politics and the society at large," the group said, adding that allowing such to continue "will lead to additional hate crimes against minority and immigrant communities."

News of Mr. Jabara's death found a home on social media with the trending #justice4khalid, where it was given broader context within the national discussion on race and violence.

Nearly 3.6 million Americans trace their roots to an Arab country, many with ancestral ties to Lebanon, according to the Arab American Institute. While Oklahoma is not among the states with large Arab-American populations, it does have a close-knit Lebanese-American community in Tulsa and Oklahoma City, Ms. Abou-Chedid, a lawyer and former employee of the institute, said.

Like others in Tulsa, the Jabara family, who are Orthodox Christians, can trace their roots back to a village in southern Lebanon called Marjayoun, which families fled to escape war.

Mr. Jabara's parents moved with Khalid and his older sister Victoria in 1983 and settled in the United States, where his younger brother Rami was born, Ms. Abou-Chedid said

While his siblings have moved

A suspect is said to have hit the victim's mother with a car.

away, Mr. Jabara had stayed to help with his parents' catering business and medical care.

"Khalid's heart was big," his sister Victoria Jabara Williams said in a Facebook post. "He cared for our entire family, our friends and people he didn't even know."

Mr. Majors, also known as Stanley Vernon Majors, moved next door to the Jabara family in 2011.

Ms. Abou-Chedid said. While it was not immediately clear when the troubles started, family and court records document a history of animosity and of calls to the police to report racial slurs, harassment and threats by Mr. Majors.

In 2013, Mr. Jabara's mother, Haifa, took out a protective order against Mr. Majors, which court records show that he violated. In September 2015, Mr. Majors rammed Ms. Jabara with his car, and he was charged with assault and battery, according to the documents.

Ms. Jabara had broken bones and a collapsed lung, the family said.

In May 2016, the district attorney's office tried to keep Mr. Majors in jail to await trial, citing his "wanton disregard for the life of the victim and the safety of the public."

Mr. Majors, however, was able to make bail and was released.

According to the police and Ms. Abou-Chedid, Mr. Jabara was home with his father on Aug. 12 when he called the police out of fear of Mr. Majors. Officer Leland Ashley said the police received a

call from the Jabara house saying that Mr. Majors had banged on a window. Ms. Williams said her brother had called the police to report that Mr. Majors had a gun.

The police responded but left without taking any action. Then, just before 7 p.m., Officer Ashley said, a neighbor reported that there had been a shooting. Mr. Jabara was taken to the hospital, where he died of his wounds.

Mr. Majors was arrested, hiding near a library, about 11 p.m., the officer said.

Mr. Kunzweiler, the district attorney, said in an emailed statement before announcing the charges that the family "did everything they were supposed to do and the system failed them."

Ms. Williams said her family had lived "in fear of this man and his hatred for years."

"He should not have been released without monitoring," she wrote. "Yet he was released and put back next door to us, the family he assaulted just months before. This is troubling at any time, but profoundly disturbing given the current climate of our country and the increase nationally in cases of hate crimes."



White American

Change!

the victim was also an Oklahoma man.

we

remove from title



how?

Change.

of course they were here first.

Not at all.

More examples of her work:



Change Title
Accused of Fabricating Robbery, Swimmers Fuel Tension in Brazil
Remove quote

By SIMON ROMERO
 RIO DE JANEIRO — Soon after the first news media reports surfaced Sunday morning of an alleged assault on four American swimmers, the athletes were interviewed at the United States Olympic team's hospitality house by State Department officials, national swim team officials and Olympic officials. They all agreed that the swimmers should avoid further attention and that the United States Olympic Committee would soon put out a statement.

But Ryan Lochte, a 12-time medal winner, left the hospitality house and walked across the street to Ipanema Beach, where he gave a hard interview to NBC, describing a gun-to-head holdup by men identifying themselves as police officers.

Mr. Lochte's account touched off a dispute that quickly transpired sports, emerging as a point of tension between the United States and Brazil as the nation in Rio de Janeiro faced scrutiny over their security preparations for the Olympics in a city on edge over a crime wave and gun battles between drug gangs and the police.

On Thursday, Mr. Lochte's account came under siege by the Brazilian police in an internationally televised news conference. They said he had fabricated his description of the episode, damaging Rio's image at its moment on the global stage.

seeds plantation

Rio2016 Triple Double
 With gold in the men's 200-meter dash, Usain Bolt of Jamaica became the first to win the 100- and 200-meter sprints in three consecutive Olympics. Page B10.

Replace picture of swimmer
seeds plantation

Rio Gas Station Footage Reveals White-American Swimmers Were Offenders*

By SIMON ROMERO
 RIO DE JANEIRO —

Rio2016 Olympic Threat
 CCTV footage taken from a Shell gas station outside Olympic park proves Ryan Lochte's (above) robbery claim to be false. Page B16.

