UNIVERSIDAD DE SALAMANCA

Máster Universitario en Profesor de Educación Secundaria Obligatoria y Bachillerato, Formación Profesional y Enseñanza de Idiomas

Master's Thesis

TEACHING PROGRAMME FOR 1° BACHILLERATO: INGLÉS

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Author's signature

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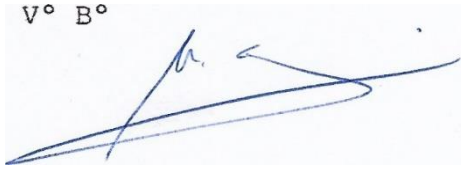

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1. INTRODUCTION

The ever-growing willingness for communicating in English has been foregrounded in the context of a globalised world where English becomes a lingua franca. Eventually, English emerged as the most used language for communicating at international levels. Consequently, this current demand for communication is not merely focused on mastering the rules of sentence formation in a language, communicating in English implies the refinement of accuracy and fluency to a significant degree. This pursuit of genuine communication has been found in both pleasure and academic demands. Additionally, the higher the desire to learn English, the longer the demand for authentic quality teaching, and language materials and resources, and technology goes hand in hand with the latter two. Even though there have been different traditional approaches towards English language, nowadays there is a common ground from which all these roots of teaching and learning English are blooming: communication. Therefore, the teaching principles are based on the Common European Framework of Reference for Languages (CEFRL), and the Spanish educational contents, materials, assessment, and methodology are based upon this legislation. Hence, these principles are the basis of the Teaching Programme presented in this Final Master's Thesis, directed towards the 1st year Bachillerato which aims to meet the requirements and challenges emerged in this desire for an effective teaching and learning of the English language.

On the whole, this Teaching Programme will be divided into two different sections. First, there will be a methodological framework; second, an elaborated presentation of one of the teaching units is presented. The methodology is built on Communicative Language Teaching Approach (CLT), Discourse-Based Approach (DBA), and Task-Based Learning (TBL). Then, within this part, there will also be a detailed description of the roles of the teacher and the learner in the classroom. This latter part is of high relevance due to the importance given to quality and dynamics within the classroom. After this, this Teaching Programme will cover the assessment criteria to recognise students' learning progress and student language centredness, including assessment techniques to evaluate the following described legislative contents of the course and their layout. Finally, on the second part of this Teaching Programme, one teaching unit will be described in depth along with two of its lesson plans, applying the principles above mentioned in practical levels.

2. METHODOLOGICAL PRINCIPLES

2.1. Traditional Background

Traditionally, Latin and Greek were on the language studied and its teaching principles were based on conjugations, declensions and mostly translation. It was the nineteenth century the century which put an end on the learning of these languages, indeed, the new modern languages appeared which was a replicate from how Latin was studied (Richards and Rogers, 2001, p. 4). Therefore, Taylor (2020) calls this approach as the Grammar-Translation Method in which the exercises were merely grammar in isolation and translation. However, its lack of emphasis on oral communication caused its loose of advocates. Therefore, the linguistic vision during the middle of the twentieth century was directed towards pronunciation and oral skills. Consequently, Richard and Rodgers (2001) used the term Direct Method to carry through the focus on the spoken language, pronunciation habits, and conversations by only using the target language (p.9). This method only found success in private schools with native teachers (Richards and Rodgers, 2001), and eventually, the Audio-Lingual method started to be developed. This method took some characteristics from the Direct Method, but inserted glimmers from theories of American linguists (Taylor in Roviralta, 2018, p. 8). The main concern with this method was students being unable to project new knowledge of the target language into real-life communication outside classroom hours (Richards and Rodgers, 2001, p.64).

Eventually, all these methods were becoming outdated. The next 'contemporary' principles are part of the Humanistic Approach (Taylor, 2020). The Silent Way, Suggestopedia or the Communicative Language Learning are some of the examples included in this Humanistic Approach. Taylor (2020) enhances the fact that, the former sharpens the student centredness teaching where the teacher is completely in silence while students are lonely aware of the knowledge they are acquiring. The latter, Suggestopedia, employs real material along with a calm environment with music enhancing unconscious learning of English (Taylor, 2020). Finally, Communicative Language Teaching (CLT) reinforces the students' linguistic knowledge along with their emotions and feelings. Richard and Rodgers (2001) remark that the main focus is on fluency and accuracy, and grammatical and vocabulary structures are learned by real context, not by isolation (p. 90). Thus, this CLT approach certainly mimics how the native language is learnt, and therefore, it might be considered as the most reliable approach to follow in the process of target language learning.

2.2. Communicative Language Teaching

Centralising grammar in the language and teaching found their reactors since learning a language was argued to need more ability than grammatical competence (Richards, 2006, p. 9). Pioneers such as David Wilkins in the 1970s narrowed their concerns upon language in both written grammar and spoken functions (Harmer, 2007, p. 69). In this sense, between the 1970s and the 1980s, there was a dichotomy among teachers and scholars: some of them were advocates of Communicative Language Teaching (CLT), while the rest remained within the traditional methods.

Eventually, CLT was gaining its territory reaching the point of gaining a renowned place in the EFL learning nowadays. Even though there is not a specific definition of how CLT approach precisely works in English as a Foreign Language (EFL) context, Richards (2006) argues that what was needed at that time was 'communicative competence', firstly coined by Hymes in 1967 (as cited in Celce-Murcia, 2007, p. 41), that is to say, being able to appropriately communicate depending on specific situations and participants (Richards, 2006, p. 9). This 'communicative competence' causes total exposure for students to the language itself, and therefore, "language learning will take care of itself" (Harmer, 2007, p. 69). Additionally, CLT offers different aspects of what to teach: from utterances to sentences, from functions to grammar, and how to teach: from meaning-focused communicative tasks to traditional approaches. Due to the coexistence between congruent but different strands, Harmer (2007) coined this CTL approach as an umbrella term which ameliorates the students' ability to communicate (p. 70).

In this line, Canale and Swain were advocates of this 'communicative competence', but due to its wide range of plausible communication possibilities, their main focus resides in the strategic competence (as cited in Celce-Murcia, 2007, p. 42). However, their strategic competence was immediately directed towards the grammatical competence. It comprises the morphology, semantics, and phonology of the words (as cited in Ohno, 2006, p. 29), therefore, grammar, vocabulary and syntax are language forms that speakers must have a knowledge of. In this sense, Canale and Swain to their strategic competence added the sociolinguistic one, which was previously announced by Hymes (as cited in Celce-Murcia, 2007, p. 43). This sociolinguistic competence corresponds to the speaker's intentions; interpreting what the speaker says or wants to say, using language that is appropriate to certain social contexts (as cited in Ohno, 2006, p.29). Years later, Canale (as cited in Celce-Murcia, 2007, p.42), integrates the 'discourse

competence' which is concerned with the cohesion and coherence of utterances/sentences. Within the discourse competence, the speaker is able to arrange sentences in coherent language; it is the ability to understand, generate and acquire language forms with the correct cohesion, coherence, and organization of the ideas (Trujillo & Ortega, 2010, p. 6). Onto this 'communicative competence' and within it, all the previously mentioned competences, Celce-Murcia incorporates the 'actional competence': being able to comprehend and also "produce all significant speech acts and speech act sets" (Celce-Murcia, 2007, p. 42). Moreover, Celce-Murcia has also incorporated and coined in her revision of the 1995 models, the 'strategic competence' in learning EFL as "an available inventory of communicative, cognitive, and metacognitive strategies that allow[s] a skilled interlocutor to negotiate meanings, resolve ambiguities, and to compensate for deficiencies in any of the other competences" (p. 44).

Having said that, the focus is now predominant in the ability of the speakers to produce and create meaningful communication purposes by means of language, leaving aside the interest on what specific language forms should be studied to acquire language. Consequently, this CLT approach is so effective and widespread that it is compulsorily included in language educational documents such the Common European Framework of Reference for Languages (CEFRL). CEFRL reinforces the idea that these competences are "concerned with the user/learner's knowledge of the principles according to which messages are a) organised, structured and arranged ('discourse competence'); b) used to perform communicative functions ('functional competence'); c) sequenced according to interactional and transactional schemata ('design competence')" (2001, p. 123). Additionally, the Spanish law remarks these competences as fundamental to consider that the linguistic communication is "un instrumento fundamental para la socialización y el aprovechamiento de la experiencia educativa" (cf. ORDEN ECD/65/2015, p.6992) where the priorities reside on the previously mentioned linguistic communication within the educational background. This ORDEN ECD/65/2015 reflects some of the competences of the CLT approach being those "d) Aprender a aprender, e) Competencias sociales y cívicas, and g) Conciencia y expresiones culturales (p.4). Overall, the 'communicative competence' reaches such a status and effectiveness that it belongs to the legal process of education. Even though it is widely and differently interpreted, and has dramatically changed over the years, the discourse strategies upon language teaching should be taken part in EFL classroom because it provides effectivity, authenticity on materials, and

meaningful significance as a whole. For all these reasons above-named, I have decided to narrow the attention of my Teaching Programme within this CLT as the breeding ground of the following methodological principles.

2.1.1. Discourse- Based Approach

As it was briefly mentioned above, Celce-Murcia (2007) proposed a revision of the 1995 Models which describes 'communicative competence' for language teachers (p.45). This revision was a combination of different competences. The first one is the sociocultural competence in which the speaker is able to meaningfully communicate within a given context. Secondly, the discourse competence is based on mastering the selection and arrangement of words and utterances so as to create a genuine message. The following linguistic competence resides in the awareness of the different systems of language (phonology, lexis, morphology, etc.). Then, formulaic competence comprises the knowledge of determined chunks located in frequent collocations and idioms. The next interactional competence allocates different sub-components such as the ability to perform ordinary speech acts in the target language named as actional competence; the conversational competence of how these ordinary acts should be performed in real-life events; and the non-verbal competence when producing the target language. Finally, the strategic competence which represents the ability to master certain strategies to correctly learn and use the target language (cognitive or meta-cognitive strategies, for instance) (2007).

Furthermore, Celce-Murcia and Olshtain (2001) argue that by the second half of the century the main unit of language analysis was Discourse-Based Approach (DBA). On this similar line, Pennycook (1994a) reinforces the idea of the importance of this DBA by claiming that, nowadays, it is reasonably complicated to find people involved in education who does not have the knowledge or have not heard about discourse in the 'communicative competence' (as cited in Trappes-Lomax, 2004). Its wide record in language teaching reached the point of its compulsory presence in the syllabus design. Not only Celce-Murcia and Olshtain (2005) are advocators of how this DBA must be implemented in the syllabus design, methodology, language assessment, and so on, but this similar statement was asserted in the CEFRL (2001) whose claim is the use of authentic real-life and authentic discourse (p.151).

Therefore, this DBA argued by Celce-Murcia and Olshtain (2005) and implemented in the language teaching for the previously mentioned reasons, allow

learners to be engaged in the target language by means of meaningful and real communication. Any type of learner from any age or level group could have this natural contact with the target language (pp.734-735). Moreover, this approach considers the aforenamed linguistic, sociocultural, and pragmatic competences (pp. 734-735), that is to say, the DBA resides its focus in both form for communication purposes and meaning for understanding the given context where the communication takes place (Celce-Murcia & Olshtain, 2005, p.735).

Within DBA, meaning precedes form (Celce-Murcia & Olshtain, 2005), that is to say, this approach relies on relevant and purposeful contexts. In this regard, learners are supposed to be taught throughout legitimate pieces of discourse so as to notice the correlation between pragmatics and grammar. For example, solid pieces of genuine material could be books, videos, newspapers, magazines, etc. Likewise, as avowed in the ORDEN EDU/363/2015, both practitioners and learners must be conscious about using "documentos auténticos, de los cuales se deducirán los contenidos sintáctico-discursivos, que no existen fuera del discurso" (p. 32785). This fact of meaning preceding form, is to be supported by authentic materials; authentic materials literally imply sources from real-live events or genuine experiences (Celce-Murcia & Olshtain, 2005). Finally, DBA goes for a top-down and bottom-up process (Celce-Murcia, 2007). The former, top-down process resides its focus on contextual and sociocultural knowledge in both in-put (interpretation of the language) and out-put (production of the language) (2007). The latter, bottom-up process focuses on sentences, utterances, and words to understand and comprise the discourse offered (2007). In other words, the top-down process relies on meaning (pragmatics) and the bottom-up process relies on form.

Having said all that, what is certainly clear is that to have a successful language instruction the effort should reside in both form and meaning; it should not only focus on the forms of language use, but also on the sociocultural matters underneath them. Contextualised scenarios and communicative real-live events might cause great results upon students: comprehending how language works in different given contexts. They have to be aware of their own learning and teachers facilitate their process of learning.

Throughout the Communicative Language Teaching approach (CLT) students are participants of a meaningful learning approach. However, incorporating DBA can ensure the combination of sociocultural, discourse, linguistic, formulaic, interaction and strategic competences (Celce-Murcia, 2007). In this regard, combining CLT and DBA might

broaden and optimise both language instruction and language acquisition. These two principles will scaffold the tenets of this Teaching Programme. However, there will be a concrete methodology which will be also developed to strengthen this Teaching Programme. This so-called methodology is the Task-Based Language Teaching (TBL), developed in the following lines.

2.2.2. Task-Based Learning

Having illustrated how Discourse-Based Approach (DBA) could fit and enrich the aims of the Communicative Learning Teaching approach (CLT), this newcomer methodological principle of Task-Based Learning (TBL) will narrow down the principles of this Teaching Programme. TBL will provide structures and plans to communicate with the target language meaningfully.

Previously explained, traditional environments such as Grammar-Translation, Audiolingualism or more specifically Present Practice Produce (PPP) the focus was merely on the language itself, rather than on the information language itself. As Criado (2013) highlights, this PPP 'pedagogical environment' was criticised due to its excessive focus on form and its widely remoteness of meaning. Moreover, its language implementation in the production of activities was very limited (p. 111). In this line, barely any learner of the target language was capable of communicating properly. Teachers were also adherent to what the curriculum required following the traditional methods. Within this traditional methodology, "'task' seem[ed] an unlikely candidate to form the basis of a learner-centred pedagogy which aims to motivate lifelong learning" (Littlewood, 2004, p.319). However, in the current pedagogical discussions "it is as difficult to avoid the term 'task' as it was once was to avoid the term 'communicative'" (p. 319), additionally Littlewood remarks that "the task-based approach has achieved something of the status of a new orthodoxy" (p.319).

The recognition of TBL was satisfactorily gaining its place and popularity, being N. Prabhu (1987) the first developer of the TBL itself (as cited in Littlewood, 2004). From this point, there were many scholars who looked at different definitions of TBL. Willis (1996) defines 'task' as "a goal-oriented activity in which learners use language to achieve a real outcome. […] learners use whatever target language resources they have in order to solve a problem, do a puzzle [etc.]" (p. 2). Lightbrown and Spada (1999) also

talk about how tasks should be similar to real-life events which learners might encounter outside the classroom. For Brown (2001) this TBL main concern is communication, purpose and meaning, and the goals are on linguistics in nature: not only grammatically speaking but also in how it works in authentic contexts (greeting, expressing opinions, etc.). Even though these definitions might have different nuances, the extrapolated meaning could be considered the same and incidentally, can cause confusion with the CLT definition and goals. It is Nunan's (2004) definition of TBL what makes the difference by claiming that TBL is represented as the realization of CLT philosophy under the levels of a syllabus design (p. 10). In other words, while CLT draws its attention on the theoretical and research part of the curriculum, TBL goes directly to the practical parts of the syllabus design itself (2004, p 10).

Whilst varying in slightly different beliefs, Swan (2005) clarifies that there is a general agreement upon common principles on TBL, being those (p. 377):

- Focalization on natural language use.
- Learner-centred methodology rather than teacher-centeredness.
- Involvement and adaptation of 'naturalistic learning'. Focusing on form and meaning/communication.
- Put into practice the communicative tasks, being in constant exposition of different contexts and 'comprehensible input'.
- Incorporation of formal 'pre-/post- tasks' so as to make the language study purposeful.
- Traditional approaches are discontinued and outdated, therefore, they are not used in communicative practice.

In this regard, the common point is the meaning learning process; how the target language is to be seen as a process that never finishes rather than a finished process.

Nevertheless, all these principles do not come along alone. Both the teacher and learner must follow certain roles so as to fulfil the goals of the TBL (Richards and Rogers, 2001, pp. 235-236). On the one hand, the teacher must be a selector and sequencer of tasks, a coach for learners to prepare tasks, and an activator and guider of consciousness (p. 235). On the other hand, the learners must be prepared to work in pairs or groups, focused on what the task is trying to tell them; what the task actually means, and a risk-taker and innovator to perform activities successfully.

