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EDUCATIONAL ESCAPE ROOMS AND LITERATURE: AN ECLECTIC APPROACH IN EFL CLASSROOMS

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1. Abstract

The presented paper aims at the teaching of a specific didactic unit in an English as a Foreign Language class through the use of literature and escape rooms. In order to do so, different didactic methodologies have been used in order to develop a knowledge base necessary to elaborate, and later play, these escape rooms. The use of literature fits into the narrative element of escape games, which is essential, and is also an opportunity to bring students closer to literature. Thereupon, the didactic unit seeks to promote teamwork, the enjoyment of literature, and show that it is possible to learn by means that were not initially educational, such as escape rooms.

Key Words

Escape Room, Literature, Edgar Allan Poe, Eclectic Approach, Cooperative Learning, Communicative Approach, Project-based Learning, Game-based Learning.

Resumen

El presente trabajo busca la enseñanza de una unidad didáctica específica en una clase de inglés como lengua extranjera a través del uso de la literatura y los escape rooms. Para ello, se han usado diferentes metodologías didácticas con el fin de desarrollar una base de conocimientos necesarios para elaborar y posteriormente jugar dichos escape rooms. El uso de la literatura encaja en el elemento narrativo de los juegos de escape, el cual es imprescindible y sirve también como una oportunidad para acercar a los alumnos a la literatura. De esta manera, la unidad didáctica busca promover el trabajo en equipo, el disfrute de la literatura y mostrar que es posible aprender por medios que en un principio no eran educativos, como los escape rooms.

Palabras Clave

Escape room, Literatura, Edgar Allan Poe, Enfoque ecléctico, Aprendizaje cooperativo, Enfoque comunicativo, Aprendizaje basado en proyectos, Aprendizaje basado en juegos.

2. Introduction

Boredom has been the major enemy of learning processes during decades. Students find it more and more demanding to pay attention to typical classes, in which there are no stimuli, they do not feel engaged with the subjects, and they are not able to see the meaning of why they are studying what they are studying. As a result, many methodologies, developed and perfected with the passage of time, have been created to fight this problem. This work points in the same direction as these approaches: looking for a way for students (in an English as a Foreign Language classroom) to learn and have a good time at the same time, therefore fostering the learning process.

Instead of sticking to an individual methodology, several approaches are used to adapt the activities and the contents to pupils' necessities. Following diverse methodologies, this didactic unit aims at designing an escape room, a popular and exciting game played all over the world, as a final project. Dividing a group of students of 1st of Bachillerato (first year of post-16 education) into three groups, each group will design their own escape room for the other two groups to play and complete the game. Nevertheless, escape games require a narrative to work, so in order to provide students with such a fundamental element, literature will be the cornerstone of the first sessions of the unit. While the last sessions are aimed at creating (and subsequently playing) the escape rooms, the first sessions introduce two literary works in order to provide them with the basics of a useful narrative (which is crucial in the process of designing the game) and enrich students' cultural knowledge through literature. These two literary works are 'The Purloined Letter' and 'The Murders in the Rue Morgue', written by the famous writer Edgar Allan Poe, which help spark students' interest through mystery and intrigue. Instead of using original works, graded reader versions of these short stories will be used in order to adapt the contents to the students.

In fact, adapting the contents, the approaches, and the rest of the aspects of the educational process to the students is the keystone of this Masters' Dissertation. In other words, this work seeks to improve students' learning process by adapting all the elements that take part during this process, taking us from reading two well-known literary work to the creation of an escape room. When the lesson plan is finished, it is expected that students have learnt more with this type of methodologies than with more traditional approaches, making them aware that learning can also mean having a good time.

3. State of the Art

This starting section points at giving a theoretical justification of the elements of the project, comprising the methodology followed in every session of the didactic unit, the use of literature in EFL classrooms, and the educational elements of escape games in educational fields.

Concerning the first section, the eclectic approach is introduced as the core of the methodologies followed in the unit, as it is an approach which allows the use of various methodologies in class. As the use of different educational strategies are permitted through the eclectic approach, the section describes in detail the methodologies followed during the whole didactic unit: cooperative learning, communicative approach, project-based learning and game-based learning. All these approaches, gathered within the eclectic approach, correspond to the methodology that makes up the work presented.

Second, as the creation of a escape games have been decided to be the final project of the unit, we must take into account the most relevant aspects when designing one. One of these aspects is the main topic of the second part of the state of the art: literature. Narrative is fundamental when designing an escape room, so this is a justification of the use of literary works during the beginning of the didactic unit. It is useless if all the elements of a escape game are brilliantly designed but such a relevant aspect as narrative is missed: a plot to guide the experience from the beginning to the end is mandatory. This section addresses the use of literature in EFL classrooms, the benefits of reading shorts stories and mystery genre works (as Edgar Allan Poe's stories about Dupin are the literary works used in the unit) and a detailed depiction of graded readers and their elements, considering that graded readers of Poe's works are better to engage students and reach the goals of the unit than the original ones.

Third, the last section regards escape games, defining them, and giving a description of their three major elements (challenges, narrative, and the cooperative agent). After this introduction on the subject, a detailed research on educational uses of escape games is provided, highlighting its characteristics, benefits, and objectives, and describing their structure.

3.1 Contemporary Methods in the EFL Field: The Eclectic Approach

This first section starts by providing a definition of the eclectic approach, the cornerstone of the methodologies followed in this paper. Instead of using a single methodology, which would restrain reaching the goals of the lesson, four are used during the unit, combining them to a greater or lesser extent according to the aims. An example is provided by the British Council (2008), alongside the explained definition:

The class starts with an inductive activity with learners identifying the different uses of synonyms of movement using a reading text. They then practise these using TPR. In another class the input is recycled through a task-based lesson, with learners producing the instructions for an exercise manual. (n.d.)

Kumar (2013, pp. 1-2) argues that making use of this complex approach, instead of an individual one, seeks to adapt the activities and their contents in order to improve the process of learning, avoiding weaknesses of using a single approach such as its inflexibility when performing certain activities. This author also states that “the purpose of advocating eclectic method is to connect life experiences to the ideas presented in learning of the language. The types of learning activities teachers select are often directly related to their experiences in the real world” (p. 2), thereby giving meaning to what is done inside the classroom.

Turning now into characteristics, Ali (1981, p. 7) gives a set of principles of eclecticisms:

1. Teachers are allowed to choose different kinds of teaching techniques in the same session or different ones to reach the aims of the lesson.
2. Flexibility is the key of this method, so educators can choose any aspect or method which they think suitable for teaching.
3. Learners get benefited from these different methodologies, ensuring a better understanding of the material.
4. This approach helps solve difficulties that may emerge from textbook materials.
5. It saves both time and effort when preparing language activities.
6. It is a subjective approach, leading teachers to adapt the lessons to their pupils, giving a more personalised teaching (Mwanza, 2019, p. 57).

How these different methodologies are applied in the didactic unit will be explained in detail in 4.3. Methodology.

3.1.1 Cooperative Learning

Cooperative learning leaves behind those educational approaches in which students had to learn individually, receiving information by paying attention to their teachers, and processing it without interacting with their peers. In contrast to this approach, Cooperative learning avoids these situations by allowing students to take a more active role, working in groups to achieve goals that are related to what is intended to teach. Each member of these groups collaborates and contributes by sharing ideas, solving problems, and reaching agreements, leading them to higher achievements, as well as a greater retention of the contents and more positive feelings towards the subject matter. By the same token, these beneficial outcomes are also related to students' self-esteem, improving it as opposed to individualistic or competitive methodologies. Consequently, cooperative learning methodology is considered the major strategy for active learning thanks to hundred of studies which corroborate its benefits (D. Johnson and R. Johnson, 2008, p. 29).

Johnson et al. (1998, pp. 7-10) established five essential basic features of this methodology:

1. **Positive Interdependence:** Team members perceive that they play an important role in their groups and they need each other to achieve their goals. Instructors are free to stimulate positive interdependence by establishing mutual goals, joint rewards, shared resources and assigned roles.
2. **Individual Accountability:** Students must be aware of their contribution to the group, which will be both evaluated individually and as a team.
3. **Face-to-Face Promotive Interaction:** Team members help each other by interacting together, discussing topics, explaining their ideas, working face-to-face, etc.
4. **Interpersonal and Small Group Skills:** Social skills are required to overcome any kind of challenge and progress in their tasks so leadership, communication, decision making and conflict resolution are mandatory.
5. **Group Processing:** Both instructor and students have to make sure how well the group members are working together and if there is room for improvement.

Under those circumstances, it is clear that the role of the instructor is crucial to make sure that this methodology is correctly applied in order to succeed. This duty consists in making wise decisions when giving instructions, structuring groups, assigning roles, providing materials and resources, explaining whatever students have problems with, giving tips, leading them when they are not able to continue, intervening when necessary, etc. Apart from these liabilities, it is advisable that instructors form heterogeneous and small groups, in which each member have different perspectives and skills, seeking that students improve their social and cognitive skills as they learn as a cohesive group (D. Johnson & R. Johnson, 2008, p. 29).

3.1.2 Communicative Approach

Strongly related to the previous section, communicative approaches share many features of cooperative learning. As Ruiz (2019, pp. 12-16) argued, this modern methodology is characterised by three elements:

1. The final objective is the achievement of communicative competence, which is made up of four basic aspects such as grammatical, social, discursive and strategic competences.
2. The activities are learner-centred.
3. The activities are based on two parties who interact with each other, one communicating and the other responding as they exchange information.

Turning now into the objectives of this approach, the author also divides them into four main groups which lie behind every task:

1. Communicative objectives, based on interacting with other people to exchange informations, opinions, attitudes, etc.
2. Socio-cultural objectives, in which given information to the students is based on what a foreign student of the same age would receive in their everyday life. This input can be authentic material which has not been elaborated for the teaching of the language, like articles, letters, film reviews, etc., or adapted to the student's level, like graded readers.
3. "Learning to learn" objectives, focusing on students learning to plan their own work as they set objectives and how to achieve them.

4. Objectives that encourage linguistic consciousness, based on becoming aware of linguistic structures and rules of the foreign language.

Regarding which kind of tasks students usually face, the author establishes that some experts have proposed different classifications of activities, moving from information-gap activities to puzzles and guessing games. This is a result of one of the advantages of communicative approaches, which is that it is an open and versatile methodology, allowing many different activities as far as they lead students to succeed in communication. As a result, grammatical exercises, which were excluded from this methodology, are accepted again because of experts' opinions on the importance of linguistic forms and functions to use language in a communicative and effective way. Despite the great variety of tasks that students would find, Ruiz (2019) confirms that experts agree on the existence of basic characteristics of communicative units:

- Authentic or fairly authentic input.
- Students should carry out activities where they have to solve some kind of problem through dialogue and negotiation.
- The activities should be related to the students' real communicative needs.
- Students should have some possibility of choice as to what, how and how much to learn.
- Activities have to allow both students and teacher to take roles for different situations.
- Activities should stimulate autonomous learning.
- The four skills (understanding, speaking, reading and writing) have to be practised.
- Activities have to allow the students to use language creatively. (pp. 14-15)

Moreover, the learner's level must be taken into consideration when preparing and graduating contents and activities, splitting levels of difficulty into beginner, pre-intermediate, intermediate, pre-advanced and advanced.

As we can infer from the already given material about communicative approaches, students' roles and the circumstances in which they learn are varied, but they are intended to foster the communicative skills. In terms of the classroom environment, grouping them in pairs or small or even big groups is essential and it should be done in every activity. Coupled with this, students' roles must be based on dealing with varied situations with their own linguistic resources, taking advantage of their mistakes and the context, learning to deduce, learning oral and written techniques, etc. Apart from this, Ruiz (2019, pp. 13-17) also presents examples of communicative activities such as:

- Listening: Listening and passing over the information, listening and participating, listening and following the instructions...
- Speaking: Reading aloud, listening and participating, riddles, role play...
- Reading: True/false, putting halves together...
- Writing: Spotting the mistake and rewriting the sentence correctly, classifying words, writing a sentence under an illustration...

To conclude with this section, the teacher's role tends to be similar to that fulfilled in cooperative learning, allowing students to take up dynamic roles in the learning process and making them feel responsible for their own learning. Whereas pupils are expected to develop autonomy and different skills by means of the learning process, teachers act as moderators, providers of input, active participants and observers (Ruiz, 2019, pp. 15-16).

3.1.3 Project-based Learning

Project-based learning was designed as a solution to two of the main issues in schools: boredom and superficial knowledge. As Blumenfeld et al. (1991, pp. 369-370) argue, students are less likely to learn when having to struggle with these problems, highlighting the flaws of the educational system and hindering the teaching process. Even though there are some pupils who do not get bored easily in class, this does not solve the problem of not acquiring a deep understanding of the material, making it easy to forget as it is not relevant to the learner (Gardner, 1991, pp. 159-161). The outcomes of years of researches with the aim of solving this situation were different methodologies as the project-based learning, with the goal of increasing student engagement and helping them to acquire useful knowledge that they are supposed to learn in the educational system (Krajcik et al., 1994, pp. 483-486).

Greeno (2006, pp. 79-81) describes project-based learning as a form of situated learning mainly based on students gaining a deeper understanding of material when they actively construct their understanding, working, and using ideas. Through this, methodology students are allowed to investigate questions, propose hypotheses and explanations, debating and try out new ideas. Project-based learning is basically an approach to the design of learning environments, which have five key features (Blumenfeld et al., 1991, pp. 382-385; Krajcik, et al., 1994, pp. 483-496; Krajcik, Czerniak, & Berger, 2002, pp. 24-53):

1. There must be a driving question or a problem to be solved as objective.
2. Students explore the driving question by participating in processes of problem-solving that leads to foster their performance in the discipline as well as those skills which they intend to improve.
3. Students play their role by working together and the educator plays theirs by helping when necessary, teaching how the whole community is necessary to go forward.
4. Learning techniques and technologies lead students to participate in activities normally beyond their ability.
5. Students create tangible products related to the driving question, with the possibility of sharing them as external representation of the class's learning.