The New York Times
 VOL. CLXXI No. 16,814 NEW YORK, MONDAY, AUGUST 22, 2014 \$2.00

Two Lives at Crossroads in Ferguson

A Profile Officer With a Controversial Early Days

By MONICA DAVEY and FRANCES ROBLES
 FERGUSON, Mo. — Officer Darren Wilson




his shooting death by Darren Wilson, a white police officer, fatally shot an unarmed black teenager named Michael Brown.

The New York Times
 VOL. CLXXI No. 16,814 NEW YORK, MONDAY, AUGUST 22, 2014 \$2.00

A Teenager With Promise

By JOHN ELLIGON
 FERGUSON, Mo. — Michael Brown Jr.



"All the News That's Fit to Print" **The New York Times** Late Edition
 VOL. CLXVI No. 27,548 NEW YORK, SUNDAY, AUGUST 24, 2017 \$6.00

White Nationalist Protest Leads to Deadly Violence

White nationalist rally erupts in Charlottesville, Va., leading to a deadly car crash that kills a woman and injures a crowd.

LOVING AND LEAVING AMERICA

Step, Hide, 'Self-Depart?'

Facing Hard Choices in the Heartland




Handwritten notes in red and yellow highlight sections of the article.

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GROUP 1: Charlottesville

https://www.washingtonpost.com/local/fights-in-advance-of-saturday-protest-in-charlottesville/2017/08/12/155fb636-7f13-11e7-83c7-5bd5460f0d7e_story.html

LOCAL

One dead as car strikes crowds amid protests of white nationalist gathering in Charlottesville; two police die in helicopter crash

By [Joe Heim](#), [Ellie Silverman](#), [T. Rees Shapiro](#) and [Emma Brown](#)
August 13, 2017 at 12:30 a.m. EDT



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Unrest in Virginia

**CLASHES OVER A SHOW OF WHITE NATIONALISM IN
CHARLOTTESVILLE TURN DEADLY**



<https://time.com/charlottesville-white-nationalist-rally-clashes/>

<https://www.nytimes.com/2017/08/11/us/white-nationalists-rally-charlottesville-virginia.html>

<https://www.bbc.com/news/world-us-canada-40914748>

Group 2: George Floyd

Nation

Mayor: Officer who kneeled on George Floyd **should** be charged

May 26, 2020 at 8:48 pm | Updated May 30, 2020 at 10:51 pm



<https://www.seattletimes.com/nation-world/nation/swift-firings-for-minneapolis-officers-in-death-of-black-man/>

Video captures events before the handcuffing of a black man in Minneapolis who died after being pinned to the ground by police

By Dalton Bennett and Jared Goyette
May 26, 2020 at 9:10 p.m. EDT



MOST READ NATIONAL >



<https://www.washingtonpost.com/nation/2020/05/26/minneapolis-police-man-died-video/>

LAW ENFORCEMENT


Outrage in Minneapolis After Black Man Dies in Custody Following Brutal Police Arrest : 'I Cannot Breathe!' [Updated]

By **Anne Branigin** Published May 26, 2020



<https://www.theroot.com/outrage-in-minneapolis-after-black-man-dies-in-custody-1843677897>

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Family of black man who died in police custody demands justice

'Incredible': Photographer describes images of auroras over Maine

See northern lights appear over Michigan

Bill Nye breaks down significance of the solar storm


The states that could see auroras

Video Ad Feedback

Family of black man who died in police custody demands justice

<https://edition.cnn.com/videos/us/2020/05/26/george-floyd-family-intv-ctn-vpx.cnn>

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- 01:40 'Incredible': Photographer describes images of auroras over Maine
- 01:42 See northern lights appear over Michigan
- 02:17 Bill Nye breaks down significance of the solar storm
- The states that could see auroras

Video appears to shows black man forced to the ground as he says 'I can't breathe'

<https://edition.cnn.com/videos/us/2020/05/26/minneapolis-police-video-crn-vpx.cnn>

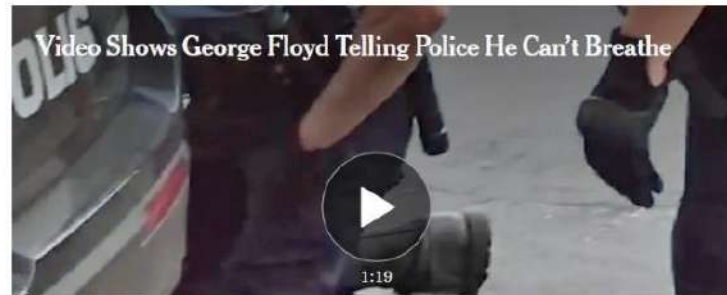


<https://bringmethenews.com/minnesota-news/man-who-died-after-arrest-in-minneapolis-identified-as-george-floyd>

'I Can't Breathe': 4 Minneapolis Officers Fired After Black Man Dies in Custody

"Being black in America should not be a death sentence," the city's mayor said as video of the arrest was widely shared.