The role of the teacher and the role of the learner do not come in isolation. Scrivener (2005) remarks that the teacher becomes a facilitator, an enabler rather than an explainer and redirects learners to internalise language concepts (p.25). TBL implies a learner-centred methodology and learner's active role in class, but the teacher's role is to make them aware of their self-awareness, they should behave as their guiders through the different stages of the task. Thus, there are different stages of a TBL (Willis, 1996):

- Pre-task: the teacher helps students to understand the tasks either with pictures, videos, or brainstorming. Within this stage new structures are not yet introduced.
- Task Cycle:
    - Task: students do the task itself, in pairs or groups but never individually, and they use their resources.
    - Planning: students plan or prepare a report on what they have done. They practise what they are going to say (either in speaking or written forms). Meanwhile, the teacher goes around, he/she is available to advise or correct on language forms, students can also ask about linguistic forms, etc.
    - Report: the teacher asks some students to report publicly what they have done. At the same time, other students compare, do a survey, etc. In this line, the teacher is the chair, he/she makes general comments or makes notes of problematic issues.
- Language focus or focus on form:
    - Language-focused instruction: it is based on texts, readings, transcripts, etc. Here students work on that language which is the previously mentioned process of activating consciousness.
    - Practice: it could be a completion, some matching exercises, etc.

Nonetheless, this favourable methodology can lead to certain difficulties if it has not been performed beforehand. Therefore, the teacher should be the facilitator, instructor and the guide of the instructions, time, and expectations learners have when completing the tasks. The teacher must be the pillar of the class, supporting learners and giving them feedback on their work. Following all these steps, my Teaching Programme will be based on TBL in concordance in CLT because of their capability to foster a collaborative environment, determine the importance of learner-centredness within the classroom

context, expose learner to a meaningful use of real language, and even motivate both teachers and students.

2.3. The Role of the Teacher and the Learner in EFL Classroom

The role of the teacher has drastically changed over the years. In this sense, the role of the teacher has traditionally been the chest of information. Learners were the receptors of the information the teacher was given, in other words, learners were the listeners of an extended monologue. One of the reasons for this traditional way of teaching might be that learners were not at the disposal of Internet access and, consequently, the teacher was the only emitter of information. However, nowadays, there is no absence of information about what exists for learners, quite the contrary.

Learners are so overloaded with too much information that they live in the era of disinformation; students have too much information that they are not aware of what is to be truthful and genuine information and what it is not. Since learners are overexposed to that quantity of *stimuli*, there is a shift in the role of the teacher in the classroom. In this vein, the teacher is no longer that so-called chest of information, the core of the class but the mediator of the language itself: "they [teachers] need to gain exposure to comprehensible samples of language […] and they need chances to play with and communicate with the language themselves in relatively safe ways" (Scrivener, 2005, p.19). This is the essence of the Communicative Learning Teaching (CLT) approach, learners are considered the kernel of their proper learning, and, as Nunan (1989) remarks, they should be also the centre of any curriculum design:

> While learner-centred curriculum will contain similar elements and processes to traditional curricula, a key difference will be that information by and from learners will be built into every phase of the curriculum process. Curriculum development becomes a collaborative effort between teachers and learners, since learners will be involved in decisions on content selection, methodology and evaluation (as cited in Tudor, 1993, p. 23).

Learner-centredness implies certain characteristics that rely upon the teacher. For instance, the American psychologist Carl Rogers highlights that the 'ideal' features that should belong to a teacher might be respect, empathy, and authenticity (as cited in Scrivener, 2005, p. 24), like this, students are exposed to a better learning environment,

and therefore, "the educational climate becomes positive forward looking and supportive" (p. 24). Harmer (2007) expands these features by describing how a successful environment depends on some key characteristics (pp. 114-115):

- 'Recognising students': knowing about students, what their weaknesses and strengths are, understanding how they are so as to adapt their individual and collective needs into the classroom.
- 'Listening to students': motivating a student goes under this field. Teachers need to be aware of how students are performing in class, realising about their reactions, and modify any technique or activity, if necessary, for them.
- 'Respecting students': there are different kinds of intelligences and behaviours in a classroom, and that signifies having different preferences when correcting them. However, they all should be treated with respect before all. Respecting and professionalism upon students cause positivism within the classroom atmosphere.
- 'Being even-handed': this means treating all students equally regardless of their participation or behaviour in class. In other words, students who do not usually participate in class should be asked to do so, and on the contrary, those students who are always participating should be under the control of the teacher.

Thus, if the role of the teacher is to be targeted around students' convenience, both the teacher and the students need to interiorise and develop awareness of how both need to work together on these following areas (Tudor, 1993, pp. 24-25):

- 'Self-awareness as a language learner': teachers should be the uplifting figures to make students aware of the amount of effort they have to put into the learning process. Consequently, students are going to be more or less inclined toward this learning process.
- 'Awareness of the learning goals': students need to understand what goals are expected of them so as to develop their current abilities in the language.
- 'Awareness of learning options': teachers should make students conscious about what the learning strategies are, for instance, their

study options, the resources they can use, etc. In this sense, students are able to advance in learning both in class and at home.

- 'Language awareness': students need to have certain ideas of how the target language works (grammatical functions, collocations, register, etc.) so as to use them in given contexts.

All of these characteristics for a proper learning environment are embedded in the so-called "the affective filter hypothesis" proposed by Krashen (as cited in Abukhattala, 2013, p.130). The key factor for activating the affective filter in students is motivation, and this goes underneath all the proposed characteristics above. Recognising, listening, and respecting students whilst training the learner create a positive classroom environment of respect and motivation. Additionally, students receive and absorb knowledge unconsciously as Krashen remarks "if we are relaxed and in a pleasant learning environment, more input [will be acquired], while if we feel tense or are in a negative environment, our efforts to provide input will be fruitless" (as cited in Abukhattala, 2013, p.130).

Motivating and encouraging students is also part of training students to continue learning outside the classroom (Harmer, 2007, p. 407). This statement is also part of the ORDEN EDU/363/2015 which states that "uno de los elementos clave en la enseñanza por competencias es despertar y mantener la motivación del alumnado, lo que implica un planteamiento del papel del alumno, activo y autónomo, consciente de ser el responsable de su aprendizaje" (p. 32525) and also an important statement on ORDEN ECD/65/2015 "La competencia de aprender a aprender es fundamental para el aprendizaje permanente que se produce a lo largo de la vida […]" (p. 6997). On these grounds, Harmer (2007) asserts that "the first thing we need to do is to include 'continuing learning' as a topic in the syllabus […] involv[ing] students in awareness-raising activities […] list[ing] all available sources of English" (p. 407) and gives some instances of what these activities might be. For instance, training students to use their resources by organising a self-study project, predicting the content of texts, negotiating personal plans, offering sites available online, etc. (p- 408).

Finally, there is a drastic shift from traditional language teaching. The teacher remains as a guide and monitors the class environment whereas students become at the forefront being the main participants of this learning language process. This is why students should be oriented on their proper way of learning, and the teacher is the enabler

to make this process happen. The teacher needs to establish certain scaffolding to make students' progress in their learning process. For this reason, teachers should evaluate and recognise how the classroom is structured and what students' needs are so as to create a motivational and encouraging atmosphere. Having a genuine atmosphere in class activates students' knowledge unconsciously and promotes their communicative skills in a life-long learning process, which is the key factor upon the principles of CLT in the Spanish education law.

2.4. Contents

The following Teaching Programme is designed for a class of 1st year Bachillerato in Castilla y León, Spain. The contents to be treated are under the Spanish Government in the Real Decreto 1105/2014. Considering that each community has its own regulations, the contents of these units will be following the requirements residing in the ORDEN EDU/363/2015. This document classifies the main skills for a meaningful language learning namely "Comprensión de Textos Orales, Producción de Textos Orales: expresión e interacción, Comprensión de Textos Escritos, and Producción de Textos Escritos: expresión e interacción" along with the "Contenidos sintáctico-discursivos" (pp. 32793-32794). All these competences and contents will be developed within the succeeding eight teaching units.

All these units are beneath the theme of *The Modern Seven Deadly Sins*. These modern sins are in relation to social media and the consequences they cause. In this regard, these units are proposed so as to raise students' critical thinking, reflective thoughts, and solutions to these daily situations. From the beginning of the Teaching Programme, students will be immersed on how social media and social platforms have both visible positive but hidden and dark negative aspects. Hence, students will be participants of eight units in which their judgement will be thriving so as to explore the deepest consequences of these platforms.

Considering that there will be eight units, the last one will be devoted to the 21st century brand-new deadly sin: Eagerness in relation to TikTok. This social media platform contributes to the existent anxiousness and impatience that exists nowadays due to social media in general. Therefore, the eight units which belong to this Teaching Programme will be distributed all along these different titles and programs:

1ST TERM

UNIT 1	**PRIDE: Faithful to Your Fandom? The Two Sides of Social Media**
Topic	Being the first unit, the general theme of the course will be presented by it, and this is the two sides of social media and media platforms in general. In this regard, the first point to bright to light is how social media does not represent reality. From 'the perfect body', 'the perfect house', 'the perfect couple', 'the perfect life' to self-consciousness and personal emptiness. This unit tries to make students aware of these fake realities and attempts to put certain solutions to it.
Contents Activation	Presenting a post to the students with two pictures. The first picture is the one which fakes reality and the second one is the real picture itself. In this sense, students will discuss what feelings they get from this, and afterwards they are going to read what the person says about reality and social media.
Vocabulary	People and relationships, body image, descriptions, comparative, and superlative adjectives.
Grammar	Wh- questions,Present simple, present continuous, past simple, past continuous.
Reading	Text on positive and negative experiences with social media in general. Followed by a discussion activity in pairs
Listening	*Quitting Social Media Changed My Life, Why I did it and Lessons I learned*. Note-taking and comparing notes among them.
Speaking	Creating short podcasts as if it was for Spotify, with the format of a short video of 60 seconds explaining and arguing why somebody of 'their' age can be influenced by social media.
Writing	Experience with social media: positive and negative. How could you avoid fake reality?
Pronunciation	Sentence rhythm, friendly and non-aggressive intonation.

UNIT 2	**ENVY: Underneath the Lenses of YouTube**
Topic	In line with the previous unit, YouTube also harbours certain falsehoods when representing real life. However, the focus of this unit is the 'surreptitious advertising', that is to say, the advertisements you watch without consciousness, and consequently the products they make you buy due to envy.
Contents Activation	How much time do you spend on YouTube? Have you ever bought a product (beauty product, games, etc.) without needing it? Have you ever bought a product just because of the excuse 'this person has it'? In your opinion, how many adverts could be in a single famous YouTube video?
Vocabulary	Adverbial phrases, expressing feelings with verbs or -ed, lifestyle, types of products, advertising, business, etc.
Grammar	Present perfect, past perfect, present perfect continuous, used to vs. get used to.
Reading	Reading from a newspaper about "The Increasing Role of Product Promotion on YouTube"
Listening	Speech of a youtuber talking about how she has increased her publicity levels just because of money. Discussion question: How can you avoid the purchase of unnecessary products?
Speaking	Creating a video interviewing people (in English) of how many products they think they have bought just because 'X famous person' has it.
Writing	Following the interview of the speaking activity, students have to create a graphic organiser by describing how much surreptitious advertising has increased the level of unnecessary purchases.
Pronunciation	Regular and irregular past forms, sentence rhythm, and word stress formation.

UNIT 3	**GLUTTONY: Knocked Down Rights by 'UberEats'**
Topic	The increase of online food and delivery service apps has induced a general reassessment of how these might positively or negatively affect customers.
Contents Activation	Have you ever ordered delivery food in apps such Just Eat, Deliveroo or Uber Eats?
Vocabulary	Workforce conditions, economy, food, etc.
Grammar	Future with will, be going to, future continuous and perfect.
Reading	Newspaper article: "Food delivery apps are booming. Their workers are often struggling"
Listening	Spokesperson talking about his personal experience*: Is this the END of Uber Eats? Uber Eats loses Supreme Court Case!*
Speaking	In pairs, one student is in the position of an Uber-Eats worker, and he/she has to fight for his/her rights as an employee. The other student will serve as the lawyer and has to direct their defence by means of questions using the different types of future. For instance: *What will you be answering…? what will you be doing when…?*
Writing	Proposal for an app that respects the rights of delivery food workers.
Pronunciation	Intonation patterns, and pitch.

2nd TERM

UNIT 4	**SLOTH: Slothfully or Educationally Influenced by Netflix?**
Topic	Netflix as a platform for entertainment and educational purposes or a platform which fosters laziness and procrastination?
Contents Activation	What can Netflix offer to you? Have you ever wondered how much time you spend on Netflix? What can you do apart from staring at the TV/computer screen? What are the positive and negative facts

	from Netflix? Do you see any differences from the past? How can you take advantage of Netflix?
Vocabulary	Leisure time, sports, educational, opinions,
Grammar	Non-defining relative clauses, defining relative clauses, gerunds and infinitives after verbs.
Reading	Fostering critical thinking on the article "Netflix: The Good, The Bad, The Addictive" Discussion on the matter.
Listening	*Explained*, an episode of this educational documentary series on Netflix.
Speaking	Debate: Does Netflix 'metamorphose' you in a sloth or are there entertainment and educational purposes? This is supposed to be the last skill developed within this unit. Students will gather all the information they have acquired throughout it. The class will be divided into two groups, and they will be assigned on the same day of the debate, the role they have to defend. .
Writing	Designing a chart on what they have learned from the Netflix documentary (listening activity), what they knew about it and if they want to know more.
Pronunciation	Vowel sounds and /s/, /dʒ/, /tʃ/, and /k/.

UNIT 5	**GREED: Fast Fashion or Fast Pollution?**
Topic	With the crescent use of fashion apps, fast fashion has also increased its production and therefore, environmental problems have emerged.
Contents Activation	How many clothes do you buy per month? What could you do to prevent fast fashion? Do you usually go to the physical shop or buy online?

Vocabulary	Environment, fashion, fast fashion, slow fashion, recycling.
Grammar	Modal verbs of ability, modal verbs of advice, necessity and obligation, and modal verbs of possibility and certainty.
Reading	Article on "Fast Fashion vs Slow Fashion"
Listening	YouTube video: *Not A Good Look: How Fast Fashion Is Destroying The World,*
Speaking	Students (individually) will have time to prepare a design of a sustainable app, and its presentation and evaluation will be carried through on the final session.
Writing	Essay of the true costs of the clothing industry and the greed for consumerism.
Pronunciation	Pronunciation of silent /l/ as it appears in could/kəd/, should /ʃʊd/, and the phoneme /ʃ/, should /ʃəd/.

UNIT 6	**LUST: I Wish They Gave Me More Likes on Instagram**
Topic	As it was mentioned in the first unit, social media might be a hazard to personal wellness. Moreover, the lust for reaching a certain number of likes, followers or visualization on Instagram can be the trigger for certain mental health instability, and development of insecurities.
Contents Activation	Have you even counted how many likes you have in a post? Have you ever wanted to have more followers? Have you ever posted a picture just 'for someone'? Have you ever thought about how many likes you give per day without noticing?
Vocabulary	Mental health, personal life, descriptions, emotions.
Grammar	First, second and third conditional.
Reading	Blog post: "Instagram Is Ruining my Life" - Emily Luxton

Listening	IGTV videos (format video of 60 seconds on Instagram) from people who realised their unhealthy and sick addiction to Instagram viewers, likes and comments.
Speaking	In pairs, students have to display a situation in which one of them has realised he/she has problems with Instagram, and the other one will have to give him/her what he/she might do (using conditionals) if he/she were him/her.
Writing	Photo Thumb and description of how Instagram can emotionally affect your personal life. Students might lead their writing by giving real-life examples of 'influencers' who were in this situation.
Pronunciation	Short and long e: /i/, /i:/.

3rd TERM

UNIT 7	**WRATH: Make the Trendiest 'Tweet', Said the Bird**
Topic	The current use of Twitter nowadays. From the old habit of posting about what you have eaten to the constant 'tweeting' of complaints about politics, politicians, injustices, and life in general.
Contents Activation	Have you ever made a complaint on Twitter? What happens on Twitter if you insult somebody?
Vocabulary	Politics, history, daily life events, complaints, etc.
Grammar	Reported speech, questions, suggestions, and commands.
Reading	Samples of different tweets about complaints and hate on Twitter.
Listening	Fallon's show on *Trump Banned from Twitter | The Tonight Show*
Speaking	Presentation of how respect and values are also a key factor in your Tweets. Explaining (with real examples) what might happen if you were considered in contempt of the court or you use derogatory

	terms towards somebody or an entity. (Students can get inspired by the listening comprehension video).
Writing	The teacher will present a tweet to the students, and they will have to create a thread of ten tweets. Five of these tweets will be dedicated to reporting what other people have said about the topic, and on the other five, they will reflect their opinion.
Pronunciation	Homophones.