Apart from the characteristics of this methodology, Bransford, Brown and Cocking (1999, pp. 14-26) highlight the importance of the theoretical background, understanding how children learn:

1. Active Construction: Constructing meaning based on real-world experiences has a powerful impact during the learning process, constructing and reconstructing knowledge from new experiences, through exploration stimulated by curiosity, making connections between new and old ideas, discussing with others...
2. Situated Learning: Real-world contexts are more effective in terms of learning acquisition, so students should take part in practices as close to the real world as possible. By doing so, students also appreciate the value of the activities they perform, giving meaning to them as it is connected to real-world understanding.

3. Social Interaction: Working together has been proved more rewarding than individually working in terms of learning (Collins, Greeno & Sawyer, 2006, pp. 8-11).
4. Cognitive Tools: Tools play an important role as they can expand what students can learn, stimulating them or allowing them to carry out tasks which would be impossible to complete without these tools (Salomon, Perkins & Globerson, 1991, pp. 2-8).

3.1.4 Game-based Learning

Game-based learning consists of engaging amusing experiences to improve the learning process through interaction in a motivating setting (Thornton & Cleveland, 1990, pp. 190-193). On the one hand, it has been demonstrated that these kind of settings, in which fun plays an important role, improved learning outcomes when compared to other approaches (Cordova & Lepper, 1996, pp. 715-730). On the other hand, interaction alludes to allowing students to be the protagonist in their process learning, being able to interact with provided material in stimulating ways such as educational games, in which knowledge presentations are different from the typical ones (David, 1997). Using games to facilitate learning process can be designed in a wide variety of means, but they always share some features as Pivec, Dziabenko and Schinnerl (2003, pp. 2-4) describe:

1. Contents that are intended to be taught in class must have game characteristics.
2. Every task must foster motivation.
3. Desirable outcomes should be achieved through intrinsic motivation.
4. Interactivity, understood as interacting with the material in a playful way, as already mentioned (Thornton & Cleveland, 1990, pp. 192-199).
5. Dynamic visuals, rules and goals. (Johnston & de Felix, 1993, pp. 200-211)
6. Challenge and risk, exploiting mistakes as a means of getting feedback and learning (Baranauskas et al., 2001, pp. 137-144). Moreover, these challenges must always match the students' level on the subject.

Additionally, constructivist learning theories also contribute to game-based learning, as Pivec, Dziabenko and Schinnerl (2003, pp. 1-6) state affirming that "from the constructivist point of view learners are active participants in knowledge

acquisition, and engaged in restructuring, manipulating, re-inventing, and experimenting with knowledge to make it meaningful, organized, and permanent.”

3.2 Literature and Education

Even though literature, and its development, has been one of the most relevant milestones of human culture, its usage in EFL classrooms has been relegated, motivated by doubts about its usefulness when teaching how to communicate in a foreign language. In fact, its benefits are not called into question, but the real problem resides in how, when, where and why it could be implemented (Sage, 1987, p. 10). Nevertheless, as Sage (1987, pp. 10-11) states, this controversy has called the attention of some of the best minds, enriching the debate and leading to investigations aimed at incorporating literature in language teaching classes.

3.2.1 Pros of Using Literature in Classrooms

Turning now into the benefits of using literature in EFL classes, one of its main and more obvious features is universality. Literature is a human creation, and therefore it portrays human concerns and needs which students can feel close. The feelings that literature can bring out, even when their readers have never experienced them, are perceived as universal, as something they can identify with, establishing a connection between reader and work. These representations in literary works can go from the deepest sentiments humans can experience to daily life activities, setting familiar environments that easily link students and literature. As a result, this relation may appeal to many pupils, encouraging them to show interest in what they are consuming (Sage, 1987, pp. 12-13). But it does not stop in the surface reality: readers can also learn to understand underlying psychological elements, enlightening intricate issues which reside inside us, fostering social and moral intelligence, giving readers insight (Povey, 1967, pp. 40-46). Regarding these statements, Moody (1971, pp. 1-24) affirms that literature makes four contributions to learning, which are the development of sensory, intellectual, affective, and social faculties (apart from personal development).

Respecting the educational value of literature, its role goes far beyond the practical uses of language. Instead of teaching students contents based on utilitarian

purposes, literature in EFL classes contributes to educating students in a wider sense. Apart from basic language skills, the use of literature in foreign language classes also contributes to teaching other kinds of knowledge, such as a significant communication which mixes coherence of language and thought. This meaningful approach is valued by pupils, who end up showing interest in the material they are working with, raising, and inspiring questions. Literature also stimulates students to appreciate the reality which resides in every work. Instead of working with the real world and its elements, the literary discourse requires the reader to interpret the information they receive and build up a new reality based on it (Sage, 1987, p. 16). This leads to a unique kind of discourse which varies from typical contents as “learning how to order food” in EFL classrooms and focuses on learning in a broad sense instead of sticking to language learning only (Widdowson, 1982, p. 214). This type of learning is closely linked to the work of the educator in public schools, where a more heterogeneous education is sought, with students acquiring a series of values and knowledge apart from those taught in the subject.

With reference to the linguistic importance of literature, it is a decisive element to consider when implementing literature in an EFL class. Fortunately, literature is a wonderful way of introducing resources of the language skillfully and complexly used, as well as a huge amount of communicative strategies which students can benefit from (Sage, 1987, p. 15). This idea is also supported by Povey (1979), stating the following:

It seems safe enough to assert that English literature would make a valuable transitional material. Literature gives evidence of the widest variety of syntax, the richest variations of vocabulary discrimination. It provides examples of the language employed at its most effective, subtle, and suggestive. As literature sets out the potential of the English language it serves as an encouragement, guide, target to the presently limited linguistic achievement of the foreign student (p. 162).

McKay (1982, pp. 529-536) also argues that communication is not only based on knowing the rules but also using them to understand and been understood, justifying the study of literature as one of the best means of attaining the required skills to make up a total mastery of the language (Marquardt, 1968, p. 8).

On the subject of the cultural value of literature, languages cannot exist on their own as they were born within a context, so this connection must be reflected when teaching them. Under these circumstances, it is inferred that culture must play an important role in EFL classes. Literature, according to Scott (1964, p. 490), is “one of the most obvious and valuable means of attaining cultural insights”. Literature acts as a link between an unknown culture for the reader and the reader themselves, overcoming any barrier which could exist between them. By doing so, students become aware of these barriers, leading to conquer any prejudice by leaving behind limitations and fostering communication across cultures by gaining knowledge about what they are learning (Sage, 1987, p. 14).

3.2.2 Short Stories in EFL Classrooms

A good story is a joy, as a matter of fact. Short fiction is highly recommendable to impart both pleasure and knowledge to students, dealing with serious or comic themes from a light reading (Potter, 1983, pp. 9-21). In other words, short story writers should entertain as well as inform, holding the interest of readers from the beginning of their work to the end. To achieve this, short stories must share a set of characteristics which explain their benefits in ESL classes (Sage, 1987, pp. 47-52):

First of all, they are obviously short, easing the reading task and avoiding overwhelming students. The strong and immediate impact when reading a short story must involve the reader as rapidly as possible, engaging students and making them eager to know more about the story, asking themselves who, what, where, when and how. This feature helps to dissuade the fear that students may feel when reading a work in a foreign language, foreseeing that they are not going to be able to understand because of its complexity. Nevertheless, another factor which benefits students' engagement is how familiar they are with storytelling and listening, considering how used to hearing stories, anecdotes, and other narratives they are. A small piece of work, which is quite familiar to learners, ends up being a comfortable experience, more accessible than a poem or a novel.

Second, they are universal, a major feature of literature itself, generating a sense of empathy towards the stories. This familiarity, which has been already mentioned before, appeals to students' inner world, creating a close bond in which the readers feel what they read as close, as something “human”.

Third, they contribute to the development of cognitive analytical abilities, benefited by the complexity of the text but not perceptible on the surface. This is understood as the use of different writing strategies, which are almost mandatory in short stories, such as symbolic language, metaphors or insight into characters, enriching a text which does not have much length to expand itself.

In terms of the role of the EFL teacher when working with short stories, Sage (1987) establishes the following:

The ESL teacher must consider whether the story's components can and will with proper explanation facilitate the student-reader's entrance into and experience of the narrative. Another criterion is that of evocation of student interest in the story. Does a particular element of short fiction writing act as a catalyst for the student to read on in the story and seek out more fiction? (pp. 52-53)

As the author formulates, educators should try to encourage students to develop certain attraction to literature by relying in elements in the story which promote this. For instance, a small saga that shares characters, settings or similar situations can be helpful in those cases.

3.2.3 Mystery Genre: A Matter of Motivation

Once the use of literature in EFL classrooms is justified by its numerous benefits, educators must move a step forward and ask themselves the next question: "which genre is the most suitable for my class?". There are several options which teachers can choose so they must keep in mind the context of their educational environment and how this literary work could appeal to their students. Thus, one of the most attractive genres in terms of enjoyment, which potentially attracts students, is mystery. Mystery, as a genre of entertainment, is said to excite curiosity, wonder and surprise as readers go through the plot, ending in enlightenment when the mystery is solved. This enlightenment, understood as the removal of uncertainties, provides a relief as well as a rewarding experience. (Zillmann, 2009, p. 293).

Taking a closer look to how mystery genre is able to catch readers' attention, Zillmann (2009, pp. 293-294) argues that there are some factors which explain this phenomenon. On the one hand, readers tend to sympathize with the protagonist or the character who is solving the case, following in detail each step they take to reach the solution. Once this character succeed, readers usually respond euphorically, glad to having admired how the long process to break the mystery has proved rewarded. On the other hand, readers also have the possibility of acting as protagonists in the story, conducting their own problem solving and trying to make sense of the mystery, also pleasuring them if their hypotheses are correct.

We cannot deny that crimes are usually the cornerstone in this kind of stories but characters are, in fact, what make these transgressions appealing. Regarding the criminal, their motives and criminal propensities catch reader's attention once the suspects or evidences of the crime are presented (Zillmann, 2009, p. 297). The main character also plays an important role when enjoying the story, as we mentioned: as in suspense works, the protagonist's positive resolutions bring about an elevation of sympathetic excitation if the character is interest enough. Furthermore, happy endings in this kind of stories also offer more than satisfaction for solving the case, they also provide relief for the criminal will not act again as justice has won (Zillmann, 2009, pp. 291-293).

3.2.4 Graded Readers

Graded readers must be taken into consideration when introducing literature in class. Many literary works are too complicated to understand for certain EFL students who have not reached yet the required level to do so, therefore ignoring many brilliant stories with plenty of benefits (which were discussed in 3.2.1) and thus leaving behind such an important element in L2 learning.

Clandfield and Budden (2011) describes a reader as "a book containing simplified language that is used to help you learn the language". As López-Peláez (2020, p. 1) argues, this is achieved by following a set of patterns:

1. The number of new words must be controlled, giving learners the opportunity to guess the meaning of new words as they appear in a context of known terms.

2. Grammatical structures are also limited to those that students know or are familiar with.
3. The amount of information is reduced in order to avoid overwhelming the learner with new information in a foreign language, which is more difficult to absorb.
4. Narrative techniques are also simplified to match a simple easy-to-follow narrative structure.
5. Photographs and pictures are usually included to support the text and assure that students can follow the story.

Regarding the use of graded readers in EFL classrooms, the basics establish that every student in the class must have a copy of the same reader, handed by the school or their English teacher. How students actually read is decided by the teacher, having in mind several factors as age, class time available or motivation level. Readers can be read individually in silent, aloud in small groups, the whole class reading aloud by turns, or letting the teacher read aloud for them, but at the end, educators must decide which approach suits them better by knowing their own students and their feelings about reading (British Council, n.d.). It is also important to provide a context for the story and introduce the main characters before starting, using visual supports during the reading if necessary, and explaining keywords or ideas as well. Establishing how much time is going to be spent reading must be considered too, as well as relating the story to other subjects' areas if possible and designing pre-reading, while-reading, and follow-up activities (López-Peláez, 2020, pp. 3-4). This experience must be pleasurable and it cannot be approached as a punishment or "the boring moment of the class". Some benefits of reading in class instead of at home include ensuring that everyone is familiar with the story, its characters, and its different elements, allowing the teacher to safely work with related material they know students are aware of (British Council, n.d.).

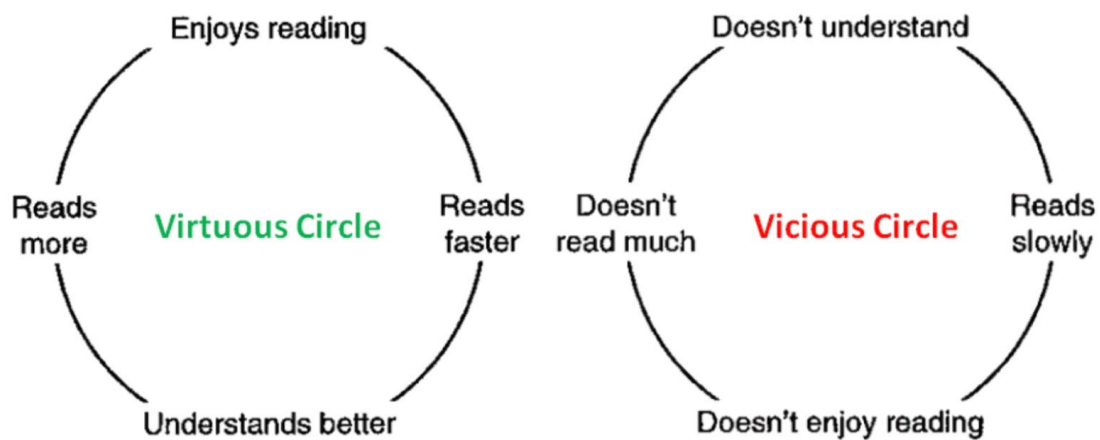
3.2.4.1 Reasons to use Graded Readers

Regarding their use in class, graded readers provide stimulating learning opportunities from beginners to advanced students in EFL. The main reasons to use them can be divided into four motives (Clandfield & Budden, 2011):

1. Multiple researches show that extensive reading improves different aspects of language learning (Krashen, 1993, pp. 1-17). These aspects, such as vocabulary,

writing, reading comprehension and even fluency and speaking skills are fostered by the use of graded readers, leading to a quicker learning of the language.

