



University of Zadar
Universitas Studiorum
Jadertina | 1396 | 2002 |

Blended Intensive Programme

Using literature in teaching English as a foreign language to develop learners' intercultural competence



Erasmus+

Oct 2025, Poznań, Poland

A decorative vertical border on the left side of the page, featuring stylized green leaves and yellow flowers, possibly mimicking a book's endpaper or a botanical illustration.

Preface

During a beautiful autumn week, preservice teachers of English from universities of sunny Almeria, citric Murcia, lively Izmir, coastal Zadar, and welcoming Poznan came together at the University of Adam Mickiewicz in Poland. They were invited to participate in a Blended Intensive Programme under the patronage of Erasmus+. It dealt with using literature in teaching English as a foreign language to develop learners' intercultural competence. This collaborative effort resulted in this informative booklet which includes several tips and detailed lesson plans.



Introduction

This booklet has been created to develop students' intercultural competence by using literature in teaching English as a foreign language. The primary aim of the booklet is to provide teachers and learners with sets of activities that will foster learners' cultural understanding and critical thinking, as well as cultivate democratic citizenship competence, while integrating authentic literary texts in language learning. The booklet contains six different collections of activities, which are based on different works of literature.

Intercultural Communicative Competence (ICC) is a model proposed by Michael Byram in 1997, and it refers to the ability to communicate effectively and appropriately with people from different cultures. This model illustrates that language learning encompasses more than just mastering grammar and vocabulary. It includes five key components, known as *savoirs*: i) *savoir etre* (attitudes), fostering openness and curiosity towards other cultures, ii) *savoirs* (knowledge), understanding one's own and others' social groups, iii) *savoir comprendre* (skills of interpreting and relating), interpreting documents using specific information and identifying potential relationships based on existing knowledge, iv) *savoir apprendre/faire* (skills of discovery and interaction), acquiring specific knowledge while understanding meanings, beliefs, values and behaviors, and v) *savoir s'engager* (critical cultural awareness), the ability to critically evaluate perspectives and practices. Byram emphasises the importance of becoming an intercultural speaker in addition to being a fluent language user. Such speakers can bridge cultural differences, interpret meanings and mediate misunderstandings.



The acquisition of ICC is facilitated by the guidance of a foreign language teacher within educational setting. Teaching ICC encourages learners to develop openness, curiosity, and empathy, helping them move away from stereotypes and ethnocentrism. It enables students to view communication as a social act that relies on shared cultural understanding rather than solely on linguistic accuracy. In today's globalized world, these skills are essential for study, travel, and work, where cross-cultural interactions are constant. Ultimately, incorporating ICC into second language teaching transforms language learning into a process of personal growth and intercultural awareness, empowering students to become thoughtful, respectful global citizens capable of engaging with diversity responsibly and confidently.

Democratic Citizenship Competence (DCC), which is an extension of ICC, is another crucial objective in L2 teaching. It advocates that theoretical, political, and ethical knowledge should be carried into practice. In other words, this can help learners improve their social awareness about various cultural settings. Moreover, they are encouraged to implement this awareness in real life situations. DCC includes different significant abilities such as critical thinking, empathy, adaptability, or respect for diversity. Thus, by enhancing these skills, individuals learn to engage with public matters instead of just gaining knowledge. All in all, DCC is the perfect blend between theory, practice, and action that can push L2 learners to acquire a better view of what cultural and social diversity is.

Literary texts are a powerful tool for developing ICC and DCC. Initially, literature unites language, meaning, and culture, providing an “aesthetic experience” (Carroll 2008).



Engaging with literary texts enables students not only to expand their vocabulary and language proficiency, but also to foster creativity, openness, and empathy – skills essential for building respectful arguments both inside and outside the classroom.

Moreover, immersing oneself in an authentic story with a protagonist representing another culture allows students to analyse the text within a space conducive to reflection and understanding, the so-called “third space”. This process broadens students’ horizons and helps them become conscious, responsible citizens of the world. Ultimately, literature can inspire young people to take meaningful action in today’s world, where building bridges between cultures and encouraging dialogue among them has never been more vital.

The activities included in the booklet vary depending on the level of the students and the length of the classes. Teachers who are going to include these materials in their classrooms are encouraged to treat them as inspiration and modify them according to their needs. The fundamental aim of these activities is to develop intercultural competence with the use of authentic pieces of literature.

However, a variety of other skills might be enhanced with the support of this booklet. Depending on the education system in the teacher’s school, these materials might prove helpful in the context of special school events, end-of-school year classes, or regular teaching sessions throughout the year. The proposed materials may form a basis for project-based learning sessions due to their emphasis on the content and the use of communicative activities. We hope that this collection will contribute to the ever-growing body of materials concerning intercultural competence and language teaching, and thus promote the teaching of ICC in high schools.



TABLE OF CONTENTS

01	Intercultural Encounters in Literature: “Losing Touch” by Alfian Sa’at	7
	Julia Bednarczyk, Carlota Clares Martínez, Ervina Flegar, Lydia Gálvez Guerrero, Kazım Uğur	
02	Comparison of Different Local Stories: Their Similarities and Differences	17
	Ana Belén Balastegui Saunier, Nazlı Hilal Çiftçi, Marija Jelić, Samanta Slana, Jakub Sufleta	
03	Questions of Race in the Short Story “Brownies” by ZZ Packer	22
	Ebru Kızıлтаş, Antonela Ramljak, Paulina Staniszevska	
04	From Bystander to Ally: Racist Stereotypes in Gene Luen Yang’s “American Born Chinese”	34
	Nida Balcı, Marta Luengo Carboneras, Piotr Matczak, Anna Poślad, Tesa Preglej	
05	No Place like “Home”: Refugee Experience in the Poem “Home” by Warsan Shire	43
	Amelia Frost, Ana Jelić, Alba López Gracia, Olga Mazur, Pablo Pérez Aparicio	
06	“The Lottery”: Fate and Tradition in Shirley Jackson’s Short Story	51
	Fátima Charchaoui Yallichi, Çagatay Çınar, Julia Dębowska, Franka Gulan, Leire Padilla de la Orden	

GROUP 1



LOSING TOUCH

**Julia Bednarczyk
Carlota Clares Martínez
Ervina Flegar
Lydia Gálvez Guerrero
Kazım Uğur**

“LOSING TOUCH”

Intercultural Encounters in Literature:
‘Losing Touch’, by Alfian Sa’at

ICC Components

By the end of the lesson, students:

- Recognize how cultural and religious values influence behaviour and social norms (knowledge),
- Interpret an intercultural misunderstanding from multiple perspectives (skills of interpreting and relating),
- Demonstrate empathy and open-mindedness when encountering different cultural practices (attitudes),
- Reflect on their own cultural assumptions and how they affect communication (critical cultural awareness).