UNIT 8	**EAGERNESS, THE NEW DEADLY SIN: The Relentless Scrolling Thumb**
Topic	Having tackled more or less what problems social media might create, it is time to positively (as much as it could be) develop the 'newest' social app included in these Deadly Modern Platform Sins. Students will take advantage of the positive and reasonable use of TikTok, even though it is a platform that is based on the continued exposure of information in less than one minute fostering eagerness and loss of short-term memory.
Contents Activation	Have you ever used TikTok for more than just watching simple videos of 15 seconds or more? What are the alternatives that TikTok can offer? Do you know some life-hacks that TikTok has revealed to you?
Vocabulary	Job, formal language, promoting yourself, etc.
Grammar	Get/have something done and false friends.
Reading	Article on: "How I found my job thanks to TikTok" – Victoria Meyer
Listening	Useful videos of TikTok (*tutorials, hacks, what healthy products you can buy, learning English*) + Video on *5 Negative Effects of TikTok on Teens.*

Speaking	Create a TikTok in which you promote yourself as a successful entrepreneur for an enterprise (free job election).
Writing	Having pointed out the negative impacts of TikTok (listening activity), students will have to make a report on how to positively use it and prevent its negative points.
Pronunciation	Distinction between the sounds /f/, /v/ and /b/.

2.5. Assessment

Assessment has become one of the greatest tools into the teaching-learning process. With the widely recognised methodology of CLT, the way of assessing has literally shifted from the traditional one. Traditional assessment asserts that knowledge has universal meaning (Anderson, 1998, p. 8), and claims that there is a need for an agreement on meaning, therefore it considers learning with passivity. Freire (1990) reinforces the idea that learners are acknowledged as individuals who do not have previous knowledge on a topic (cited in Anderson, 1998, p. 8), and in this regard, students are merely valued as containers who retrieve information from the teacher without any practical appliance. This causes students to be immersed in a process of receiving information and expelling it in the form of a test, mastering only isolated parts of information, and then moving to the next one (Anderson, 1998). Additionally, traditional tests make students' dependence on the teachers for the whole activity; tests only show whether students are good test takers or not (Atta-Alla, 2013, p. 2). This dependence can be seen in a traditional normal class where the teacher "embraces a hierarchical model of power and control" (Anderson, 1998, p.8). For all of these reasons aforementioned, there should be a comprehensive portrait of the students' overall performance in a foreign language which does not simply reside on test-taking and teacher-centredness. Nunan (1989) states that there should be a reformed assessment within the curriculum that tests much more than students sitting in a classroom and doing a test per se; this way of assessment is the so-called alternative assessment.

Chirimbu (2013) correctly defines alternative assessment as "a strategy based on the permanent assessment of students' linguistic level […] also called formative assessment" (p. 92). In that, alternative assessment is seen as the methods and strategies used within the formative assessment. Moreover, alternative assessment established a rationale in which English language is learned differently according to the students' learning styles, cultural background, intelligences, strategies, and language levels (Atta-Alla, 2013, p. 3). This way of assessing is based on the principles of the above-mentioned CLT approach and the CEFRL: performance and authenticity. Chirimbu (2013) defines performance as the ability of students to produce a direct or indirect response, and authenticity as the nature of the task itself, which should be grounded in a real context representing the relevant aspects of real-life events (pp. 92-93). Therefore, from the CLT approach perspective, the traditional way of assessment is neither authentic nor

performative, learners should be constantly assessed showing their abilities in a long-term process not in simple final isolated result.

This 'final isolated result' might emerge from the only use of summative assessments. Summative assessments might also be associated with the traditional way of assessing based on standardised tests, merely evaluating students' knowledge or lack of knowledge. However, Garrison and Ehringhaus (2007) state that "the key is to think of summative assessment as a means to gauge […] because they are spread out and occur after instruction every few weeks, months, summative assessments are tools to help evaluate the effectiveness of programs, school improvement goals […]" (p. 1). So, one may look at summative assessment as a way of evaluating that cannot be applied in isolation because it occurs after instruction, but it cannot be side-lined due to its important place in classroom programs. Therefore, Garrison and Ehringhaus (2007) have proposed a balance between both summative and formative assessment (p. 1). Instead of looking at summative assessment as the traditional way of testing, it should be seen as an enabler for state assessments, end-of unit, or end of term assessments, and as scores that are used for accountability for schools and students (Garrison & Ehringhaus, 2007, p. 1). It is important to remember that it should go along with alternative assessment strategies because this way of evaluating provides a learning path with every-day-information at the classroom level, effectively enough to make instructional adjustments and inventions during the learning process (Garrison & Ehringhaus, 2007, p. 1). Alternative assessment and then, promotes effective feedback; students need feedback to check and understand their development in the learning process (Brown, 2005, p. 84). Thus, the more teachers know how students participate in the learning process, the better teachers are able to modify their instructions to make sure all students are scaffolding their learning.

As it has been just mentioned, teachers gather a huge part of students' development thanks to formative assessment, and the appliance of alternative assessment's rationale. Using a different way of assessment enables teachers to recollect that information from students, indeed, "teachers need to make informed decisions about their students' achievement, progress, and challenges" (Atta-Alla, 2013, p. 4). Along with this, summative assessment increases this objectivity of assessment. As a result, the following Teaching Programme assessment criteria will be based under the principles of formative, continuous, and alternative assessment techniques served by Atta-Alla (2013):

- Observations: “EFL teachers can collect data on and informally assess students’ behaviours, attitudes, skills, concepts, and processes by observation. To make these observation notes formal, teachers can include checklists, video, audio recordings and photos” (Atta-Alla, 2013, p.10). In this case observations will be reflected on a daily report.
- In-class and online tasks: it will have a similar format as Atta-Alla’s (2013) performance tasks (p. 10). Students will have to demonstrate their abilities on tasks performed in class but uploaded to the high school platform.
- Oral Presentations: these oral presentations “can include a variety of forms such as speeches, storytelling, retellings, recitations, drama, videos, debates, and oral interpretation” (Atta-Alla, 2013, p. 10).
- Writing Project: so as to “assess their comprehensive demonstration of language knowledge and skills” (Atta-Alla, 2013, p. 10).
- Peer-assessment: “EFL teachers can ask students to reflect on, make judgments about, and evaluate their peer’s behaviour and performance through using peer-assessment sheets” (Atta-Alla, 2013, p.10).
- Self-assessment: “EFL teachers can ask students to reflect on, make a judgement about, and evaluate their behaviour and performance through using self-assessment sheets” (Atta-Alla, 2013, p.12).
- Rubrics: “EFL teachers can generate performance assessment rubrics and standards for the class to assess students’ multiple speaking or writing tasks” (Atta-Alla, 2013, p.11).
- Traditional tests: “these could be true-false, matching, completion items, essays, etc.” (Atta-Alla, 2013, p.12).

3. TEACHING UNIT

3.1. Introduction

This teaching unit titled “GREED: Fast Fashion or Fast Pollution?” is the unit 5 of my Teaching Programme, which is rooted under the principles of Communicative Learning Teaching (CLT), Discourse-Based Approach (DBA), and Task-Based Learning (TBL), contents and assessment principles. This teaching unit will be articulated around the topic of fast fashion. In this vein, this unit will talk about how the fashion industry has caused a significant environmental cost. The fashion industry itself is a relatively new phenomenon; it has trapped humanity into a circle of non-stop clothing consumerism. Not only has fast fashion exploited ‘us’ consumers, but also blast all the planet's resources and people who work to produce these clothes. Additionally, these clothes are sold inhumanly cheap in comparison to how they are produced, therefore, the point resides on the question of who is paying the true costs of the fashion industry. These statements are the ones which are being conveyed to the students so as to foster their critical thinking about the fashion industry; making them have a double thought of how those items are made of who their producer is, where they are made, and what the main aims of the fashion industry are. Students will be also on board with the different alternatives towards fast fashion, and how they can contribute to eventually move from that vicious cycle of compulsive buying at all costs.

Raising awareness of the results of compulsive buying and how they can be tackled are not the only knowledge in which students will be immersed. Students will be surrounded by meaningful language communication; within this unit students will learn how to apply in real life terms modal verbs of ability, advice, obligation, and possibility. Students will acquire both the use of modal verbs and their pronunciation (distinguish phonemes: pronunciation of silent /l/ as it appears in could /kəd/, should /ʃəd/ and the phoneme /ʃ/ should /ʃəd/., along with the correct use of connectors in the target language.

This unit is aimed at a group of 1st year Bachillerato, formed by 25 students between 16-17 years old. Generally, the class partially shares the same level of English, resulting in a B1.1 level following the CEFRL. Students in this class are highly motivated and willing to participate in tasks. Luckily, all of them are at the disposal of Internet access both in the high school and at home. Therefore, students are supposed to participate, practise meaningful and real English, and enjoy their learning process.

3.2. Aims and Contribution of the Unit to the Teaching Programme

The aims and contributions of the unit to the Teaching Programme are the following:

- To learn and acquire vocabulary related to fashion, fast fashion, and slow fashion.
- To learn and use vocabulary connected to the environment, environmental issues, and the costs of fast fashion in the environment.
- To use and talk about modal verbs of possibility/probability (*can, could, be able to, may, might,* etc.).
- To use and talk about modal verbs of advice and obligation (*should, could, have to, must,* etc.).
- To apply the grammar and vocabulary learnt in writing and speaking.
- To raise consciousness of sustainability issues.
- To raise critical thinking about global issues.
- To practice and succeed in teamwork,
- To succeed in completing tasks by producing genuine pieces of oral and written texts.
- To distinguish phonemes: pronunciation of silent /l/ as it appears in could /kəd/, should /ʃəd/ and the phoneme /ʃ/ should /ʃəd/.

3.3. Contents (RD 1105/2014)

Block 1: Comprehension of oral texts (Listening)

1. **Comprehension strategies**
    - Application of previous knowledge in relation to the main topic.
    - Distinction of the type of the text.
    - Comprehension of general and specific information from the given piece.
    - Restatement of the hypothesis from the comprehension of new elements.
2. **Sociocultural and sociolinguistics aspects**
    - Social conventions;
    - Courtesy norms and proper use of register;
    - Values, beliefs, and attitudes;
    - Non-verbal language.
3. **Communicative functions**

- Management of social relationships in different areas.
- Description of abstract and physical qualities.
- Exchange of information and opinions
- Expression of interest, agreement or disagreement, suggestions, etc.
- Discourse organization.

4. **Syntactic-discursive contents**
    - Specific expressions to express possibility, probability, obligation, and advice.
    - Practice of connectors (add information, contrast, give examples, etc.)
5. **Vocabulary**
    - Related to the fast fashion-fast pollution topic.
6. **Phonology and Phonetics**
    - Intonation patterns.

Block 2: Production of oral texts: expression and interaction (Speaking)

1. **Production Strategies**
    - Planning
        - To conceive the message clearly, distinguishing between main ideas and the basic structure of the text.
        - To use the correct register and structure depending on the emitter, addressee, and channel.
    - Execution
        - To clearly express the message with coherence and structure.
        - To use prior knowledge.
        - To use adequate non-verbal and paralinguistics elements in communication.
2. **Sociocultural and sociolinguistics aspects**
    - Non-verbal communication;
    - Group work;
    - Body language and attitude.
3. **Communicative Functions**
    - Management of social relationships in different areas.
    - Description of abstract and physical qualities.

- Exchange of information and opinions
- Expression of interest, agreement or disagreement, suggestions, etc.
- Discourse organization.

4. **Syntactic-discursive contents**
    - Practice of connectors (add information, contrast, give examples, etc.)
    - Specific expressions to express possibility, probability, obligation, and advice.
5. **Vocabulary**
    - Related to the fast fashion-fast pollution topic.
6. **Phonology and Phonetics**
    - Pronunciation of silent /l/ as it appears in could /kəd/, should /ʃəd/ and the phoneme /ʃ/ should /ʃəd/.

Block 3: Comprehension of written texts (Reading)

1. **Comprehension Strategies**
    - Application of previous knowledge in relation to the main topic.
    - Distinction of the type of the text.
    - Comprehension of general and specific information from the given piece.
    - Restatement of the hypothesis from the comprehension of new elements.
2. **Sociocultural and Sociolinguistic Aspects**
    - Non-verbal communication;
    - Group work;
    - Attitude, values, and beliefs.
3. **Communicative Functions**
    - Expression of modal verbs;
    - Idioms and collocations in relation to the fashion industry;
4. **Syntactic-Discursive Contents**
    - Modal verbs of express possibility/probability;
    - Modal verbs of advice;
    - Modal verbs of obligation;
    - Connectors.
5. **Vocabulary**
    - Related to the fast fashion-fast pollution topic.
6. **Phonology and Phonetics**

- Pronunciation of silent /l/ as it appears in could /kəd/, should /ʃəd/ and the phoneme /ʃ/ should /ʃəd/.

Block 4: Production of written texts: expression and interaction (Writing)

1. **Production Strategies**
   - Planning
     - To produce the message clearly, distinguishing between main ideas and the basic structure of the text.
     - To make proper use of linguistic and thematic resources.
   - Execution
     - To clearly adjust the message to the topic with coherence and cohesion.
     - To use prior knowledge.
     - To express suggestions, desires, satisfaction, prohibition.
     - To organise communication and discourse.

2. **Sociocultural and sociolinguistic aspects**
   - Social conventions;
   - Courtesy norms and proper use of register;
   - Values, beliefs, and attitudes.

3. **Communicative Functions**
   - Management of social relationships in different areas.
   - Description of abstract and physical qualities.
   - Exchange of information and opinions
   - Expression of interest, agreement or disagreement, suggestions, etc.
   - Discourse organization.

4. **Syntactic-Discursive Contents**
   - Specific expressions to express possibility, probability, obligation and advice.
   - Practice of connectors (add information, contrast, give examples, etc.)

5. **Vocabulary**
   - Vocabulary related to the fashion industry;
   - Vocabulary related to pollution;
   - Vocabulary related to fast fashion;
   - Vocabulary related to global consciousness.

6. **Phonology and Phonetics**

- Silent /l/ as it appears in could /kəd/, should /ʃəd/ and the phoneme /ʃ/ should /ʃəd/.

3.4.Methodology

This teaching unit will be scaffolded under the principles of the above-mentioned approaches and method: Communicative Learning Teaching (CLT), Discourse Based Approach (DBA), and Task-Based Learning (TBL). So as to make a significant sense of these principles within the teaching unit number 5, I am introducing the core points of each of them throughout these following lines.

The CLT approach was selected due to its wide effectiveness in education; it offers authenticity on materials, and meaningful significance when learning the target language. Students become the protagonists of the learning acquisition process, immersed in genuine and authentic tasks reproducing real-life situations. In this learning process, the role of the teacher remains as a guide who supplies students with these authentic materials and selects and controls the points which are being handled in class. In this sense, what matters is how fluency and accuracy will be developed throughout students' effective communication in groups or in class as a whole. Moreover, the importance resides on communication, and more concrete on students' discourse. Therefore, this unit will also be under the principles of DBA. Students will not only be immersed in real-life situations but also, they will be assimilating grammar and lexis in natural and different sociolinguistic contexts (blogs, reviews, videos, articles, etc.), positively causing the development of their critical thinking skills when facing a task.

At the time of using a specific method to structure these tasks, the teacher will employ TBL. One more time, real-life communication will be at the top of the goals of these principles, and more clearly, within TBL the four skills (reading, listening, speaking, and writing) will be introduced to these real contexts, and within this unit. Additionally, these tasks will enhance students' motivation with cooperative learning. Hence, these tasks will be developed in two parts: firstly, students will be asked to complete the task itself by using the target language, and secondly, they will be on language forms and functions which emerge from the task. That way students will be aware of their progress and advocates of their own autonomy.

3.5. Resources

It is utterly important for the teaching unit to rely on meaningful and effective communicative purposes and materials. In this regard, using different types of realia can guarantee the maintenance of the authenticity of this unit. This real material implies students' exposure to the real world, situations, and contexts. Moreover, students feel motivated towards the learning process because they use the target language with practical resources; from the most common text and photographs to technology, but none of them in isolation, combining different types of materials and resources is the key factor to achieve a fluent and dynamic classroom atmosphere.

- Physical resources (realia):
    - Flashcards with images.
    - Journal entry which is projected if needed.
    - Transcripts which are projected if needed.
    - Articles which are projected if needed.
- Electronic resources
    - Computer.
    - PowerPoint Presentations to present vocabulary and certain texts.
    - Videos from YouTube.
    - Images from YouTube videos.
    - Instagram posts.
    - *Trivia* game.
    - Blackboard.
    - Digital board.
    - Speakers.
    - Tablets or mobile phones (normally used at home).