2. Readers also aim to avoid boredom when students read. Pupils usually get bored when they are not able to understand what they are reading, leading them to use an online dictionary to search those words they are struggling with (and stopping the reading process) or even abandon the story, tired of trying. Under those circumstances, readers grade the language for the level, making the work accessible to students but avoiding making it too simple, thus establishing a balance between a work which transmits them what it is intended to teach and, at the same time, not making it overwhelming.
3. Reading promotes reading. Nuttall (1982, pp. 2-39) describes this phenomenon as the “virtuous circle of reading”, and its counterpart “the vicious circle of reading”, establishing how each significant step when reading leads us to a positive (or negative) outcome and so on.



Picture 1. The virtuous circle of reading. Taken from Nuttall, C. (1982). Teaching reading skills in a foreign language.

4. Once students are motivated enough to read more, as a result of the mentioned phenomenon, graded readers can be consumed by them without attending classes or without the guidance of a teacher, enjoying them by their own.

3.2.4.2 Types of Graded Readers

ELT publishers offer a wide variety of readers whose levels go from beginners to advanced students, also taking their interests into consideration. These publishers own their own collections and level divisions but they all coincide in similar stages in terms of types of graded readers. This level division is based on the number of headwords which can be found in the text. The Extensive Reading Foundation (2012) describes headwords as “similar to a dictionary entry where a group of words share the same basic meaning. E.g. helps, helping, helpful, helpless”. Following these depiction, Demetriou (2019, pp. 78-79) shows a division into six different levels:

Level 0 (Easystarts/Starters): 250 headwords.

Level 1 (Beginners): 400 headwords.

Level 2 (Elementary): 700 headwords.

Level 3 (Pre-intermediate): 1000 headwords.

Level 4 (Intermediate): 1400 headwords.

Level 5 (Upper Intermediate/Lower Advanced): 1600-1800 headwords.

Level 6 (Advanced): 2000 headwords.

The author also presents the linguistic levels of graded readers by the European Framework taxonomies:

1- ESO: A1

1º BACH.: B2

2- ESO: A2

2º BACH.: B2-C1

3- ESO: B1

CICLO ELEMENTAL EOI: A1-B1

4- ESO: B1-B2

CICLO SUPERIOR EOI: B2-C2

To conclude, grammatical structures are also classified by their complexity:

1st CSE
to be, to have got, present simple, imperatives, present continuous, can/can't, must/mustn't, shall in interrogatives, would/wouldn't like, going to for future reference, comparison of adjectives and adverbs, past simple of to be and common verbs, will for future reference.
2nd CSE
Present simple and continuous, past simple and continuous, future reference with present continuous, going to and will, present perfect (with ever and never), imperative and let's, infinitives and gerunds after common verbs, coordination with but, and, or; subordination with because, when, if; defining relative clauses with who, which, that and where, comparison of regular and irregular adjectives and adverbs.
3rd CSE
Present Perfect with yet, already, still and yet, past perfect, passive forms with going to and will, verb + object + infinitive (e.g. "I want you to go"), reported statements with say and tell, time clauses introduced by when, while, until, before, after and as soon as, clauses of purpose (so that, in order to, to).
4th CSE
Present Perfect with for and since, reported questions and requests/orders with ask and tell, 1st and 2nd conditional (if and unless), non-defining relative clauses with who and where, clauses of result with so, so ... that and such ... that; clauses of concession with although and though, clauses of comparison with (not) as/so ... as; (not) ... enough to; too ... to.
1st NCSE (Bachillerato)
Present Perfect Continuous, passive forms with the Present Perfect, reported speech with precise reporting verbs (e.g. suggest, promise, apologise, etc), 3rd conditional, may/might, non-defining relative clauses with which and whose, clauses of concession with even though, in spite of, despite.
2nd NCSE (Bachillerato)
Present Perfect for negative duration (haven't ... for ages), Past Perfect Continuous, passive forms with Past Perfect and unrestricted use of modal verbs, reported speech introduced by more examples of precise reporting verbs (e.g. threaten, insist, complain, etc), wish, if only, mixed conditional sentences, complex sentences with more than one subordinate clause.
2nd+ NCSE (Bachillerato)
Future reference with Future Continuous and Future Perfect, passive (all tenses) in continuous forms, wish and if only + would/past perfect, inversion of had in 2nd and 3rd conditional sentences without if, inversion of word order after initial negative adverbs (no sooner..., hardly ..., etc), non-finite -ing clauses, complex sentences with no restriction on number of subordinate clauses.

Chart 1

3.2.4.3 Criteria for Selecting Graded Readers

Students' engagement with the text is of vital importance in the learning process, so when choosing graded readers we have to make sure that students will not encounter difficulties when approaching the text. In order to reach this, López-Peláez (2020, pp. 3-5) describes these guidelines:

1. The text itself is of central importance, not information about it.
2. Students must interact with the text, their peers, and the teacher, avoiding being passive participants.
3. Warm-up and follow-up activities must be designed to enable students to feel involved in the book.
4. These activities must allow them to express their perceptions and ideas, as well as be varied and engaging enough.

Regarding tendencies which teachers usually follow when choosing a graded reader, the author argues that there are three main tendencies to consider:

1. Some teachers are inclined to use adapted classical literary works, choosing the book that the students will read.
2. Other teachers tend to ask students which book they would like to read, without sticking to classics in order to read something "lighter".
3. Nevertheless, some teachers do not approve adapted versions as they think these interfere with the original works and creates an artificial language, using authentic material in class once teachers have chosen the right book with the right level for their students.

Furthermore, there are elements which also play an important role when selecting graded readers as the author describes, being the following:

1. The relevance of the content and how amusing it is.
2. The number of illustrations (if they are included) and how helpful they are to understand the text.
3. Students' attitudes towards the text, how related the text is with pupils' experiences and characteristics in order to arouse curiosity or interest to know more about other cultures or the language.

4. Moral values, positive attitudes that can be inferred from the text.
5. Language level, which can be kept in balance to not overwhelm students but teaching them at the same time, avoiding complicated grammar and vocabulary as well as idioms.

3.3 Escape Games and Education

The last section of the state of the art aims at justifying the use of escape games in different educational environments, providing a definition of the game as well as the three major elements which are fundamental and all escape games must share. By the same token, once the justification has been presented in detail, a depiction of their objectives and characteristics will be fully explained, ending with a description of the structure of educational escape rooms.

3.3.1 Definition and the Three Major Elements

Escape rooms are defined as adventurous and exciting environments where a group of people need to fulfill a task, like escaping from the room (Looking at Learning Project, 2015a, p. 3). The idea of this popular game, which is played all over the world, is to escape from a room or find something players are looking for in a certain time limit (the final goal is discussed later), usually one hour but this can vary. To reach the goal players must fulfill tasks and discover links, hints, objects, codes, etc., as all these elements are connected and one clue can lead them to the next task (Looking at Learning Project, 2015a, p. 8). Therefore, we could divide the three major elements of a successful escape room into three sections: the trial (which has been already depicted and will be deeply analysed in the following sections), the narrative, and the cooperative agent.

Focusing on the second one, the narrative is one of the most important features we can find in escape games, which connects participants and escape room tasks and therefore articulates the whole experience. It is essential to have a solid and engaging narrative experience as if this aspect is ignored, puzzles, even if they are incredible, lose their essence, and are less effective in making the experience as enriching as possible. Escape games must be meaningful so that players feel they are part of the story which is told, motivating them, and generating positive outcomes. The narrative is not just the flow of the game but it is also the structure upon which the learning process is relayed, thus puzzles, games, attitudes, sounds, atmosphere and

the rest of the elements of the escape room must feed and support the chosen plot, motivating players in their discovery and engagement (Looking at Learning Project, 2015b, pp. 7-8).

These stories are usually taken from adventure games, tending to be based on murders, spies, bombs, inventions, missing persons, thefts, etc. This kind of story is interesting to young people but adults can enjoy them too if the plot is well written and it is well connected with the elements of the game (Looking at Learning Project, 2015a, p. 8).

Turning now into the last major aspect in escape games we find cooperation, based on all members of the group using their potential to beat the game. As we can read in Looking at Learning Project (2015a, p. 8), communication, leadership and cooperation are fundamental, being natural learning elements of escape rooms.

3.3.2 Educational Escape Rooms

Nevertheless, could escape rooms be considered educational? López-Pernas et al. (2019), state the following regarding this question:

“Escape rooms have drawn the interest of educators due to their ability to foster valuable skills such as teamwork, leadership, creative thinking, and communication. It may come as no surprise that educational institutions have started to integrate these initiatives into their programs, using escape rooms for educational purposes. Some instructors have taken one step further and created educational escape rooms, which can be defined as: escape rooms that include part of the course materials within their puzzles in such a way that students are required to master these materials in order to solve the puzzles and succeed in the escape room.” (p. 21)

The game-based methodology (already described in 3.1.4) which educational escape games follow aims at motivating students in order to make them learn, although they do not usually notice they are learning as they do not identify escape

games as those experiences which usually take place in class. Therefore, this approach makes learning playful, connecting it to young people, and taking advantage of people's curiosity in educational settings (Looking at Learning Project, 2015a, p. 9).

Sonsoles et al. (2019, p. 2) also state that there are a number of cases of demonstrated success when conducting educational escape rooms, especially in higher education (their specialty) in the fields of nursing, medicine, chemistry, computer networks, etc., proving their benefits. They have also proved to be beneficial in terms of informal learning such as earthquake-preparedness or just to practise skills such as teamwork and communication, not integrating educational contents.

3.3.2.1 Objectives of Educational Escape Rooms

On the subject of aim and objectives of the use of educational escape rooms, Looking at Learning Project (2015a, pp. 5-12) describes five main objectives:

1. Understanding the learning needs of young people and how educational escape rooms encourage natural and self-directed learning.
2. Supporting participants to identify their own natural way of learning as well as exploring the benefits of creativity and stimulating environments.
3. Exploring how ordinary teaching can be developed in new learning environments, creating innovative and exciting educational tools and provoking new perceptions towards this approach.
4. Testing existing knowledge, understanding or skills.
5. Linking this knowledge to multisensorial, effective and active memories.

Being more specific and expanding on these objectives, Looking at Learning Project (2015a) depicts a set of objectives when creating a learning space:

1. To learn something concrete (subject, topic, empathy, social skills, knowledge)
2. To increase self-esteem and awareness, social interaction.
3. To understand what role best fits in the team.

4. To open the mind and look at thing and situations from different perspective.
5. To use what is already known for a different purpose.
6. To apply existing knowledge or skills.
7. To create awareness of the attitude and behaviour of learners and the effect of that on themselves and others in the group (p. 12).

3.3.2.2 Characteristics of Educational Escape Rooms

In regards to the features escape games must share to succeed in their attempt of creating learning environments, a set of conditions are described to be taken into consideration (Looking at Learning Project, 2015a, p. 9):

1. They must be learner-centred, this is based on learners' needs and giving responsibility to the learner.
2. Encouraging learners to explore and use their creativity and curiosity is crucial.
3. In the same way, learners must be stimulated to be active and use their own competences and learning styles.
4. Educators are supporters of the learning process, who monitor students' performance, but they only interact when learners need it. The role of educators should be supporting and coaching, never leading or providing straightforward guidance, as we can read in Looking at Learning Project (2015a, p. 11).
5. The use of diverse and creative materials is mandatory.
6. They must give space for different learning styles.

Resources to build escape rooms are also essential and considering that regular escape rooms are quite expensive because of a large variety of materials, monitoring and the staff who attend players, educational escape rooms must be kept as low-cost as possible. Educators have to use their creativity and find useful material in different classrooms or search somewhere there is material stored from other years, such as in a room where resources which were used in a play have been stored. If necessary, educators can also acquire cheap but functional material if this is going to have a positive impact on the escape game.

In terms of human resources, those in charge of making escape rooms (be it the teacher or the students) have to know that designing one is demanding and requires paying attention to small details so that all the pieces fit together. Many educators have confirmed that the effort of building an escape room was worth as the learning outcomes were outstanding. To achieve this, the mentioned learning results that we want to reach have to be kept in mind whenever we are working on the escape game (Looking at Learning Project, 2015a, pp. 10-11).

Time concept in escape rooms is another element which have to be contemplated. Time limits are not mandatory as what really matter are the learning goals and adapting the tasks to learners' needs, without pressuring them. It is important to avoid negative effects regarding time so it is up to teachers to set up a time limit considering learners' capacity, even though escape rooms tend to last one hour (Looking at Learning Project, 2015a, p. 14)

In respect to task methodology, they should respond to different learning styles, personalities, and qualities, contributing to the learning process. Elements that contribute to this are the following (Looking at Learning Project, 2015a):

1. Multisensorial learning tasks (feeling, touching, sounds, taste, etc.)
2. Use of pictures.
3. Use of pieces of text and information in order to understand it and come up with the answer.
4. Use of quotations/facts and need to structure them and put in order.
5. Logical thinking tasks.
6. Creative thinking tasks.
7. Chemical, biological, physical related tasks.
8. Lateral thinking tasks that force the participant to understand and escape from their own box.

9. Use the escape room out of timeframe: The educator can ask to read something or understand something before learners use the escape room. Also, students could finish the escape room another time, when it is allowed to find solutions or information for specific tasks in which they were involved in the escape room and continue the activity afterwards with the result.
10. Possible tasks that are not mandatory for solving the room and exit, but those tasks are exciting and useful for learning objectives.
11. Variety of tasks:
 - a. Tasks that are oriented to use individual talents of team members.
 - b. Tasks that are done only when the teamwork together.
 - c. Tasks that are used for exploration rather than getting done/solving a particular case (collateral learning not linked to the end of the game).
 - d. Tasks that creates another task by being done (p. 19)

To conclude with the features, one recommendation is having a space for reflecting upon the experience, something that does not exist in regular escape rooms. This element contributes to students' reflection upon the experience, valuing what they have learnt during the experience and if this methodology has helped them in the learning process.