Language Skills

By the end of this lesson, students:

- Improve reading comprehension
- Improve writing skills
- Practise speaking fluently for expressing opinions and attitudes
- Expand vocabulary related to culture, identity, and respect
- Refresh memory on Past Perfect

Target Group

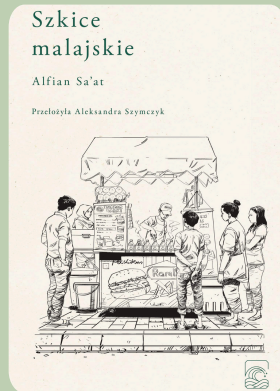
17-18 years old students, B2 level

The Author



ALFIAN SA'AT

The Book



MALAY SKETCHES

Materials

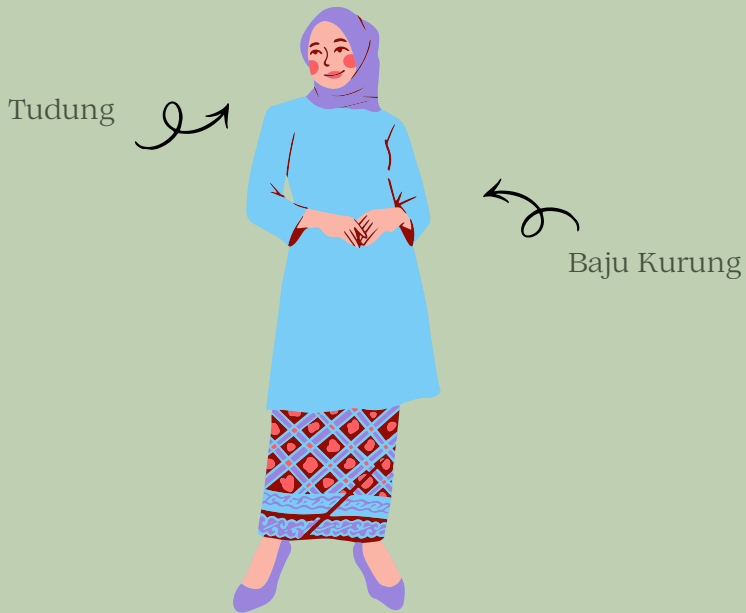
- Kahoot quiz
- Short story
- Worksheet prepared by the teacher

“LOSING TOUCH”

Malay Sketches, Alfian Sa’at

SYNOPSIS

The story describes an incident at a Prize-Giving Ceremony for Top Malay-Muslim Students. The female narrator, dressed in traditional Malay attire (baju kurung and tudung), refuses to shake hands with the President, following her religious and cultural beliefs about avoiding physical contact with the opposite sex. Her refusal causes shock and embarrassment among her family and the audience.



LESSON 1

PRE-READING

Estimated time: 10 minutes

The aim of this stage is to introduce students to Malaysian and Singaporean culture through engaging, dynamic activities designed to capture their interest.

SESSION OPENING

- Energiser to get everyone focused and ready to participate.
- Introduction - the teacher presents the situation from the text. Next, students are invited to raise their hands and share their opinions.
- Kahoot quiz - Cultural context and key aspects of Muslim culture. Engaging, interactive activities. (Appendix 1.1.)
- Pre-teaching vocabulary activity - Here they will reinforce important vocabulary by matching it with its corresponding definition. (Appendix 1.3.)



LESSON 1

READING

Estimated time: 35 minutes

WORKSHEET (25 minutes):

- comprehension questions
- true/false
- WH-questions
- grammar refresher

Students first read the text (Appendix 1.2.), then do the remaining tasks of the worksheet (Appendix 1.3.). Afterwards, the teacher checks the answers with them.

(Purpose: confirm basic understanding of the text, encourage deeper thinking about characters' actions and reasons, refresh memory of grammatical structures.)

DISCUSSION QUESTIONS (10 minutes):

1. How did the main character feel when the society judged her?
2. How does the story explore the idea of being 'different' in a multicultural society?
3. What might the protagonist's 'frozen hand' symbolize?
4. How can cultural understanding prevent misunderstandings like the one in "Losing Touch"?

(Purpose: build deeper understanding and empathy for diverse perspectives.)

The teacher asks the questions and students raise their hands to give answers. Encourage everyone's participation.



LESSON 2

POST-READING

ACTIVITY 1 - ROLE-PLAY

Estimated time: 15 minutes

For the role-play, the teacher asks for five volunteers. If there are none, the teacher picks them randomly. Students themselves pick the roles; if they cannot decide, the teacher interferes.

Participants: five main roles (the narrator, the President, the mother, the sister, the father) + the remaining students (the audience).

The teacher explains the roles to students and lets them act them out spontaneously.

After finishing the role-play, students discuss the following questions:

- What assumptions did your character hold?
- How did those assumptions affect how they interpreted the event?
- What could have been done to promote understanding instead of judgment?



LESSON 2

POST-READING

ACTIVITY 2 - DEBATE

Estimated time: 30 minutes

To ensure more equal participation, it is recommended to pick the students that did not participate in the role-play.

The teacher picks six students (two groups of three students) and one mediator. Each group is assigned a side (affirmative or opposition). The rest of the class takes the role of a judge and listens to the arguments.

Topic of the debate: When in a foreign country, one should act accordingly to the local culture and customs.

Students debate for ten minutes, and the mediator interferes if they lose track of the main topic.

When the debate time runs out, the debaters turn their backs to the audience in order to keep the voting anonymous. The judges raise their hands in favour of each side, and the side with more votes wins the debate.

If there is time left, students give feedback on the arguments and the overall experience.



CONCLUSIONS

“Losing Touch” is a literary text which provides a highly emotional scenario where cultural stereotypes are portrayed. Since this fragment also has descriptive features, it is not difficult for the reader to get involved in this short story.

The activity we designed successfully moves students from basic comprehension to critical application and self-reflection step by step. Every activity from the Energiser to the Debate focuses students’ attention on the main motive between personal convictions/religious beliefs and social customs.

The final tasks are crucial. The role-play activity encourages empathy, and the debate improves critical evaluation of cultural relativism vs. universal standards.

These two sessions directly equip students with the skills of interpreting and relating the essential attitude of open-mindedness required to work on developing intercultural communication competence (ICC).



APPENDIX 1

Appendix 1.1: Kahoot



Appendix 1.2: Story Text

Losing Touch

Last Saturday, at a Prize-Giving Ceremony for Top Malay-Muslim Students, I had walked up the stage to collect my scroll. Everything went as we had rehearsed, up till the moment I was face to face with the President. Suddenly I froze, snatched the scroll from the tray held by the girl beside him, and left his hand frozen in mid-air.

Of course, the protocol was that I should shake his hand. But I was wearing my baju kurung, and a tudung. The President is a man, and I'm not supposed to have any physical contact with the opposite sex. That's a kind of protocol too.

It was difficult to bring people around to my point of view. My mother said I had "shamed the whole community" with my "rudeness". My father said, "When you do something like that, it's so easy for them to call us extremists". My sister said, "You dishonoured the guest-of-honour".

I didn't know how many people in the audience thought the way my family did. I made my sister describe what the scene looked like to her.

"You made him look so stupid", she said. "He was reaching out his hand, smiling so proudly."

"Proudly?"

"Yah what, you were the only girl wearing a tudung among all the students. He probably thought, oh, this is a girl who can balance between studies and religion. And then you had to spoil everything."

"So what did the audience think?"

"People were shocked. He really looked stupid. His one hand sticking out. Like the Kentucky Fried Chicken Colonel, you know, but just one hand lah. Some people didn't know whether to continue clapping or what."

So overnight, I became this poster girl for Malay non-integration. Apparently the President, in his memoirs to be written years down the road, would one day describe how Malays had become more and more fundamentalist, just because a panicky girl one day decided not to shake his hand. As damage control, my sister suggested that I write a letter to the President. I showed her the first draft.

"You're not apologising," she said. "You're justifying what you did."

"No I'm not. I'm educating him."

She rolled her eyes. "You nak educate the President? Who are you?"

I wrote a second draft, this time removing the parts that argued that the handshake wasn't even part of our culture. I toned down all the rhetorical bits that began with 'you, as a fellow minority member, should'. I focused on the fact that I had never meant to offend.

When I reached the post box later that day, I found myself confronted by two different slots: 'Singapore' and 'Other Countries'. It made me pause for a while. My sister had asked who I was. What kind of country did I see myself living in? What kind of country did I want for myself? I wasn't different for the sake of being different. And being different is not the same as being difficult.