3.6.Assessment

Previously mentioned in the first part, the more recollection of students' information, the better for the teacher is to track how the knowledge of the language learning is being improved or not. Hence, it is important for teachers to listen to students, negotiate or adjust their necessities and ask for their feedback. Summative assessment

along with formative assessment and alternative assessment techniques connect teaching, learning and assessment altogether. Likewise, it could be said that alternative assessment itself promotes students' authentic learning and serves as a powerful practice that allows teachers to be fair, conscious, and creative when evaluating students' work.

As it was explained before, there will be several alternative assessment tools so as to evaluate students' work through the whole unit, namely:

- Observation: the observation part in this unit will consist of a daily report completed by the teacher every day to check their progress. It represents 10% of the final mark of this teaching unit **(Appendix 18).**
- In-class and online tasks: mostly all the tasks performed in class within the discourse/form parts will be uploaded to the platform. Although most of them have been done in groups, the tasks will be uploaded individually. They will represent 20% of the final mark.
- Oral Presentation: this oral presentation will be performed in the last lesson. Students will be assessed by a rubric **(Appendix 20)**. It represents the 30% of the final mark, however, 10% of this percentage will be dedicated to peer-assessment. With this peer-assessment the rest of the class will evaluate the student who is presenting saying the positive and negative aspects of the presentation (uploaded to the high school platform).
- Writing Project: this writing project will be based on an essay related to the topic of the unit. They will be evaluated by a rubric **(Appendix 19)**; it represents 30% of the final mark, and 10% of this percentage will be dedicated to self-assessment saying the positive and negative aspects of the presentation (uploaded to the high school platform).
- Traditional test: this test will be based on an englobed activity relying on all the practices performed in class. It represents 10% of the final mark.

3.7.Sessions

Session 1
Length: 55 minutes

Students: 25

Level: B1.1

This first session will be the introduction of the unit itself. There will be a presentation of a series of images in relation to fast fashion and slow fashion. These images will be presented in the form of flashcards **(Appendix 1)**, and students in pairs will have to decide on whether each of them belongs to which group. Each pair will have to make an agreement on whether a picture belongs to a group or not. After having chosen the group to which the cards belong, there will be a group discussion based on the following questions written on the board: 'What do you consume more fast fashion or slow fashion?' 'Have you ever thought where and how clothes might come from?' These questions will activate previous knowledge upon the topic. The discussion will be followed by a reading journal **(Appendix 2)** in which the terms of fast fashion and slow fashion will be explained in depth. It provides a definition for both of the terms (fast fashion vs slow fashion), how they are produced and consumed, and the main difference between them. Students will later comment on how their perspective has changed from the beginning of the class. The teacher will give feedback to students' performance on this activity, showing their strengths and weaknesses to improve. Additionally, the teacher will keep a daily record of these students' interventions; it will be part of the assessment. At the end of the class, the teacher will also ask them how much they knew of this topic and how much they want to know about it by means of a KWLH Chart **(Appendix 3)** uploaded to the high school platform; this will be part of the assessment (in-class and online tasks).

Session 2
Length: 55 minutes

Students: 25

Level: B1.1

In this session, students will start by a warm-up activity based on some images from a YouTube video **(Appendix 4)**. These images represent how the fast fashion industry has damaged the planet, and therefore, students will have to discuss in pairs from

which situations these images might come from following what they have learned in the previous session. After the discussion, the teacher will play the audio of the video in which the previous images were extracted, *Not A Good Look: How Fast Fashion Is Destroying the World,* and students will have to listen to the audio of the video twice to relate the images from the warm-up activity to the video. That is to say, students have to write down what the image represents in the video; what the speaker is trying to convey in that exact moment. Then, in groups of 5 students, they will share their answers and get to a conclusion of the correct description of the images, and finally a spokesperson will share it to the class. The video with the images will be reproduced one more time, so as to make them correct their answers. The teacher will give feedback to students' performance on this activity, showing their strengths and weaknesses to improve; this will be part of the daily report. The next activity will be dedicated to the form of the target language: students will be given the transcript **(Appendix 5)** of the video and their task will be based on highlighting the connectors and underlining the intonation patterns. The teacher will explain what type of connectors they might encounter **(Appendix 6)**, and besides highlighting them, students will have to discuss in pairs what they represent (add information, contrast, give examples, etc.) and then share it and give more examples to the class. Finally, they will have to record themselves by reproducing the intonation patterns they have underlined; students will upload the record into the high school platform which will be part of the assessment (in-class and online tasks).

Session 3
Length: 55 minutes

Students: 25

Level: B1.1

This next session will share the same task line as the previous session. This time the focus is now on vocabulary. Following the transcript of the video in the previous session **(Appendix 5)**, students will have to underline the vocabulary they might not be aware of, and it will be explained with picture and explanation samples **(Appendix 7)** by the teacher who will have to predict which words will be the demanded ones. Then, the following part will be devoted to the explanation of the modal verbs of possibility/probability. Students will have to highlight within the same transcript **(Appendix 5)** with another colour, the modal verbs of possibility/probability they might

encounter. Once they have done that, the teacher will provide students with a sheet of paper containing some more reasons to avoid the fast fashion industry **(Appendix 8)** which will be also useful in the last activity. However, this time students will have to add the correct modal verb of possibility/probability into the text given. There will be time for them to complete it, and then share their answers. The teacher will give feedback to students' performance on this activity, showing their strengths and weaknesses to improve (daily report). Continuously, students will narrow their attention on the sentences themselves, and practice pronunciation of /s/, /ʃ/ and silent /l/ in the modal verbs, aloud so the teacher can give proper feedback on their pronunciation. Since the focus on discourse and form is supposed to be effectively performed, students will now prepare a writing which will be included in the assessment following a rubric **(Appendix 19)** (written texts), and they will be also required to fill a self-assessment sheet which will be also included in the assessment part. The writing task will be based on the topic of the two sessions, namely "The True Costs of the Clothing Industry", hence students will have to make an essay on this topic using the connectors, vocabulary, grammar, and topics explained in class. Additionally, the teacher might solve via the high school platform or the next class hours, any type of difficulties students might find on the written practice.

Session 4

This lesson plan will be further explained in the following section.

Session 5

This lesson plan will be further explained in the following section.

Session 6

Length: 55 minutes

Students: 25

Level: B1.1

This final session of the unit will consist of students' presentation of their apps. On each presentation, the rest of the students will be required to assess the performance of their peers by means of a peer-assessment sheet. In the meantime, the teacher will also assess the student using a rubric **(Appendix 20)** (oral performance). After all the performances, some students will be selected to comment on what their peers have properly done or should improve, thus practicing modal verbs. Finally, this session will conclude with a

Trivia game **(Appendix 17)** with the connectors, modal verbs of possibility/probability, obligation, and advice, and the phonemes /s/, /ʃ/ and silent /l/.

3.8.LESSON PLANS

LESSON PLAN 1: SESSION 4

LENGTH: 55 minutes

LEVEL: B1.1

MATERIALS: PowerPoints, photocopies, Instagram posts, article, black board, digital board.

AIMS OF THE LESSON

Main aim:

To make suggestions and participate on discussions when talking about the topic with logic and coherence.

Subsidiary aim:

To practice and learn how to use modal verbs of obligation.

To acquire general and specific information from the texts.

Personal aim:

To create a peaceful and relaxed environment in which students are in practice of the language in a meaningful communicative way.

To foster critical thinking upon the topic by means of communication.

ASSUMPTIONS: Students have certain knowledge and use of the modal verbs presented.

ANTICIPATED LANGUAGE PROBLEMS: Some students might encounter some difficulties when using modal verbs.

POSSIBLE SOLUTIONS: Explaining in depth the grammatical structures, and extra activities if needed.

Time	**Stage**	**Procedure**	**Stage aims**
5 minutes	Warm-up speaking activity: Picture discussion. **(Appendix 9)**	Students are presented with four images. Two of them are the product and the cause of fast fashion, and the other two are the product and the cause of slow fashion. Students, in pairs, are required to discuss these pictures and the questions which go along with them.	To make students aware of what fast fashion hides behind a piece of clothing. To encourage students practicing speaking To foster their critical thinking and contrast their different opinions.
15 minutes	Focus on discourse. Reading activity: Instagram posts. **(Appendix 10)**	Students will be given a series of Instagram posts titled "Buy this and not that". Therefore, students will be exposed to the question related to why they must buy sustainable products, or products which promote slow fashion, rather than those which enhance the fast fashion industry. Once they have read the posts, students will be asked to add one more reason on each post to persuade the 'audience' to buy the eco-friendly one.	To practice reading comprehension. To enhance the speaking practice. To be first exposed to modal verbs. To be familiar with more fashion vocabulary. To be able to understand the text so as to produce similar statements.
10 minutes	Focus on discourse. Speaking and listening activity:	In groups, students will share their added statement onto the Instagram posts, and they will comment on their answer and what they think about these posts (what and why they must buy). The	To foster speaking and listening. To use the correct modal verbs. To give assumptions.

	Answers and discussion.	teacher will foster their speaking practice by saying aloud some of the points the groups were discussing to engage and start the class discussion. The teacher will give feedback to students' performance on this activity (daily report).	To be able to give a counterargument. To make them familiar with how the discourse process works.
10 minutes	Focus on form: Explanation of modal verbs (obligation *must, have to, ought to*)	The teacher will briefly explain the modal verbs of obligation. After that, students will have to highlight the modal verbs explained in the previous Instagram posts given.	To reinforce the understanding of the specific modal verbs. To be able to recognise and distinguish them.
15 minutes	Focus on form: Practice activity on modal verbs (*must, have to, ought to*)	In the same groups, each student will be given an Instagram post **(Appendix 11)** similar to the previous ones. However, within these posts the text has been removed, and students will have to use modal verbs to give pieces of advice to the 'audience' on why buying the sustainable product is more sensible than buying the other one. This part will be uploaded individually (even though it is done in groups) into the high school platform and will be part of the assessment (in-class and online tasks).	To learn how to produce and use the modal verbs in real-life contexts. To learn how to properly make use of them. To practice modal verbs.

TEACHER'S EVALUATION OF LESSON

What went well: Students successfully performed the tasks. They were really engaged on the topic and, recognising the values of slow fashion and the detrimental costs of fast fashion.

What went wrong: some of the activities are done in groups and this is always a risk when having some students that are not really talkative.

What I would do differently: next time I will try to direct the discussions upon those who barely speak but have a lot to say.

What I should concentrate on: I will try to give more practice or extra practice on the modal verbs part so as to give students more opportunities to practise.

LESSON PLAN 2: SESSION 5

LENGTH: 55 minutes

LEVEL: B1.1

MATERIALS: PowerPoints, photocopies, article, black board, digital board.

AIMS OF THE LESSON

Main aim:

To make recommendations, discussions, suggestions, and pieces of advice when talking about the topic with logic and coherence.

Subsidiary aim:

To practice and learn how to use modal verbs of advice.

To acquire general and specific information from the texts.

Personal aim:

To create a peaceful and relaxed environment in which students are in practice of the language in a meaningful communicative way.

To foster their critical thinking by means of communication.

ASSUMPTIONS: Students will have acquired the required knowledge on the topic to put into practice.

ANTICIPATED LANGUAGE PROBLEMS: Some students might encounter some difficulties when correctly pronouncing the phonemes. They might also find it difficult to reflect their ideas into real ones when making the presentation video.

POSSIBLE SOLUTIONS: Explaining in depth the phonetic instruction followed by specific exercises and helping them on their development of the activity in class by asking them questions of how they are dealing with it.

Time	**Stage**	**Procedure**	**Stage aims**
5 minutes	Warm-up speaking activity: Picture discussion. **(Appendix 12)**	Students are presented with some images in relation to fast fashion apps. Some questions are also asked to them in order to start a brief discussion upon the topic	To make students aware of the different alternatives on fashion apps To encourage students practicing speaking To foster their critical thinking and contrast their different opinions.
15 minutes	Focus on discourse. Reading activity: "Tips for starting a sustainable fashion brand" **(Appendix 13)**	Students will be provided with a reading text which enumerates the different advises so as to help people create sustainable fashion brands. Students will have to highlight the main ideas of the text so as to proceed with the next part of the task.	To practice reading comprehension. To enhance the speaking practice. To be exposed to different types of discourse, in this case an article. To be familiar with more fashion vocabulary. To be able to understand the text so as to produce similar statements.

20 minutes	Focus on discourse. Writing and speaking activity: Creating a sustainable clothing app.	In groups, students will be discussing 'the should(s) and the shouldn't(s)' a sustainable app might have. In this sense, all their ideas will be classified on a list. **(Appendix 14)** and then, a spokesperson will share them with the rest of the class. The teacher will give feedback to students' performance on this activity (daily report). After that, students (individually) will have time to prepare a design of an app, the model they might follow will be given by the teacher **(Appendix 15).** Meanwhile, the teacher goes along the class to answer any type of doubts. At home, they will finalise the design of the 'original' app; their ideas must be original and new. Copies are not admitted. Finally, the presentation of the app will be performed and evaluated in the next session.	To foster speaking and listening. To make use of the correct modal verbs. To give new ideas. To be able to expand knowledge. To convey their ideas properly, with coherence and cohesion.
15 minutes	Focus on form: Explanation of the modal verb of advice *should*.	After a brief explanation of the modal verbs of advice, students will be asked to highlight the sentences that can be substituted with these modal verbs (without changing the original meaning). Once they have done that, they will be provided with some of those sentences to correct their answers **(Appendix 16).** Finally, they will have to transform that sentence by using the modal verb itself and upload their answer to the high school platform (in-class and online tasks assessment).	To learn how to produce and use the modal verbs in real-life contexts. To learn how to properly make use of them. To practice modal verbs.

TEACHER'S EVALUATION OF LESSON

What went well: Students successfully performed the tasks. Students were really exited after knowing they were about to develop an app by their own.

What went wrong: the students were a little self-conscious when following the steps for the app itself. Moreover, in the focus on form part students were struggling with keeping the meaning of the sentences.

What I would do differently: I will try to give more time to the explanation of the development of the app itself. Additionally, in the focus on form app I will provide students with more examples to follow.

What I should concentrate on: I will try to give more practice or extra practice, as it was previously mentioned, and give more instances of the oral practice itself.

4. GENERAL CONCLUSION

This Final Master's Thesis has presented a proposal for a Teaching Programme addressed to 1st Year Bachillerato students. Firstly, it has given a general framework of the methodological principles carried through along English language teaching history. Continuously, it has proceeded with the actual methodological principles that were used to develop the Teaching Programme itself, namely: Communicative Language Teaching approach, the Discourse-Based Approach, and the Task-Based Language Teaching method. Once these methodological principles have been explained, the role of the teacher and the learned has been introduced so as to emphasise the relevance of student' autonomy and learning. Moreover, all of these have been foregrounded under the contents established by the Spanish legislation, in line with the assessment criteria which summarises the significance of students' learning process. Lastly, all these points have been reflected into a practical Teaching Unit which is intended to illustrate the theoretical framework explained in the methodology into a practice. This Teaching Unit has exemplified how the methodologies and techniques mentioned were productively and communicatively performed in a language class for 1st year Bachillerato students.

Conversely, having designed a teaching unit has reaffirmed the fact that learners do need diversity and communication to effectively develop their skills and abilities. In that, teachers must be in constant innovation and continuously adjusting themselves into students' needs or any changes the class environment needs. Teachers have to evolve students' potential for success by making them become more comfortable with the target language, building their self-confidence, creating an environment of having fun with acquiring knowledge, showing their strengths and interests and most importantly, teaching learners to continue learning. Enabling students with the capacity of continuing learning is one of the goals within the Spanish legislation specifically and educators in general, indeed, students will be able to discover what is meaningful and valuable in the language learning process.