3.3.2.3 Structure of Educational Escape Rooms

An ideal educational escape room experience should have three different parts to ensure fostering the learning process: pre-game room, game room and debriefing room, explained in the following (Looking at Learning Project, 2015b, pp. 10-17):

1. Pre-game room: It does not need to be a room, but anything planned to do before starting the game can be done at the door of the escape room. The pre-game room is basically a waiting space where the game must be introduced

to the players, setting the ambience, telling what the story is about and explaining the rules in detail. If players are going to wear costumes or are going to carry something from the beginning, this is the moment to give so.

2. Game room: The cornerstone of the experience, where the action takes place and players, puzzles and narrative mix together, leading to a challenging adventure. All the puzzles, hints, decorations, music, ambient sounds, light, and even smell must have been put by those in charge of the escape game.

3. Debriefing room: This is the space to reflect upon the experience, how it contributes to learning, question what happened, evaluating if the experience was rewarding and give/or receive feedback. Evaluating if there was a problem during the process is another possibility in this space, as well as players evaluating their individual results (Looking at Learning Project, 2015a, p.14).

4. Didactic Unit: 'Who was the culprit?'

This section provides a justification based on Andalusian, Spanish and European legislation, as well as a fully detailed explanation of the lesson plan 'Who was the culprit', its objectives, contents, methodology, cross-curricular issues, interdisciplinary aspects, attention to diversity, temporalisation and evaluation criteria. A contextualisation will be also provided, as this didactic unit has been designed for a specific class of 1st of Bachillerato (first year of post-16 education). Concerning resources that they will need, they will be provided by the school, such as photocopies, books and materials to create the escape game. It is important to highlight that the COVID-19 pandemic could obstruct the correct implementation of this didactic unit if it were to take place a few months after it was established. If this were the case, the didactic unit would have to be adapted to an online modality and therefore students would design an online escape room, a practice that has become famous lately. Last but not least, all the translations of the legislation are retrieved from Ángeles (2016).

4.1 Justification

This didactic unit has been designed and therefore justified according to Andalusian, Spanish, and European legislation. Contents, Methodological Orientations, Evaluation Criteria and Assessable Learning Standards follow the regulations of the Royal Decree 1105/14, of December 26th (BOE, no. 3, sec. I., p. 436-441) and the Order of July 14th, 2016 (BOJA, no. 145, p. 383-393), based on The Organic Law of Education 2/2006 of May 3rd and The Organic Law on the Improvement of the Quality of Education 8/2013 of December 9th. Furthermore, Decree 110/2016, of June 14th (BOJA number 122 of June 28th), establishes the arranging and the curriculum corresponding to non-compulsory secondary education in Andalusia. Key Competences, fundamental elements within the learning process, the Spanish educational system and the European Union, are also included by the Order ECD/65/2015, of January 21st (BOE, no. 25, sec. I., p. 6986-7003).

Furthermore, as the didactic unit is aimed at teaching English as a Foreign Language, the recommendations proposed by the Common European Framework of Reference for Languages and the Companion Volume with New Descriptors are also included. As it is described in the last document, the cornerstone of foreign language learning is based on the implementation of action-oriented approaches, in which

pupils are able to develop their language skills by actively putting in practise what they are supposed to learn. These documents, as well as the already aforementioned Spanish legislation, also foster purposeful and collaborative tasks in the classroom, justifying the use of project-based learning strategies as, for example, the lesson plan presented in this work, presenting the escape room as the final project (Companion Volume with New Descriptors, p. 27). Equally important is the implementation of literature in this didactic unit, also justified by the already mentioned Order of July 14th, 2016 (BOJA, no. 145, p. 385) explaining that one of the objectives is to enjoy popular literary works written in a foreign language.

4.2 Contextualisation

This didactic unit is designed for a group of students of 1st of Bachillerato (first year of post-16 education) at I.E.S. Mariana Pineda, in Granada. This public high school is located in Zaidín, one of the neighborhoods of the south of Granada, an Andalusian province. Zaidín is one of the most populated areas of the city but, owing to the large concentration of educational centres in the area, Mariana Pineda's classrooms are not overcrowded, facilitating any kind of educational work. Regarding the student community, they share a similar socioeconomic situation according to the neighbourhood and are distributed among 20 academic courses at secondary education and 18 academic courses at Bachillerato.

As far as the depiction of the educational centre is concerned, I.E.S. Mariana Pineda consists of a three-storey building. There, students can enjoy different places to study or chill-out, like the library, the canteen or the schoolyard, and teachers can make use of state-of-the-art facilities such as 18 computer rooms, 2 music rooms, 3 workshops, 38 classrooms and a sports hall. All of these spaces, except the last one, are equipped with 2 blackboards, a projector and around 25-30 individual desks.

As already mentioned, the didactic unit proposed in this work is devised for a group of students of 1st of Bachillerato, most precisely 1^ºA, which is formed by 16 girls and 12 boys aged 16-17 years old. Even though there is a homogeneous level of foreign language proficiency, there are 2 gifted students and 2 slow learners which will require special attention, mostly peer mentoring techniques (I will return to this). Their English classes, three 55-minute sessions per week (according to the legislation), take place in one of the computer rooms, with one computer per student. Furthermore,

regarding the spatial distribution, pupils' individual desks form 4 rows of 6 students each, facing the blackboards and the teacher's desk.

This group of students, along with almost the rest of the high school, has shown great interest on foreign language learning, facilitating any kind of modern teaching methodology that teachers want to put in practise with them like, for example, the introduction of escape rooms mixed with literature as it is intended in this didactic unit.

4.3 Methodology

As it is established by the Order of July 14th, 2016 (BOJA, no. 145, p. 385-386), the methodologies followed during the didactic unit are adapted to students' necessities, evaluating which approaches are the most satisfactory considering their behaviour, their relationship with the subject, their interests, and other relevant aspects that the teacher must contemplate. As it was explained in 3.1 Contemporary Methods in the EFL Field: The Eclectic Approach, this section gives a clear view of how these approaches are applied:

- Even though there are different methodologies, the eclectic approach is the main one, which allows the use of various methodologies in class as it is intended in this didactic unit.
- A cooperative approach will be followed through every session, leading students to always work in pairs or groups and never individually, looking for boosting their language skills, fostering teamwork, and avoiding competitive behaviours.
- The first four sessions follow a communicative approach, boosting communicative competences through learner-centred tasks, which also allows teaching grammar by studying the rules, as a result of the flexible nature of this approach. These sessions provide students with the knowledge and different strategies they will need when designing the final project.
- The rest of the sessions are based on project-based learning and game-based learning, establishing a final project as the main goal of the unit in which students will have to work in groups. This project follows a set of strategies called game-based learning, looking for fighting boredom (one of the main problems in teaching) by allowing students to interact with the material in a playful way, teaching contents by using dynamic and challenging games.

4.4 Key Competences

The Order ECD/65/2015, of January 21st (BOE, no. 25, sec. I., p. 6991-7002) establishes that there are seven Key Competences, described as the set of skills, knowledge and attitudes that pupils must reach by the end of every educational stage so as to make it possible for them to become upright individuals within society and in order to prepare them for an active exercise of citizenship, social integration, and employment. In other words, they mainly serve as the thread around which statutory education will be organised, playing a unifying role in curricular designs. They are meant to integrate both the distinct kinds of knowledge which must be developed from the different areas and the types of activities offered (Ángeles, 2020, 1-30).

1. Linguistic Competence (LC): the result of the communicative action in particular social practices, in which the subject interacts with other interlocutors through oral or written texts in one or different languages.

2. Mathematical Competence and Key Competence in Science and Technology (MSTC): the knowledge of using numbers, measures, and structures, as well as operations, mathematical representations, and the comprehension of mathematical terms and concepts.

3. Digital Competence (DC): the creative, critical, and safer use of the technologies of information and communication and the adaptation to the changes introduced by new technologies in literacy, reading, and writing.

4. Learning to learn (LTL): the ability to initiate, organise, and persist in learning, which demands motivation, curiosity, need, and to be the protagonist in the process and result of learning. It is related to lifelong learning.

5. Social and Civic Competence (SCC): the ability of using knowledge and attitudes towards society in its dynamic, changing, and complex conception and to elaborate responses, make decisions and resolve conflicts interacting with other people or groups respecting democratic convictions.

6. Sense of Initiative and Entrepreneurship (SIE): the ability to transform ideas into acts. To know how to choose and plan knowledge, skills, or attitudes in order to achieve the objective proposed.

7. Cultural awareness and artistic expression (CAE): the knowledge, respect, and appreciation of the different cultural and artistic manifestations and their consideration as part of the people's heritage.

4.5 Objectives

By objectives we mean the intentions that support the planning and realization of those activities needed for the attainment of the great educational goals. They serve two main functions, such as being a guide to select contents and activities as well as supplying criteria to test the ones that have been achieved or, on the contrary, those that have not. Moreover, they must be reachable and show a close relation with contents, key competences and general objectives of stage and area. The abbreviations in brackets correspond to Key Competences, which are worked in the didactic unit.

Didactic Objectives	Stage Objectives	Foreign Language Objectives
1. To improve students' English skills by reading and enjoying two of Edgar A. Poe's short stories. (LC, SCC, CAE)	RD 1105/2014 (2014, 21-22) a, b, c, d ,f ,g, k ,l	Order 14th July 2016 (2016,384- 385) 1, 2, 3, 4, 5, 6, 7, 9, 13, 14
2. To learn and use specialised vocabulary related to crimes. (LC, SCC)		
3. To learn how to use zero, first, second and third conditionals (in order to speculate about what could happen, what might have happened, and what we wish would happen). (LC, DC)		
4. To enhance pupils' learning processes by mixing EFL teaching with motivating experiences such as escape rooms. (DC, LTL, SIE, CAE)		
5. To prepare and solve exercises in the final project, exploiting students' creativity as they put in practise what they have learnt. (LC, MSTC, DC, LTL, SCC, SIE, CAE)		
6. To achieve high-quality goals by means of collaborative working. (LC, LTL, SIE)		
7. To be able to give their opinions on topics related to the unit when communicating their own ideas. (LC, SCC)		
8. To have the ability to ask and giving relevant information they need. (LC)		
9. To understand English when listening to their peers or an audio/video related to the unit. (LC, SCC)		

Chart 2

4.6 Contents, Evaluation Criteria, and Assessable Learning Standards

This section describes the contents, the evaluation criteria, and the assessable learning standards of the didactic unit, based on the Royal Decree 1105/14, of December 26th (BOE, no. 3, sec. I., p. 436-441).

Contents	Evaluation Criteria	Assessable Learning Standards
Comprehension & Production Strategies		
To develop a final project understanding what they have learnt and producing content based on it.	If students develop a final project understanding what they have learnt and producing content based on it.	Develops a final project understanding what they have learnt and producing content based on it.
To listen to and be able to understand oral texts related to the unit.	If students listen to oral texts related to the unit and are able to understand them.	Listens to oral texts related to the unit and are able to understand them.
Communicative Functions		
To ask relevant information and be able to give meaningful answers when interacting with their peers.	If students are able to ask relevant information and give meaningful answers when interacting with their peers.	Asks relevant information and gives meaningful answers when interacting with their peers.
To be able to express their own opinions and discuss topics related to the didactic unit.	If students are able to express their own opinions and discuss topics related to the didactic unit.	Expresses their own opinions and discusses topics related to the didactic unit.
Linguistic Components		
Vocabulary related to crimes.	If students learn how to use vocabulary related to crimes.	Learns how to use vocabulary related to crimes.
Zero, First, Second, and Third Conditionals.	If students learn how to use Zero, First, Second, and Third Conditionals.	Learns how to use Zero, First, Second, and Third Conditionals.

Sociocultural & Sociolinguistic Components		
To make students closer to short stories as useful tools for learning and as an enjoyable hobby.	If students get closer to short stories as useful tools for learning and as an enjoyable hobby.	Gets closer to short stories as useful tools for learning and as an enjoyable hobby.
To work in groups to reach satisfactory goals.	If students work in groups to reach satisfactory goals.	Works in groups to reach satisfactory goals.
To make pupils aware of learning as a stimulating experience if it is correctly approached.	If pupils become aware of learning as a stimulating experience when it is correctly approached.	Becomes aware of learning as a stimulating experience when it is correctly approached.

Chart 3

4.7 Cross-curricular Issues and Interdisciplinary Aspects

Cross-curricular Issues can be found in the sixth article of the Royal Decree 1105/2014, of December 26th and are as follows:

1. Reading comprehension.
2. Oral and written expressions.
3. Audiovisual communication.
4. Information and communication technologies.
5. Entrepreneurship.
6. Civic and constitutional education.
7. Equal rights and opportunities for disabled people.
8. Coeducation (equal rights & opportunities for men and women; prevention of gender-based violence).
9. Education for peace.
10. Sustainable development.
11. Road Safety Education.
12. Health Education.

Even though the didactic unit presented in this work mainly focuses on point one, two, five, six and nine, all of these cross-curricular issues must be included to a greater or lesser extent during the academic year. Furthermore, the Decree 110/2016 of June 14th also establishes a set of cross-curricular issues, based on the Royal Decree previously mentioned but expanded:

1. Uphold the Rule of Law and the basic rights and freedoms in the Spanish Constitution and the Andalusian Statute.
2. Development of personal and social skills to make an active exercise of one's citizenship.
3. Education for coexistence and respect towards interpersonal relationships; emotional competence: self-concept, self-esteem for personal growth; rejection and prevention of bullying, any sort of discrimination, and/or abuse.
4. Coeducation (equal rights & opportunities for men and women; prevention of gender-based violence and/or abuse; rejection of discrimination on grounds of sex, sexual orientation...)
5. Equal rights and opportunities for disabled people.
6. Tolerance: recognition of diversity and intercultural coexistence; education for peace; rejection of any kind of violence, racism or xenophobia.
7. Development of basic skills to enter interpersonal communicative episodes; listening skills –receptiveness-; empathy; dialogue as a means to come to terms through rationality.
8. Self-control and responsible use of the ICTs; appraisal of their value as learning tools.
9. Road safety education.
10. Promotion of physical activity in order to develop, among others, one's motor ability, healthy habits (including how to spend leisure time responsibly, get a balanced diet, consumer education...)
11. Entrepreneurship; sustainable development and social utility; civic awareness education: solidarity, justice, social equality, and responsibility.
12. Awareness of major issues and problems which affect people all over the world: health, poverty, immigration, inequalities; but also global warming, overpopulation, depletion of natural resources, pollution...