I rested the envelope on the lip of the slot that said 'Singapore'. I'll describe the scene for you. There is a girl standing in front of a post box. She is wearing a baju kurung and a tudung. An envelope has just dropped, like a leaf, from her fingers.

But she is still standing, her hand frozen in mid-air.

Appendix 1.3: Worksheet

Match each word (1-6) with the correct definition from the box.

- 1. Damage control
- 2. Snatch
- 3. Poster girl
- 4. Tone down
- 5. Extremist
- 6. Fundamentalist

- A. to make a sudden move to grab something, mostly with the hand.
- B. someone whose ideas, especially in political terms, go to extremes or support these from others.
- C. a female person who represents a particular quality, cause or ideal.
- D. religious, political or ideological current based on the strict and literal interpretation of religious texts.
- E. taking action to limit the negative effects of a mistake, failure, scandal, or bad situation in order to protect one's reputation.
- F. to make something softer, calmer, or less noticeable.

Read the text carefully, then answer the comprehension questions.

- 1. Why was the main character criticized?
- 2. What did the main character do as an apology to the President?

Read the text again, then answer true or false questions.

- 1. The protagonist felt comfortable while facing the President.
- 2. According to Muslim customs, the protagonist should have shook the hand of the President.
- 3. The audience perceived the situation as a simple funny interaction.
- 4. The protagonist wrote two versions of the apology letter.
- 5. In the first letter the protagonist wrote, she expressed her regret toward her actions.
- 6. The protagonist sent the letter to Malaysia.

Scan the text and fill the WH- questions.

- 1. Who criticized the main character for their behaviour?
.....
- 2. Where and when did the event take place?
.....
- 3. How the parents of the main character reacted to her behaviour?
.....
- 4. Why the sister of the main character criticized the first draft of the letter?
.....

In the first paragraph you can see that the author used past perfect. Can you tell why?

Last Saturday, at a Prize-Giving Ceremony for Top Malay-Muslim Students, I had walked up the stage to collect my scroll.

Your answer: _____



COMPARISON OF DIFFERENT LOCAL STORIES

GROUP 2

Ana Belén Balastegui Saunier

Nazli Hilal Ciftci

Marija Jelić

Samanta Slana

Jakub Sufleta





COMPARISON OF DIFFERENT LOCAL STORIES

Aim of the activity

The main aim of the activities is to develop students' speaking and reading skills, as well as ICC by using local stories and legends from various countries.

Target group

We are supposed to be teaching students around twelve years old between 6th and 7th grade

Literary texts

The Miserere from "Rhymes and Legends" by Gustavo Adolfo Bécquer

The Mouse and the Camel by Anonymous Writer taken from masaloku.net

The legend of Mr Twardowski taken from lamusdworski.wordpress.com/2016/03/12/twardowski/

Fisherman Palunko and his wife from "Croatian Tales of Long Ago" by Ivana Brlić Mažuranić

Materials

Copies of the texts

The images we are going to show to the students

Copies of the worksheets

List of problematic vocabulary

Big piece of paper and coloured markers for each group

Appendix 2

<https://drive.google.com/file/d/1hFUveOkIraAwSiY7zoBr2jxGubYZaz6wE/view?usp=drivesdk>



SYPNOSES OF THE STORIES



The Miserere

A repentant musician arrives at the Abbey of Fitero seeking redemption by composing a divine Miserere. He learns of a supernatural version sung by ghostly monks in the ruins of a monastery. On Holy Thursday, he witnesses the spectral monks rise and chant the Psalm amid eerie natural sounds and celestial light. Inspired, he tries to transcribe the music but fails to complete it, dying obsessed and leaving behind an unfinished masterpiece haunted by mystery.



The Mouse and the Camel

A mouse accompanies a camel wherever he goes, he believes that he is better and bigger than the camel, thinking, "I am so powerful that I can even ride a camel that is 5 times bigger than me, I am so powerful!". However, when they come near a river, they see that the camel can pass the river easily, but the mouse cannot. The camel simply says, "you thought that you are the biggest and the most powerful animal in this forest, but look: you cannot even pass the river that is easy for me to pass; don't be arrogant and know your place!". The mouse learns his lesson and apologises to the camel.



The Legend of Mr Twardowski

Mr Twardowski is a nobleman who wishes for wisdom and greatness. He makes a deal with the devil: he gets what he desires, but the devil will come for his soul in Rome. Despite his best efforts, Mr Twardowski unknowingly enters a pub named "Rome" where the devil finds him. The nobleman escapes on a rooster's back and to this day lives on the moon, afraid to come back.



Fisherman Palunko and his wife

Fisherman Palunko is unhappy with his poor life and longs for riches, but his greed leads him into trouble with the magical Sea King. Through his wife's love, courage, and faith, the family is finally reunited, learning that true happiness comes from love, not gold.



LESSON 1

Pre-reading

LEAD - IN. The teacher asks, “What are your favourite fables? What themes appear in them?” (It should be done in pairs and last no more than 5 minutes).

STUDENTS ARE SHOWN 4 PICTURES. They discuss what the pictures have in common and what the four stories might be about. (It is a whole-class discussion, 5 minutes) (See [Appendix 2](#)).

PRE-TEACHING VOCABULARY. Now students are divided into 4 groups. Each one gets a different list of problematic words and a dictionary. They find synonyms/definitions/translations of the problematic vocabulary. (It is a group-work activity, no more than 10 minutes long) (See [Appendix 2](#)).

While-reading



READING FOR GIST. The teachers tells students that they will have 2 minutes to skim the text, then distributes the four different stories to the different groups (See [Appendix 2](#)). The teacher sets the timer for 2 minutes, during which students skim their texts, and answer the questions: What is the text about? What happened? (Each group does it separately, 2 minutes for skimming, and 3 minutes for discussion).

DEEP-READING. Students read their texts again but carefully. While reading, they underline some problematic vocabulary and ask the teacher about it. Then they get the worksheets with more in-depth questions about their texts. (It takes 10 minutes for reading and 10 minutes to answer the questions, and this is done as group-work).

Now there is a 10-15 minutes break during which the teacher prepares a big sheet of paper in the centre of the classroom.

LESSON 2

Post-reading

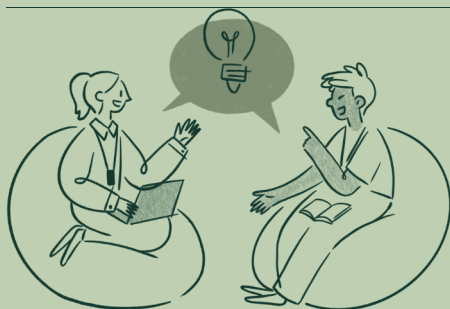
LET'S DISCUSS. Now students go back to their own texts and discuss these questions: How is greed shown in the text? Do the main characters have a happy ending? Why or why not? (This is done in groups and lasts up to 5 minutes).

Comparison of the texts

FINDING SIMILARITIES AND DIFFERENCES. The teacher divides students into new groups with at least one person from the original ones. Students give a brief oral summary of each of their stories and discuss what common elements they have found and what the differences between them are. (This is done in groups and lasts for 15 minutes).

LET'S DISCUSS. The teacher moves around the class asking each group what they have found. Next, every student gets a marker, each group getting a different colour. Their goal is to design a giant mind map on the big sheet of paper they can see in the middle of the class. (This is a whole-class activity lasting around 15 minutes).