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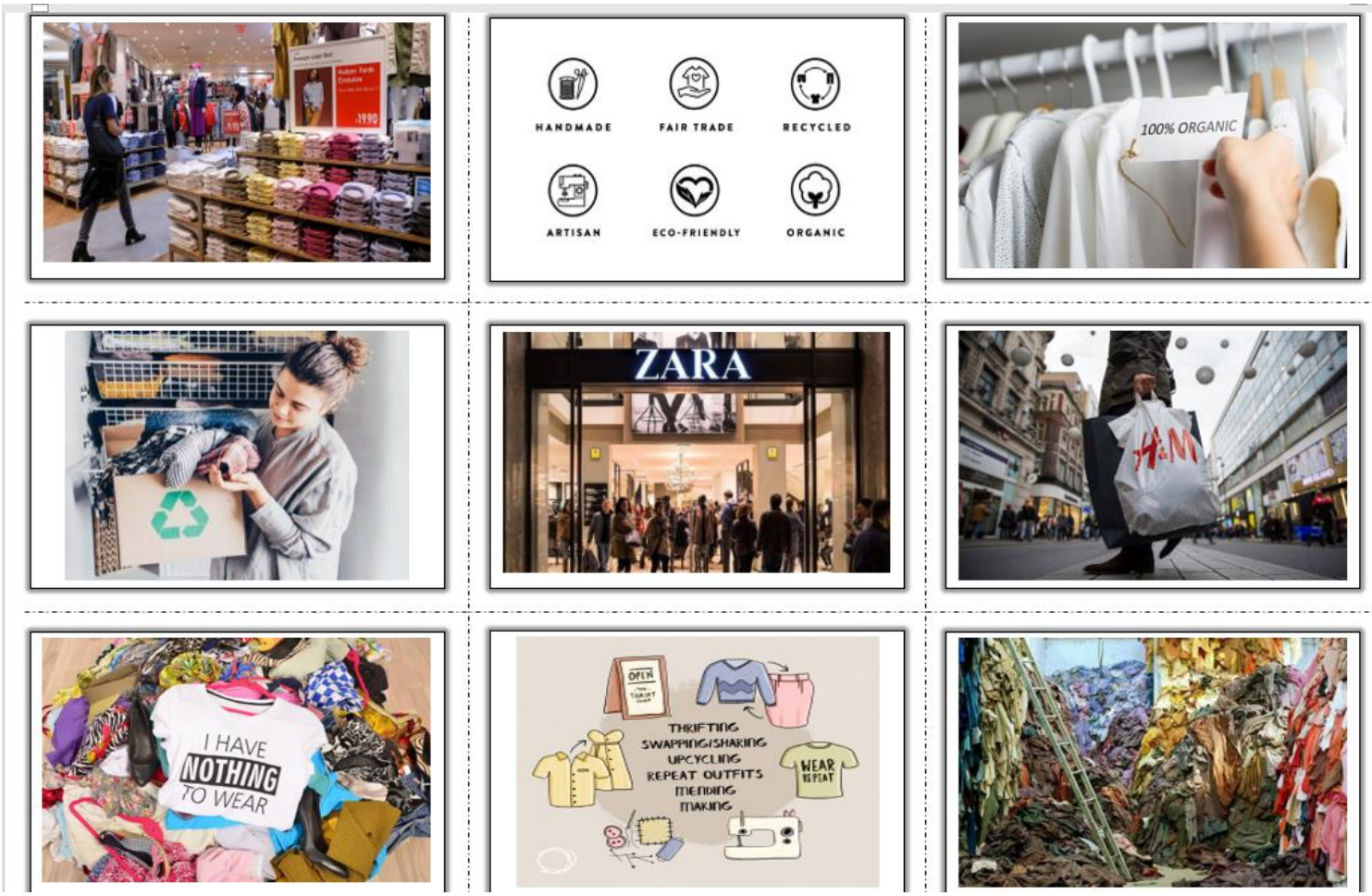
6. APPENDIX

APPENDIX 1



Google Images: https://www.infobae.com/america/mexico/2019/12/11/la-cruda-realidad-del-fast-fashion-gran-parte-de-la-ropa-que-se-vende-en-mexico-es-tan-contaminante-como-los-popotes/

https://blog.oxfamintermon.org/moda-ecologica-slow-fashion-fast-fashion/

APPENDIX 2

SANVT

Home > Journal > Fast Fashion vs. ...

Fast Fashion vs. Slow Fashion

APR 21, 2020 / KNOWLEDGE

The terms Fast Fashion and Slow Fashion are everywhere at the moment. But what does Fast Fashion really mean? And what do Slow Fashion brands do so differently? We take a look at the most obvious differences and compare Fast Fashion vs. Slow Fashion...

Slow Fashion

What is Slow Fashion?

Slow Fashion is a term that describes a sustainable and conscious approach to fashion production and consumption. Garments are mostly made from environmentally friendly materials or even recycled textiles. Clothes are typically more durable and of higher quality. Attention is also paid to environmentally friendly production.

Slow Fashion production

Slow Fashion attaches importance to high-quality materials and environmentally friendly production. Slow Fashion items are usually made of natural fibres, such as cotton. These fibres are biodegradable and therefore do not pollute rivers and seas. In addition, closed water systems are often used in production so that water is reused and colours do not get into the waste water.

Production is often carried out with local manufacturers to shorten supply chains. These local manufacturing partners (typically located in developed countries) offer significantly better salaries and working conditions for their employees than factories in developing countries.

Slow Fashion consumption

Slow Fashion is getting people's attention due to growing awareness of the impact of the fashion industry. Climate change is a big part of this: and more and more labels are appearing that take the Slow Fashion approach. Value is placed on clothing produced to a high standard, which will last for a long time and loses neither shape nor colour after a few washes. Often designs are simpler and less trendy, so they don't fall out of fashion so quickly. In these ways consumption decreases.

But Slow Fashion doesn't just describe new sustainably produced clothes – it can also apply to second-hand clothes that are exchanged or sold requiring no production at all.

SANVT

Home > Journal > Fast Fashion vs. ...

Fast Fashion vs. Slow Fashion

APR 21, 2020 / KNOWLEDGE

The terms Fast Fashion and Slow Fashion are everywhere at the moment. But what does Fast Fashion really mean? And what do Slow Fashion brands do so differently? We take a look at the most obvious differences and compare Fast Fashion vs. Slow Fashion...

Fast Fashion

What is Fast Fashion?

Fast Fashion describes a business model where as many fashion collections as possible are brought to market as quickly as possible. The collections are based on the latest trends, fuelled by what's in vogue with celebrities and designers. These trends are then imitated in the shortest possible time, produced in low quality and at a very low price to shift the items as quickly as possible until the next trend arrives.

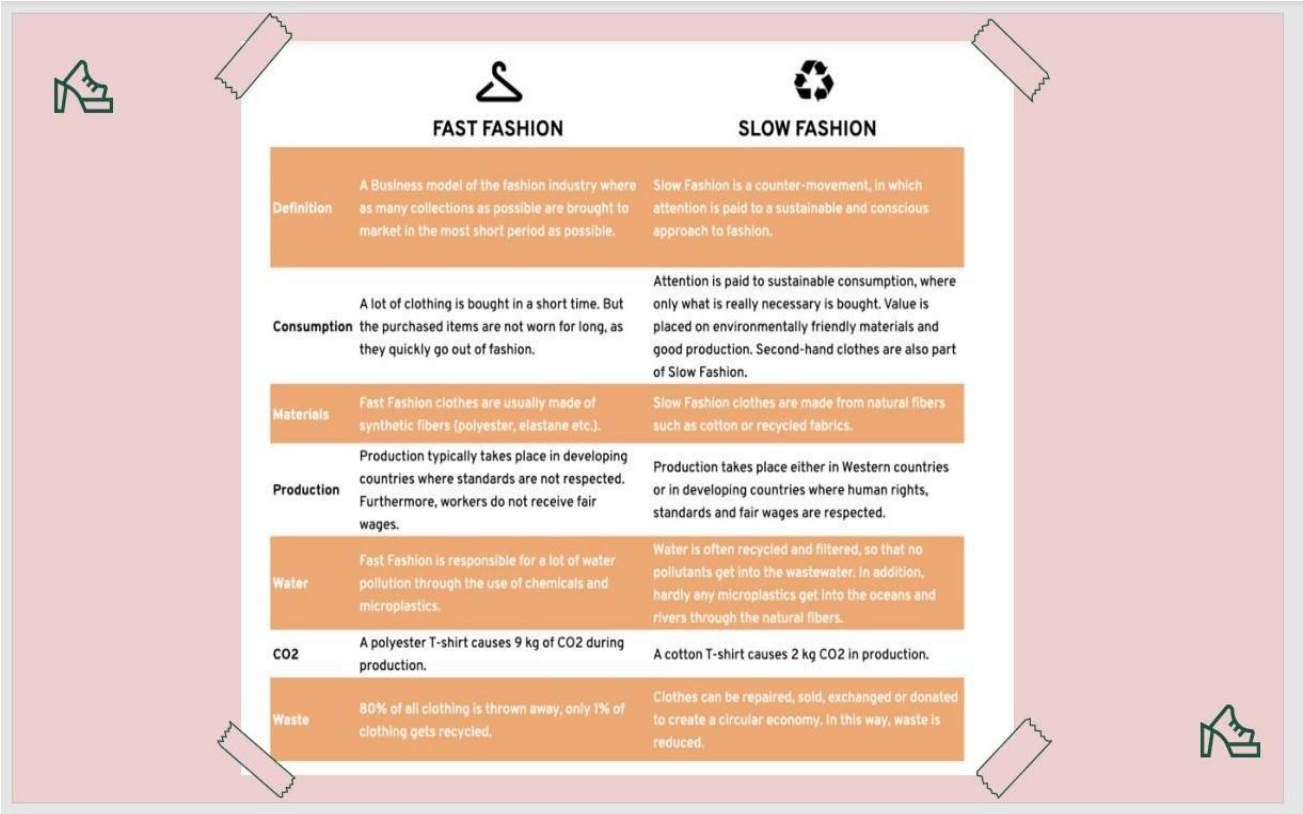
Fast Fashion production

When it comes to production, the Fast Fashion industry is often criticised. So much is produced in such a short time – often at the expense of the environment and workers. And due to constantly changing trends, there has been an enormous increase in collections per year: with the worldwide textile production doubling from 2000 to 2014 (and not slowing down since). The environmental effects are huge: chemical fibres, such as polyester, are often used in Fast Fashion production. These are bad for the environment, for sure, because these fibres are made from crude oil, which emits significant amounts of CO_2 during production. But it doesn't end there: chemical substances are also responsible for water pollution. When clothes are washed in the washing machine, these small fibres are released into the oceans as micro-plastics in huge numbers.

Due to ever-shorter production cycles and increasingly demanding delivery times, workers are under enormous pressure too. Massive violations of labour laws are the order of the day. Price competition, and limited room for negotiation on margins and delivery times, intensifies the problems. Production companies often have no choice but to take illegal risks – otherwise they would lose competitiveness, their customers and their factories.

Fast Fashion consumption

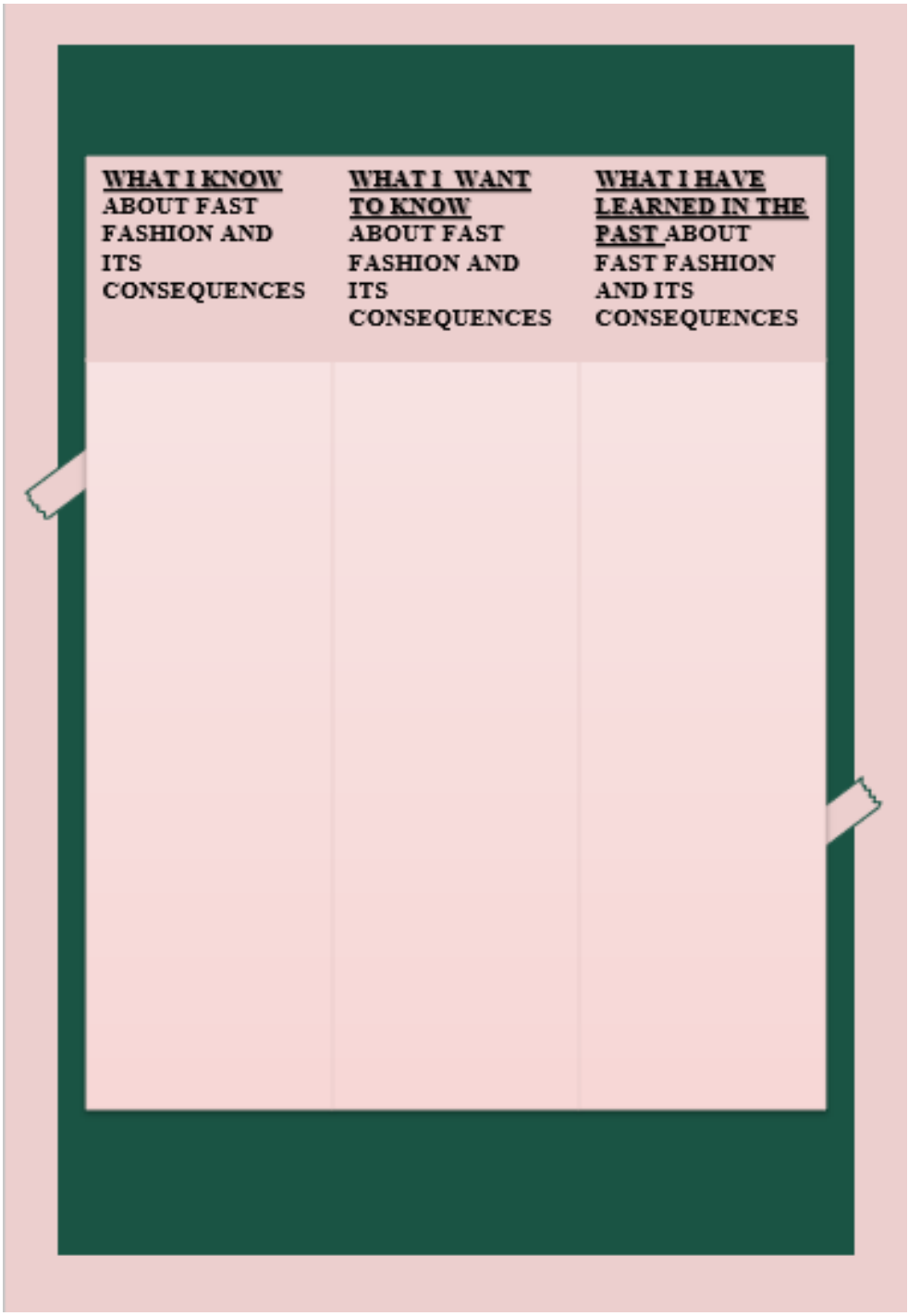
Customers in western countries have become accustomed to extremely low prices for textiles. This also means people tend to buy more than if they were buying high quality clothes at a higher price. Constantly changing trends also impact the clothes that people want to buy and wear, so it's not surprising that on average up to 40% of our clothes remain unworn and land in the garbage after 3 years on average.



	FAST FASHION	SLOW FASHION
Definition	A Business model of the fashion industry where as many collections as possible are brought to market in the most short period as possible.	Slow Fashion is a counter-movement, in which attention is paid to a sustainable and conscious approach to fashion.
Consumption	A lot of clothing is bought in a short time. But the purchased items are not worn for long, as they quickly go out of fashion.	Attention is paid to sustainable consumption, where only what is really necessary is bought. Value is placed on environmentally friendly materials and good production. Second-hand clothes are also part of Slow Fashion.
Materials	Fast Fashion clothes are usually made of synthetic fibers (polyester, elastane etc.).	Slow Fashion clothes are made from natural fibers such as cotton or recycled fabrics.
Production	Production typically takes place in developing countries where standards are not respected. Furthermore, workers do not receive fair wages.	Production takes place either in Western countries or in developing countries where human rights, standards and fair wages are respected.
Water	Fast Fashion is responsible for a lot of water pollution through the use of chemicals and microplastics.	Water is often recycled and filtered, so that no pollutants get into the wastewater. In addition, hardly any microplastics get into the oceans and rivers through the natural fibers.
CO2	A polyester T-shirt causes 9 kg of CO2 during production.	A cotton T-shirt causes 2 kg CO2 in production.
Waste	80% of all clothing is thrown away, only 1% of clothing gets recycled.	Clothes can be repaired, sold, exchanged or donated to create a circular economy. In this way, waste is reduced.