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<https://www.nytimes.com/2020/05/26/us/minneapolis-police-man-died.html>

Group 3: Airforce man sets himself on fire to protest for Israeli genocide



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Air Force man sets himself on fire outside Israeli embassy in Washington DC

26 February 2024

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US air force member dies after setting himself on fire outside Israeli embassy

Aaron Bushnell, 25, declared he will 'no longer be complicit in genocide' before setting himself alight in Washington DC



Guardian staff and agencies

Mon 26 Feb 2024 08:55 EST

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She was accused of faking an incriminating video of teenage cheerleaders. She was arrested, outcast and condemned. The problem? Nothing was fake after all

<https://www.theguardian.com/us-news/2024/feb/25/man-set-himself-on-fire-israel-embassy>

News > World > Americas

Serving US Air Force member sets himself on fire outside Israeli embassy in 'genocide' protest

Graphic video of incident shows man yelling 'I will no longer be complicit in genocide'

Shweta Sharma, Katie Hawkinson • Monday 26 February 2024 05:13 GMT • Comments



<https://www.independent.co.uk/news/world/americas/israeli-embassy-us-air-force-self-immolation-b2502354.html>

NATIONAL

The U.S. airman who set himself on fire to protest the war in Gaza has died

UPDATED FEBRUARY 26, 2024 - 8:28 PM ET

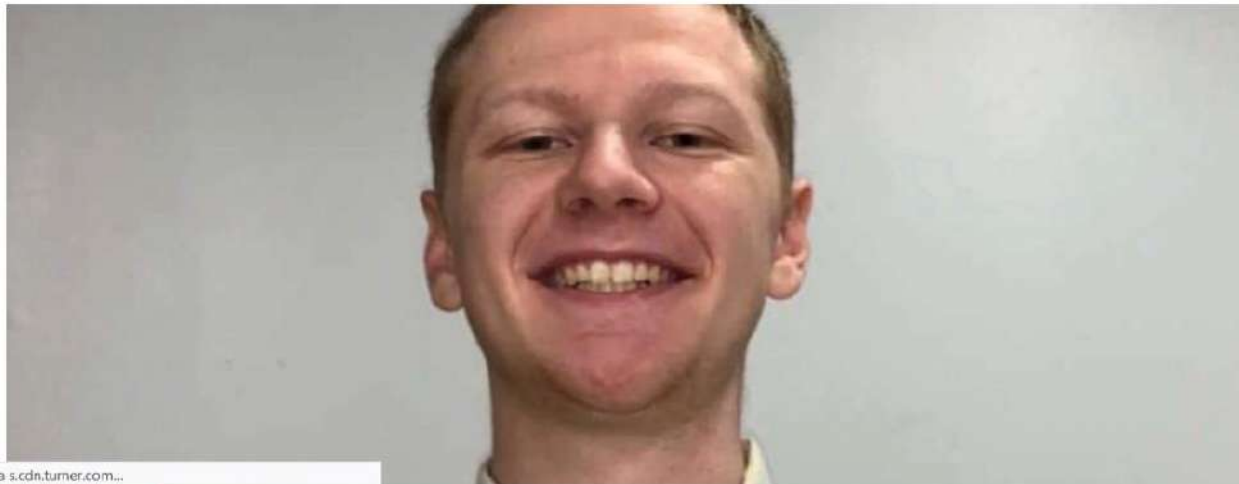
 Juliana Kim



<https://www.npr.org/2024/02/25/1233810136/fire-man-israeli-embassy-washington>

US airman dies after setting himself on fire outside Israeli Embassy in Washington

 By Casey Gannon, Jennifer Hansler and Rashard Rose, CNN
🕒 2 minute read · Updated 11:36 PM EST, Mon February 26, 2024

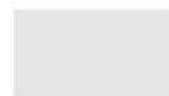


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<https://www.npr.org/2024/02/25/1233810136/fire-man-israeli-embassy-washington>

Airman dies lighting himself on fire, saying 'free Palestine' outside Israeli Embassy

A bomb squad also investigated a car linked to the man, police said.

By [Bill Hutchinson](#), [Chris Loft](#), [Kerem Inal](#), [Emmanuelle Saliba](#), and [Luke Barr](#)

February 27, 2024, 4:40 AM



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May 12, 6:50 AM



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May 11, 8:49 PM



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May 12, 12:02 AM

<https://www.npr.org/2024/02/25/1233810136/fire-man-israeli-embassy-washington>

Group 4: Diamond Bar car accident

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NEWS > CRIME AND PUBLIC SAFETY - News

Diamond Bar man gets 1 year for interfering with 'Stop Asian Hate' protest


By **RUBY GONZALES** | rugonzales@scng.com | San Gabriel Valley Tribune
PUBLISHED: May 6, 2024 at 1:18 p.m. | UPDATED: May 6, 2024 at 2:13 p.m.

