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TRANSMEDIA STORYTELLING: THE ULTIMATE TEACHING TOOL FOR THE XXITH CENTURY TEACHER

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ABSTRACT

This is a dissertation about the possibilities that transmedia storytelling offers to secondary school teachers and students. It puts forward the idea that the inherent power of story is enhanced by the transmedia technology and, thus, it gets secondary school students very motivated with this teaching tool. It also argues that transmedia storytelling is a way of coping with all kinds of changes that the digital age has brought about. A great deal of importance is given to story and the affirmations that show its relevance as a teaching tool are sustained by sound scientific research. After all, story is at the base of transmedia storytelling. It's the building block without which the whole building would crumble. Research that supports the idea of using transmedia storytelling as a powerful teaching tool will be included, as well as a syllabus that could be applied in a secondary school classroom based on an original short story created specifically for this dissertation.

RESUMEN

Esta es una tesina sobre las posibilidades que la narrativa transmedia ofrece a los profesores y alumnos de secundaria. Expone que el poder inherente a una historia se ve augmentado por la tecnología transmedia, y por ello, consigue que los alumnos de secundaria se motiven mucho con esta tecnología. También afirma que la narrativa transmedia es una manera de afrontar todos los cambios que ha comportado la era digital. Se da gran importancia a la historia y las afirmaciones que muestran su relevancia como instrumento de enseñanza estan sustentadas por importantes investigaciones científicas. Después de todo, la historia es la base de la narrativa transmedia. Es la pieza sin la cual todo el edificio se derrumbaría. Se incluiran trabajos que sustentan la idea de utilizar las narrativas transmedia como una poderosa herramienta educativa, así como una unidad didáctica que podría aplicarse en una escuela secundaria basada en una historia original creada específicamente para esta tesina.

RESUM

Aquesta és una tesina sobre les possibilitats que la narrativa transmèdia ofereix als professors i alumnes de secundària. Exposa que el poder inherent a una història es veu augmentat per la narrativa transmèdia, y per aquesta raó, aconsegueix que els alumnes de secundària es motivin molt amb aquesta eina d'ensenyament. També afirma que la narrativa transmèdia és una manera d'afrontar tots els canvis que ha comportat l'era digital. Es dóna gran importància a la història i les afirmacions que mostren la seva rellevància com a instrumet d'ensenyament estan sustentades per importants investigacions científiques. Després de tot, la història és la base de la narrativa transmèdia. És la peça sense la qual tot l'edifici s'en-

sorraria. S'inclouran treballs que sustenten la idea d'utilitzar les narratives transmèdia com una poderosa poderosa eina educativa, així com una unitat didàctica que podria aplicarse en una escola secundària basada en una història original creada específicament per aquesta tesina.

INTRODUCTION

Biology tells us that the two basic biological mandates of any living organism are survival and reproduction, but one could argue for the incorporation of another one: Stories. Stories have been clearly related to survival and even reproduction since the moment when man began to speak. They offer us solutions to real life problems which our survival can depend on and they also make us think of what we would do if we ever found ourselves in that particular situation. Hence, if we ever find ourselves in a dilemma that has already been treated in a story, we already know what to do. And that doesn't only mean survival, it can even mean reproduction, as I have stated earlier on, since no-one can deny that if you are one of the few that has survived thanks to having listened to a particular story, your probabilities of reproduction increase. Stories helped keep the tribe in check, as well (Dubar, Barret, Lycett 2007)

It could even be argued that stories have a "sacred" role to play in our lives. They distract us from the terrible truths that we have to endure in our lives. They play a role not that different from religion. In fact, every big religion has a founding story. Normally, that of its biggest prophet. The difference is that atheists consume stories. For them, stories are the closest thing to having a meaningful life, both in terms of the stories from the entertainment industry and the ones created in their heads, since our brains fill our lives with goals and encourage us to achieve them. Stories are so powerful that even the most talked about figure in the world used them to explain what otherwise would have been difficult to understand.

Story is very much part of ourselves, literally speaking. As Stoor (2019) puts it "we experience our day-to-day lives in story mode". The brain process information in story mode. It turns the chaos of reality into a tale with ourselves as the protagonists. Professor Jonathan Haidt (2012) defines it as a "story processor".

On the other hand, we are surrounded by an unprecedented amount of products that have one thing in common: a screen. In fact, teenagers spend 7 hours a day in front of computers screens. That's about all the time they have once we have deducted the sleeping and studying hours. It's also true that no single

media seems to satisfy their curiosity. Besides, technology and free markets have made possible un-precedented levels of customization. Stories across multiple media allows content to form a larger, more profitable, cohesive and rewarding experience (Prattern, 2011). If we take everything I've exposed here in the introduction into account we reach the conclusion that transmedia storytelling is maybe the only product that takes into account both the inherent need and hunger for stories present in any human being and the current changes and trends that the digital era has brought about.

OBJECTIVES

1.Acknowledge the power of stories as teaching tools in additional language acquisition

2.Propose that the new habits and trends related to the digital era could be applied to additional language acquisition

3.Explore the validity of transmedia storytelling in additional language acquisition as a powerful teaching tool that unites the power of stories and the technological habits of teenagers.

THEORETICAL FRAMEWORK

1.What do we mean by transmedia storytelling?

There are different types of transmedia storytelling but when it comes to defining its most basic features, we have to mention three basic characteristics: it is spread into different platforms, it allows for a certain degree of participation and finally it's ubiquitous. We we'll see each one of these characteristics in more detail. To begin with, as regards the fact that it is spread into different platforms, we have to say that they can either be digital or analogical and each platform is selected on the grounds of being more suit-able for a specific part of the story. Besides, ideally, each media should offer one part of the story and each part should make sense also on its own (Molas, 2018). Secondly, regarding the degree of participation that transmedia storytelling offers, it can vary a great deal: from participating in forums to co-creat-ing part of the plot. It all comes down to offering consumers a greater degree of engagement and partici-pation than that of classical storytelling. Here we have to talk about the notion of collective intelligence (Levy, 2004). Pierre Lévy emphasizes the idea of sharing knowledge and building a particular significa-tion collectively. The theory behind it is that nobody knows everything and everybody knows some-thing. Therefore, knowledge is found in humanity, spread into their different members. Finally, as for the ubiquity of transmedia storytelling, the fact that it is spread into different media means that it can not

be experienced in a single sitting or space. Thus, each participant has an individual way of experiencing a particular transmedia story.