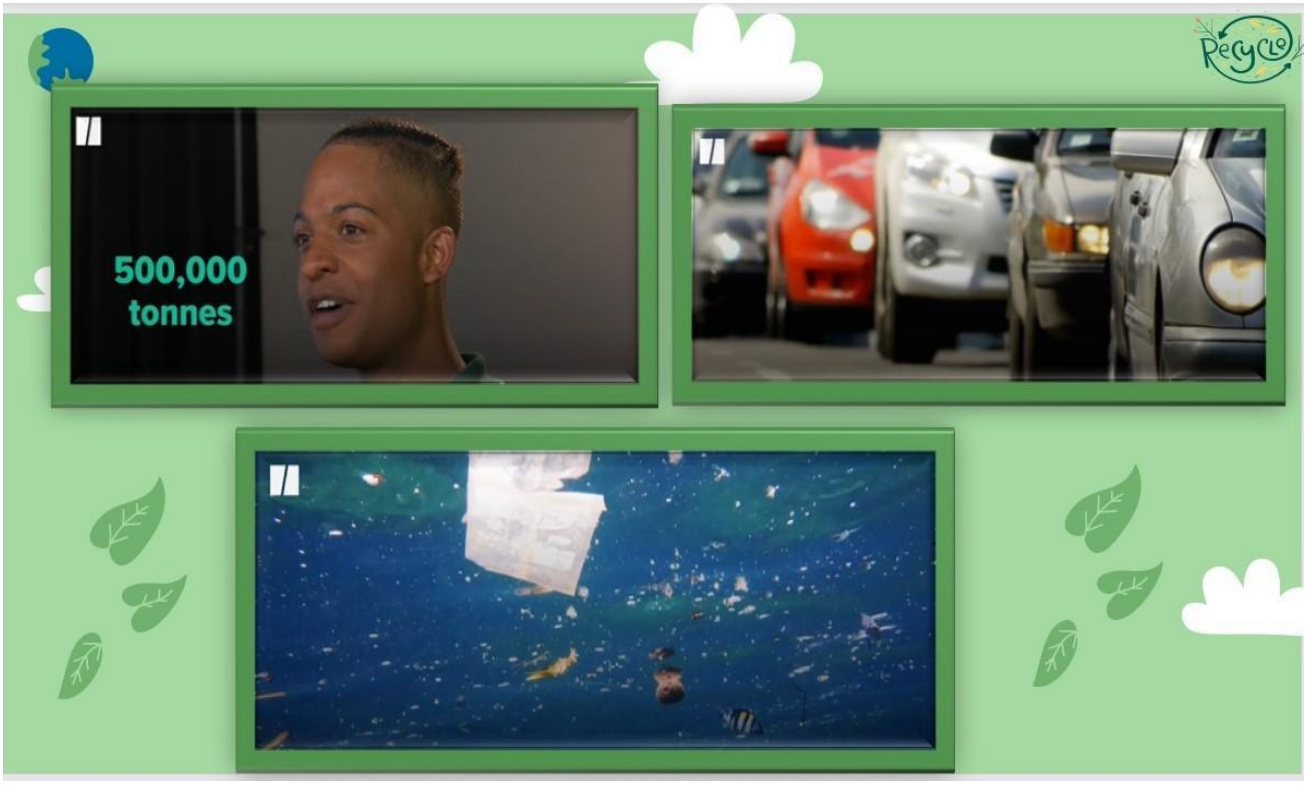
Article from: https://sanvt.com/journal/fast-fashion-vs-slow-fashion/

APPENDIX 3



Own creation.

APPENDIX 4



Imagens retrieved from the YouTube video: . https://www.youtube.com/watch?v=IRAfb6VY6zk&ab_channel=HuffPostUKHuffPostUK

APPENDIX 5

Fashion is a trillion dollar industry, and according to the UN, it is also the second biggest polluter. Around half a million tons of microfiber clothing is now being dumped into the ocean every year, the same as three million barrels of oil. Even in the average household. Wrap estimates that the amount of new clothing bought by one family in a year gives off the same amount of emissions as driving a car for 6000 miles and to make it takes enough water to fill a thousand bathtubs.

Our love of clothes is also contributing to plastic pollution, with one wash load of polyester clothes sending up to 700000 micro plastic fibres back into the environment. But do we at least appreciate our clothes once we've bought them? Well, we send around one hundred and forty million pounds of our clothes to landfill every single year, and one in six of us have as many as five items in our wardrobe that we've never even worn. So here are some top tips.

How to break your fast fashion habits. Number one, get more wear out of your clothes. Even extending the life of your gums by less than a year can make a big difference. If half of us for our clothes for an extra nine months, we could cut carbon emissions by eight percent. No, to get Second-Hand shopping charity shop save over three hundred thousand tons of old clothes from landfill each year. And online sites where you can buy, sell or swap used clothing are more popular than ever.

Number three, watch your washing. It takes nearly four thousand litres of water to wash a single pair of jeans over their lifetime, simply thinking twice about stuffing things in the wash that you've only once can reduce the impact your clothes have on the environment, as can washing on a lower temperature. Finally, number four, get savvy with your shopping. If you buying new clothes, see what stores have made commitments to combating fast fashion. Some shops are using more recycled material, whereas others offer lifetime repair services or even vouchers for bringing in your old clothes after old fashion.

After all, fashion doesn't just have to be about looking good. It's also about doing good too.

Own creation, transcript from the previous video.

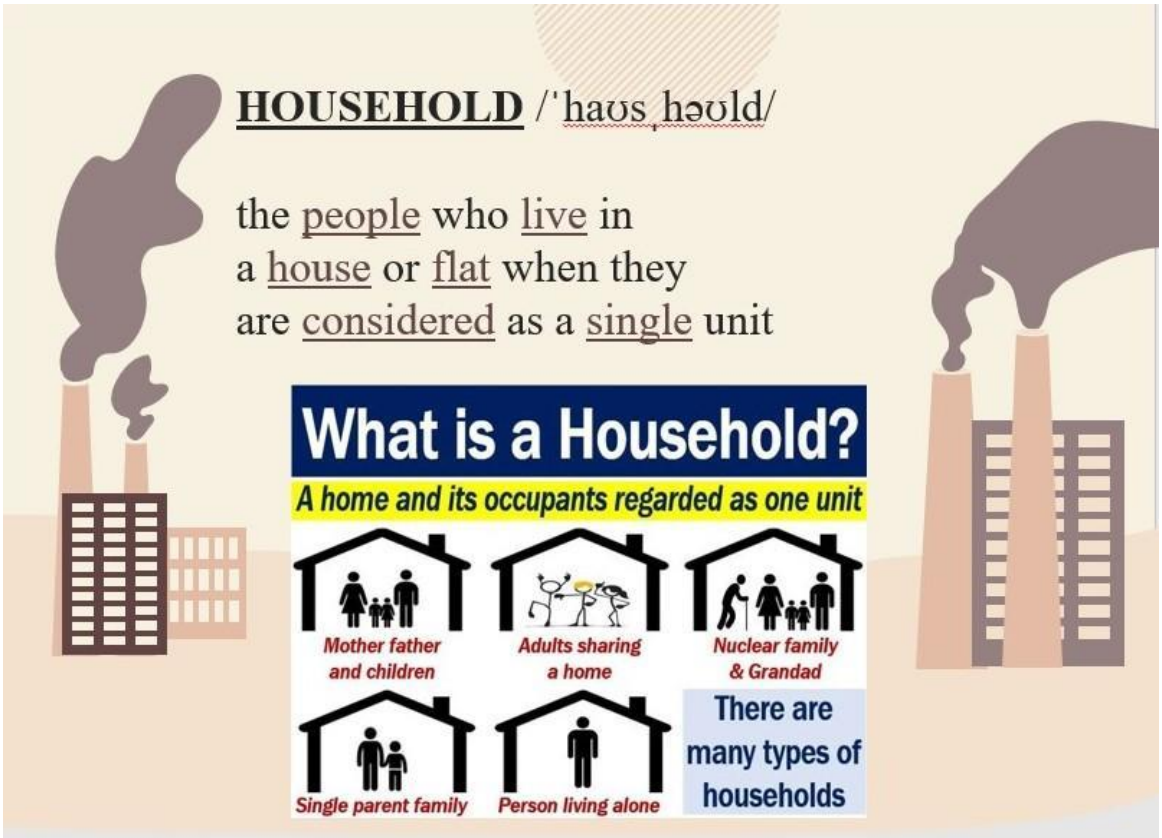
APPENDIX 6

ADDITION	**COMPARISON**	**CONTRAST**	**TIME**
Furthermore	In the same way	However	Meanwhile
Moreover	Likewise	Nevertheless	At last
In addition	Equally	On the	Immediately
Additionally	Similarly	contrary	At that time
First,	Comparable to	Though	Eventually
second…	As with	Otherwise	In the pat
Also		Instead	Thereafter
Too		Conversely	
Finally			
Last			
Then			
RESULT	**SUMMARY**	**EXAMPLE**	**PLACE**
Therefore	In short	For example	There
Hence	To conclude	For instance	Here
Thus	In other words	That is	Nearby
In	On the whole	As revealed	At that
consequence	In general	by	point
As a result	In brief	Illustrated by	In the front
Accordingly	All in all	This can be	In the back
So		seen	

Own creation.

APPENDIX 7

SECOND-HAND /ˈsekənd-hænd/
owned or used by someone else before you
BUYING SECOND HAND
IT IS CHEAPER THAN NEW ITEMS
YOU SET AN EXAMPLE AGAINST THE THROWAWAY SOCIETY
YOU SAVE RESOURCES
SECOND HAND CLOTHES ARE UNIQUE


HOUSEHOLD /ˈhaʊs ˌhəʊld/
the people who live in a house or flat when they are considered as a single unit
What is a Household?
A home and its occupants regarded as one unit
Mother father and children
Adults sharing a home
Nuclear family & Grandad
Single parent family
Person living alone
There are many types of households

Own creation, imagens retrieved from google images: https://www.google.com/search?q=google+images&source=lnms&tbm=isch&sa=X&ve

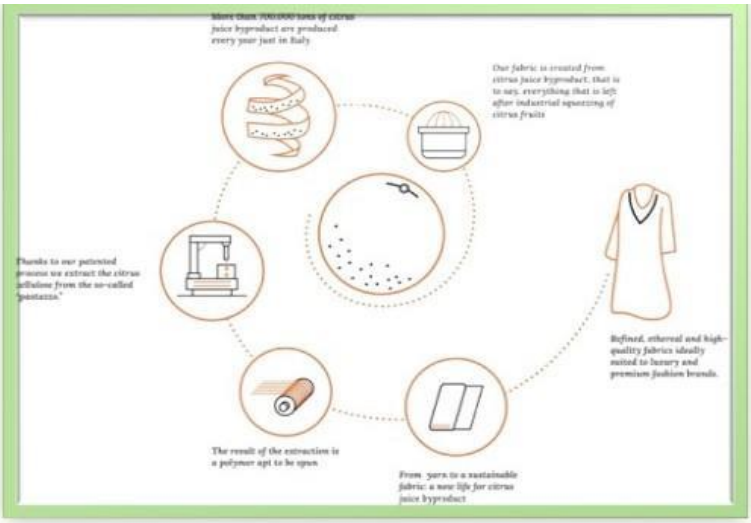
APPENDIX 8

Own creation.

APPENDIX 9

Bangladesh Building Collapse

Clothing from Zara, Inditex.

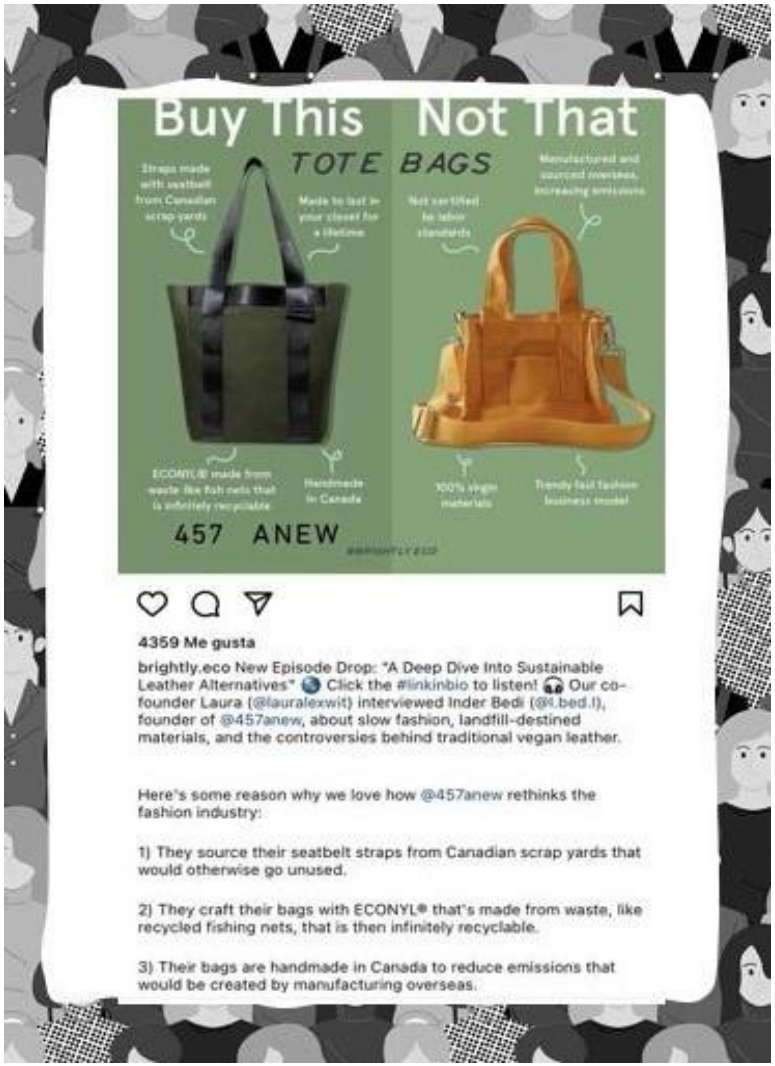


The production of sustainable clothing.

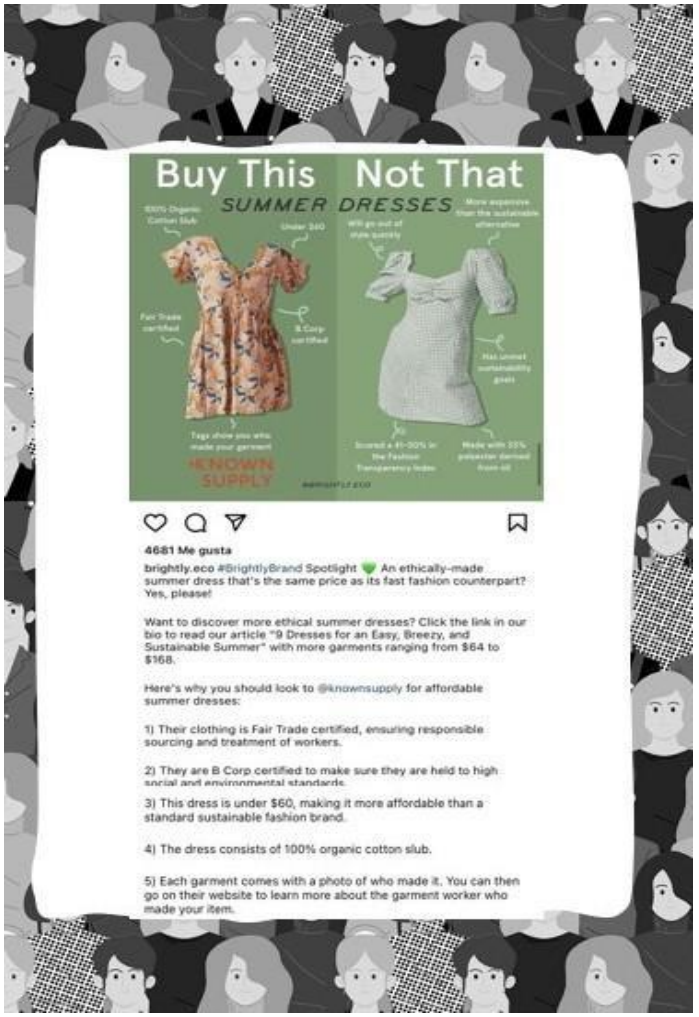
Amarga Vintage shop, Salamanca

Own creation, images retrieved from Google Images.

APPENDIX 10


Buy This
Not That
TOTE BAGS
Straps made with seatbelt from Canadian scrap yards
Made to last in your closet for a lifetime
Manufactured and sourced overseas, increasing emissions
Not certified for labor standards
ECONYL® made from waste like fish nets that is infinitely recyclable
Handmade in Canada
100% virgin materials
Trendy fast fashion business model
457 ANEW
4359 Me gusta
brightly.eco New Episode Drop: "A Deep Dive Into Sustainable Leather Alternatives" 🌎 Click the #linkinbio to listen! 🎧 Our co-founder Laura (@lauralexwit) interviewed Inder Bedi (@i.bed.i), founder of @457anew, about slow fashion, landfill-destined materials, and the controversies behind traditional vegan leather.
Here's some reason why we love how @457anew rethinks the fashion industry:
1) They source their seatbelt straps from Canadian scrap yards that would otherwise go unused.
2) They craft their bags with ECONYL® that's made from waste, like recycled fishing nets, that is then infinitely recyclable.
3) Their bags are handmade in Canada to reduce emissions that would be created by manufacturing overseas.