A Diamond Bar man was sentenced on Monday, May 6, to one year in federal prison for disrupting a "Stop Asian Hate" protest in Diamond Bar three years ago when he ran a red light, drove through a crosswalk with demonstrators in it and yelled racial slurs.

Steve Lee Dominguez, 58, took a plea deal three days into his trial last year and pleaded guilty to one felony count of bias-motivated interference with federally protected activities, according to the

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<https://www.sgvtribune.com/2024/05/06/diamond-bar-man-gets-1-year-for-interfering-with-stop-asian-hate-protest/>



PRESS RELEASE

Diamond Bar Man Sentenced to One Year in Federal Prison for Driving His Car Through Demonstrators at 'Stop Asian Hate' Rally

Monday, May 6, 2024

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For Immediate Release

U.S. Attorney's Office, Central District of California

<https://www.sgvtribune.com/2024/05/06/diamond-bar-man-gets-1-year-for-interfering-with-stop-asian-hate-protest/>

Man drives through Diamond Bar protesters at rally against anti-Asian hate



Tuesday, March 23, 2021



<https://abc7.com/diamond-bar-hate-crime-investigation-sheriffs-department-rally/10442400/>

LESSON 5: HOMEWORK BIASED NEWS IN *BROTHER*

Original text: pages 149-155

42 target words (total words 821)

We never spoke as a family about what happened, once, when Francis and I were still very young. One afternoon, a group of young men entered a **convenience store** in a neighbourhood we didn't know and **botched** a robbery, shot a **clerk** and left him to die alone. But there was a security camera in the store, and **grainy** images of the murderers were **broadcast** throughout the city.

Mother was working a twelve-hour night shift, and so Francis and I sat alone at home watching those images of the shooters on the television. They moved in **jerks**, a **frame count running** at the bottom of the screen. They **hunched** into their big jackets, **hands driven hard into their pockets**, one pulling down the **brim** of his cap as he entered. There were no other telling details. Just **fields of shadows**. Murder **reduced** to three **indistinguishable** dark faces, **haunting** the city. In the very early morning, a newspaper was pushed into our **mail slot**, the subscription Mother had always insisted upon, even in **tight times**, and it **featured** on its front page the same images, but also, inside, a news story and even what I'd later understand as an editorial. Francis was seven at the time, and just beginning to learn how to read, just beginning to understand what is **executed** every day in language, and he studied the words surrounding the black faces. There was a growing fear in him that, sitting **beside** him, I smelled and felt, but that he would not express.

It was morning before Mother returned home, and Francis and I had still not gone to bed. Francis had put a chair up against the door for our safety,

like he'd seen on TV. When Mother unlocked the door, **though**, she pushed it open slowly but easily. "My boys," she said softly. She came towards us on the couch. She sat on the armrest beside my brother and said she was sorry for being away so long, but Francis turned his face back towards the morning show on television as if the baking **demonstrated** on the screen was the most important thing in the world.

(...) Racism at the mall.

When we got home, Mother made butter sandwiches for everyone, but nobody was hungry, and **afterwards**, for the first time ever, none of us felt like watching TV. We got into our pyjamas, and **at last** Francis's **resentment melted away**.

He asked Mother to stay with us, and she allowed us both to lay beside her on the bottom **bunk**, sharing her warmth although she still smelled of the previous night's work. It was a smell **faint and vague** but nevertheless there, not only of sweat and the throat **rot of exhaustion and missed** meals, not only of the vapours of chemicals on her skin and in her hair, but something else. Something old, forever **clinging**. She **stroked** our heads, and she began telling us one of her stories set long ago and in a different land, a legend this time about children who were **lured** into a forest by **wicked** little creatures, but she kept stopping, kept losing track of the tale she wanted to tell. "I'm sorry, I'm so tired, I can't remember, I can't go on." She stood and asked

Francis to return to his **top bunk** and then she turned off the light. I lay there with Francis in the dark. That first dark since the shooting.

I tried closing my eyes, but dreamed, as maybe Francis did too, of those **wanted** men, their formless dark faces. Outside the trees were **clawed** with ice and the wind blew and **rattled** the windows and brushed **sleet** on the panes.

A shout from outside. The gunning of some powerful machine on the avenue.

Francis climbed down from his bunk and helped me up from my own and led me down the **hallway** towards Mother's bedroom. Mother wasn't sleeping, she hadn't even changed out of her uniform. She was just sitting on her bed in the dark. Her face turning **towards us**.

"He's afraid," Francis said, touching me.

"Come here. What is he afraid of?"

"I don't know. Maybe the black murderers."

"The...*who*?"

"The murderers. In the news. The black men..."

She closed her eyes, pressed her temples. She recovered. "The *criminals*, Francis. The *criminals* will be caught by the police and punished. They do not **stand a chance**. Please try to understand. We're lucky here. We're very safe."

"He doesn't believe we're very safe."

"We *are*, Francis."

"We're not. We never were."