All this basic characteristics foster immersion and emotions, and emotions are key when it comes to learning (Illeris, 2003)

2.Origins of transmedia storytelling

Transmedia storytelling is a fairly current phenomenon. Its origins can be found in the 90's of the previous century (XX). Nonetheless, the first use of the said term can be traced back to the year 2003, when Henry Jenkins published the articles *Transmedia Storytelling* and *Convergence is Reality* in the magazine called *Technology Review.*

3.The importance of story and the components of a successful story

It's true that transmedia storytelling is a fairly recent phenomenon but the central part of it is as old as mankind. At least, as old as speech. Story is not something collateral to the diverse platforms into which it is spread: it's what gives coherence and sense to the product (Molas, 2018)

When we talk about stories, we have to mention Campbell's "The Hero with a Thousand Faces". This book is probably the greatest contribution to storytelling understanding and creation ever made. It's also one of the most influential books of the 20th century. Thanks to Campbell, it can be said that the secret code for writing a successful story had been revealed. It's no wonder that one of the best Hollywood story consultants in the world, Christopher Vogler (1998) considers that meeting Campbell was a life-changing event. "The Hero with a Thousand Faces" is considered the bible of any screenwriter or novelist. Joseph Campbell discovered that all the myths about heroes present in every culture followed a similar pattern. Campbell found out that all these myths had certain roles played by certain characters and these characters are also present in the dreams of people, according to Carl Jung. He defines them as archetypes, which are defined as "constantly repeating characters which occur in the dreams of all people and the myths of all cultures. According to Jung, this archetypes are found in the collective unconscious (the part of the unconscious mind that comes from the ancestral memory and experience).

Stories built on the model of the Hero's Journey are liked by everyone because they "well up from a universal source in the shared unconscious and reflect universal concerns". It can be argued that any fa-

mous story/movie is based on the different parts of what Campbell calls "the hero's journey". It doesn't mean that any story/film has exactly these said parts in exactly the same order. However, most of them have at least some of them and they tend to follow the order given by Campbell. Vogler (1998) summed up the parts of Campbell's "hero's journey"/successful story. I will mention them first and then briefly explain them.

ACT I
1.Ordinary World
2.Call to Adventure (Inciting Incident)
3.Refusal of the Call
4.Meeting with the Mentor
5.Crossing the Threshhold
6.Tests Allies, Enemies
7.Approach

ACT II
8.Central Ordeal (Midpoint, Death and Rebirth)

ACT III
9.Reward
10.The Road Back
11.Resurrection (Climax)
12.Return with Elixir (Denouement)

1.THE ORDINARY WORLD
Most stories take the hero/protagonist out of the world that he knows. It's the "fish out of water" idea. The reader/spectator needs a certain amount of time to get the idea of how the ordinary life of the hero/protagonist is. This part can be clearly seen in "The Wizard of Oz". Quite a lot of time is devoted to establish Dorothy's life in Kansas. This part is meant to create a contrast with the next one.

2.THE CALL TO ADVENTURE

"The hero is presented with a problem, challenge or adventure to undertake". A clear example of this is princess Leia's holographic message to Obi Wan Kenobi, who asks Luke to join in the quest.

3.REFUSAL OF THE CALL

Here the hero is full of fear. He is presented with a challenge that involves entering into the unknown. He may not be living the happiest of lives in his ordinary world but he is somehow comfortable with it. He needs something else that helps him dare to enter into the unknown. An example of this is Luke's refusal of Obi Wan's call to adventure and return to his aunt and uncle's farmhouse.

4.MENTOR (THE WISE OLD MAN)

The function of the mentor is to prepare the hero to face the unknown. They tend to give advice, guidance or magical equipment. In "The Wizard of Oz", the good with gives Dorothy guidance and the rubby slippers.

5.CROSSING THE FIRST THRESHOLD

This is the moment when the story really takes off. After some further offense, change in circumstances or encouragement of the mentor, the hero finally decides to enter the special new world. An example of this is Dorothy setting out on the Yellow Brick Road in "The Wizard of Oz".

6.TESTS, ALLIES AND ENEMIES

Here the hero encounters tests, makes allies and enemies and begins to learn how the new world works. A clear example of this is Rick's Cafe in "Casablanca". It's where alliances and enmities are made and where the hero's moral character tested.

7.APPROACH TO THE INMOST CAVE

Here the protagonist enters the most dangerous place of the special world he has met. It's often the place where his greatest enemy lives. In mythology, the inmost cave represent the land of the dead. An example of this is Luke Skywalker and company being sucked into the Death Star where they will face Darth vader in the movie "Star Wars".

8.THE ORDEAL

This is the most difficult moment for the protagonist. He faces an evil force and the reader/spectator begins to think that he will die or he is already dead. A clear example of this is found in the movie "ET" when the lovable alien appears to die in the operating table.

9.REWARD

Here the hero has survived death and has beaten his enemy. This has enable him to get a treasure. The treasure can be an object or a person or insight. In "Star Wars" Luke rescues princess Leia.

10.THE ROAD BACK

Here the protagonist is not completely out of danger and the dark forces may come running after him to take back the treasure that he has. An example of this is the moonlight bicycle flight of Elliot and ET as they escape from Keys.

11.RESURRECTION

This part can be considered the final exam of the protagonist. The evil force and the protagonist meet one last time before the evil force is finally defeated. It's a second life-and-death moment. Thanks to the "death-and-ribirth" moments the protagonist is able to return home with new insights.

12.RETURN WITH ELIXIR (CLIMAX)

Here the protagonist returns home with the treasure that it's positive for the community. A clear example of this is found in "The Wizard of Oz" when Dorothy returns to Kansas with the knowledge that she is loved and that there's no place like home.

4.Teenagers and the Internet

This dissertation pretends to unite the power of stories with the new digital trends of teenagers. We have already seen why stories are so powerful in the introduction and in the 4th part of the theoretical framework. Now it's time to know to what extend the new technologies related to the digital era have changed adolescence and to see how teachers should take advantage of it. It's particularly relevant that the new technologies of the digital era have affected teenagers in particular because they are the target of my teaching plan. First of all, I will offer some statistics.

According to a study made by "Qustodio", Spanish teenagers spend more hours per year connected to the Internet than at school. Teenagers of secundary education spend 1.058 hours and a half per year, 4 more than they spend at school.

According to Sell Cell, a phone price comparison site, teenagers spend more than 30 hours per week on phones. Sell Cell surveyed 1.135 parents in the US with kids between 4 and 14 years of age.