THE STORIES HERE AND NOW. Students go back to their groups. The teacher asks each group what their favourite story was. Next, students are asked to adapt that story to modern times and their culture. (This is a group activity that should last around 10 minutes).



ADDITIONAL INFORMATION

These lessons are most effective when conducted within a single class block. If spread over several days, students may forget the plot and key details of the stories.

VARIANTS

Other texts may be used, but the learners' proficiency level must be considered.



QUESTIONS OF RACE IN THE SHORT STORY “BROWNIES”

GROUP 3

Ebru Kızıltaş

Antonela Ramljak

Paulina Staniszewska

**Based on
the short story “Brownies”
from ZZ Packer’s “Drinking Coffee
Elsewhere”**

Synopsis

The excerpt from “Brownies” by ZZ Packer follows a group of African American girls in Brownie Troop attending Camp Crescendo. The narrator, nicknamed “Snot,” recounts how her troop, led by the outspoken Arnetta, decides to confront a white troop (Troop 909) after Arnetta claims one of them called a Black girl, Daphne, a racial slur. The girls, driven by anger and loyalty, plan to “teach them a lesson” in the bathroom, expecting a fight. However, when they finally confront Troop 909, they discover that the white girls are mentally disabled and likely never said the slur. The realisation leaves the Black girls confused and ashamed, exposing the complexities of prejudice, misunderstanding, and innocence. The story powerfully explores themes of racism, childhood moral awakening, group identity, and the painful lessons of empathy and difference.

Aims

- Students should develop empathy to see situations through other people's eyes and understand their experiences.
- Students should recognise both the similarities and differences between themselves and others.
- Students should reflect on their own world, including their values, beliefs, and backgrounds.
- Students should also learn to express their emotions and feelings in an open and respectful way. Doing so helps them build stronger, more meaningful, and more compassionate relationships.

Target Group

- high school students aged 16–17
- language level B1/B2

Materials

- the excerpts from the short story “Brownies” (Appendix 3.1.)
- pictures
- worksheet
- white board
- presentation

PRE-READING

- The teacher introduces the agenda.
- The teacher starts the class with a warmup that includes a breathing exercise.
- The teacher shows the title of the story and asks, “What comes to your mind when you read the title of the story?”
- The teacher shows the pictures of famous black people with the intention of helping students to view things from a different perspective. After showing the pictures, the teacher asks the same question again.



Martin Luther King Jr.



Rosa Parks



Barack Obama

WHILE-READING

- The teacher shares the introduction with students. After reading, the teacher asks questions like “What do you think, how will the story develop? What will happen next?”
- Using the jigsaw technique, the teacher divides students into groups of 4 and hands out the excerpts. Each student reads one of four texts (Appendix 3.1.).
- After students read the text, they retell and order the story in their groups.
- The teacher writes the correct order on the board.
- Students continue working in groups, answering the comprehension questions.
- After they discuss the questions in the group, they share their opinions with the whole class.

Comprehension questions

Read the story carefully and answer the following questions:

1. Why does Arnetta want to fight the girls in Troop 909?
2. How do the girls plan to “teach Troop 909 a lesson”?
3. What do the girls discover when they finally meet Troop 909 in the bathroom?
4. How do the girls feel after they realise the truth about Troop 909?
5. How would you feel if you were a member of Brownies?

POST-READING

- Students work collaboratively to write the ending of the story.
- The leader of the group reads their ending to the whole class.
- Students share their opinions about why they chose that ending and share their opinions about the other endings.
- The teacher hands out exit tickets, gives students some time to fill them out, and collects them at the end.

Writing task

Work together in your group to write an ending to the story “Brownies” by ZZ Packer. You have read up to the moment when the girls discover the truth about Troop 909. Now it’s your turn to decide what happens next!

Steps to follow:

1. Discuss in your group how you think the girls might feel after their discovery.
2. Decide what kind of ending you want to create – will it be serious, emotional, surprising, or hopeful?
3. Write your group’s ending in 2–3 paragraphs. Make sure your ending connects naturally with the events in the story.
4. Include:
 - What the girls do after they leave the bathroom
 - How the narrator (“Snot”) feels and what she learns from the experience
 - A closing line or reflection that gives a sense of completion

Exit ticket



Name: _____

Exit Ticket

Topic: _____

I used to think: _____

Now I think: _____

Appendix 3.1. – excerpts from the text

Excerpt 1

BY OUR SECOND DAY at Camp Crescendo, the girls in my Brownie troop had decided to kick the asses of each and every girl in Brownie Troop 909. Troop 909 was doomed from the first day of camp; they were white girls, their complexions a blend of ice cream: strawberry, vanilla. They turtled out from their bus in pairs, their rolled-up sleeping bags chromatized with Disney characters: Sleeping Beauty, Snow White, Mickey Mouse; or the generic ones cheap parents bought: washed-out rainbows, unicorns, curly-eyelashed frogs. Some clutched Igloo coolers and still others held on to stuffed toys like pacifiers, looking all around them like tourists determined to be dazzled.

Our troop was wending its way past their bus, past the ranger station, past the colorful trail guide drawn like a treasure map, locked behind glass.

“Man, did you smell them?” Arnetta said, giving the girls a slow once over, “They smell like Chihuahuas. Wet Chihuahuas.” Their troop was still at the entrance, and though we had passed them by yards, Arnetta raised her nose in the air and grimaced.
(...)

But the rest of the girls didn’t stop; they only laughed louder. It was the word “Caucasian” that got them all going. One day at school, about a month before the Brownie camping trip, Arnetta turned to a boy wearing impossibly high-ankled floodwater jeans and said, “What are you? Caucasian?” The word took off from there, and soon everything was Caucasian. If you ate too fast you ate like a Caucasian, if you ate too slow you ate like a Caucasian. The biggest feat anyone at Woodrow Wilson could do was to jump off the swing in midair, at the highest point in its arc, and if you fell (as I had, more than once) instead of landing on your feet, knees bent Olympic gymnast—style, Arnetta and Octavia were prepared to comment.

They’d look at each other with the silence of passengers who’d narrowly escaped an accident, then nod their heads, whispering with solemn horror, “Caucasian.”

Even the only white kid in our school, Dennis, got in on the Caucasian act. That time when Martez stuck a pencil in the socket, Dennis had pointed and yelled, “That was so Caucasian!”
(...)

Excerpt 2

For example, when, on the first day of camp, Octavia made as if to speak, and everyone fell silent. “Nobody,” Octavia said, “calls us niggers.” At the end of that first day, when half of our troop made their way back to the cabin after tag-team restroom visits, Arnetta said she’d heard one of the Troop 909 girls call Daphne a nigger. The other half of the girls and I were helping Mrs. Margolin clean up the pots and pans from the campfire ravioli dinner. When we made our way to the restrooms to wash up and brush our teeth, we met up with Arnetta midway.

“Man, I completely heard the girl,” Arnetta reported. “Right, Daphne?”
(...)

“We can’t let them get away with that,” Arnetta said, dropping her voice to a laryngitic whisper. “We can’t let them get away with calling us niggers. I say we teach them a lesson.” She sat down cross-legged on a sleeping bag, an embittered Buddha, eyes glimmering acrylic-black. “We can’t go telling Mrs. Margolin, either. Mrs. Margolin’ll say something about doing unto others and the path of righteousness and all. Forget that shit.” She let her eyes flutter irreverently till they half closed, as though ignoring an insult not worth returning. We could all hear Mrs. Margolin outside, gathering the last of the metal campware. Nobody said anything for a while. Usually people were quiet after Arnetta spoke. Her tone had an upholstered confidence that was somehow both regal and vulgar at once. It demanded a few moments of silence in its wake, like the ringing of a church bell or the playing of taps. Sometimes Octavia would ditto or dissent to whatever Arnetta had said, and this was the signal that others could speak. But this time Octavia just swirled a long cord of hair into pretzel shapes.