"You are confused and tired. You must please, *for me*, calm down."

"You're not telling him the truth."

"Yes I am, Francis."

"I don't believe you."

"But I *need* you to believe me."

She was gripping him by the arm and shaking him. Pain upon his face but sudden terror when he met her eyes. Mother touched her face, realized she was crying.

Altered text: pages 149-155

(11 target words/expressions) (total words 773)

We never spoke as a family about what happened, once, when Francis and I were still very young. One afternoon, a group of young men entered a store in a neighbourhood we didn't know and robbed, shot a **clerk**³ and left him to die alone. But there was a security camera in the store, and poor-quality images of the murderers were **broadcast**⁴ throughout the city.

Mother was working a twelve-hour night shift, and so Francis and I sat alone at home watching those images of the shooters on the television. They were hidden into their big jackets, hands into their pockets, one pulling down the **brim**⁵ of his cap as he entered. There were no other evident details. Just shadows. The murders **reduced** to three **indistinguishable** dark faces, scaring the city. In the very early morning, a newspaper was pushed into our **mail slot**⁶, the subscription Mother had always insisted upon, even in when there was little money, and it showed on its front page the same images, but also, inside, a news story and even what I'd later understand as an editorial. Francis was seven at the time, and just beginning to learn how to read, just beginning to understand the power of language every day, and he studied the words talking about the black faces. There was a growing fear in him that, sitting by his side, I smelled and felt, but that he would not express.

It was morning before Mother returned home, and Francis and I had still not gone to bed. Francis had put a chair up against the door for our safety,

³ Shop worker

⁴ Transmit on television

⁵ La visera (gorra)

⁶ Ranura

like he'd seen on TV. But when Mother unlocked the door, it opened slowly but easily. "My boys," she said softly. She came in our direction to the couch. She sat on the armrest near my brother and said she was sorry for being away so long, but Francis turned his face back towards the morning show on television as if the baking on the screen was the most important thing in the world.

(...) Racism at the mall.

When we got home, Mother made butter sandwiches for everyone, but nobody was hungry, and after that, for the first time ever, none of us felt like watching TV, so we got into our pyjamas and went to bed.

Francis asked Mother to stay with us, and she allowed us both to lay beside her on the bottom **bunk**⁷, sharing her warmth although she still smelled of the previous night's work, of chemical vapours, but also of sweat, exhaustion, missed meals. She touched softly our heads, and she began telling us one of her stories set long ago and in a different land, a legend this time about children who were attracted into a forest by evil little creatures, but she kept stopping, kept losing track of the tale she wanted to tell. "I'm sorry, I'm so tired, I can't remember, I can't go on." She stood and asked

Francis to return to his **top bunk** and then she turned off the light. I lay there with Francis in the dark.

I tried closing my eyes, but dreamed, as maybe Francis did too, of those **wanted** men, their formless dark faces. Outside the trees were sharp with

⁷ Bunk bed = litera

ice and the wind blew and shook the windows and threw snow on the windows.

Francis climbed down from his bunk and helped me up from my own and led me down the corridor towards Mother's bedroom. Mother wasn't sleeping, she hadn't even changed out of her uniform. She was just sitting on her bed in the dark. Her face looking at us.

"He's afraid," Francis said, touching me.

"Come here. What is he afraid of?"

"I don't know. Maybe the black murderers."

"The...*who*?"

"The murderers. In the news. The black men..."

She closed her eyes, pressed her temples. She recovered. "The *criminals*, Francis. The *criminals* will be caught by the police and punished. They do not **stand a chance**⁸. Please try to understand. We're lucky here. We're very safe."

"He doesn't believe we're very safe."

"We *are*, Francis."

"We're not. We never were."

"You are confused and tired. You must please, *for me*, calm down."

"You're not telling him the truth."

"Yes I am, Francis."

"I don't believe you."

"But I *need* you to believe me."

She was gripping him by the arm and shaking him. Pain on his face but **sudden**⁹ terror when he met her eyes. Mother touched her face, realized she was crying.

⁸ To have an opportunity

⁹ Like "suddenly"

Keep Ya Head Up - 2Pac

[Verse 1]

Some say the blacker the berry, the sweeter the juice
I say the darker the flesh, then the deeper the roots (Oh)
I give a holla to my sisters on welfare
2Pac cares if don't nobody else care (Oh)
And, uh, I know they like to beat you down a lot
When you come around the block, brothers clown a lot
But please don't cry, dry your eyes, never let up
Forgive, but don't forget, girl, keep ya head up
And when he tells you you ain't nothin', don't believe him
And if he can't learn to love you, you should leave him
'Cause, sister, you don't need him
And I ain't tryin' to gas you up, I just call 'em how I see 'em (You don't need him)
You know what makes me unhappy? (What's that?)
When brothers make babies
And leave a young mother to be a pappy (Oh, yeah, yeah, yeah)
And since we all came from a woman
Got our name from a woman and our game from a woman (Yeah, yeah)
I wonder why we take from our women
Why we rape our women, do we hate our women?
(Why? Why? Why? Why? Why? Why?)
I think it's time to kill for our women
Time to heal our women, be real to our women
And if we don't, we'll have a race of babies
That will hate the ladies that make the babies (Oh, yeah-yeah)
And since a man can't make one
He has no right to tell a woman when and where to create one
So will the real men get up?
I know you're fed up, ladies, but keep ya head up