5.Transmedia storytelling and education

The use of transmedia storytelling in education is a response to the challenges that the digital society poses to education. The expansion of learning contexts and the option to access the net from any place mean greater participation opportunities for students and turn learning a lifelong process (Molas, 2018). Using transmedia storytelling in education offers the old benefits of learning through reading and writing stories and those related to the digital society. That is to say that with this tool students can acquire transliteracy: The ability to use different applications, platforms and software related to the digital age. They use, at least, part of them at home on their own, so why shouldn't education be part of that learning? The idea is that they should learn to use it wisely, applying critical thinking and moderation if necessary. Another important benefit that students can extract from transmedia storytelling is motivation. Apart from the emotional implication related to classical storytelling, transmedia storytelling offer the inherent motivation present every time that we play a game. Besides, transmedia storytelling and project based learning are so compatible with each other that one could argue that they are a match made in heaven. Transmedia storytelling is totally compatible with the idea of putting the student at the center of the learning experience. It is also very compatible with the collaborative aspect of project based learning, since it includes various ways of participating collaboratively, specially in terms of forums. Transmedia storytelling is also related to the transversality that project based learning also incorporates. Besides, in both cases the problem to solve should be related to a real situation that could happen in everyday life. This mixture of narration and transmediality has been defined using various metaphors but arguably the best one is that of an orchestration (Dillenbourg, 2013)

Transmedia storytelling can also be related to constructivist and socioconstructivist theories from Piaget (1947) and Vigotsky (1978), for instance, in terms of what Vigotsky (1978) calls zone of proximal development, since through different characteristics of transmedia storytelling like language and interaction with peers, new knowledge can be acquired.

McCombs and Whisler (2000) offer twelve learning principles centered in the student that can serve as a guide of any transmedia project with an educative aim:

1.Learning is a natural process in which significative goals are pursued

2.The objectives that students pursue are coherent

3.Students receive new information that they link to previous knowledge

4.Students have to work with thinking activities of a high order

5.The depth and width of the processed information depends on students' beliefs

6.The intrinsic motivation to learn is key when learning

7.Those activities that are seen as authentic and useful and bring about a sense of novelty are the ones that increase students' motivation

8.Evolution and genetics have a role to play when learning but there are also contextual factors that can modify both the limitations and the opportunities of those.

9.Learning is facilitated by social interactions

10.Self-esteem and social acceptance facilitate learning.

11.The style of learning of each student has to be taken into account

12.Cognitive filters play an important role in learning. They are the thoughts of previous experiences that determine the way a learner experience learning.

Students have to extract a personal sense from what they are learning. According to Coll (2012), the learning has to be connected with the interests and the experiences of students. Coll (2015) talks about 6 characteristics of personalized learning:

1.Personal interests of students are at the center of the learning activity

2.Teachers help to identify objectives and guide the process of learning

3.The learning path is decided taking into account the motivations of each student

4.Evaluation is formative

5.The methodology used is based on project based learning and collaborative work.

6.Connections are made between what students do inside and out of the educational institution

6.Challenges of applying transmedia storytelling in education

Transmedia storytelling may be a bit challenging for teachers as well, since finding the right balance between fostering students freedom and individuality and at the same time incorporating the competences and objectives that the teacher thought about may not be exactly easy.

Another challenge has to do with the equipment and the software necessary to work with transmedia storytelling. If public schools already complain about the lack of resources, we can imagine that incorporating this teaching tool would be fairly complicated. Nonetheless, it would be a pity that such a powerful teaching tool wasn't incorporated in the educational system. Nevertheless, politicians, specially in southern european countries like Spain should give education the importance that it deserves.

METHODOLOGY

1.Context of the educational activity:

The context of my educational activity is "Col·legi Sant Gabriel" in Barcelona. It's a center of kindergarden, primary and secundary education (up to 4th of ESO) located in the Besós neighbourhood.

PARTICIPANTS:

The participants are the students and teachers of English of 4th of ESO.

2.Sources of information:

1.

QUESTIONS FOR THE LIBRARY STAFF OF THE SCHOOL		
How many books are there in the school library?		
Can students take home any type of book from the library?	yes	no
Is the library mainly empty or full most of the time?		
How many books in English does the library have?		
Are students taught how to use the library?	yes	no
Are students asked about their satisfaction with the library staff?	yes	no
How often do students take home books in English from the library?		
Which is the favourite literary genre of students?		

2.

QUESTIONS FOR THE ENGLISH LANGUAGE TEACHERS of ESO		
Is there a compulsory reading hour during the week?	yes	no
How many books per year are students obliged to read in the English subject?		
Are there optional reading tasks that can improve the grade ?		
Is there any other place where students can read besides the library?	yes	no
Can students choose the books they have to read?	yes	no
Are students asked about their reading habits?	yes	no
Are students asked about their reading preferences?	yes	no
Are some writers brought to school to talk about a particular book students have to read?	yes	no
Are students taught creative writing?	yes	no
How many hours of English are there per week?	yes	no

3.

INTERVIEW TO THE FOCUS GROUP (ENGLISH TEACHERS of ESO)

1.How do you coordinate yourselves?

2.Which are the needs of the school in terms of reading promotion?

3.Are there some technology needs?

4.Is there some co-teaching?

5.Is there any trip to watch a play or movie based on a novel during the year?

6.Is your teaching method based more on communication or on grammar?

7.Do you teach some phonetics and phonology to improve the pronunciation of students?

8.How often do you meet to talk about how you can improve your teaching?

9.Do you meet with other language teachers to talk about how you can improve your teaching?

10.How would you improve the reading plan?

NOTE: These three sources of collecting information were supposed to help me design the teaching plan. However, due to the Covid-19, it has been impossible to get the answers. Therefore, I've designed my teaching plan based on the information about the new trends and habits of teenagers that can be found in the 4ᵗʰ part of the theoretical framework of this dissertation, my personal experience and the comments of a friend of mine who works as a secondary school teacher. I've tried to deduce what students and teachers would have answered based on these three sources of information.

3.Papers on which I rely in particular for the design of my teaching plan

I have based my teaching proposal on papers about the incorporation of transmedia storytelling in education. They are the following:

-"Teach and learn with transmedia narrative. Analysis of experience in a high school in Argentina (Alonso & Murgia, 2018)
The educational project "If Socrates lived...Transmedia Narrative and Philosophy" was carried out in the Higgh School "José Manuel Estrada", located in Olavarría, Buenos Aires, Argentina. The project offered positive results, in particular in terms of the breaking of the traditional space of the classroom and the breaking of traditional school times.

-"De la Enseñanza de la escritura lineal a la producción textual e hipertextual transmedia en la educación secundaria (Mendieta, 2019) (From the teaching of linear writing to transmedia textual and hipertextual production in secondary education).In this case, the transmedia project was carried out in a Spanish high school class. The results were positive and the Spanish class was enriched as a result.