Regarding these, the presented didactic unit is focused on points one, two, three, six, seven, eight, and eleven. In term of interdisciplinary nature, the didactic unit involves topics and procedures from other subjects, such as:

1. Spanish: As students' mother tongue usually plays an important role in English as a Foreign Language classes, Spanish as a subject is present anytime pupils translate vocabulary in their minds or when comparing how grammar works in both languages.
2. Information and Communication Technologies: The use of computers, computer programmes and websites during the unit stimulates students' capacity of dealing with modern technology.
3. Civic Education: As the unit is focused on crime stories, students understand and learn what is right and what is not in a modern, civilised and democratic society along with its moral values.
4. World Literature: Edgar A. Poe, as a North American author, can be part of the literature taught in this subject, understanding his works as a vehicle to appreciate an element of our world's cultural heritage.

4.8 Attention to Diversity

Diversity matters are not real trouble in the class as students share an equal level in terms of English skills and they are well integrated. Furthermore, their socio-cultural conditions are similar. Nevertheless, there are four students with different needs, and consequently their necessities must be attended: one the one hand, two of them are gifted students, who have a higher level of English as they have been attending extracurricular classes in an English academy. These pupils do not have a B2 certificate but they intend to take an official exam when the academic year ends. On the other hand, two other students have shown problems keeping pace with the rest of the class. These do not usually struggle with other subjects but in the foreign language subject their performance does not keep pace with that of their peers.

The educational planning of I.E.S. Mariana Pineda contemplates situations in which the learning homogeneity of its pupils is affected. To approach this specific problem in the class in which this didactic unit will be applied, peer mentoring techniques will be put into practise. It consists on giving to gifted students a mentoring role, so that they can assist their less gifted, or slow learners, classmates (for example, giving detailed explanations, tips, or help when doing exercises). This methodology is rewarding for both sides of the relationship:

- The mentor develops skills for their personal and professional lives, acting as leaders (or teachers) and flourishing a sense of responsibility as they have one of their peers in charge. Empathy and solidarity can also be motivated as bonds between these students are strengthened, promoting democratic values of a civilised world. Furthermore, mentors can also get extra points in terms of evaluation, motivating them to collaborate.
- The slow learner receives the help they need to learn the contents of the units, reach the objectives, and develop key competences.

Both parts must agree on these peer mentoring techniques, so students cannot be forced to do so if they are not willing to. Regarding this matter, these four students we have mentioned at the beginning of the section worked using this methodology two years ago so they are glad to cooperate, leading to a cohesive environment in the class.

This methodology and its benefits are based on the researches conducted by Beltman and Schaeben (2012, pp. 33-44) and the website “What is Peer Mentoring - Advantages & Implementation” (n.d.).

4.9 Temporalisation

Taking place from January 11 to February 1, this didactic unit takes 10 sessions of 55 minutes each, and it is divided into three different sections according to their finality:

- **Sessions 1, 2, 3, and 4:** During these first classes the aim will be teaching students the content they will be using in the final project, either creating it or when playing those of their peers.
- **Sessions 5, 6, 7, and 8:** Four sessions in which pupils will have to prepare their own escape rooms in three groups of eight students each, now making use of what they have learnt.
- **Sessions 9 and 10:** Some groups will try to complete the escape room games made by the other groups as they are watched over by those who made them. During these two days, the three groups will have time to do both things, as well as thirty minutes at the end of session 10. This last thirty minutes give time to the students to fulfill a questionnaire about their opinions on their peer’s

performance and the followed methodology in this didactic unit, which they have had the opportunity to experience on their own.

Furthermore, it is possible to add an extra session if it is required. The activities of each session and their duration will be detailed in section 4.12 Lesson Plan: Step by Step.

4.10 Materials and Resources

As it was detailed in section 4.2 (Contextualisation), students have access to an individual computer in a class with individual desks, a projector, two blackboards, a main desk for the teacher with their personal computer and some drawers at the end of the class with materials from previous years such as board games, padlocks, cardboards, colored pencils, etc. Photocopies with different exercises and activities will be handed out by the school, as well as the books they will work with. Furthermore, any material required to set the ambience of, or decorate, the escape rooms can be borrowed from the high school, which keeps furniture, costumes, paint, radio cassette players, and miscellaneous items in the sports hall.

Regarding facilities, the centre has several empty classes that can be prepared by the students for their escape rooms. They will have enough sessions to decorate the space, hide clues, and place riddles.

4.11 Instruments of Evaluation

Regarding the evaluation process, evaluation criteria and learning standards were developed in section 4.6, so this section is focused on the means by which the teacher can evaluate the students. A high percentage of the final grade, in a 0-10 scale, corresponds to the final project as the methodology indicates, highlighting the importance of this project. Furthermore, attendance, participation, and attitude are also relevant and must be taken into consideration:

- **Attendance (1 point)**. Mandatory as it is established for Bachillerato classes.
- **Participation and Attitude (2 points)**. Observation of students' attitudes towards the subject will be crucial. In the same way, students will complete a

questionnaire in the last session evaluating the members of their groups to learn even more about how these groups have worked internally.

- **Final Project (7 points):** 5 points in this section will correspond to the design of the escape room, following rubrics to evaluate it. 0 is the lowest grade and 5 is the highest grade in this section, giving a maximum of 1 point for each graded standard (Number of activities, Length, Structure, Grammar, and Vocabulary). The remaining 2 points can be achieved by successfully completing the escape rooms of the other two groups, granting 1 point each respectively.
- **Peer Mentoring:** As it was explained in section 4.8, mentors can obtain extra points by helping their partner. Apart from the points, the mentor can achieve, if they play their role correctly they will get an extra point. Nevertheless, it is not possible to get a higher grade than 10. Rubrics will be used to evaluate the work of the mentor.

If a student does not pass the subject, the English department of I.E.S. Mariana Pineda establishes that a make-up exam is not necessary as language learning is a process in which contents are not isolated and new contents include previous elements which were already studied. Therefore, it is used a continuous evaluation in which if a student passes the next unit, they pass this one too in case they failed it.

To evaluate if the methodology followed in this didactic unit has succeeded, another questionnaire will be provided to the students in the last session, rating their experience and giving their opinion. This questionnaire will test if the objectives related to the application of this approach have shown positive results or not.

Sessions 10 - Questionnaire

Remember that this questionnaire is anonymous, just circle which group you belong to and your answers. You can write as much as you can in the third and eighth questions.

Group 1		Group 2		Group 3	
1. From 1 (the lowest) to 5 (the highest), how would you rate your peers' performance when designing the escape room?					
1	2	3	4	5	
2. Did you have a problem with one of your peers when designing the escape room? If the answer is yes please explain it below.					
Yes			No		
Write here:					
3. From 1 (the lowest) to 5 (the highest), how would you rate your experience in this unit?					
1	2	3	4	5	
4. From 1 (the lowest) to 5 (the highest), would you like to repeat this kind of experiences in class in the future?					
1	2	3	4	5	
5. From 1 (the lowest) to 5 (the highest), how much do you think you have learnt in this unit in comparison to previous units?					
1	2	3	4	5	
6. From 1 (the lowest) to 5 (the highest), have you felt motivated in comparison to previous units?					
1	2	3	4	5	
7. From 1 (the lowest) to 5 (the highest), do you consider that the teacher taught you all you needed and give you enough resources to do the final project?					
1	2	3	4	5	
8. Write down positive aspects and negative aspects that should be fixed (if any) in the whole unit from your point of view.					
Write here:					

Chart 4

RUBRICS

Escape Room Design

	1	0.5	0	POINTS
Number of activities	Six activities or more were prepared, two of them are the mandatory listening and speaking trials.	Five activities were prepared and/or one of the mandatory listening and speaking trials could be missing.	Four or less exercises were prepared and/or none of them are the mandatory tasks.	
Length	The escape room takes 20-25 minutes to beat it.	The escape room takes 15-20 minutes to beat it.	The escape room takes less than 15 minutes to beat it.	
Structure	Activities, hints, false hints, riddles, items, etc. are well structured to lead students in a sensible way or mislead them intelligently.	The arrangement is sometimes confusing but it is not a serious problem for the students.	There is not a clear pattern between the elements of the escape room.	
Grammar	Taught grammar during the unit is correctly used plenty of times.	Taught grammar during the unit is sometimes used.	Taught grammar during the unit is barely used or is not used at all.	
Vocabulary	A wide variety of vocabulary related to the unit is used plenty of times.	Some new vocabulary is repeated throughout the project.	The new vocabulary is barely used or is not used at all.	

Chart 5

Peer Mentoring

	1	0,5	0	POINTS
Feedback Observance	The mentor always cooperates, helping their peer when they need it.	The mentor sometimes tries to help their peer when they need it.	The mentor barely helps their peer or never does.	
Slow learner's feedback	The slow learner student is glad to have their mentor, recognising they helped them when they need it.	The slow learner student admits their mentor could have been more helpful, but they are happy anyway.	The slow learner is completely disappointed with their mentor.	
Slow learner's grade	The slow learner student got a grade from 6 to 10.	The slow learner student got a grade from 5 to 6.	The slow learner failed the exam.	

Chart 6

4.12 Lesson plan: step by step

The lesson plan, named 'Who was the culprit?', is divided into 10 sessions of 55 minutes each, as it was explained in 4.9 Temporalisation. This section explains each session in detail, providing the duration of the activities as well as how students will engage them. Any material they will need, such as books or photocopies of the activities, are provided by the school, as it was explained in 4.10 Materials and Resources. Regarding how pupils will engage the tasks, it is classified using the following abridging, appearing next to each activity:

PW -> Peer Work (2 students)

GW -> Group Work (8 students)

WC -> Whole Class (24 students)

Moreover, a summary of the sessions is also presented to form a mental picture of the unit:

LESSON PLAN: WHO WAS THE CULPRIT?	
Session 1	Session 2
<ol style="list-style-type: none"> 1. Warm-up activity (5', WC) 2. A reading of 'The Purloined Letter' (20', PW - WC) 3. Activities about the story (20', PW) 4. 'An object describes itself' activity (10' PW -> WC) 	<ol style="list-style-type: none"> 1. Warm-up activity (5', WC) 2. 'Choose your own adventure' activity (10', PW) 3. Grammar explanation and activities (20', PW) 4. Information transfer (10', WC)
Session 3	Session 4
<ol style="list-style-type: none"> 1. Warm-up activity (5', WC) 2. A reading of 'The Murders in the Rue Morgue' (30', PW - WC) 3. Activities about the story (20', PW) 	<ol style="list-style-type: none"> 1. Warm-up activity (5', WC) 2. Grammar explanation and activities (25', PW) 3. Discussion (15' WC) 4. 'Scene of the crime' activity (10', PW)
Session 5	Sessions 6, 7 & 8
<ol style="list-style-type: none"> 1. Explanation of the final project (15', WC) 2. Time to work (40', GW) 	<ol style="list-style-type: none"> 1. Time to work (55', GW)
Sessions 9 & 10	
<ol style="list-style-type: none"> 1. Time to play (55', GW) 	

Chart 7

The whole lesson plan is based on practising the four language skills (reading, writing, speaking, and listening) from the beginning to the end, also taking into consideration cultural awareness as a relevant element when learning a foreign language. As a result, all the activities are designed to eventually teach students the contents of the unit, which include the mentioned skills, as well as giving them the necessary resources to develop the final project. We can find the following exercises during the unit:

1. **Warm-up activities**, aimed at connecting sessions between them, recalling what was seen in the previous ones.
2. **Graded readers and activities** about their stories are also treated in class in order to teach students the importance of a good plot (among other objectives that were mentioned in 4.5 Objectives). It is important to mention that, even though 'The Purloined Letter' is a sequel of 'The Murders in the Rue Morgue', the order when working with these texts has been inverted as the latter fits better with the teaching of the third conditional, while the former does so with the first and second conditionals.
3. **Grammar explanations and activities** are also provided to teach the grammatical part of the unit.
4. Other exercises, such as '**An object describes itself**' activity or '**Choose your own adventure**' activity, foster students' language skills as well as teach them valuable information when designing the escape games. The first activity is one they could face in the last two sessions when playing their peers' escape rooms, and the second one shows them how the structure is a fundamental aspect of escape games.
5. Oral activities such as **Information transfer** and **Discussion** develop students' communicative skills, while '**Scene of the crime**' activity fosters listening skills.

4.12.1 - SESSION 1

1. Warm-up Activity (5', WC)

All sessions will start with a warm-up activity. In this case, the teacher will ask students what they know about detectives, and a video from the British Council about Sherlock Holmes will be played. Once it finishes, the teacher will explain to their students that Dupin's stories, written by Edgar Allan Poe, were the beginning of detective novels. The mentioned video is retrieved from <https://learnenglish.britishcouncil.org/general-english/word-on-the-street/murder-mystery/sherlock-holmes>

2. A reading of 'The Purloined Letter' (20', PW - WC)

Students will read a graded reader of 'The Purloined Letter' together, using an English e-Reader version (Upper-Intermediate level), provided by the school. They will read the text aloud in turns for the rest of the class as they follow him/her. Before reaching the solution of the case, students will discuss in pairs where they think the letter was hidden, putting it in common before resuming the reading. The activity they will carry out is the following:

1. Read 'The Purloined Letter', written by Edgar Allan Poe, with your classmates, reading aloud in turns. Your teacher will be explaining hard words to understand and will write them down on the blackboard. Discuss with your partner what you think is the solution of the case before reading the conclusion of the story

3. Activities about the story (20', PW)

Some exercises will be provided to test if students understood what happened, making use of new vocabulary and new grammar (second conditional). The teacher will clarify that students must do these exercises in pairs. The exercises are the following:

1. Answer the following questions about the plot of 'The Purloined Letter' using short sentences.
 - Who are the main characters?
 - Who was robbed?
 - Why did the Prefect ask for help to Dupin?
 - Why didn't Dupin steal the letter when he paid a visit the first time?
 - What was the key to solve the case?
 - What was the mistake that the Prefect was making?