[Verse 2]

Ayo, I remember Marvin Gaye used to sing to me
He had me feelin' like black was the thing to be
And suddenly the ghetto didn't seem so tough
And though we had it rough, we always had enough
I huffed and puffed about my curfew and broke the rules
Ran with the local crew and had a smoke or two
I realize Mama really paid the price
She nearly gave her life to raise me right (Oh, yeah-yeah)
And all I had to give her was my pipe dream
Of how I'd rock the mic and make it to the bright screen
I'm tryin' to make a dollar out of fifteen cents
It's hard to be legit and still pay your rent
And in the end, it seems I'm headin' for the pen'
I try to find my friends, but they're blowin' in the wind
Last night, my buddy lost his whole family
It's gonna take the man in me to conquer this insanity (Oh, no, no, no)
It seems the rain'll never let up
I try to keep my head up and still keep from gettin' wet up, huh
You know, it's funny, when it rains it pours
They got money for wars, but can't feed the poor
Said it ain't no hope for the youth
And the truth is it ain't no hope for the future
And then they wonder why we crazy, huh
I blame my mother for turnin' my brother into a crack baby
We ain't meant to survive 'cause it's a set-up
And even though you're fed up, huh, you got to keep ya head up

[Verse 3]

And, uh, to all the ladies havin' babies on they own
I know it's kinda rough and you're feelin' all alone
Daddy's long gone and he left you by your lonesome
Thank the Lord for my kids even if nobody else want 'em
'Cause I think we can make it, in fact, I'm sure
And if you fall, stand tall and come back for more (Oh-oh)
'Cause ain't nothin' worse than when your son
Wants to know why his daddy don't love him no mo'
You can't complain, you was dealt this hell of a hand
Without a man, feelin' helpless (I know you were)
Because there's too many things for you to deal with

Dyin' inside, but outside you're lookin' fearless
While the tears is rollin' down your cheeks
You're steady hopin' things don't all fall this week (Yeah)
'Cause if it did, you couldn't take it (Yeah)
And don't blame me, I was given this world, I didn't make it (Oh, yeah)
And now my son's gettin' older and older
And cold from havin' the world on his shoulders
While the rich kids is drivin' Benz
I'm still tryin' to hold on to survivin' friends (Oh, yeah)
And it's crazy, it seems it'll never let up
But, huh, please, you got to keep your head up

Keep Ya Head Up - 2Pac

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I say the darker the **flesh**, then the deeper the roots (Oh)

I give a **holla** to my sisters on **welfare**

2Pac cares if don't nobody else care (Oh)

And, uh, I know they like to **beat you down** a lot

When you come around the **block**, brothers **clown** a lot

But please don't cry, dry your eyes, **never let up**

Forgive, but don't forget, girl, keep ya head up

And when he tells you you **ain't nothin'**, don't believe him

And if he can't learn to love you, you should leave him

'Cause, sister, you don't need him

And I ain't **tryin'** to **gas you up**, I just **call 'em** how I **see 'em** (You don't need him)

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(Why? Why? Why? Why? Why? Why?)

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Thank **the Lord** for my kids even if nobody else **want 'em**

'Cause I think we can make it, in fact, I'm sure

And if you fall, **stand tall** and come back for more (Oh-oh)

'Cause **ain't nothin'** worse than when your son

Wants to know why his daddy **don't** love him no **mo'**

You can't complain, **you was** dealt this hell of a hand

Without a man, feelin' **helpless** (I know you were)

Because **there's too many things** for you to deal with

Dyin' inside, but outside you're lookin' **fearless**

While the **tears is** rollin' down your **cheeks**

You're **steady** hopin' **things don't all fall** this week (Yeah)

'Cause if it did, you couldn't take it (Yeah)

And don't **blame** me, I was given this world, I didn't make it (Oh, yeah)

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And **cold** from havin' the world on his shoulders

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I'm still tryin' **to hold on to survivin' friends** (Oh, yeah)

And it's crazy, it seems it'll never **let up**

But, huh, please, you got to keep your head

LESSON 7: DESIREA'S IN THE FILM

Given the impossibility of adding videos to a word document, I add a link to a drive folder where to find it: [Drive Folder](#)

EXCERPT 1:

Desirea's was at the back of the mall. The area here wasn't as well illuminated. The windows of the cheap stores were cracked. There were pools of oily water and garbage.

One business looked open. Loud music, almost noise, coming from inside. There was no sign advertising services provided or objects sold, but windows papered with posters for concerts and dances and parties.