-"Educación Interactiva a través de las narrativas transmedia. Posibilidades en la escuela"(Interactive Education through Transmedia Narratives. Possibilities at school (Amador-Baquiro, 2018).In this case, the transmedia project was also carried out in a Spanish class, but in primary education instead of a high school. The results were positive, specially in the sense that readers were encouraged to participate in the story and this made the class more appealing.

-"Transmedia education. From the contents generated by the users to the contents generated by the students (Scolari; Rodriguez; Masanet; 2019). The project was carried out in a Spanish high school class. The results were very positive: the understanding of the work increased, as well as the interest in it.

4.Teaching proposal/Syllabus (next page):

Area: English	Unit: Mandy and Mustafa	Timing: 10 sessions of 1hour	Class: 4ᵗʰ of ESO	School Year: 2019-2020	Teacher: Esteve Pujol
Dimensions and specific competences			**Specific learning objectives**		
A.Oral communication dimension: C3. To use oral interaction strategies according to the communicative situation to start, maintain and finish a discourse B.Reading comprehension dimension: C6. To select and use tools of research to understand texts and acquire knowledge C:Written expression dimension: C7. To plan written texts of diverse typology using the elements of the communicative situation C8. To produce written texts of different typologies and formats applying strategies of textualisation C9. Revise the text to improve it according to the communicative purpose with the help of supports D.Literary dimension: C10. To reproduce orally, recite and dramatize adapted or authentic literary texts C11. To understand and value adapted or authentic literary texts E.Attitudinal and plurilingual dimension			Vocabulary: -To memorise, understand and use in their everyday speech vocabulary related to love -To memorise, understand and use in their everyday speech vocabulary related to poor and dangerous neighbourhoods Grammar: -To use and understand various linking words used to order a discourse -To use and understand the uses of past simple and past participle Speaking: -To be able to speak about different aspects of a story Writing: -To be able to write about different aspects of a story -To be able to create a blog about a story.		
Key contents			**Diversity**		
CC1. Oral comprehension CC2.Oral comprehension strategies CC3.Oral production strategies CC4.Oral interaction strategies CC5.Out loud reading			-Regularly ask students with difficulties if they have any doubt -Offer dyslexic students more time to produce the reading and writing tasks. Do not make them read out loud if they don't feel comfortable -Encourage students with bad behaviour or low motivation to take the role of helpers		

CC7.Written comprehension CC8.Written comprehension strategies CC9.Search and management of information CC10.Selection criteria and evaluation of information CC11.Written expression planning strategies CC12.Adequacy, coherence and cohesion CC13.Revision, correction, reparation and presentation strategies CC15.Creative production CC16.Dictionary use CC17.Oral, written and audio-visual literary texts CC18.Oral interpretation, out loud reading, recitation, singing and representation CC19.Oral comments or writings about literary works or fragments	-In case of students diagnosed with hyperactivity, make sure they know what they are doing, the objective to achieve and the time they have to complete a certain task. Abstain from constantly calling them by their name or bringing up their hyperactivity to the whole group -In case of students with a hearing disability, make sure to face them while explaining something to make it easier for them to read your lips

Evaluation Criteria	Needs to improve	Good	Very good	Excellent
1.To understand the words of an oral text	Is not able to understand most of the words of the words of the oral text	Is able to understand half of the words of an oral text approximately.	Can understand most of the words of an oral text	Can understand all the words of an oral text
2.To expressively read a narrative text using the correct intonation and acceptable pronunciation	Is not able to expressively read and use the correct intonation and pronunciation	Can sometimes expressively read but has difficulties with intonation and pronunciation	Is able to expressively read and use the correct intonation and pronunciation most of the time	Can always read expressively and use the correct intonation and pronunciation
3.To initiate and be able to maintain conversations and presentations	Is not able to participate in a conversation nor to participate in a presentation	Is able to maintain conversations and presentations but struggles a bit	Is able to maintain conversations and presentations without effort most of the time	Is able to maintain conversations and presentations all of the time without any effort
4.To apply different reading strategies to understand, interpret and value the type of text and its content and to comprehend the general idea	Is not able to apply reading strategies and therefore can't understand the type nor the content nor the idea of the text	Can understand the general idea of the text by applying reading strategies but misses specific information	Is able to apply different reading strategies and understand the type and context of the text and, most times, also specific	Can fully understand the content, type and value of a text, can comprehend specific information and uses the appropriate reading

and the most relevant specific information			information	strategies for it
5.To use TAC resources for the search of information	Is not able to use TAC resources	Is able to sometimes use TAC resources	Is able to use TAC resources most of the time	Is able to fully manage TAC resources
6.To apply the correct strategies to produce adequate texts such as connectors and markers in a diversity of formats	Is not able to produce an adequate text nor use connectors and markers	Is able to produce a somewhat adequate text despite the wrong use of connectors and markers	Can produce an adequate text and mostly use markers and connectors correctly	Is able to produce and adequate text using both markers and connectors
7.To understand and use the correct grammatical and lexical forms	Is not able to use the correct grammatical nor lexical forms	Can use the correct grammatical and lexical forms 50% of the time approximately	Can usually distinguish and use the correct grammatical and lexical forms	Is always able to use the correct grammatical and lexical forms

Session #	Activity	Resources/ Material	Skills	Grouping	Time	Key content	Specific competences	Evaluation criteria
1	Brief introduction to the transmedia story "Mandy and Mustafa".	-	L	I	10'	-	-	-

	The teacher explains why he has chosen to work with transmedia stories							
	Students discuss about what they think the story is about based only on the title	-	S,L	4	10'	CC1,CC2,CC3, CC4,CC17	C3	3
	Students read the first chapter of "Mandy and Mustafa". They can use an online dictionary to look up the words they don't know	Photocopies and cell phone/tablet/ laptop	R	I	10'	CC7,CC8,CC9, C11,CC17,C22	C6,C11	-
	Students answer some questions about the first chapter. The teacher collects the exercise at	Photocopy	R,W	Pairs	10'	CC7,CC8, CC17	C6,C11	4

	the end of the activity.						