“Well?” Arnetta said. She looked as if she had discerned the hidden severity of the situation and was waiting for the rest of us to catch up. Everyone looked from Arnetta to Daphne. It was, after all, Daphne who had supposedly been called the name, but Daphne sat on the bare cabin floor, flipping through the pages of the Girl Scout handbook, eyebrows arched in mock wonder, as if the handbook were a catalogue full of bright and startling foreign costumes. Janice broke the silence. She clapped her hands to broach her idea of a plan.

Excerpt 3

Before anyone had a chance to impress upon Janice the impossibility of this, Arnetta suddenly rose, made a sun visor of her hand, and watched Troop 909 leave the field hockey lawn.

"Dammit!" she said. "We've got to get them alone."

"They won't ever be alone," I said. All the rest of the girls looked at me, for I usually kept quiet. If I spoke even a word, I could count on someone calling me Snot. Everyone seemed to think that we could beat up these girls; no one entertained the thought that they might fight back. "The only time they'll be unsupervised is in the bathroom."

"Oh shut up, Snot," Octavia said. But Arnetta slowly nodded her head. "The bathroom," she said. "The bathroom," she said, again and again. "The bathroom! The bathroom!"

(...)

Everyone laughed except Daphne. Arnetta gently laid her hand on Daphne's shoulder. "Daphne. You don't have to fight. We're doing this for you."

Daphne walked to the counter, took a clean paper towel, and carefully unfolded it like a map. With it, she began to pick up the trash all around. Everyone watched.

"C'mon," Arnetta said to everyone. "Let's beat it." We all ambled toward the doorway, where the sunshine made one large white rectangle of light. We were immediately blinded, and we shielded our eyes with our hands and our forearms.

"Daphne?" Arnetta asked. "Are you coming?"

We all looked back at the bending girl, the thin of her back hunched like the back of a custodian sweeping a stage, caught in limelight. Stray strands of her hair were lit near-transparent, thin fiber-optic threads. She did not nod yes to the question, nor did she shake her head no. She abided, bent. Then she began again, picking up leaves, wads of paper, the cotton fluff innards from a torn stuffed toy. She did it so methodically, so exquisitely, so humbly, she must have been trained. I thought of those dresses she wore, faded and old, yet so pressed and clean. I then saw the poverty in them; I then could imagine her mother, cleaning the houses of others, returning home, weary.

"I guess she's not coming."

We left her and headed back to our cabin, over pine needles and leaves, taking the path full of shade.

(...)

Excerpt 4

BUT THE girls were there. We could hear them before we could see them.

"Octavia and I will go in first so they'll think there's just two of us, then wait till I say, 'We're gonna teach you a lesson,'" Arnetta said. "Then, bust in. That'll surprise them."

"That's what I was supposed to say," Janice said.

Arnetta went inside, Octavia next to her. Janice followed, and the rest of us waited outside.

They were in there for what seemed like whole minutes, but something was wrong. Arnetta hadn't given the signal yet. I was with the girls outside when I heard one of the Troop 909 girls say, "NO. That did NOT happen!"

That was to be expected, that they'd deny the whole thing. What I hadn't expected was the voice in which the denial was said. The girl sounded as though her tongue were caught in her mouth. "That's a BAD word!" the girl continued. "We don't say BAD words!"

"Let's go in," Elise said.

"No," Drema said, "I don't want to. What if we get beat up?"

"Snot?" Elise turned to me, her flashlight blinding. It was the first time anyone had asked my opinion, though I knew they were just asking because they were afraid.

"I say we go inside, just to see what's going on."

"But Arnetta didn't give us the signal," Drema said. "She's supposed to say, 'We're gonna teach you a lesson,' and I didn't hear her say it."

"C'mon," I said. "Let's just go in."

We went inside. There we found the white girls—about five girls huddled up next to one big girl. I instantly knew she was the owner of the voice we'd heard. Arnetta and Octavia inched toward us as soon as we entered.

"Where's Janice?" Elise asked, then we heard a flush. "Oh."

"I think," Octavia said, whispering to Elise, "they're retarded."

"We ARE NOT retarded!" the big girl said, though it was obvious that she was. That they all were. The girls around her began to whimper.

"They're just pretending," Arnetta said, trying to convince herself. "I know they are."

Octavia turned to Arnetta. "Arnetta. Let's just leave."

Janice came out of a stall, happy and relieved, then she suddenly remembered her line, pointed to the big girl, and said, "We're gonna teach you a lesson."

"Shut up, Janice," Octavia said, but her heart was not in it. Arnetta's face was set in a lost, deep scowl. Octavia turned to the big girl and said loudly, slowly, as if they were all deaf, "We're going to leave. It was nice meeting you, O.K.? You don't have to tell anyone that we were here. O.K.?"

“Why not?” said the big girl, like a taunt. When she spoke, her lips did not meet, her mouth did not close. Her tongue grazed the roof of her mouth, like a little pink fish. “You’ll get in trouble. I know. I know.”

Arnetta got back her old cunning. “If you said anything, then you’d be a tattletale.”

The girl looked sad for a moment, then perked up quickly. A flash of genius crossed her face. “I like tattletale.”

(...)



From Bystander to Ally

GROUP 4

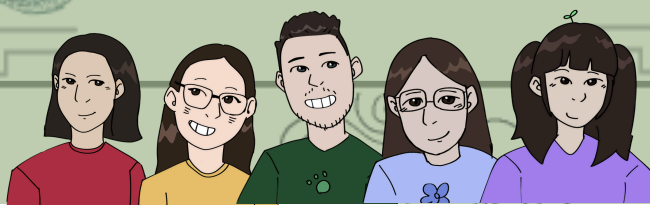
Nida Balci

Marta Luengo Carboneras

Piotr Matczak

Anna Poślad

Tesa Preglej



FROM BYSTANDER TO ALLY

Aims

ICC components

- **Savoir comprendre:** Interpretation of foreign cultures and new perspectives by analyzing the ways of portraying negative stereotypes.
- **Savoir être:** Fostering open-mindedness and intercultural attitudes towards other cultures due to the use of an authentic foreign text.
- **Savoir apprendre/faire:** Exploring Asian-American culture and the challenges connected to hybrid identities.
- **Savoir s'engager:** Developing critical cultural awareness through analysing comic panels, and reflecting on them.
- **Savoirs:** Knowledge about stereotypes directed against Asian people and about one's own culture due to the warm-up activity learning to take action and combat negative stereotypes through re-writing harmful scenes.

Language skills

- **Reading skills:**
 - Reading visual texts (graphic novel),
 - Intensive reading
 - Close reading (analysis of the comic panels).
- **Speaking skills:**
 - Expressing personal opinions about stereotypes
 - Expressing reflections on both domestic and foreign cultural stereotypes through discussion questions and role-play.