2. During the reading of the text, your teacher has explained the meaning of difficult words and has written them on the blackboard. Pick 3 of them and make a sentence with each of them.
3. Apart from the crimes which occurred in 'The Purloined Letter' there are more of them that you should know. Read through the descriptions of the following crimes and choose the name of the crime for each. There are four crime names that you don't need to use.

**Shoplifting - Robbery - Kidnapping - Burglary - Blackmail - Arson - Murder - Vandalism
- Terrorism - Pickpocketing - Abduction**

- The living room window was smashed and the TV was taken, as well as the laptop, the smartphone, and his wallet.
 - Many cars were damaged tonight along with some dumpsters.
 - The corpse was found in the bathtub without any proof that it was suicide.
 - This politician wasn't acting on her own but somebody was forcing her to do things by threatening to tell one of her secrets.
 - Police are investigating who committed the crime: €100,000 was taken from a safe by five men wearing clown masks and carrying guns.
 - The famous celebrity was taken away by force when he was sleeping. Police suspect that the culprits are going to demand money in exchange for his safe return.
 - The shopping center was intentionally burned out.
4. What did the characters mean by saying these bold sentences? Discuss with your partner and try to say the same in other words as well as translate them into Spanish.

*"I will tell you in a few words," said the Prefect of police, "but before I begin I must warn you that this affair demands the greatest secrecy. **If anybody knew that I was telling you about it, I would probably lose my job.**"*

"True," said G. "and that is why I decided to conduct a meticulous search of the minister's house. The problem was how to search without his knowledge. **It would be extremely dangerous if he realized we were looking for the letter.**

4. An object describes itself (10', PW -> WC)

Students will listen to some audios in which an 'object' describes what it is for or its shape. After listening to one extract, they will have to guess what object is talking and write down relevant vocabulary that helped them to guess the correct answer. These audios are retrieved from YouTube <https://youtu.be/G7WpSEbQq3c>, and the exercise is the following:

1. You're going to listen to different objects talking about **themselves**. Try to guess the object by listening to their descriptions, choosing between 4 options. Write down those keywords or sentences that you have heard to realise which one was the correct answer. You will hear the recordings twice.

What do you think is the first object?

1. A knife.
2. Gunpowder.
3. Dynamite.
4. A gun.

What do you think is the second object?

1. A notebook.
2. A video.
3. A letter.
4. Whatsapp

What do you think is the third object?

1. A cigarette
2. A candle
3. A torch
4. A light bulb

4.12.2 - SESSION 2

1. Warm-up Activity (5', WC)

Some elements from the short story seen in the previous session will be presented orally to the students, who will have to decide if they are true or false in order to prove that they remember the plot. The questions are the following:

- Who is the main character?
 1. Dupin.
 2. The Prefect.
 3. Poe.

- What was stolen?
 1. A gun.
 2. A letter.
 3. A huge amount of money.

- Where was hidden the object that was stolen?
 1. In a card rack.
 2. Inside a wallet.
 3. In a secret room.

- Why did the Prefect ask Dupin for help?
 1. Because Dupin needed money.
 2. Because of Dupin's performance on the murders in the Rue Morgue.
 3. Because Dupin insisted on taking care of the case.

2. Choose your own adventure (10', PW)

Interactive activity in which students will have to solve a case following a story and paying attention to what they are reading. They will have different cardboards in which each step they can take will be written. These steps are the following:

- 1. Classroom keys have been stolen! Some people saw how a person pickpocket the headteacher and they will help you if you try to solve the case. However, some people don't want you to find out who the thief is and thus skip class. You are in front of the library, what are you going to do?**

- ★ Come in and talk to the librarian. (go to 2)
- ★ Do not enter and go to the schoolyard. (go to 3)

- 2. The librarian doesn't want to help as he is busy trying to find a book. What do you do?**

- ★ We decide to help him and start looking for the book in the library. (go to 4)
- ★ If you weren't that busy you would help him but that's not the case. You decide to go to the schoolyard. (go to 3)

- 3. The schoolyard seems to be empty. However, once you start walking you realise there is a small piece of paper on the floor. You pick it up and read "Don't tell anyone about this! If you finally end up stealing the keys, you'll find a box to hide them in the music room"**

- ★ Going to the music room seems to be a good idea!. (go to 5)
- ★ That handwriting... it's very familiar. Could it have been written by the class president? We should try to find her! (go to 6)

- 4. Once you find the book he is willing enough to help you both! He gives you his witness of the pickpocketing: A student of your class, who usually wears a cap, was the culprit.**

- ★ If that's true we should tell the teacher! (go to 7)
- ★ We know who that student is! Let's face him! (go to 8)

5. Once you arrive at the music class you hear two people having an argument. What do you do?

- ★ Our teacher must know about this, let's find her before going inside. (go to 7)
- ★ Kick open the door!!!!!! (go to 9)

6. The class president is willing to cooperate! She kindly tells you that she didn't write that letter, but assures you that the pickpocket is passing the time in the library so you shouldn't wait for the teacher and just RUN TO THE LIBRARY AS SOON AS POSSIBLE!. What do you do?

- ★ She seems nice! We believe her and decide to RUN TO THE LIBRARY! (go to 11)
- ★ We don't believe her... Let's talk to our teacher first (go to 7)

7. The teacher already knows who stole the keys! She's very smart as you can see. However, she wants to catch the pickpocket red-handed so where should she go?

- ★ To the music room! (go to 10)
- ★ To the library! (go to 11)

8. When you find him you realise he couldn't steal the keys because he has been punished for misbehaving in class, having to stay in a class with an unfriendly teacher who also orders you to stay in that class the rest of the day for hanging around in the high school!

- ★ You lose! Return to 1.

9. What do you think you're doing?! You cannot kick open doors! A teacher has just seen you misbehaving so he punishes you to stay in a class with him the rest of the day.

★ You lose! Return to 1.

10. There they are! The pickpocket, a problematic student of your class, and one of your friends who was trying to convince him to return the keys! Now you have access to your comfortable classroom to have a stimulating English class! And the thief and his sidekicks will be punished, of course!

11. There is nobody here to blame! Here you will just find pupils who are calmly studying in the library, don't disturb them like that! To avoid annoying the librarian or your teacher, who aren't happy with your behaviour, you decide to stay in the library and stop playing detectives.

★ You lose! Return to 1.

3. Grammar explanation and activities (20', PW)

Zero and First Conditionals will be briefly explained again making use of examples seen during the text and previous exercises. Furthermore, the new grammatical content (Second Conditional) will be explained as well, benefitting from the already seen material, being asked to do some exercises. Pupils will use their computers to do these activities, visiting the following website: <https://www.perfect-english-grammar.com/conditionals.html>

4. Information transfer (20', WC)

Some students play the role of Dupin and some others are police officers. The latter have to interrogate the former, asking for information that must be answered using conditionals. Those who play Dupin have a few minutes to prepare which information they are going to share. After a few minutes, the roles are reversed. The material that they are going to use is the following:

POLICE OFFICERS - QUESTIONS

A luxurious train was hijacked a few days ago and it's impossible to guess who the criminals are! Dupin seems to know everything about it so the Prefect has sent you to him, expecting the detective to be willing to cooperate. **Remember that you can only ask one question and then you must switch classmates!**

Examples:

Where could I find the knife?

If you were me, where would you try to find the knife?

THINGS TO ASK!	DUPIN'S ANSWER
Departure time ?	
Amount of criminals ?	
Purpose of the hijacking ?	
Firearms location ?	
Fingerprints ?	
Faces of the criminals ?	

Chart 8

DUPIN'S ANSWERS

The police want to ask you a few questions again about a very simple case of hijacking that they can't solve. You decide to give them a hand but not in an easy way, so try to answer the questions using the zero, first, or second conditional, being a bit ambiguous. **Remember that you can only answer one question and then you must switch classmates!**

Examples:

P: Where can we find the knife?

D: If I were you, I would try to look in the third passenger car.

P: What time did the train arrive?

D: If there are no problems the train always arrives at 5 in the afternoon.

Have you understood it? Now invent your own story! The police officers are going to ask you about it so make sure you have answers for these possible questions:

Departure time / Amount of criminals / Purpose of the hijacking / Firearms locations
/Fingerprints / Faces of the criminals

4.12.3 - SESSION 3

1. Warm-up Activity (5', WC)

Facts about the context of the previous story will be asked in order to make sure the students know about it as the next story will present similar characters and locations. A background video with sounds of rain will be played to create an appropriate ambience to read the story, retrieved from <https://youtu.be/adb6oCUqMtk>. The questions are the following:

1. Where did the last story take place?
2. Who solved the case?
3. Did he get any help?
4. The next story also tells a detective story. Which kind of crime do you think you're going to find?

2. A reading of 'The Murders in the Rue Morgue' (30', PW - WC)

Students will read the story together, one of them reading aloud for the rest of the class as they follow him/her. Instead of the original text, a graded reader will be used, the Oxford Bookworms Library version to be specific (Upper-Intermediate level), provided by the school. After some paragraphs they will have to stop to try to guess with their partner what it is going to happen next, making stops after several paragraphs. The exercise they will carry out is the following:

1. Read 'The Murders in the Rue Morgue', written by Edgar Allan Poe, with your classmates. After reading some parts of the story you will be asked to discuss with your partner what you think is going to happen.

3. Activities about the story (20', PW)

Some exercises will be provided to test if students understood what happened, making use of new vocabulary, and learning new grammatical structures (Third Conditional). These exercises come from the graded reader version of the story, which has a set of questions to test if readers understood the story. Furthermore, there is an extra exercise activity once they have finished with the previous ones:

1. What do these sentences mean? Discuss with your partner and try to say the same in other words as well as translate them into Spanish.

'If I had faced the gorilla I would have killed him!'

'If he had pulled out his knife, I could have been stabbed! Fortunately, nothing bad happened and I could talk with him safe and sound.'

4.12.4 - SESSION 4

1. Warm-up activity (5', WC)

Some facts of the short story seen in the previous session will be presented orally to the students, having to decide if they are true or false in order to make sure that they remember the plot.

- Who is the main character?
 1. Dupin
 2. The Prefect
 3. Poe

- What was the murderer?
 1. A monkey.
 2. An orangutan.
 3. A sailor.

- Who were murdered?
 1. A mother and her daughter.
 2. Two cousins.
 3. A minister and his wife.

- Why was the animal free in the Rue Morgue?
 1. Because he escaped from the zoo.
 2. Because he fled into the streets to escape from its captor.
 3. Because its captor intended to kill someone.

2. Grammar explanation and activities (25', PW)

New grammatical content (Third Conditional) will be explained in detail. After that, students will be asked to do some exercises and a short writing based on what they would have done if they had been at the crime scene, embodying different characters (some students will share the same character). Pupils will use their computers to do these activities, visiting the following website <https://www.perfect-english-grammar.com/conditionals.html>. The writing exercise is the following:

1. Imagine that you are one character from the novel. What would you have done to prevent the murder? Choose one of the characters below and write a couple of lines using the third conditional. After that you, will read aloud what you wrote and your classmates will decide which decisions are the best for each character.

- Dupin
- The Prefect
- The Sailor

If I had been there I would have...

3. Discussion (15', WC)

Students will read aloud what they wrote in the last exercise, embodying the character they have chosen. After that, the rest of the class will decide which decision is the best for every character, providing reasons, and discussing it.

4. 'Scene of the crime' video (10', PW)

Students will watch how two police officers are interrogating a suspect who allegedly robbed a bank. After playing the video twice, they will have to answer some

comprehension questions and one asking them about their personal view. The video is retrieved from <https://youtu.be/fvsFFEvkX2Y>. The questions about it are the following:

1. Where did the crime occur?
 1. In a school.
 2. In a bank.
 3. In a mall.
 4. In a church.

2. Why does the suspect think that he was caught?
 1. Because of his face.
 2. Because he committed some crimes in the past.
 3. Because the police officers hate him.
 4. Because he was carrying a dangerous weapon.

3. How did the suspect communicate what he wanted?
 1. Talking face-to-face with the teller.
 2. Threatening the guards.
 3. Using a stick-up note.
 4. Sending a letter to the manager.

4. Why were the police officers so sure at first about he wrote something?
 1. Because he had a pen hidden inside one of his pockets.
 2. Because he accidentally wrote his national identification number.
 3. Because they saw it on a videotape.
 4. Because of his handwriting.

5. What are the police officers surprised by?
 1. The suspect's personal check was stuck to the main evidence.
 2. The suspect revealed that he was the culprit.
 3. He robbed fake banknotes.
 4. He bumped into the police officers on his way to the exit.

6. Where is the culprit taken at the end of the video?
 1. To jail.
 2. To central booking.
 3. To his house.
 4. To another police station.

7. Do you think the suspect was guilty? Give your opinion as justify your answer in a few lines.

4.12.5 - SESSIONS 5, 6, 7 & 8

At the beginning of **session 5**, the final project of the unit will be explained in detail. Students are allowed to make any questions they have regarding the project, resolving any doubt. Pupils will work together to create an escape room on their own, based on the contents they studied in the unit. The teacher will also help the students but in form of a starter kit that contains valuable information and puzzle ideas (I will return to this). Teachers can also lead them if they are having serious problems. Once everything is clear, they will be divided into groups of eight pupils, who will have to work together to design an escape room. This first part of the sessions should take around fifteen minutes, so in the remaining forty minutes students will start working on their projects as well as during **sessions 6, 7, and 8**.