	Guessing activity. Students have to write about what they think will happen in the next chapter. They can use an online dictionary. The teacher collects the exercise at the end of the activity. They are told to bring their laptops to school for the next session.	Notebook and cell phone/tablet/ laptop	W	I	20'	CC11,CC12, CC13,CC15, CC16,C22	C7,C8,C9	5,6,7

2	Students are asked to open their laptops and create a blog entry about their favourite character of the first chapter. They have to explain why he/she is their favourite character. The teacher explains how to create a blog entry with the help of his computer and the projector. The teacher tells students that doesn't have a laptop that they can write the exercise in their notebooks and use it to write their blog entry at home.	Laptop or notebook	W	I	30'	CC11, CC12,CC13, CC15,CC16, CC17,CC19	C7,C8,C9	5,6,7

	Students are also told to give their blog addresses to the teacher so that he can correct it. Once he has all the blog addresses, he gives them to everyone in the class so that each one can read the blog entries of the classmates and comment on them.							

	The teacher dictates the second chapter and collects the dictation afterwards.	Notebook	L,W	I	15'	CC1,CC2, CC17	C11	1
	The teacher gives the second chapter to students. Students underline all the linking words of the first and the second chapter and look them up in the dictionary	Photocopy and cell phone/ tablet/laptop	R	I	15'	CC7,CC8, CC17,C22	C6,C11	-
3	Students link two sentences with each linking word of the first and second chapters. The teacher collects the exercise at the end of the activity.	Photocopies and Notebook	R,W	Pairs	40'	CC7,CC8,C22	C11	6,7
	Students are	Photocopy	R,S,L	4	20'	CC7,CC8,	C6,C11	-

	given the sentences of the 3rd chapter in a different order and they have to put them in the right order. Students are told to bring their laptops for the next class.					CC17		
4	Students read "The Bottom", a blog entry about the neighbourhood of the characters Mandy and Mustafa. Students are told to look up in the dictionary any word that they don't know. The students that doesn't have a laptop are told to	Laptop/tablet and notebook	R	I	15'	CC7,CC8,CC9, CC10,CC17,C 22	C6,C11	-

	write the exercise in the notebook and create the blog entry later on at home.							
	Students create another blog entry: 200 words about how they think their lives would be if they lived in "the Bottom". They can use an online dictionary. The students that doesn't have a laptop are told to write the exercise in the notebook and create the blog entry later on at home. Students can use an online dictionary. They are told to bring their	Laptop or notebook	W	I	40'	CC11,CC12, CC13,CC15, CC16,CC22	C7,C8,C9	5,6,7

	laptops for the next class							
5	Students read chapter four of the story. They can use an online dictionary to look up the words that they don't know	Photocopy and cell phone/tablet/ laptop	R	I	10'	CC7,CC8,CC9 ,CC10,CC17, C22	C6,C11	-
	Students write a blog entry of 200 words about how they imagine the previous life of the character "Sivananda" has been (his childhood, youth...). They can use an online dictionary. The teacher tells the students that doesn't have a laptop that they can write it in their notebooks	Laptop or notebook	W	I	50'	CC11,CC12,C C13,CC15, CC16,CC19,C 22	C7,C8,C9	5,6,7

	and create the blog entry later on at home. Students are told to bring their laptops for the next class							
6	Students compare their texts about the character "Sivananda" with the blog entry about this character. They have to find the things that coincide. The teacher tells the students that don't have a laptop to join a classmate that does.	Laptop	R	I	15'	CC7,CC8,CC9, CC10,CC17	C6,C11	-
	The teacher dictates chapter five and collects the dictation of each student	Notebook	L,W	I	10'	CC1,CC2, CC17	C6,C11	1

	afterwards							
	Students are given chapter five and the teacher explains the main uses of past simple and past perfect using examples from chapters four and five. Afterwards, students have to write sentences with the main uses of past simple and past perfect. The teacher collects the exercise	Photocopies	R,W	Pairs	20'	CC7,CC8, CC15,CC17	C6,C11	7

	Students are told to read chapter six and underline all the words related to a love relationship that they don't know and find their meaning in an online dictionary	Photocopy and cell phone/ laptop/tablet	R	I	15'	CC7,CC8,CC9 ,CC10,CC17, C22	C6,C11	-

7	Students read chapter seven. They can use an online dictionary to look up the words that they don't know	Photocopy and cell phone/laptop/tablet	R		I		10'	CC7,CC8,CC9,CC10,CC17,C22	C6,C11	-

	The teacher tells students that the rest of the class will be devoted to the music of "Mandy and Mustafa". There is a filling the gaps activity with each of the three songs of chapter seven. Students are told to look up in an online dictionary any word related to love that they don't know. The teacher collects the exercise at the end of the class	Photocopies and cell phone/laptop/tablet	L,R,W	I	50'	CC1,CC2,CC7,CC8,CC9,CC12,CC13,CC16,CC17,C22	C8,C11	1

8	Students are given chapters eight and nine. They are told to read them and underline all the words that have to do with love that they don't know and look up their meaning in the dictionary	Photocopies and cell phone/laptop/tablet	R	I	15'	CC7,CC8,CC 9,CC10,CC17, CC22	C6,C11	-
	Students are told to write two more chapters of the story: one that presents a problem or tension and another one that resolves it. Students will have to include all the main grammar and vocabulary learned throughout the unit (linking	Photocopies and laptop	R,W,S,L	4	45'	CC4,CC7,CC 8,CC11,CC12, CC13,CC15,C C16,CC17	C6,C7,C8,C9, C11	3

	words, past simple, past perfect, vocabulary about love and vocabulary related to biographies and poor and dangerous neighbourhoods). They are given photocopies with all the parts that any successful story has to enrich their texts. The teacher tells students that there will be a writing contest and the winner group will get an additional point in the final grade and their story will be added to the official blog of						

	"Mandy and Mustafa". Students are also told that there will be a vote to pick the winner.							
9	Students continue writing their chapters	Photocopies and laptop	R,W,S,L	4	60'	CC4,CC7,CC 8,CC11,CC12, CC13,CC15, CC16,CC17	C6,C7,C8,C9, C11	3
10	Each group read their two chapters in front of the class and when every group has read their chapters, there's a vote to pick the winner.	Photocopies	R,L	4	60'	CC1,CC2,CC 3,CC5,CC17, CC18	C10,C11	2,6,7

RESULTS AND DISCUSSION

Due to the Covid-19, it has been impossible to collect the data of the questionnaires and interview I had designed. Therefore, I've designed my teaching plan based on the information about the new trends and habits of teenagers that can be found in the 4th part of the theoretical framework of this dissertation, my personal experience and the comments of a friend of mine who works as a secondary school teacher. I've tried to deduce what students and teachers would have answered based on these three sources of information. Notwithstanding, according to the papers on which I have relied to design my teaching plan, the implementation of transmedia storytelling in a high school class is perfectly possible and desirable. Therefore, despite this said drawback, I feel that my teaching plan is applicable. Besides, I consider that my teaching plan is also supported by the fourth part of the theoretical framework, the one about the new habits and trends of teenagers related to the digital era.