FROM BYSTANDER TO ALLY

Target Group

Highschoolers, ages: 16-19, B1-B2 level

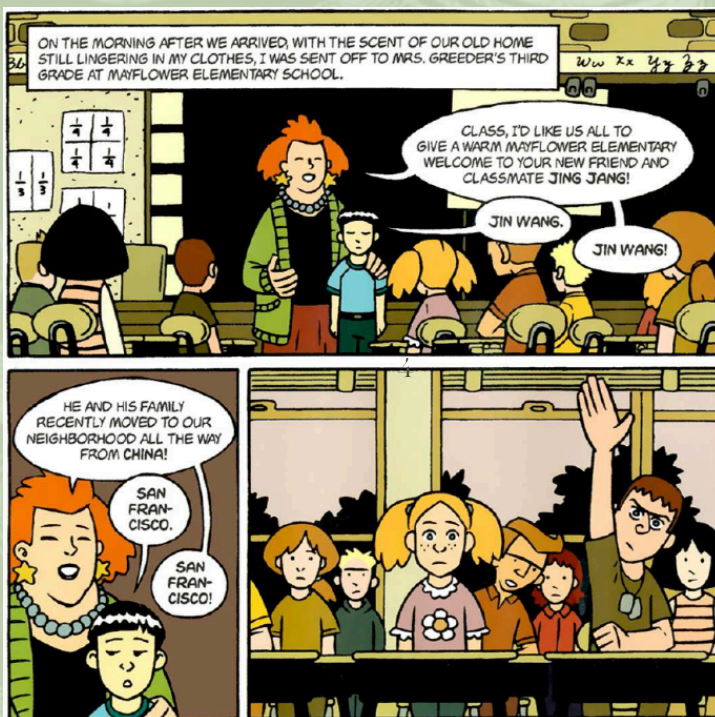
Synopsis of American Born Chinese by Gene Luen Yang

The comic book “American Born Chinese” explores the story of a Chinese-American boy trying to fit in a high school in America, while trying to accept his hybrid identity. The book has 3 plots that are interconnected, which is a metaphor of Jin Wang’s struggles with acknowledging his heritage.



FROM BYSTANDER TO ALLY

An Example Comic Page



FROM BYSTANDER TO ALLY

Warm-up

- Students play a game to make them start thinking about stereotypes.
- The teacher asks students to form a circle.
- The teacher reads a series of questions (e.g., “Step into the circle if someone has ever assumed something about you because of how you look.” “Step in if you’ve ever felt you had to hide part of who you are.” “Step in if you’ve ever been judged before someone got to know you.”)
- Students step in if this situation applies to them.

FROM BYSTANDER TO ALLY

Pre-reading

- The teacher displays and asks questions, “What negative stereotypes exist regarding your culture? How do you feel about them?” “Which negative stereotypes exist regarding other cultures? Do you think they reflect reality?” “Do you think people should try to ‘blend in’ with others, or is it more important to stay true to who you are?”.
- Students discuss their answers in pairs.
- Then the teacher displays the title of the comic book and the front page using a presentation (Appendix 4) and asks students, “Any guesses on what today’s lesson might be about?”
- Students write their answers anonymously using the slido.

FROM BYSTANDER TO ALLY

While-reading

- The teacher divides students randomly into groups of 4-5.
- The teacher hands out the printed worksheets to students (each group gets a different worksheet) (Appendix 4).
- Worksheets include the previously selected panel from the comic book. General questions are displayed as they may help students understand the text and its meaning.
- The teacher simply explains what has to be done in this part.
- Students read the assigned text and think about the answers for the general questions.
- Students are encouraged to write down their own ideas and reflections. Students can mark interesting parts in the text.
- Students do the reading.
- After the reading, students answer the questions on the forum.
- The teacher displays the excerpts that particular groups had, so they know the context.
- The teacher asks additional questions if students' answers miss important aspects (the additional questions are different for each panel, included in Teacher Cheat- Sheet) (Appendix 4).

FROM BYSTANDER TO ALLY

Post-reading

- Students work in the previously assigned groups.
- The teacher explains the “role-play activity” to the students.
- Students work in groups to rewrite their assigned section of the text, removing any stereotypes or racist language.
- Once the revisions are complete, each group performs their updated version of the scene for the class (Students are allowed to change the characters' dialogues and introduce new characters).
- Before each performance, the teacher displays the original excerpt, so the rest of the class understands the context of the changes.
- The teacher answers the questions, if any.
- After the “role-play” activity, the teacher asks reflection questions like: “Can you name simple behaviours or attitudes that you can implement in your life to fight against racism and stereotypes?” “Have you ever witnessed or participated in a stereotype, even unintentionally? How could you respond differently next time?”.
- Students answer the questions.



APPENDIX 4

A link to the presentation slides:

- https://drive.google.com/file/d/1WsQyBMzcS_KPagkEmZ9DXA_5zOn-He3S/view?usp=sharing

A link to the student worksheet:

- https://drive.google.com/file/d/1iYTgaAVBsrjV4SNsgD4YDUXGzp_rtkLy/view?usp=sharing

A link to the teacher's worksheet:

- https://drive.google.com/file/d/1RrSG1kC02QyyenBUwTZFr2_RtxAZyZwP/view?usp=sharing

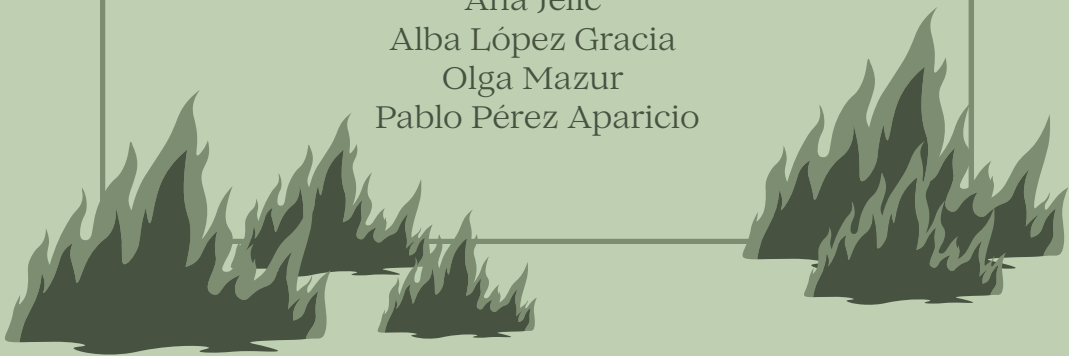
A QR code to the slido question:



HOME
NO PLACE
LIKE *HOME*

Group 5

Amelia Frost
Ana Jelić
Alba López Gracia
Olga Mazur
Pablo Pérez Aparicio



Based on the poem

HOME BY WARSAN SHIRE

Duration: 90 min

The development of this activity includes contemporary poetry, hard feelings, moral decisions, a roleplay activity, and a call to action. Teachers are encouraged to adapt it to their students and their sensitivity level.

AIMS (ICC COMPONENTS, LANGUAGE SKILLS)

The aim of this activity is to develop components of ICC and DCC, namely: knowledge and critical understanding of the world (politics, law, human rights), values (human dignity), skills (empathy, analytical and critical thinking skills).

TARGET GROUP (AGE, LEVEL)

This activity is designed for high-school students, since they are expected to have already acquired some skills concerning critical thinking and empathy.

LITERARY TEXT (AUTHOR, TITLE)

Warsan Shire
(Kenya, 1988)
“Home”



PREPARATION (MATERIALS, PROPS)

Whiteboard, markers, mentimeter.com, copies of the poem, worksheets with questions to analyse the poem, presentation with statistics, and cards for role-play, which can be found in Appendix 5.

HOME: SUMMARY

Warsan Shire's poem "Home" dives deep into the painful reality that no one chooses to be a refugee; people only leave when their home becomes a place of danger.

It starts with the striking line, "no one leaves home unless home is the mouth of a shark," which sets a powerful tone for a heartfelt exploration of fear, loss, and the instinct to survive. Shire paints home as a once-welcoming space that has now been overtaken by violence and peril, pushing individuals to escape with nothing but a sense of urgency and a flicker of hope.