Regarding the material that students will use, they will receive a folder (with a Top Secret sticker on the cover) which contains an Escape Room Starter Kit with all the information they need, such as rules and relevant aspects they have to acknowledge, and ideas for the puzzles and tasks they have to design. There are three starter kits, one for each group, which contains different possible tasks and plot ideas.

Group 1

TOP SECRET - Escape Room Starter Kit

Hi, friends! This is your **Escape Room Starter Kit**. Here you have all the information you need to create a funny and amusing escape room for the rest of your classmates. You will have four classes to prepare it so **focus and don't waste time!** There are some important things to comment before start working so read carefully!

What will you find in this file?

1. Instructions
2. Resources: 8 ideas for your escape room

Structure

Before your classmates play the escape room you have designed your group must design a pre-game room. This is a place (it could be the corridor before entering the room) where you are going to explain to your classmates what the story of the game is about and giving them costumes if you have prepared some or objects they could need. Once inside, your escape room must follow a pattern in terms of plot and riddles. Here you have an example to understand how it could be done:

1. Students enter the room, find an ultraviolet torch.
2. Students find hidden puzzle pieces in different places that reveal a code when they are collected.
3. Students use that code to open a padlock and find a puzzle that they have to solve, telling them that there is something hidden behind a painting.
4. Behind the painting they find a piece of paper written in invisible ink, reading it using the torch from the beginning.

Can you see it? It's all connected! You must do the same so don't design tasks individually and then put them together, you must plan the structure before start working!

Instructions

1. The plot!

The story you want to tell is as important as the activities you are going to present so here you have an example, **you can choose it OR invent a story**, which must be based on a short story we have read in this unit:

- ★ There is another murder in the Rue Morgue and this time the murderer was...
the sailor!

2. How many challenges are required? How long is it going to be?

Six exercises that the other students will have to complete in 25 minutes. HOWEVER, the listening and speaking tasks will be both mandatory. Moreover, you will have to create false leads to mislead your classmates!

3. Do the other groups have the same trials that we have?

Only a few, but don't worry! The experience will be completely different.

4. Should all content be in English?

ALL the challenges **MUST** be in English!

5. Do we have to include things that we have learnt in this unit as vocabulary or grammar?

Of course! You **MUST** include them so be careful, remember that your work is gradable!

6. Where can we find locks for the trials? And the rest of the materials?

Inside the drawers at the end of the classroom or in the sports hall you will find any material you may need. Don't worry, there is enough for everyone. Furthermore, if you want to play music during the game you can! There are plenty of radio-cassette players you are allowed to use.

Eight challenges (pick just six!)

1. Reversed Text
2. The Newspaper
3. Scrabble Tiles
4. Concert Ticket
5. Broken Puzzle
6. An object describes itself
7. Calling the Police (Speaking*)
8. Forbidden Tape (Listening)

*Mandatory!

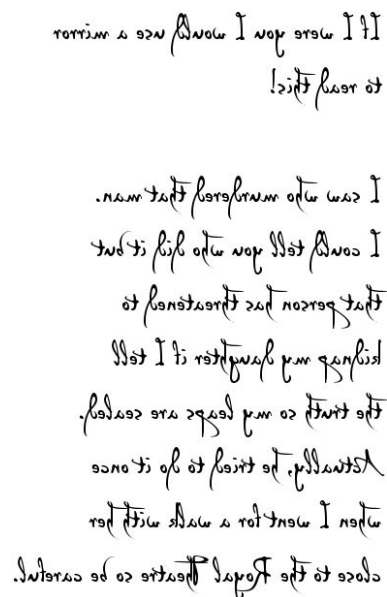
Resources

1. Reversed Text

Write important information that can only be read using a mirror! This mirror could be hidden in the room or maybe it could be a reward from another challenge, you choose!

Website: <https://www.dcode.fr/mirror-writing>

Example:



!iitf lueo et
I I saw who murdered that man
I would use a mirror to read this!
I saw who murdered that man
I could tell you who did it but that
person has threatened to kidnap my
daughter if I tell the truth so my
leaps are sealed. Actually, he tried
to do it once when I went for a
walk with her close to the Royal
Theatre.

If I were you, I would use a mirror to read this! I saw who murdered that man. I could tell you who did it but that person has threatened to kidnap my daughter if I tell the truth so my leaps are sealed. Actually, he tried to do it once when I went for a walk with her close to the Royal Theatre.

Picture 2. Example of mirror writing.

Retrieved from <https://www.dcode.fr/mirror-writing>

2. The Newspaper

Write an article for a fake newspaper in which you include relevant information to solve the case. It could be the date, a small reference to a place or an object... whatever you want!

Website: <https://www.fodey.com/generators/newspaper/snippet.asp>

Example:



Picture 3. Example of fake newspaper. Retrieved from <https://www.fodey.com/generators/newspaper/snippet.asp>

3. Scrabble Tiles

You have a bag of tiles with a letter and a number on them! Perhaps you could hide a message only readable if you arrange the letters in numerical order, hidden in the room or in another test.

4. Concert Ticket

Create your own ticket to hide secret information!

Website: <https://tickets.kadsoftwareusa.com/>

Example:



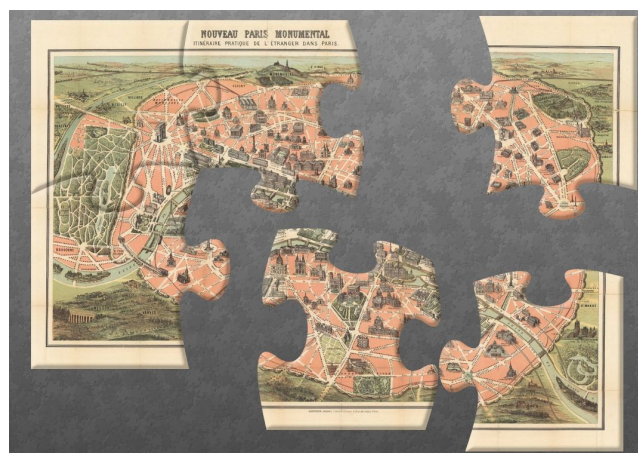
Picture 4. Example of a fake ticket. Retrieved from <https://tickets.kadsoftwareusa.com/>

5. Broken Puzzle

Choose the image that you want and upload it on the given website: it creates a puzzle overlay over the top of it. Once you have printed the result, you have a real puzzle with relevant information, so hide the resulting pieces in different places inside the room!

Website: <https://www.jigsawplanet.com/>

Example:



Picture 5. Example of a puzzle. Retrieved from <https://www.jigsawplanet.com/>

6. An object describes itself

Do you remember that activity we did in class about objects describing themselves? You can do the same! Describe an object but remember to speak in the first person singular. It could be an important item to solve the case or just a riddle to lead the students to the next step.

7. Calling the Police (Speaking*)

This is one of the mandatory challenges! Your classmates will find a phone to call you to ask for specific information as if you were police officers. The police must not discover that they are investigating the case on their own, so they will have to make the correct questions if they want valuable information, looking for those questions in the room or another challenge.

Example:

Wrong:

Students: Who was the murderer?

Police officers: Why are you asking that?! Who are you?!

Correct:

Students: Sorry... I meant... Are you close to the Rue Morgue?

Police officers: If we weren't dealing with a kidnapping case right now, we'd be there investigating the latest murder that happened there. It is not that we are close to finding the culprit but we did find the murder weapon: a razor blade.

8. The Pen drive (Listening*)

This is one of the mandatory challenges! Hide a secret pen drive with important information that the students must listen to using a laptop if they want to solve the case. You are supposed to record it so one of the options could be a conversation between some members of your group roleplaying.

Website: <https://vocaroo.com/>

Example:

A: ...so did you see where he went last night?

B: No, but it isn't difficult to guess as it's always the same. If he has enough money, he will go to the theatre.

A: But I couldn't see him there.

B: Don't be silly. You couldn't see him but he WAS there, after stealing her money and being ready to burn out your house.

A: I can't believe it...

B: So... if I were you, I would try to find his theatre ticket as evidence of arson. He used to collect them behind and put them behind the mirror in his room

Group 2

TOP SECRET - Escape Room Starter Kit

Hi, friends! This is your Escape Room Starter Kit. Here you have all the information you need to create a funny and amusing escape room for the rest of your classmates. You will have four classes to prepare it so focus and don't waste time! There are some important things to comment before start working so read carefully!

What will you find in this file?

1. Instructions
2. Resources: 8 ideas for your escape room

Structure

Before your classmates play the escape room you have designed your group must design a pre-game room. This is a place (it could be the corridor before entering the room) where you are going to explain to your classmates what the story of the game is about and giving them costumes if you have prepared some or objects they could need. Once inside, your escape room must follow a pattern in terms of plot and riddles. Here you have an example to understand how it could be done:

1. Students enter the room, find an ultraviolet torch.
2. Students find hidden puzzle pieces in different places that reveal a code when they are collected.
3. Students use that code to open a padlock and find a puzzle that they have to solve, telling them that there is something hidden behind a painting.
4. Behind the painting they find a piece of paper written in invisible ink, reading it using the torch from the beginning.

Can you see it? It's all connected! You must do the same so don't design tasks individually and then put them together, you must plan the structure before start working!

Instructions

1. The plot!

The story you want to tell is as important as the activities you are going to present so here you have an example, **you can choose it OR invent a story**, which must be based on a short story we have read in this unit.

- ★ D has stolen another letter from the “royal personage”. Where could he have hidden it this time?

2. How many challenges are required? How long is it going to be?

Six exercises that the other students will have to complete in 25 minutes. HOWEVER, **the listening and speaking tasks will be both mandatory** as well as you will have to create false leads to mislead the other students.

3. Do the other groups have the same trials that we have?

Only a few, but don't worry! The experience will be completely different.

4. Should all content be in English?

ALL the challenges **MUST** be in English!

5. Do we have to include things that we have learnt in this unit as vocabulary or grammar?

Of course! You **MUST** include them so be careful, remember that your work is gradable!

6. Where can we find locks for the trials?

Inside the drawers at the end of the classroom or in the sports hall you will find any material you may need. Don't worry, there is enough for everyone. Furthermore, if you want to play music during the game you can! There are plenty of radio-cassette players you are allowed to use.

Eight challenges (pick six!)

1. Receipt
2. Broken Puzzle
3. Letter with Missing Text
4. Pigpen Cipher
5. Reversed Text
6. Passport
7. Conversation behind the door (Speaking*)
8. Forbidden Tape (Listening*)

*Mandatory!

Resources

1. Receipt

Create your own receipt to hide secret information!

Website: http://www.fakereceipt.us/sales_receipt.php

Example:



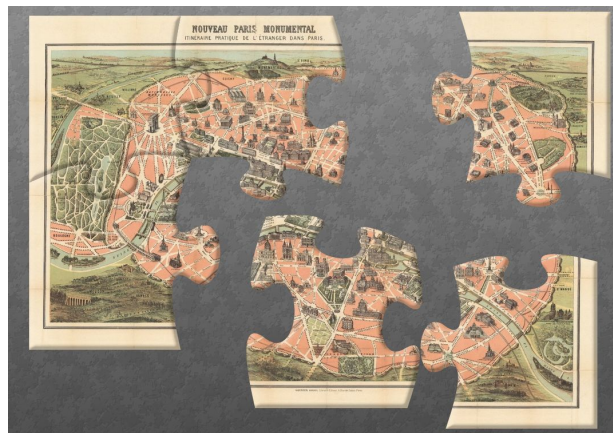
Picture 6. Example of receipt. Retrieved from http://www.fakereceipt.us/sales_receipt.php

2. Broken Puzzle

Choose the image that you want to create a puzzle with relevant information, hiding the pieces in different places inside the room!

Website: <https://www.jigsawplanet.com/>

Example:



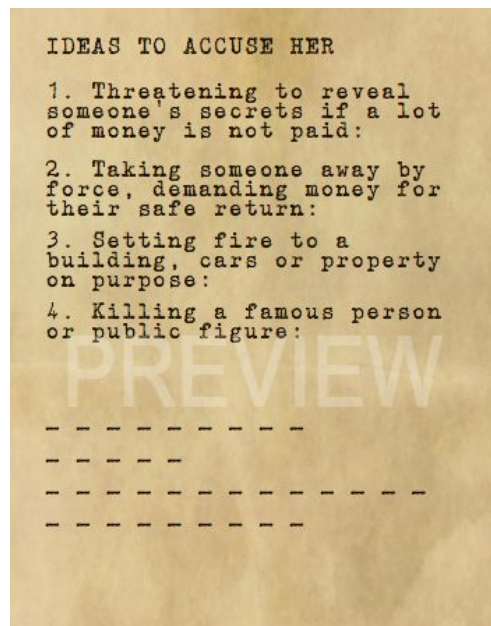
Picture 5. Example of a puzzle. Retrieved from <https://www.jigsawplanet.com/>

3. Letter with Missing Text

Create a letter with missing text that your classmates must complete in order to generate a code. Remember to highlight a letter of every answer to form a word, which will be the clue.

Website: <http://vintagemailmaker.com/>

Example:



Picture 7. Example of a fake letter. Retrieved from <http://vintagemailmaker.com/>

BLACKMAIL

ABDUCTION

ARSON

ASSASSINATION

MOON

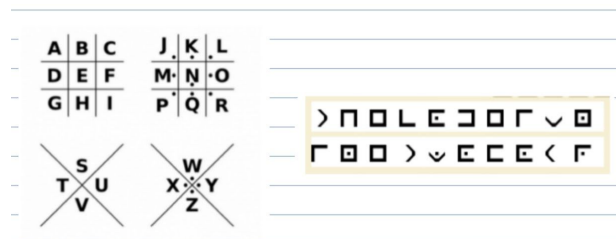
4. Pigpen Cipher

Code your secret message using a Pigpen Cipher! They will need a table of reference to uncode the message so you can hide it in the classroom in order to give it as a reward from another challenge.

Website: <https://www.dcode.fr/pigpen-cipher>

Example:

This means: The code is *nine two four*.



Picture 8. Example of pigpen cipher. Retrieved from <https://www.dcode.fr/pigpen-cipher>

5. Reversed Text

Write important information that can only be read using a mirror! This mirror could be hidden in the room or maybe it could be a reward from another challenge, you choose!