“Shut the door, fool!” a voice shouted at me. “The air conditioning.”

Entering Desirea's, you walked into a solid cloud of smell, a collision of body warmth, colognes and hair products, strong in the nose, waxy on the tongue. You were hit with a mix of sounds and rhythms stopped and restarted. A bass so deep and heavy you could feel it in your **jaw**¹⁰.

“Yo, Dru,” said a voice. “Tell this **punk**¹¹ we're booked solid till midnight.”

A dozen young men sat on cracked vinyl couches or broken chairs. They were wearing **loose**¹² jeans and shirts; baseball caps with flat **rims**¹³ sideways; do-rags or fades with sharp cuts. I recognized Dru, the thick man who ran the shop. He was standing at a barber's chair, cutting the hair of a young man who now put down his newspaper to look at me. Dru now gesturing at me shouting over the music.

¹⁰ mandíbula

¹¹ Persona de poca importancia y baja clase social

¹² Holgados (también: *baggy*)

¹³ viseras

“Hear that, little man? We got no time this evening.”

“The guy needs attention, Dru. Check out the messed hair!”

“Hold up¹⁴, should someone get Francis? Isn’t that his brother?”



Turntables

Just then, the music changed, and I saw the turntables in the corner. Standing there, surrounded by yellow milk crates of albums, his attention fully on the record¹⁵

spinning before him, was Francis’s friend Jelly, but in a state I’d never seen before. He was moving fast, mixing, unmixing, taking records from a crate while holding a headphone to his ear.

“Okay,” he said. “Just give me a second.”

He went back to Jelly, and while they talked I got my first real look at Jelly. He was thin and dark. They were whispering, their heads close to each other. Jelly passed my brother a set of keys, and they

touched palms and joined fingers and hugged and stayed, and when they pulled apart there were sweat marks where their bodies had touched. Jelly spotted me watching them, and he smiled.

“Come on,” Francis told me. “Let’s get going.”



Yellow milk crate with records inside

¹⁴ “wait”

¹⁵ Literalmente: grabación. En contexto: Disco de vinilo

EXCERPT 3:

On the evening of Jelly's audition, Francis touched up his fade in the mirror for a good hour, and even in the hot weather, he insisted on wearing a thin black jacket with a fur collar. He rolled his eyes at the two-coloured **do-rag** on my head, but he didn't say anything.



Image of a Do-rag

The plan was to meet most of the boys from Desirea's at the concert. Francis would be driving. After we collected the car from the barbershop, we made a stop to pick up Aisha. She wore her **ordinary**¹⁶ clothes, but also a cap, the only thing she would change to look like a **B-girl**¹⁷. We drove to pick up Raj from his parents' place. He was dressed in a bright yellow track suit, but when he saw my own **attempt**¹⁸ at an outfit, he said.

"No way," he said to my brother. "*Him?* You brought him with you?"

"Just relax," my brother said. "He'll be cool."

"What the hell is that thing he's wearing?"

"What are you talking about?" I said.

"That thing on your head. You look like fucking **Aunt Jemima!**"

We picked up Jelly last from his building. He was wearing his same thin grey hoody. He kept looking nervously at his fingers, but when he caught me looking, he hid them under his arms.

"Okay," he said, suddenly. "Let's do this."



¹⁶ Every-day clothes

¹⁷ Chica que sigue la estética y la actividad del hiphop, (B-boy para chicos). Originalmente empleado para referirse a los bailarines de break dance.

¹⁸ Intento de outfit

When we reached the place, we parked and met up with the rest of the crew and walked as cool as possible to the stadium. There was already a long line for the auditions. We waited at the end of the line, and the wait felt like forever, and already this was an irritation. I was right behind some middle-class white kids wearing the **sort**¹⁹ of clothes hardly nobody could afford. Nikes, Air Jordans, Louis Vuitton... They joked around, making gang signs with their fingers. They complained about some of the acts. “sell-out shit,” said one. “Now *Frontman*, he’s the real shit. Nigga actually did time in jail for *assault* and shit.” Finally, we were in front of the bouncers. They were all strong and tall.

“Okay,” said another. “You superstars are in next.”

A **stage**²⁰ was already set up with turntables, a mixing board, and speakers. In front of the stage was a table with five chairs, but only two guys were sitting there. One, probably a promoter, was dressed in a white shirt, but the other was the Conductor, dressed in chains and a black blazer, white Jordans on his feet. As we entered, White Shirt kept talking to him as if we didn’t exist, but the Conductor **nodded**²¹ at us and gestured to the stage.

Francis helped Jelly set up, adjusting the headphones and testing the sound. There was a moment when they were ready, and they both looked at the judges and the rest of us watching, and then at each other.