Through vivid imagery and raw emotion, the poem captures the turmoil of fleeing — the frantic running, the heart-wrenching separations, and the pain of being seen as unwelcome in new lands. Amidst the suffering, Shire also sheds light on the harshness of those who judge refugees without grasping their dire circumstances. "Home" serves as both a mournful reflection and a heartfelt call for empathy, reminding us that exile is never a choice but a desperate act of survival.



PRE-READING

The aim of the introductory activity is to make students empathise with the foreigner; before reading the poem, students have to dive into the conflicting and uncertain nature of the word “home” by asking themselves what they take for granted when thinking of this concept.

Activity 1

1. The teacher puts the word “home” on the whiteboard.
2. The teacher asks students “What do you associate with this word”?
3. Students put their ideas in mentimeter.com, words show on the board.
4. The teacher asks another question: “What things at home do you take for granted?” (for example: uncontaminated water, bathroom, warm food).
5. Students put their ideas in mentimeter.com, words show on the board.
6. Quick summary of the discussion.
7. The teacher displays the question on the board: “How many people worldwide were forcibly displaced due to persecution, conflict, violence, human rights violations, and events seriously disturbing the public order?” Students estimate immigration rates by choosing from the provided options a/b/c/d (answer: 123.2 million according to UNHCR).
8. Then the teacher compares the number to the number of citizens in their country (e.g. 123.2 million people is 250% of Spain’s population).

Activity 2

1. Pre-teaching vocabulary task: Students match selected words from the poem to their definitions (the teacher may adapt the selected vocabulary items to their students’ knowledge)

WHILE-READING

After answering the teacher's questions, students will face the poem with an exhaustive analysis of it: metric, rhythm, vocabulary, and rethoric figures will be discussed, and students will get an extended view of the poem itself.

no one leaves home unless
home is the mouth of a shark
you only run for the border
when you see the whole city
running as well

your neighbors running faster
than you
breath bloody in their throats
the boy you went to school with
who kissed you dizzy behind
the old tin factory
is holding a gun bigger than his
body
you only leave home when
home won't let you stay.

(Lines 1-10)

no one leaves home until home is a
sweaty voice in your ear
saying-
leave,
run away from me now
i dont know what i've become
but i know that anywhere
is safer than here

(Last 8 lines)

First reading

Reading for gist. Students read the poem to answer general questions in pairs:

- Does the home described in the poem sound like the one we were talking about?
- What event do you think happened to the speaker? What could cause them to leave their country?

Second reading

Reading for details/ deep reading. Potentially in a second lesson, the teacher will ask these questions:

- What emotions do you think the speaker feels in this poem? Name at least two or three feelings and explain why you think the speaker feels that way.
- Which lines or phrases in the poem create strong or clear pictures in your mind?
- Could you discuss the meaning of listed metaphors (for example "the mouth of a shark"- the teacher chooses them).

*Remarks: encourage students to justify their answers by pointing to the specific places in the poem

POST-READING

During this part of the activity, students will participate in a roleplay representing the values and emotions evoked by the poem. Students will be forced to reject and be rejected, following the idea of the poem. After playing the game, students will be asked questions to reflect on the topic. Furthermore, they will be encouraged to perform particular actions in their close environment following the values of DCC.

Roleplay

1. Students are divided into groups of 5 or 6.
2. Each student is given a card with a role (one student is a border guard, and the rest are refugees or immigrants coming from different countries).
3. Each role has a short backstory (see next page for an illustrative example).
4. Every player must meet the border guard at their office and try to convince them to let them pass, but they can only let half of them in.
5. The border guard must choose and share their choice with the group of migrants.
6. To play another round, roles must rotate and, if desired, other character cards should be given to students.
7. After as many rounds as desired, students will be asked some questions such as: Why did you let these people in? What were your criteria? Can you value one person's life over another?

Call to Action

1. Each student or group will be asked to find a person in their neighbourhood who had to leave their native country to find a safer place to live.
2. The teacher encourages students to conduct an interview with the person who has a history of fleeing their homeland.
3. To end the activity, all students will be encouraged to search in their family tree and discover if any of their ancestors was forced to be a refugee.

SAMPLE ROLE-CARDS

More cards and a template are available in Appendix 5

Home, bitter home

Border Guard

You are responsible for deciding who can cross the border. **Only half of the queue will enter today.**

You don't know what will happen to those you reject, but you suspect it won't be good.

If you let in too many, you'll lose your job and be replaced by someone stricter.

Home, bitter home

Name, Age, Country

You... + Vital background

If denied... + consequences

Home, bitter home

Lucía, 22, Venezuela

Hospitals are empty, money has no value, and police arrest anyone who complains.

If denied, you'll have to survive without food or medicine.

Home, bitter home

Amir, 34, Afganistan

You worked as a teacher, but now schools are controlled by armed groups.

If denied, you'll be forced to teach propaganda or be punished for refusing.

Appendix 5

Appendix 5.1: mentimeter.com



Appendix 5.2: RolePlay cards and template



Or [Click here](#)

THE LOTTERY

FATE AND TRADITION

Group 6

Fátima Çharchaoui Yallichi
Çagatay Çınar
Julia Dębowska
Leire Padilla de la Orden
Franka Gulan

SHIRLEY JACKSON



BACKGROUND INFORMATION

AIMS

- To facilitate communication skills in the intercultural context
- To practice reading comprehension
- To practice expressing opinions
- To collaborate
- To improve vocabulary
- To think critically about values and traditions

LITERARY TEXT

"The Lottery" Shirley Jackson (1948)



TARGET GROUP

- Age: 15 - 17 (secondary school)
- Level: B1/B2



PREPARATION

Text copies with highlighted words, video, spinning wheel, blank paper sheets, matching exercise handout, role-play cards.

The Lottery: Synopsis



The short story is set in a small town of 300 people who have a tradition of drawing a lottery each year. Every head of family must draw a paper from the black box, and the one who gets a dark spot on it is meant to be killed.

This year the Hutchinson's family was chosen and Tessie, family's wife and mother, complained by saying that the lottery was not fair since her family did not have enough time to select the piece of paper.

Once everyone opens their respective papers, they realise that Tessie is the person who "won" the lottery.

She kept saying that it is not fair, but the people of the town do not listen to her crying, throwing stones hoping to kill her as quickly as possible so they can continue with their day.

LESSON 1

Introductory Activity: The Fortune Wheel of Fate

Objective:

To introduce students to the central themes of fate, chance, and tradition in “The Lottery” by Shirley Jackson through an interactive and reflective activity. This task aims to help students empathise with the characters’ emotional experience of uncertainty and lack of control over their destiny.

Procedure:

1. The teacher greets students and introduces an online spinning wheel game to create excitement and engagement at the start of the lesson.
 - Link: <https://spinthewheel.app/suYUFAoeU>
 - Qr Code is available. (see Appendix 6.1)
2. Each student takes a turn spinning the wheel and waits for the result.
 - If the wheel stops on green, the student “can sit”.
 - If the wheel stops on red, the student “must stand” for the entire lesson – but only symbolically (they do not actually stand).
3. After everyone has participated, the teacher invites the class to reflect on their feelings and experiences:
 - “How did you feel when you saw your result?”
 - “Did you think it was fair?”
 - “What does this remind you of?”
4. The discussion gradually leads to the main theme of “The Lottery”, connecting students’ personal reactions to the story’s portrayal of arbitrary fate and societal tradition.

Follow-up task:

Students work in pairs to discuss the question:

“Think about your hometown traditions. Do you think they are important to maintain? Why or why not?”

This encourages intercultural awareness and critical thinking, allowing students to relate the short story’s themes to their own cultural contexts before reading.