When designing the teaching plan, I have specially taken into account the importance of a good story, since as I see it, the story can be considered the holy grail of transmedia storytelling. This idea is supported by the people I mention in the introduction and in part three of the theoretical framework. Hence, I have based both my activities in an original story created by me for this dissertation. I have taken into account that the readers of my story are supposed to be students of 4th of ESO. Therefore, I have adjusted the vocabulary to them. I have tried to include the right balance of new vocabulary. That is to say, enough vocabulary for them to be able to improve this skill but not too much vocabulary for them to feel overwhelmed.

The second main building block of my teaching plan has been the autonomy of the learner. That is to say, it's individuality. I have designed all the most important activities of my teaching plan taking into account this idea. I want my students to feel that their opinion is important. This idea is supported by the four main papers on which I have relied to design my teaching plan. I must say that I have experienced the importance of valuing students' opinion when studying. The sole idea of somebody being interested in your opinion sparked the interest that otherwise would not have been there.

Finally, the third building block of my teaching plan has been creativity. Humans are creative by nature. One clear example of this is the cave paintings. I feel that it's a necessity to be creative. I consider that it's almost as necessary as breathing. This idea has also been supported by my personal

experience and the four main papers on which I have relied to design my teaching plan. That's why my main activity of my teaching plan has to due with creating two new chapters that are supposed to be added at the end of the story.

CONCLUSION

If I look back at my initial objectives, I consider that I have accomplished them. I have acknowledged the power of stories as teaching tools in additional language acquisition. In this case, we have seen that the power of stories is the most important building block of any transmedia project. I have proposed that the new habits and trends related to the digital era could be applied to additional language acquisition. In this case, I have accomplished this thanks to part four of the theoretical framework. I have explored the validity of transmedia storytelling in additional language acquisition as a poweful teaching tool that unites the power of stories and the technological habits of teenagers. This has been achieved thanks to part four of the theoretical framework and the four main papers on which I have based my teaching proposal.

I have learned a large number of things working on this dissertation, but if I have to number just the most relevant ones, I would say that the most important things I've learned are the magic of a good story, the importance of fostering students' agency (individuality) and creativity and the new trends and habits of teenagers in the digital era.

As for the magic of a good story, when designing the story, I have taken into account that the attention span of current teenagers is not the same as the one that they had in the XIXth century, for instance. Therefore, I have eliminated all the things that I have consider that students would find boring. For instance, large descriptions. In this story, the descriptions are practically non-existant. In that sense, I have received a positive feedback from a friend. He told me that it was the first story he had been able to finish reading in many years.

Regarding the importance of fostering students' agency and creativity, practically all my teaching plan has been designed to that end. It's not a coincidence that the main activity of my teaching plan, the one that encompasses all the things students have learned throughout it is creating two new chapters for the story.

Finally, as for the new trends and habits of teenagers in the digital era, I must say that I have created two blog entries with this idea in mind. I know that teenagers like to comment on different aspects of their lives and other people's lives. That's why I have thought about some activities that have to do with commenting on different things of the story and making it possible that other students comment on that as well.

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ANNEXES

1.THE STORY

<u>MANDY AND MUSTAFA</u>

<u>CHAPTER 1: POOR FOREIGNERS</u>

Mandy Shekinah was born in 1950 from a Jewish family. Her father was a clerk, but on his free time, he was a <u>poet</u>. He wrote a very beautiful poem called "The prettiest Rose" the day Mandy was born. It was dedicated to her daughter. Mandy's mother was a nurse, but on her free time, she was a <u>painter</u>. She was very interested in Dalí and the Surrealism movement. The family lived in New York. They lived in a poor neighbourhood called "the Bottom".

Mandy went to the same school as Mustafa al Hadawi. He was a boy from Palestine. Their family, like Mandy's, had gone to the USA to find a better future than the one they had in Palestine. Mustafa's father owned a little shop in the Bottom. He sold all sorts of electronic devices. Mustafa's mother was a translator. She translated all sorts of texts from English to Arabic. Unfortunately, she didn't earn very much money doing this job, and so, she also worked as a midwife in a very big hospital.

When the two families arrived at the USA to find better opportunities, they found a country that was very different from the one they had always dreamt of finding. People were far more colder than they had expected, specially in the case of Mustafa's family. Moreover, they found a great deal of racism. You could find it everywhere. For example, the bad ones in movies were never white Americans. They were always blacks, muslims or latin Americans. Another example of this is that both Mandy's and Mustafa's families had had a hard time finding a place to live. Nobody wanted to have them as lodgers. In theory, Americans in general didn't have a problem with Jewish people, but these ones were very poor, and nobody likes poor people. Their clothes gave them away. However, as I have said, Mustafa's family were even more discriminated. When they contacted an owner to rent a flat, the owner always told them that the flat wasn't ready yet, that he had to repair this or that and that they would call them when all was ready, but they never did.

Mandy's and Mustafa's families were also worried about food. They found typical American food most unhealthy. They realised with consternation that every member of the family had put on weight since they had arrived to the States. The situation was much worse in the case of children. They were quite fat and the doctors said that something had to be done soon if they didn't want their

children to have lethal health problems later on. So soon Mandy's and Mustafa's families learnt that America was not the land of opportunities they had dreamt of. It had many drawbacks and it wasn't certainly a bed of roses.

CHAPTER 2: RELIGION

Both Mandy and Mustafa liked school. Surprisingly enough, they found all the subjects interesting. Nevertheless, they knew that the chances of going to university were very few. America was a very capitalist country in which, unless you had a large amount of money, you didn't have the right to be cured and you had to be a genius to go to the university. However, they didn't gave up and studied very hard to earn a better future for themselves than that of their parents. They found consolation in religion. Both Mandy's and Mustafa's families were very religious. They had learnt precious lessons from the leaders of their respective congregations. A Rabbi, which is more or less the equivalent to a priest in Judaism had said to Mandy: "Don't let this illusion mislead you. All that you see will perish. Your priority has to be finding God. If this isn't your priority, you'll be like a stupid boy trying to keep a sand castle save. The sea or other boys always destroy them. Therefore, a life in which your priority is wealth and social prestige is a wasted life: a life devoted to Satan." Something very similar had been seen to Mustafa by an Imam (a muslim priest). And both Mandy and Mustafa had kept those wonderful words locked up in their hearts.