Buy This
Not That
boiler suits
100% organic cotton
GOTS certified fabric
Carries sizes XS-XXL
Pays at least Living Wage Foundation guidelines
No transparency on labor conditions
Fails to meet environmental impact goals
Fast fashion business model
Not made to last
Lucy & Yak
3396 Me gusta
brightly.eco #BrightlyBrand Spotlight 💚 Ready to hop on this hot new fashion trend? Lucy & Yak makes garments so that you can do so sustainably!
Here's just a few reasons why we love @lucyandyak :
1) They make their boiler suits from 100% organic cotton.
2) They use GOTS certified fabric which is the leading textile processing standard worldwide. 🌎
3) They carry sizes XS-XXL.
4) They base their wages on the Living Wage Foundation guidelines.

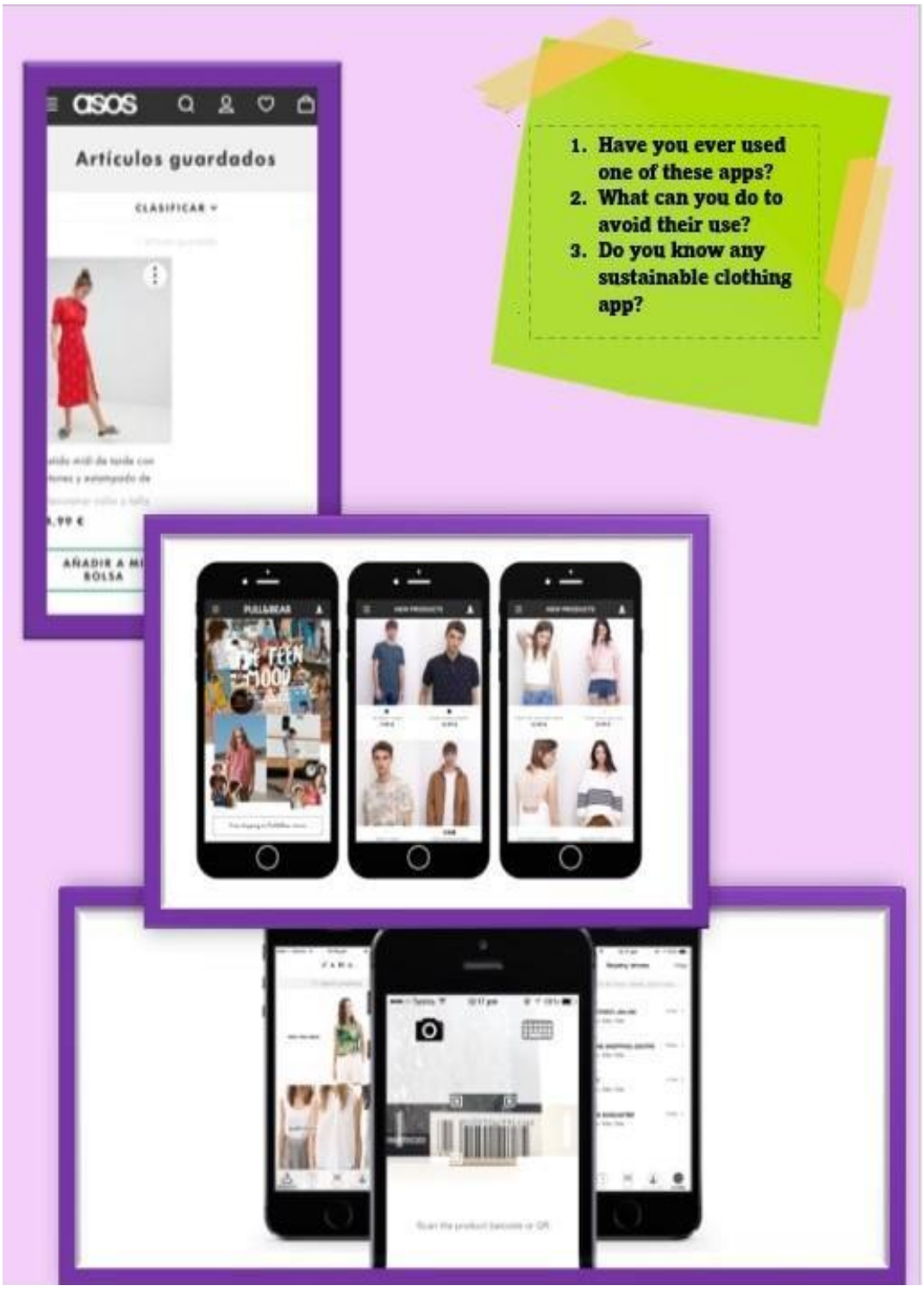


Own creation, images retrieved from Instagram @brightly.eco account.

APPENDIX 11

Own creation. Images retrieved from Instagram @brightly.eco account.

APPENDIX 12



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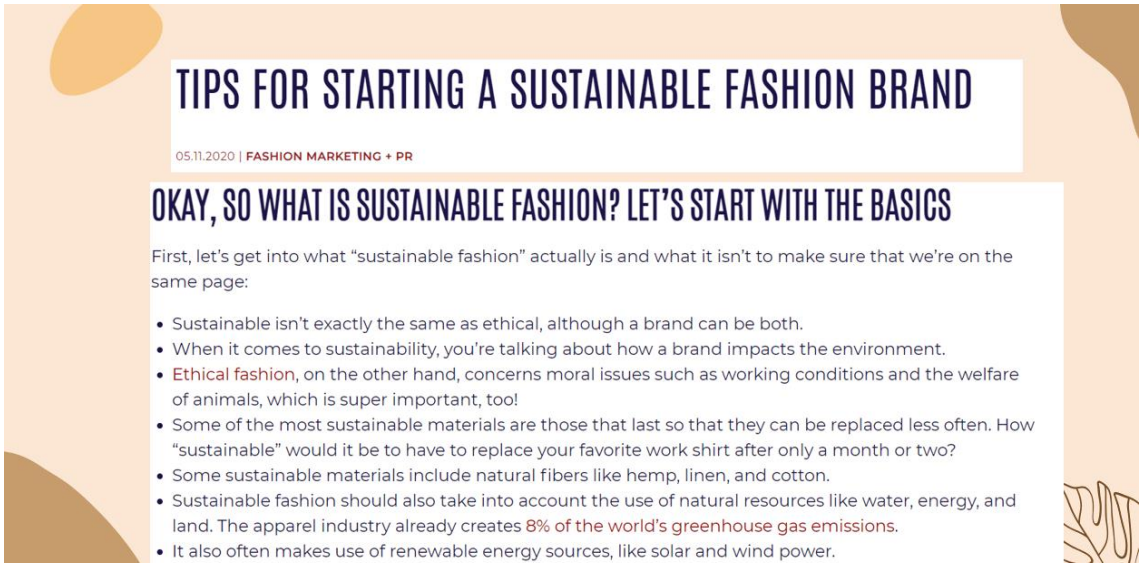
APPENDIX 13



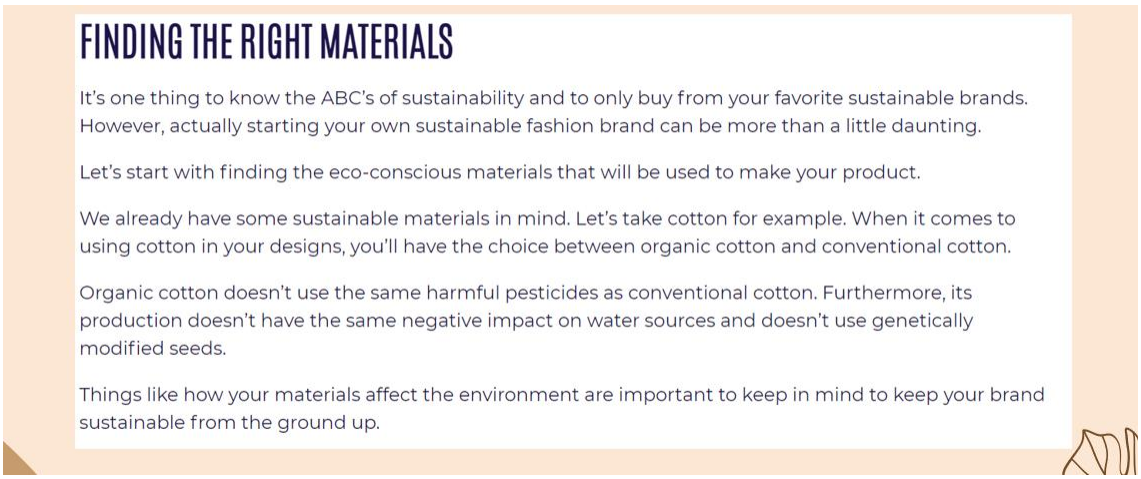
TIPS FOR STARTING A SUSTAINABLE FASHION BRAND

05.11.2020 | FASHION MARKETING + PR

OKAY, SO WHAT IS SUSTAINABLE FASHION? LET'S START WITH THE BASICS

First, let's get into what "sustainable fashion" actually is and what it isn't to make sure that we're on the same page:

- Sustainable isn't exactly the same as ethical, although a brand can be both.
- When it comes to sustainability, you're talking about how a brand impacts the environment.
- Ethical fashion, on the other hand, concerns moral issues such as working conditions and the welfare of animals, which is super important, too!
- Some of the most sustainable materials are those that last so that they can be replaced less often. How "sustainable" would it be to have to replace your favorite work shirt after only a month or two?
- Some sustainable materials include natural fibers like hemp, linen, and cotton.
- Sustainable fashion should also take into account the use of natural resources like water, energy, and land. The apparel industry already creates 8% of the world's greenhouse gas emissions.
- It also often makes use of renewable energy sources, like solar and wind power.



FINDING THE RIGHT MATERIALS

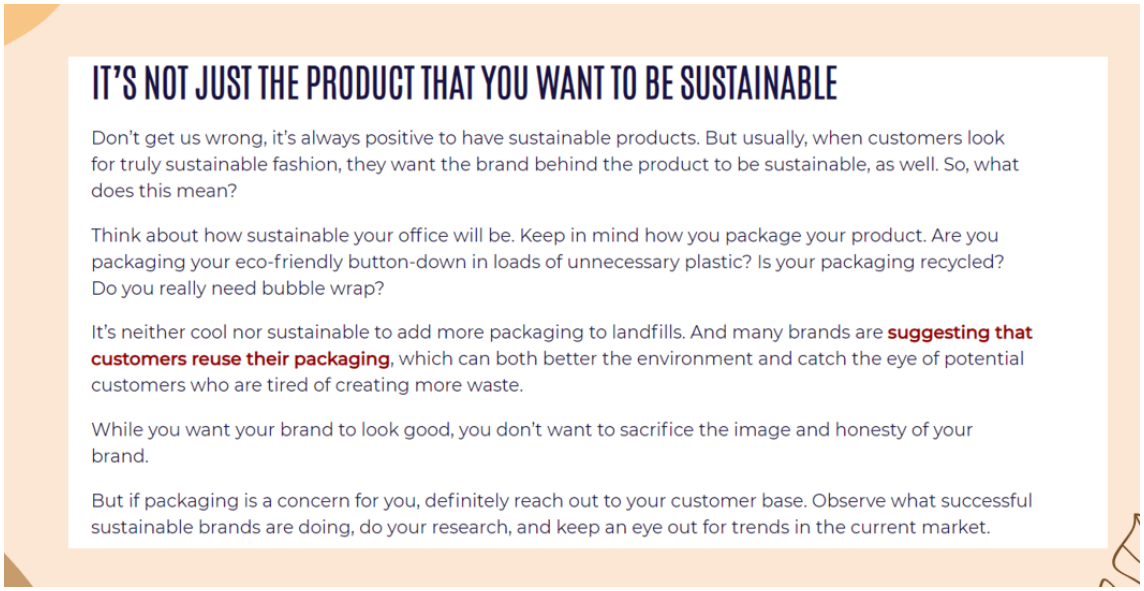
It's one thing to know the ABC's of sustainability and to only buy from your favorite sustainable brands. However, actually starting your own sustainable fashion brand can be more than a little daunting.

Let's start with finding the eco-conscious materials that will be used to make your product.

We already have some sustainable materials in mind. Let's take cotton for example. When it comes to using cotton in your designs, you'll have the choice between organic cotton and conventional cotton.

Organic cotton doesn't use the same harmful pesticides as conventional cotton. Furthermore, its production doesn't have the same negative impact on water sources and doesn't use genetically modified seeds.

Things like how your materials affect the environment are important to keep in mind to keep your brand sustainable from the ground up.



IT'S NOT JUST THE PRODUCT THAT YOU WANT TO BE SUSTAINABLE

Don't get us wrong, it's always positive to have sustainable products. But usually, when customers look for truly sustainable fashion, they want the brand behind the product to be sustainable, as well. So, what does this mean?

Think about how sustainable your office will be. Keep in mind how you package your product. Are you packaging your eco-friendly button-down in loads of unnecessary plastic? Is your packaging recycled? Do you really need bubble wrap?

It's neither cool nor sustainable to add more packaging to landfills. And many brands are **suggesting that customers reuse their packaging**, which can both better the environment and catch the eye of potential customers who are tired of creating more waste.

While you want your brand to look good, you don't want to sacrifice the image and honesty of your brand.

But if packaging is a concern for you, definitely reach out to your customer base. Observe what successful sustainable brands are doing, do your research, and keep an eye out for trends in the current market.

COME UP WITH A SOLID DESIGN CONCEPT

Now we're getting to the fun part.

When it comes to your brand, what are some phrases that come to mind? What will your products look like? Who is your audience?

These are a few major questions that you should be able to answer when you create your brand. Research your target market and the customer that you have in mind. And if it's hard to imagine your design concept, create a cool mood board with ideas, words, color swatches, and sustainable materials that interest you.

Let loose and get creative!

What will make your brand stand out from the other sustainable brands out there? Maybe it's the amazing use of patterns in your designs while also using solar power. Or maybe your line targets the customer who loves the outdoors but you keep your line chic and use recycled materials? The possibilities are *endless*.

PROMOTE, PROMOTE, PROMOTE!

So, you have an idea for your brand but of course you also want it to be successful. Keep in mind that it's *never* too early to start promoting.

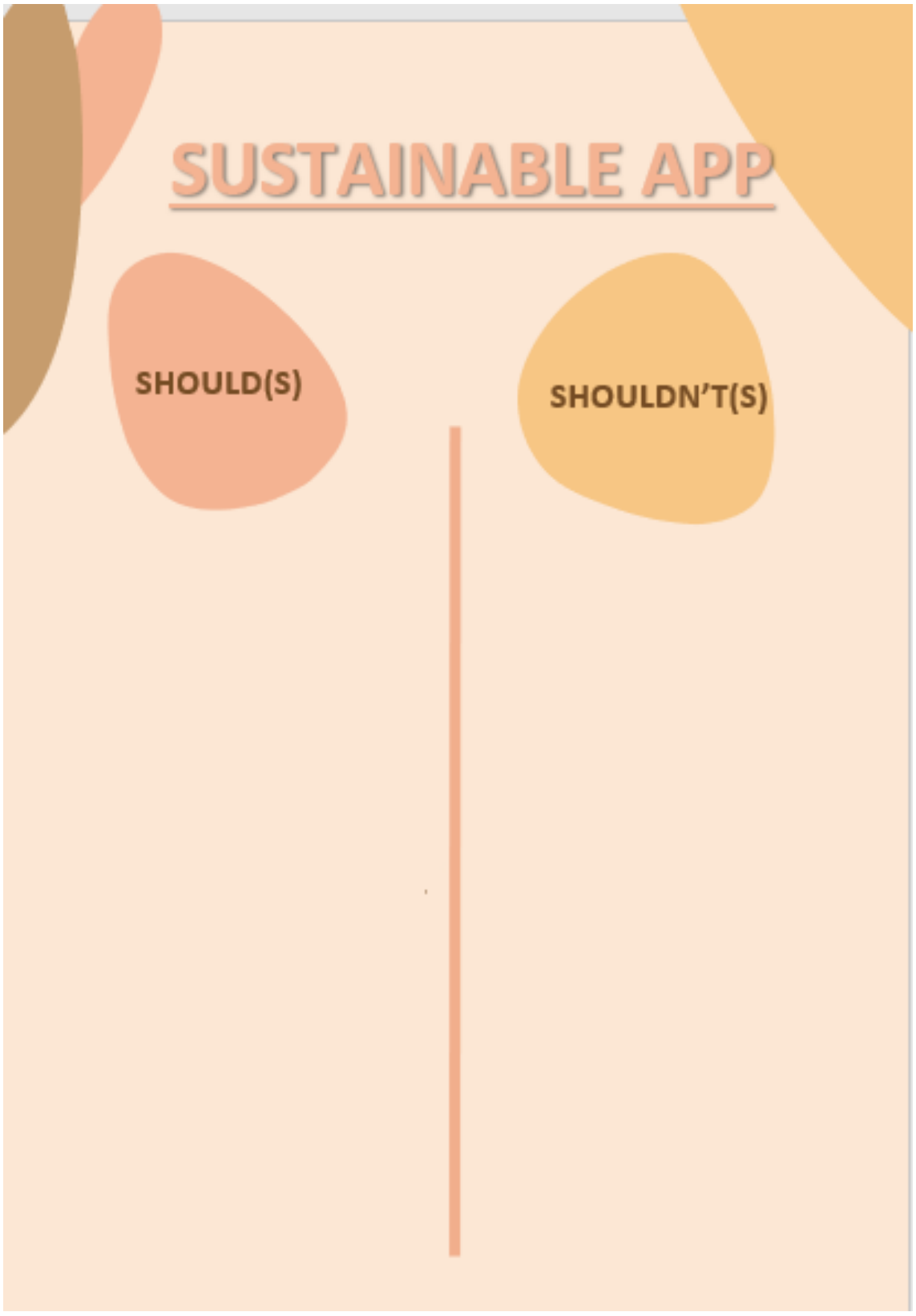
The awesome thing about social media is that it connects thousands of people with similar values and interests within minutes. Create profiles for your brand across various social media platforms. You should also have a website and blog that really get across your brand's unique ethos.