PRE- READING

OBJECTIVE

To introduce students to global traditions and pre-teach vocabulary from “The Lottery”

ACTIVITY 1- WORLD TRADITIONS MATCHING GAME

Instructions:

The teacher provides a handout with 6 pictures of different traditions around the world.

In pairs, students must:

1. Match each picture with its brief definition and the name of the country.
2. Discuss why these traditions might be considered controversial.

See this activity attached in Appendix 6.2.

ACTIVITY 2- VOCABULARY IN CONTEXT

Instructions:

Students work in pairs to discuss the following words.

They try to come up with their own definitions based on intuition or context.

Afterwards, the teacher provides the real definitions and examples, clarifying any doubts.

See this activity attached in Appendix 6.3.

WHILE-READING

Step 1: Students have 15 minutes for reading “The Lottery”

Step 2: Students focus on the highlighted quotes to discuss and analyse their meaning.

Step 3: The teacher asks the following question: “Why do you think these quotes are highlighted?”

See it attached in appendix 6.4

LESSON 2

Lesson Reminder: Revisiting “The Lottery”

Purpose:

To help students recall the plot, mood, and central themes of “The Lottery” by Shirley Jackson before continuing with the second lesson’s activities.

Procedure:

1. Begin the class by showing a short video adaptation of “The Lottery” to refresh students’ understanding of the story.
 - Video Link: <https://youtu.be/PcZv2Q8-JGI?si=b0x75M-C.TAsJGfg>
2. Ask students to focus on the emotional tone and atmosphere while watching. Encourage them to think about how the community’s behaviour and reactions contribute to the story’s tension and message.
3. After the video, lead a brief reflective discussion with questions such as:
 - “What details stood out to you the most this time?”
 - “Did your feelings about the story change after watching the video again?”
 - “How do tradition and fate influence the characters’ actions?”

Note for Teachers:

This short review serves as a bridge between Lesson 1 and Lesson 2, activating students’ prior knowledge and emotional engagement. It prepares them to connect new activities—such as the Fortune Wheel task and intercultural discussions—to the underlying themes of fate, chance, and tradition in the story.



POST-READING

Main Activity: The Court Game – Debating Tradition and Justice

Objective:

To encourage critical thinking, collaboration, and persuasive speaking skills, while analysing “The Lottery” by Shirley Jackson from multiple ethical and societal perspectives. Students will explore issues of tradition, morality, and individual responsibility through a structured role-play debate.

Procedure:

- The teacher introduces the activity by explaining that the class will participate in a mock court debate about the events in “The Lottery”.
- The teacher divides students into two teams.
- The wheel determines each student’s role, forming:

*See this activity attached in Appendix 6.5.

- Group 1: The Legal Team in Favour – representing those who support the tradition of the lottery.
- Group 2: The Legal Team Against – representing those who oppose it and argue for justice and human rights.
- Each group receives printable instruction cards containing their assigned role, background context, and argument guidelines.

*See printable cards attached in Appendix 6.6.

- Groups are given 15 minutes for preparation. During this stage, they collaborate, assign roles (lawyer, speaker, note-taker, etc.), and build their arguments using evidence from the story.
- The debate phase lasts another 15 minutes. Each team presents opening statements, arguments, counterarguments, and closing remarks, while the teacher acts as the mediator ensuring fair discussion and respectful communication.
- After the debate, the teacher provides feedback on the clarity, persuasiveness, and inclusivity of each group’s arguments. A brief reflection follows, where students discuss what they learned about justice, conformity, and social responsibility in “The Lottery”.

Expected Learning Outcomes:

- To enhance speaking and critical thinking skills through structured argumentation.
- To deepen understanding of ethical and cultural issues in the text.
- To promote collaboration, empathy, and respectful dialogue among students.

CONCLUSIONS

Closure Activity: Reflecting on Traditions

Objective:

To encourage students to synthesise their learning, express personal viewpoints about traditions, and reflect on how their perspectives may have changed through the lesson's activities.

Procedure:

1. After the debate, the teacher leads a short whole-class discussion to connect the role-play to real-world reflections.
 - Students are invited to share their thoughts on traditions in their own communities and cultures.
 - Guiding question: "If these traditions continued into the future, would you want to maintain them or rather stop them? Why?"
2. Students are encouraged to listen to different opinions and respect diverse perspectives, fostering open-minded and empathetic dialogue.
3. To conclude the lesson, each student writes an exit ticket responding to the prompt: "What is your personal opinion about traditions, and has this opinion changed after today's lesson? Explain briefly."
4. The teacher collects the exit tickets to assess students' understanding and personal reflection.

Purpose:

This short reflective activity allows students to consolidate their learning from the video, fortune wheel, and debate. It also provides insight into how the lesson influenced their attitudes toward cultural traditions, conformity, and social values.

Appendix 6

Appendix 6.1: First spinning wheel QR



Appendix 6.2: Matching activity

Traditions around the world

1. Match the pictures of different traditions with their brief descriptions and the country they come from.



1. **Bullfighting (Spain)** – A traditional Spanish spectacle where matadors face bulls to display courage and artistry.
2. **Marzanna (Poland)** – A spring ritual where Poles burn or drown an effigy of the winter goddess to welcome warmer seasons.
3. **Whaling (Japan)** – A centuries-old Japanese practice of hunting whales for food and cultural tradition
4. **Thanksgiving (United States)** – A November holiday where Americans give thanks and share a festive meal with family.
5. **Diwali Festival (India)** – A Hindu celebration of light symbolizing the victory of good over evil and brightness over darkness
6. **Ma'ne (Indonesia)** – A Torajan ritual where families clean and redress the preserved bodies of their ancestors to honor them.

Appendix 6.3: Teacher vocabulary activity answers

1. Perfunctory

Definition: Done quickly and without much care or effort.

Example: He gave a perfunctory nod before walking away, clearly not interested in the conversation.

2. Stoutly

Definition: In a strong, determined, or brave way.

Example: She stoutly defended her friend when others criticised him.

3. Beamed

Definition: Smiled very happily or shone brightly.

Example: He beamed with pride when he received the award.

4. Duly

Definition: In a proper or expected way; as required.

Example: The students were duly impressed by the speaker's powerful story.

5. Daintily (From "Dainty")

Definition: Small, delicate, and pretty.

Example: She daintily placed a flower in her hair before the photo.

6. Scold

Definition: To speak angrily to someone because they did something wrong.

Example: His mother scolded him for coming home late without calling.

Appendix 6.4: Link for text and highlighted elements

<https://drive.google.com/file/d/1cYx7PEiXMeS2qhjFCRs5wze7BnPGYgx-/view?usp=drivesdk>

Appendix 6.5: Group assignment QR code



Appendix 6.6: Roleplay cards

Play Card 1 – In Favor of Keeping the Tradition

Pretend you are citizens of this small town and now it is the time to decide whether you should continue this tradition or stop it. You are the team in favor of keeping the tradition. Choose a representer to speak in the debate and a secretary to take notes. Think of arguments and counter arguments to say in the debate.

Play Card 2 – Against Keeping the Tradition

Pretend you are citizens of this small town and now it is the time to decide whether you should continue this tradition or stop it. You are the team against keeping the tradition. Choose a representer to speak in the debate and a secretary to take notes. Think of arguments and counter arguments to say in the debate.



Erasmus+

Blended Intensive Programme

*Using literature in teaching English as a foreign language to
develop learners' intercultural competence*

2024-1-PL01-KA131-HED-000199774-1

Organized by the Faculty of English, Adam Mickiewicz
University in Poznań, Poland

20-24 October 2025