CHAPTER 3: BAD HEALTH

The health problems of both Mandy and Mustafa became bigger and their families began worrying more and more about it. They visited a wide variety of doctors, but they all said that the best solution was a very dangerous operation. They would risk losing their lives if they decided to be operated. Their parents didn't know what to do. Since they were very religious, they talked about the problem with their religious leaders. The parents of Mandy talked to the Rabbi of their congregation and he told them that he would pray for her. In the case of Mustafa, their parents went to see the Imam of their Mosque and he told them the same.

 Time went by, and the situation was getting worse and worse. The parents of Mustafa and Mandy were devastated. They didn't like the idea of submitting their children to such a dangerous operation, specially after the doctors had told them that the chance of success was only 50%. Nevertheless, they didn't seem to have any other option. When they had finally decided to get their children

operated, they were told by some relatives that there was a sort of magician who cured everything. Even though both Mandy's and Mustafa's parents practiced a different religion than that of that man, they accepted to visit him because they didn't have any other option.

CHAPTER 4: THE MYSTERIOUS MAN

The mysterious man was called Sivananda and was a yogui from India. People said that he had acquired superpowers by practicing lots of spiritual exercises. They said that he could be at two places at the same time, know the future, levitate, talk to angels or disappear at will.

Mandy's parents visited Sivananda first. A secretary took them to the living room. She told them that Sivananda would soon be with them. After having waited for him for about 5 minutes, they began saying to each other that that was an error and that they shouldn't have come. All of a sudden, he appeared out of the blue in the middle of the living room. He said to them: "You rely too much on your physical senses. There are things your senses can't perceive. By the way, your Rabbi couldn't help you, could he?" Mandy's parents were astonished. They had to admit that he really had superpowers, since he had appeared out of the blue. Moreover, he knew things that they had never told him. He knew they were jews and they had talked to a Rabbi about the problem. After that, Sivananda went on: "If you had had your girl operated, she would have died. Westerners are very good at creating the right conditions for illnesses to appear, but they aren't as dextrous when it comes to curing them. Nonetheless, don't worry. Your daughter is cured. Mandy's mother said: "Cured? Don't lie about this. It's a very sad situation. If you can't cure her, it's OK, but don't make fun of this". Sivananda said: "I'm not joking lady. Look at your daughter." Mandy's mother and father looked at her daughter and saw a very different girl from the one that had entered the living room some minutes ago. Mandy's mother began to cry and said that she was very sorry about the things she had told Sivananda a moment ago. As soon as she could pronounce some words she asked him how much it was. Sivananda answered: "You can not buy or sell the power of God. Money is a human invention. If you wanna thank me anyway, just accept me as the guru of your daughter. I feel I have to teach her. God hasn't arranged this meeting just so that I could cure her. He could have done that himself." Mandy's mother said that they accepted and that they would always be in debt with him. The following day, Mustafa's parents visited Sivananda and exactly the same thing happened. Hence, Mandy and Mustafa became disciples of Sivananda after he had cured them.

CHAPTER 5: THE BIRTH OF LOVE

Mandy and Mustafa learnt the mysteries of the universe after school. They learnt that everything is energy. Sivananda taught them that the only difference between a table and a thought was the frequency at which the two things vibrated. They also learned that most religious leaders had hidden the authentic spiritual knowledge transmitted by the founding prophet of their religion to serve ignoble interests.

Gradually, Mandy and Mustafa began to fall in love, but it was a very difficult relationship. They belonged to two different cultures that hated each other a lot. Palestine and Israel hated each other due to political reasons. Each one thought that their religion was the best one. They had been fighting over the same land for 50 years. It's for all these reasons that neither Mandy nor Mustafa had told their parents that they were in love. However, they were very much in love. They were much happier when they were together. Apart from the problem I have just mentioned, their relationship was perfect.

CHAPTER 6: ENTER THE ENEMY

One day an evil girl called Susan who was in love with Mustafa thought of an evil plan to put an end to Mandy and Mustafa's relationship. She used the help of some of her friends. She told them to bring Mandy to a certain place where she would have already brought Mustafa using an excuse. Once there she planned to steal Mustafa a kiss. That way Mandy would become very angry and would want to split up with him, she thought. Apart from that, before putting the plan into practice, she and her friends invented and spread all sorts of lies to make the happy couple split up.

Unfortunately, Susan's plan was successful and Mustafa and Mandy split up. Mustafa was very sad and angry at the same time because he knew that he hadn't been unfaithful. He consulted Sivananda about this problem.

Sivananda, as always, told him something very interesting: "This life is full of tests, Mustafa. And each good thing has an opposite part that is bad. Life is about defeating all the bad aspects of life, Mustafa. In your case, you have been blessed with a beautiful love story but there is an evil counterpart to that blessing, and her name is Susan. Satan has his allies also among humans, boy. In this stage play Susan plays the role of Satan and all her evil friends are his demons. At the same time, the pure love that you feel stands for the presence of Christ". Mustafa interrupted Sivananda: "wait

a minute. Aren't you a Hindu? Don't you believe in Krishna? Why are you speaking about Christ?”, asked Mustafa. Sivananda answered: “There are a lot of things about me and Christ that you don't know, my friend, but now we don't have time for that. Let's focus on what is important now. I have told you that the love that you share with Mandy symbolises the presence of Christ. And you mustn't let Satan win, my boy. I can't fight for you in this battle. You have to be the hero. If you try hard enough, you will find a plan to defeat Satan. Fire is extinguished with water. Susan has created her plan with the fire of hell. You must create yours with the water of Life. Tonight you will know what to do if you think about a solution. Then, you just have to act. I know you can win. I'll pray for you”.

CHAPTER 7: MUSTAFA'S PLAN

Mustafa thank Sivananda and went home. That night he thought about a plan to win Mandy back. He would sing for her underneath her balcony like a lovestruck Romeo.

Mustafa went to Mandy's home and sang but it was to no avail. He was very sad but then he remembered what Sivananda had once told him about following your dreams. He remembered that he had said that you have to be persistent. He also remembered the magic associated to number 3. He recalled that Sivananda had told him that number three was associated to many sacred things, like the Holy Trinity. Then he established a connection between number three and the number of songs that he had sung. He had sung 2 songs. Suddenly, he came up with the idea that maybe he had to sing another song to win Mandy back. The first song he had sung was “Mandy” by Barry Manilow. The choice was obvious, it was the only pop love song with that name. The second was called “Can't Smile Without You” because he couldn't be even a bit happy without her. He thought of another song called “Can't Take my Eyes off of You” to show her how special she was for him. He thought that that song stressed this idea more than the others. He had finally made up his mind to sing for her again whatever it took. He knew through Mandy that Mandy's parents were away every Friday evening and so he went to Mandy's place exactly on that day and hour. He sang the third song for her and he won Mandy's heart back.