You can make a website pretty easily using resources like Squarespace and start **building up an email list** early so that as many people as possible will know when you've launched your brand.

While promoting your upcoming brand, keep important keywords in mind and hashtag away! Think about the words that define your brand like "sustainable," "eco-friendly," "recycled," "natural" and "clean." Anything that will draw in the traffic of customers who share these interests and already shop with sustainability in mind.

Text retrieved from https://startupfashion.com/starting-sustainable-fashion-brand-confidently/

APPENDIX 14



Own creation.

APPENDIX 15

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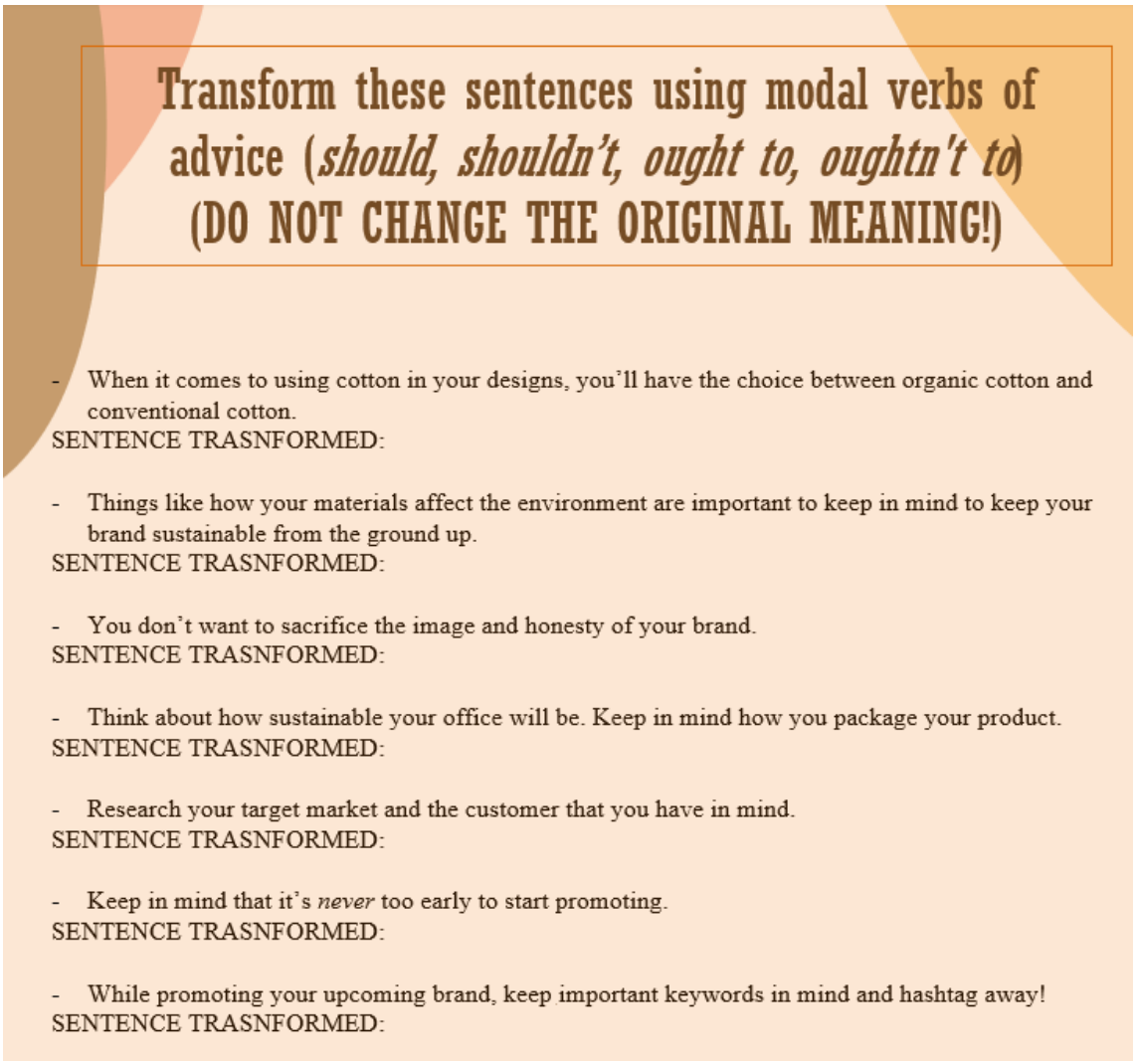
APPENDIX 16



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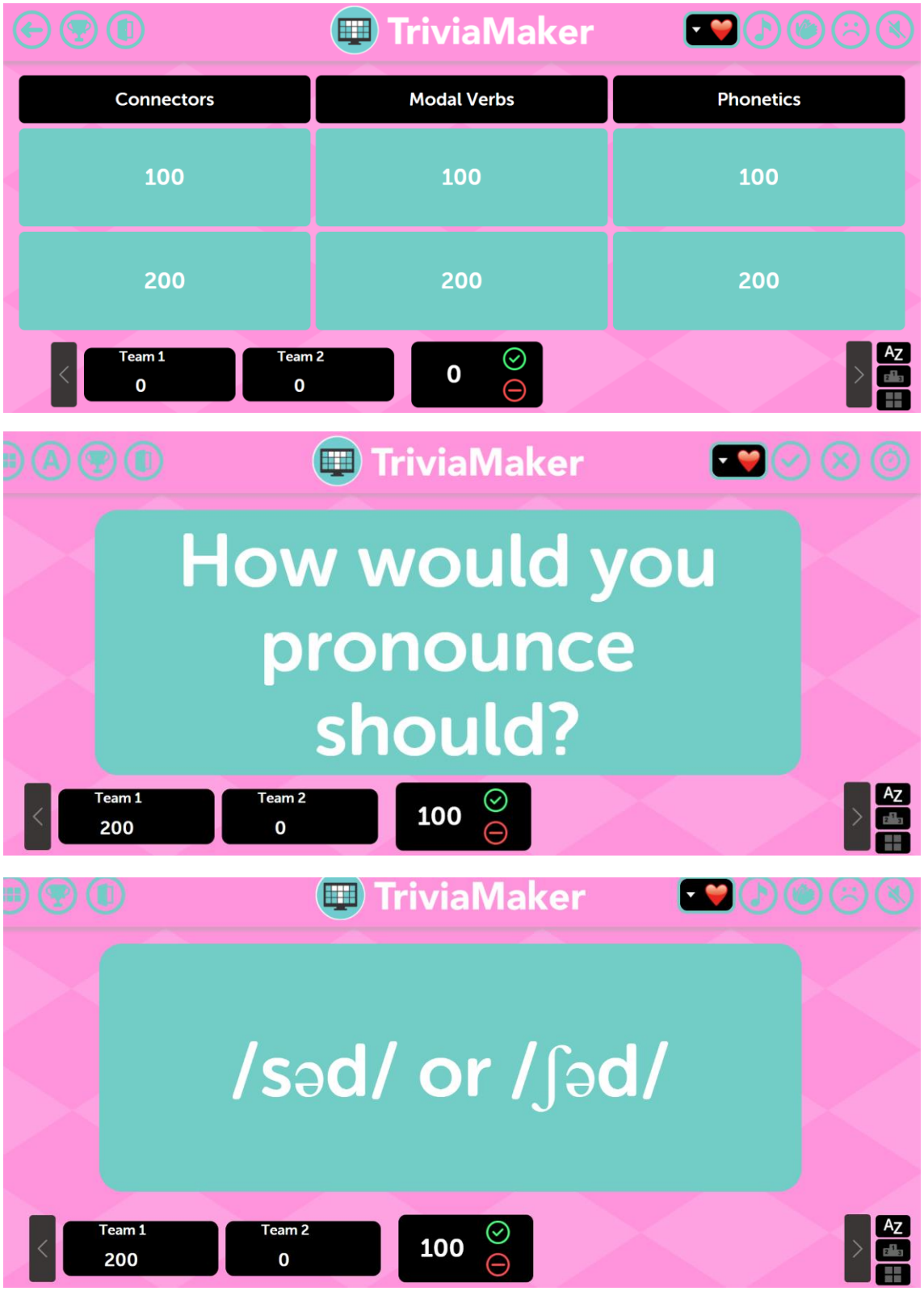
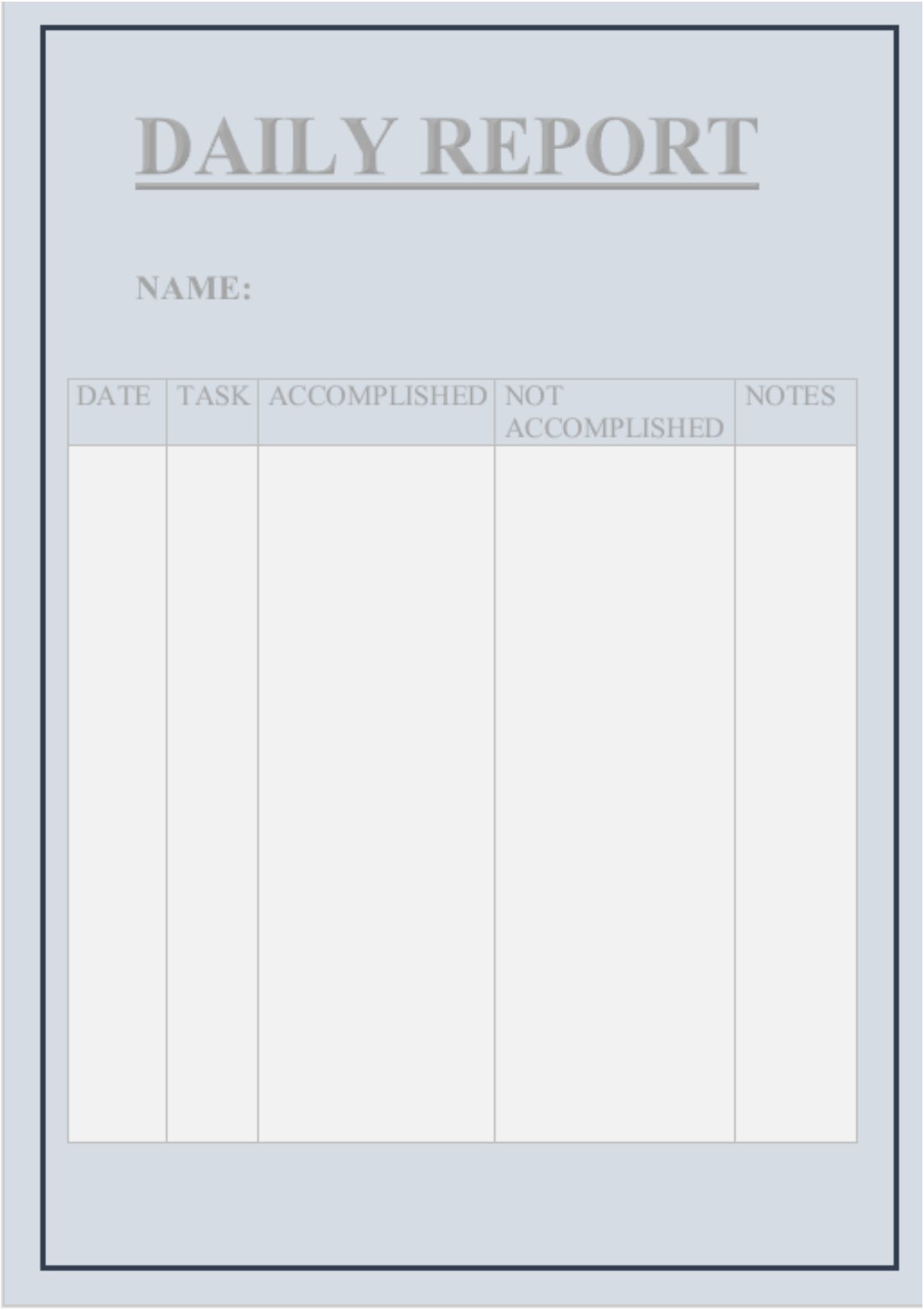
APPENDIX 17



Trivia game

https://www.triviamaker.com/game-preview/game/GD20210604162282264379143-TRIVIA-ON-FAST-FASHION-OR-FAST-POLLUTION

APPENDIX 18



Own creation.

APPENDIX 19

	NEED TO IMPROVE (1-4)	SATISFACTORY (5-6)	VERY GOOD (7-8)	EXCELLENT (9-10)	SCORE
COHERENCE	The student does not show a clear idea of the topic. There is random information.	The student partially shows the idea, but there is a need for more information.	The student shows the main idea clearly, but there is a need for more supporting information.	The student shows a clear, well-focused idea of the topic with detailed information.	
COHESION	The student does not show cohesive parameters.	The student uses few cohesive parameters.	The student uses various cohesive parameters.	The student shows wide range of cohesive parameters.	
STRUCTURE	The student shows many fragments and poor work on paragraphs.	The student shows well structures, but paragraphing is needed.	The student uses complete sentences and structure. Paragraphing is well done.	The student uses complete sentences and structures, and paragraphs are completed.	
VOCABULARY	The student uses limited use of vocabulary and word phrases.	The student uses almost limited vocabulary and word phrases.	The student uses good range of vocabulary, but the words are general. There are some errors, but they do not impede comprehension.	The student shows great range of vocabulary and has meaning as a whole.	
GRAMMAR AND SPELLING	The student makes more than 10 mistakes in grammar and spelling.	The student makes from 5 to 10 mistakes in grammar and spelling.	The student makes from 4 to 5 mistakes in grammar and spelling.	The student makes barely any mistakes in grammar and spelling.	

Own creation,

APPENDIX 20

	NEED TO IMPROVE (1-4)	SATISFACTORY (5-6)	VERY GOOD (7-8)	EXCELLENT (9-10)	SCORE
ACCURACY AND FLUENCY	The student highly hesitates when speaking and uses simple with limited degree of grammar control.	The student can speak with instances of hesitation and uses simple sentences and some degree of grammar control.	The student barely hesitates which partially affects communication and has a good degree of grammar control.	The student speaks with little hesitation not affecting communication and use complex sentences with great degree of grammar control	
VOCABULARY	The student makes several vocabulary mistakes. There is no vocabulary from the topic of the unit.	The student makes 1-2 mistakes in vocabulary. The lexis is simple.	The student uses wide range of vocabulary but there is no introduction of expressions/colocations seen in class. The student makes use of definitions when not knowing the exact word.	The student uses great variety of complex vocabulary and expression seen in class.	
STRUCTURE	The student does not make coherence of his/her speech. There is no use of connectors and there is a need for more arguments.	The student coherently organises his/her speech. He/she barely uses connectors. The arguments are poor or repetitive.	The student performs a coherent speech, but coherence is partially seen. He/she makes use of different connectors.	The student performs a coherent, organised, and complete discourse, and he/she makes use of a great variety of connectors.	
PRONUNCIATION AND INTONATION	The student mispronounces plenty of words and there are no instances of intonation.	The student makes various mistakes of pronunciation and intonation which make difficult the comprehension of his/her speech.	The student has good pronunciation and clearly intonates, but there are some minor mistakes that difficult the oral comprehension.	The student pronounces clearly and has great intonation. He/she performs clearly enough to understand the whole performance.	
ORIGINALITY	The student shows no originality in the performance.	The student shows little originality when performing his/her ideas.	The student shows good sense of originality in ideas and performance.	The student shows great ideas and great performance.	

Own creation,