It began, surprisingly, with voice. It was in a language I didn’t recognize and Jelly played it, letting the words ring in the empty air for almost ten seconds before he went to work and other music was included. Soul, rocksteady, even calypso and Congolese rumba. Francis was passing and grabbing discs when needed. I heard artists I already knew: Gladys Knight, Smokey Robinson, Etta James. I heard tabla and the silly of disco. I

¹⁹ Type of

²⁰ For example, the place where singers stand while singing in a concert

²¹ Saying yes with your head through a gesture.

heard a guitar lick from Hendrix. A blues riff. He mixed voices one on top of another, messed with time, and made a man sound like a woman and a woman like a man through the work of his hands.

“*Shit,*” whispered Raj, standing beside me.

We were shocked. It was more than we had imagined, bigger and wilder. Weirder, even for Jelly. Nothing seemed beyond his capacity. Country western, punk... The Conductor was all attention. Styles and voices mixed together, music turned into noise into music into noise. White Shirt made a gesture for it all to stop, but Jelly was too concentrated to stop. Only when Francis touched his shoulder he did.

The boys **rushed**²² to Jelly to congratulate him, while Francis stood aside, a smile on his face. The Conductor was standing and clapping, and he thanked Jelly and the crew for the sample, said it was great, that Jelly had real talent. He told us to keep the peace and to stay in school, and then he and White Shirt went back to talking.

²² Run

EXCERPT 3:

The night after Aisha and I first touched, the boys at Desirea's decided Jelly needed a rehearsal, a practice, with a real audience. Aisha and I walked together through the poorly illuminated avenue, the night heat on our skins. As soon as we reached the back of the mall, we could see and hear it, light and music radiating through the posters and flyers all over the windows. I opened the door to find a lot of people inside. Dru let Aisha in, but then put out his arm to block me.

"ID, please," he said.

"Screw off²³," I said.

"You watch your fucking language, young man."

Desirea's had transformed, amazingly, into something like a club, with borrowed speakers and amplifiers. Thin cloths were placed over the lamps, creating coloured shadows over everything. Jelly was doing his thing with mixers and turntables on a makeshift raised stage, and the crowd was dancing free and close to one another.

I saw Francis next to Jelly as his man changed the music, bringing together two completely different tracks, old and new, Caribbean and American and now African soul, and then a cheer coming from the crowd. Francis shouting "Volume!" and others joining his voice. And now Aisha too, sweeping her hair from her face, and saying, "Volume!" Every voice in the place together.

Volume!

²³ "Fuck you"

Self-Assessment Form: End of the Unit

Name: _____

Date: _____

Take a moment to reflect on your performance and sensations throughout this unit working with literature. Answer the following questions honestly.

1. How well did you understand the main themes and the messages of the lessons and the unit?

1. Not at all
2. Somewhat
3. Adequately
4. Very well
5. Completely

2. Evaluate your level of participation in the discussions and activities of the unit.

1. Never participated
2. Rarely participated
3. Sometimes participated
4. Often participated
5. Almost always/ always participated

3. Did you complete the tasks and assignments on time?

1. Never
2. Rarely
3. Sometimes
4. Often
5. Almost always/always

4. How much did you contribute to your group tasks?

1. Not at all
2. A little
3. Somewhat
4. A lot
5. Completely

5. How do you rate your performance

in oral communication skills:

1. Very poor
2. Poor
3. Adequate
4. Good
5. Excellent

6. How do you rate your improvement

in oral communication skills:

1. No improvement
2. Little improvement
3. Some improvement
4. Significant improvement
5. Excellent improvement

7. How do you rate your performance in written communication skills

1. Very poor
2. Poor
3. Adequate
4. Good
5. Excellent

8. How do you rate your improvement in written communication skills:

1. No improvement
2. Little improvement
3. Some improvement
4. Significant improvement
5. Excellent improvement

9. How do you rate your improvement in your critical thinking skills:

1. No improvement
2. Little improvement
3. Some improvement
4. Significant improvement
5. Excellent improvement

10. How has improved your confidence dealing in English?

1. No improvement
2. Little improvement
3. Some improvement
4. Significant improvement
5. Excellent improvement

11. What grade do you think you deserve?

- a. 1-3
- b. 4-5
- c. 6-7
- d. 8-9
- e. 10

Assessment Form: Didactic Unit

1. How well do you feel you understood the key themes and concepts of the unit?

1. Very poorly
2. Poorly
3. Adequately
4. Well
5. Very well

2. How useful were the materials and resources from the unit?

1. Not useful
2. A bit useful
3. Useful
4. Very useful
5. Extremely useful

3. To what extent did the unit interested you?

1. Not at all
2. A little
3. Moderately
4. Very much
5. Completely

6. What aspects of the unit did you find most interesting/ important? (racism, immigration, culture, music...)

7. What could be improved?

4. How important do you consider working with these themes in the classroom?

- Not at all
- Not very important
- Neutral
- Important
- Very important

5. How would you rate your experience with this unit?

- Very poor
- Poor
- Neutral
- Good
- Excellent