Website: <https://www.dcode.fr/mirror-writing>

Example:

Example:

Wrong:

Students: Where is the letter hidden?

Police officer A: We have no idea...

Correct:

Students: Sorry... I meant... When was the last time D came into this room?

Police officer A: 3 hours ago. He was carrying a letter opener so we supposed that he was working but it seems he wasn't.

Students: What do you think about the last case? Do you think that the place he used it to hide the letter was obvious?

Police officer B: I don't think so, but if I were him, I wouldn't try to hide the letter in the same place as some weeks before, when Dupin solved the last case. If he had reconsidered it enough, he would have hidden it inside a safe, it always works! But of course, you'll need a numeric code...

8. The Pen drive (Listening*)

This is one of the mandatory challenges! Hide a secret pen drive with important information that the students must listen to using a laptop if they want to solve the case. You are supposed to record it so one of the options could be a conversation between some members of your group roleplaying.

Website: <https://vocaroo.com/>

Example:

A: ...so did you see where he went last night?

B: No, but it isn't difficult to guess as it's always the same. If he has enough money, he will go to the theatre.

A: But I couldn't see him there.

B: Don't be silly. You couldn't see him but he WAS there, after stealing her money and being ready to burn out your house.

A: I can't believe it...

B: So... if I were you, I would try to find his theatre ticket as evidence of arson. He used to collect them behind and put them behind the mirror in his room.

Group 3

TOP SECRET - Escape Room Starter Kit

Hi, friends! This is your Escape Room Starter Kit. Here you have all the information you need to create a funny and amusing escape room for the rest of your classmates. You will have four classes to prepare it so focus and don't waste time! There are some important things to comment before start working so read carefully!

What will you find in this file?

1. Instructions
2. Resources: 8 ideas for your escape room

Structure

Before your classmates play the escape room you have designed your group must design a pre-game room. This is a place (it could be the corridor before entering the room) where you are going to explain to your classmates what the story of the game is about and giving them costumes if you have prepared some or objects they could need. Once inside, your escape room must follow a pattern in terms of plot and riddles. Here you have an example to understand how it could be done:

1. Students enter the room, find an ultraviolet torch.
2. Students find hidden puzzle pieces in different places that reveal a code when they are collected.
3. Students use that code to open a padlock and find a puzzle that they have to solve, telling them that there is something hidden behind a painting.
4. Behind the painting they find a piece of paper written in invisible ink, reading it using the torch from the beginning.

Can you see it? It's all connected! You must do the same so don't design tasks individually and then put them together, you must plan the structure before start working!

Instructions

1. The plot!

The story you want to tell is as important as the activities you are going to present so here you have an example, **you can choose it OR invent a story**, which must be based on a short story we have read in this unit.

- ★ A person, inspired by Edgar Allan Poe's stories, murdered a celebrity in a neighborhood in Paris.

2. How many challenges are required? How long is it going to be?

Six exercises that the other students will have to complete in 25 minutes. HOWEVER, the listening and speaking tasks will be both mandatory as well as you will have to create false leads to mislead the other students.

3. Do the other groups have the same trials that we have?

Only a few, but don't worry! The experience will be completely different.

4. Should all content be in English?

ALL the challenges **MUST** be in English!

5. Do we have to include things that we have learnt in this unit as vocabulary or grammar?

Of course! You **MUST** include them so be careful, remember that your work is gradable!

6. Where can we find locks for the trials?

Inside the drawers at the end of the classroom or in the sports hall you will find any material you may need. Don't worry, there is enough for everyone. Furthermore, if you want to play music during the game you can! There are plenty of radio-cassette players you are allowed to use.

Eight challenges (pick six!)

- | | |
|--------------------------------|--|
| 1. Morse Code | 5. Reversed Text |
| 2. Maze | 6. Rebus |
| 3. Multiple-Choice Grid | 7. Conversation with the Police
(Speaking*) |
| 4. Concert Ticket | 8. Forbidden Pendrive (Listening*) |

*Mandatory!

Resources

1. Morse Code

Try to hide important information using a Morse code! Hide the code to decipher the message in the room or make it a reward from another challenge.

Website: <http://www.unit-conversion.info/texttools/morse-code/>

Example:

"My friend murdered that woman using a razor blade."

.....
.....
.....

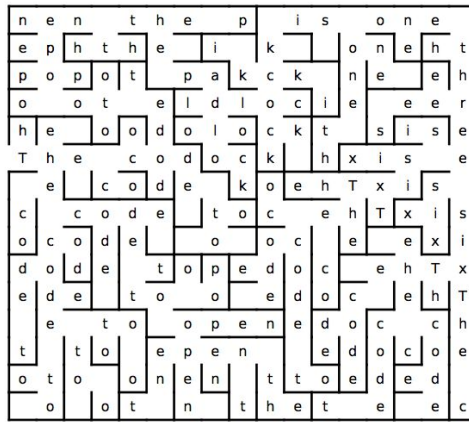
2. Maze

Create your own maze that your classmates have to complete to discover the hidden sentence!

Website: <https://www.festisite.com/text-layout/maze/>

Example:

“The code to open the padlock is one three six”



Picture 10. Example of a maze. Retrieved from <https://www.festisite.com/text-layout/maze/>

3. Multiple-Choice Grid

Your classmates will have to answer different multiple-choice questions and then use the answer with the grid to come up with the code.

Website: <https://onlinenotebook.net/>

Example:

1. Damn it! My plan was perfect but it went wrong! If the police _____ (not show up) here in time, I _____ (have) time to hide the dead body.

a) won't show up / have
 b) don't show up / have
 c) hadn't showed up / would have had
 d) wouldn't show up / had

2. Anyway, it doesn't matter, I have another plan. If someone _____ (come) here, I _____ (try) to lock them here, in my room. It's brilliant and this time it is going to work!

a) would have come / had tried
 b) comes / 'll try
 c) comes / try
 d) had come / 'll try

3. My friend is waiting for them and once they arrive he'll pull the lever and it's over. If they _____ (be) smart they _____ (stay) home.

a) are / stay
 b) would be / stayed
 c) were / would stay
 d) had been / would have stayed

Picture 11. Example of a multiple-choice grid. Retrieved from <https://onlinenotebook.net/>

	A	B	C	D
Q1	2	9	2	8
Q2	4	0	3	1
Q3	5	2	6	7

Chart 9

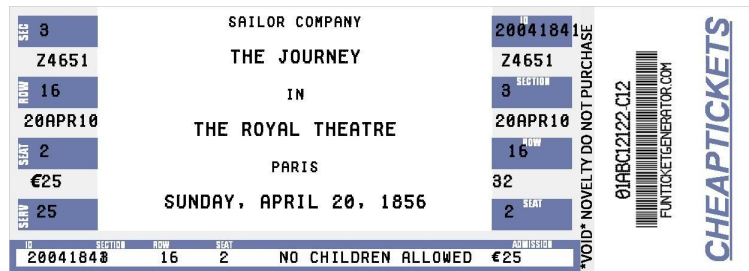
The code they will get will be 2-0-6.

4. Concert ticket

Create your own ticket to hide secret information!

Website: <https://tickets.kadsoftwareusa.com/>

Example:



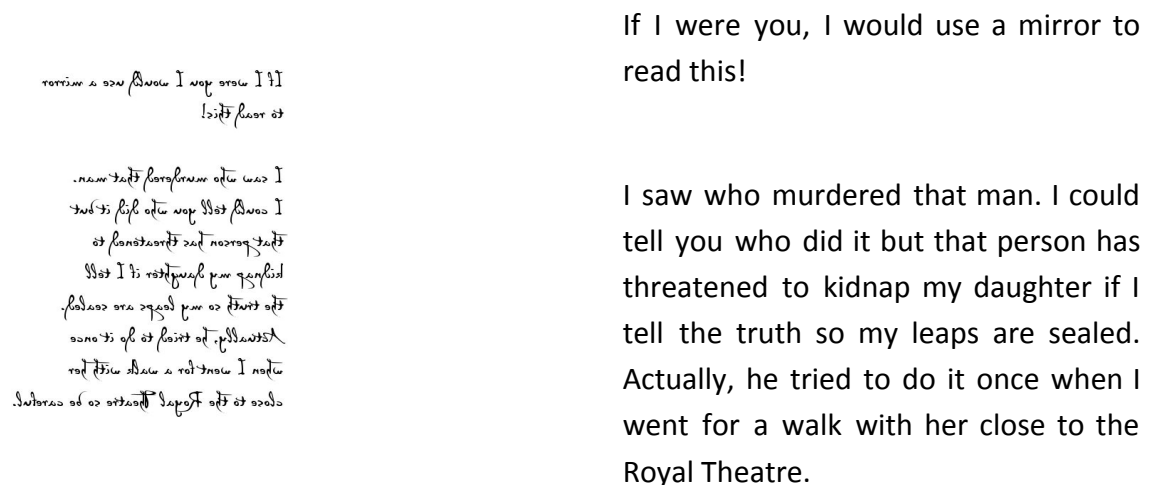
Picture 4. Example of a fake ticket. Retrieved from <https://tickets.kadsoftwareusa.com/>

5. Reversed Text

Write important information which can only be read using a mirror! This mirror could be hidden in the room or maybe it could be a reward from another challenge, you choose!

Website: <https://www.dcode.fr/mirror-writing>

Example:



Picture 2. Example of mirror writing.

Retrieved from <https://www.dcode.fr/mirror-writing>

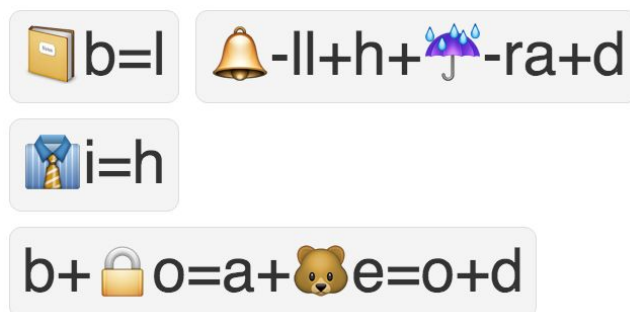
6. Rebus

Decode a message into emoji's and letters and let your classmates guess what the message is about.

Website: <https://www.festisite.com/rebus/>

Example:

"Look behind the blackboard."



Picture 12. Example of rebus message. Retrieved from <https://www.festisite.com/rebus/>

7. Conversation with the Police (Speaking*)

This is one of the mandatory challenges! Your classmates will find a phone to call you to ask for specific information as if you were police officers. The police must not discover that they are investigating the case on their own, so they will have to make the correct questions if they want valuable information, looking for those questions in the room or another challenge.

Example:

Wrong:

Students: Who was the murderer?

Police officer: Why are you asking that?! Who are you?!

Correct:

Students: Sorry... I meant... Are you close to the main neighbourhood here in Paris?

Police officer: If we weren't dealing with a kidnapping case right now, we'd be there investigating the latest murder that happened there. It is not that we are close to finding the culprit but we did find the murder weapon: a razor blade.

8. The Pendrive (Listening*)

Hide a secret pendrive with important information that the students must listen to using a laptop if they want to solve the case. You are supposed to record it so one of the options could be a conversation between some members of your group roleplaying.

Website: <https://vocaroo.com/>

Example:

A: ...so did you see where he went last night?

B: No, but it isn't difficult to guess as it's always the same. If he has enough money, he will go to the theatre.

A: But I couldn't see him there.

B: Don't be silly. You couldn't see him but he WAS there, after stealing her money and being ready to burn out your house.

A: I can't believe it...

B: So... if I were you, I would try to find his theatre ticket as evidence of arson. He used to collect them behind and put them behind the mirror in his room.

4.12.6 - SESSIONS 9 & 10

Students will play their classmates' escape games during the last two sessions. Each group will have prepared two identical rooms for the other two groups to let them play the escape room at the same time. While the latter play, they will be supervised by the group that created the escape room, dividing them in half so that four students will supervise one group and the other four will supervise the other group. The timetable of these sessions will be the following:

Session 9			
	Group 1	Group 2	Group 3
10:00-10:30	Supervision	Escape Room 1	Escape Room 1
10:30-11:00	Escape Room 2	Supervision	Escape Room 2

Session 10			
	Group 1	Group 2	Group 3
10:00-10:30	Escape Room 3	Escape Room 3	Supervision
10:30-11:00	Questionnaires		

Chart 10

The last thirty minutes in session 10 will be aimed at taking a questionnaire, in which pupils will rate their experience working in groups and during the unit in general. It is also intended that they reflect upon their feelings towards the experience, if they have learnt more than in other units and the reasons. This questionnaire can be found in section 4.11 Instruments of Evaluation.

5. Conclusion

Taking into consideration all the aspects of the didactic unit, the outcomes are supposed to be positive. Going from the very beginning, when students are asked if they know something about detectives, to the end, when they have to reflect upon the whole unit, it is undeniable that 'Who was the culprit?' would have a positive effect on them. Nevertheless, this could not be possible without numerous researches on how the learning process works and what teaching is supposed to mean.

Teaching is not a matter of instilling knowledge about a series of contents but, in fact, it is a matter of how to teach them. In an age where information is available to everyone, teaching is becoming more and more demanding. The resources are there, within the teacher's reach, but it is the will to teach what really lead them to use them. It is impossible to know the future of teaching and its relationship with new technologies, which are stepping up over time, but the most appropriate attitude in this type of situation is to be willing to adapt. Progress comes from teachers willing to apply new methodologies that actually work in their classes. And a small number of all these methodologies have been used in this work, seeking the best combination of approaches, if that exists, to improve the quality of education in a specific context.

To conclude, it is equally important that students cease considering learning as it has always been. Learning can go beyond thirty students sitting without communicating with each other as they listen to the teacher. In fact, everything that surrounds us can be useful, in a certain way, to teach us something, although at first glance that does not seem to be its purpose. 'Who was the culprit?' was born from this reflection, a humble contribution to learning and teaching that can be found anywhere if it is searched hard enough and there is a desire to move forward.

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