CHAPTER 8: THE FINAL BATTLE

Their relationship had won a very important battle, but it hadn't won the war. The final battle was the toughest: overcoming the anger and prejudicies that their cultures felt for one another. Two

weeks later their parents knew about their relationship and took their cell phones from them and told them that they couldn't see each other ever again.

As if they had telepathy, Mandy and Mustafa thought of the same solution to escape from home and solve the problem related to their cultures. Each one waited for their parents to fall asleep and escaped from the window of the bedroom by tying the sheets. As regards the culture issue, they both had thought about the same thing: visiting Sivananda in the hope of receiving a solution.

They arrived at Sivananda's door at the same time and couldn't help crying out of happiness when they discovered that they had thought about the same things. They thought that this was the prove that they were meant for each other. Sivananda, as always, didn't let them down. He spoke in these terms: "Your problem is a very old one. The summary of this life is a battle between good and evil. The darkness of evil can be very scary but even the darkest darkness vanishes with light. Therefore, try to feel more love than ever, be happy, smile and show your family how important it is for you to preserve this relationship. Tell your families to remember that they had similar problems when they were young. Tell them to imagine how they would have felt if their families hadn't finally accepted the relationship. This will work."

CHAPTER 9: THE LETTER

As always, Sivananda was right. They had done just what Sivananda had told them to do and it had worked wonders and the prejudices and anger that each family felt for the other ceased to exist. Mustafa and Mandy were very happy and wanted to thank Sivananda and tell him that his plan had worked. They ran to Sivananda's house. There was nobody there. They found a letter on the table of the living room. They read it carefully. This is what it said: "My mission here has been completed. I've had to go to fulfill other missions. But don't be sad. We'll meet again. I promise. You know that everything I say comes true. By the way, you've been like a son and daughter to me, and so, this house will be yours from now on. I don't need it anymore. Mustafa and Mandy smiled at each other and kissed each other. At that precise moment a strange light was seen in that New York sky. Officially, they said it was due to a prototype plane used by the military and the conspiracy theorists said that it was due to a extraterrestrial artefact, but you and I know that it wasn't either of those.

2.BLOG ENTRIES

Meet "The Bottom": the Neighbourhood of Mandy and Mustafa

The Bottom is located in the southern part of the Bronx district. It's a neighbourhood full of immigrants. 30% of the people are white, 20% are black, 20% are Latinos, 15% are muslims, 10% are jews and 5% are Italians.

In the Bottom, there are 1000 crimes everyday. Of these, 100 are murders. There are two drug gangs that fight each other for the control of cocaine trafficking.

The oldest gang is called "the Chevys" because they have an obsession for Chevrolette cars from the 60's. This gang is ruled by a Sicilian from Palermo known as "the Brute". Rumour has it that he's a cannibal that eats the flesh of the murdered men from the rival drug gang. "The Brute" also controls all the brothels of the Bottom. Besides cannibalism, his main hobbies are women trafficking, raping and killing people form the rival drug gang.

The other drug gang is called "the Caddys" because they are crazy for Cadillac cars from the 60's. This gang is ruled by a black man from Haiti known as "the Wizard". He has this nickname because he is said to sacrifice homeless children from the Bottom to Vodoo Gods. "The Wizard" also likes to steal corpses from the Bottom cementery and use them in black masses. Rumour has it that he has sold his soul to the devil.

THE PREVIOUS LIFE OF SIVANANDA

Sivananda was the eleventh son of a very poor family that lived in a Bombay slum. The first 5 children had died due to the extreme poverty of the family and the precarious sanitary conditions of the slum. Sivananda's mother was forced to work as a prostitute to maintain her family and Sivananda's father was a jobless alcoholic. Everything about Sivananda's family and environment seemed to indicate that Sivananda would become a thug but he soon showed that he was special. He had learn to speak by the age of 2 and by the age of 7 he was already writing sonnets in English. He appeared in the most popular Bombay newspaper as a child prodigy. They called him "The Indian Shakespeare". After that, a very wealthy family that couldn't have children offered 75 million rupees (a million dollars) to his parents to adopt him. His parents agreed to "sell" him to the wealthy family. Sivananda's intellect found a very fertile ground in the Websters (the name of the wealthy family). They had a huge library inside their palace. Harold Webster, Sivananda's adoptive father

was the grandson of a very rich English business man that had went to live in India because he had fallen madly in love with a very beautiful Indian model who was also the biggest star of the Bollywood industry.

Sivananda loved to read. He prefered reading to playing video games or spending time with his friends. By the age of 25 he had already gotten three doctorates: one in theology, another one in philosophy and a third one in English. The academic life was not the only interest of Sivananda, though. He was also interested in medicine and, despite the fact that he wasn't a doctor, he got famous for having cured a lot of incurable diseases, like aids or schizophrenia. By the age of 30, he decided to joint an order of buddhist monks who lived in the Himalaya and he lived there until the age of 60, when he went to live in "the Bottom".

3.THE SONGS OF "MANDY AND MUSTAFA"/FILLING THE GAPS ACTIVITY

MANDY (Barry Manilow)

I   all my life

Raining down as cold as ice

Shadows of a man

A face through a window   in the night

The night goes into

Morning just another day

           people pass my way

Looking in their

I see a

I never realized

How happy you made me

Oh Mandy well

You came and you gave without taking

But I   you away

Oh, Mandy

Well, you   me and stopped me from shaking

And I   you today

Oh, Mandy!

I'm standing on the edge of time

I walked away when love was mine

Caught up in a world of uphill climbing

The   are in my mind and nothin' is rhyming

Oh Mandy well,

You came and you gave without taking

But I   you away.

Oh, Mandy

Well, you   me and stopped me from shaking,

And I   you today

Oh, Mandy!

Yesterday's a

I face the morning

          on a breeze

The   is calling

Oh Mandy

Well, you came and you gave without taking

But I   you away oh, Mandy

Well, you   me and stopped me from shaking

And I   you today oh, Mandy

You came and you gave without taking

But I   you away oh, Mandy

You   me and stopped me from shaking

And I   you

CAN'T SMILE WITHOOUT YOU (Barry Manilow)

You know I can't   without you

I can't   without you

I can't   and I can't

I'm finding it hard to do anything

You see I feel sad when you're sad

I feel   when you're

If you only knew what I'm going through

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I just can't   without you

You came along just like a song

And   my day

Who would have believed that you were part of a

Now it all seems light years away

And now you know I can't   without you

I can't   without you

I can't   and I can't sing

I'm finding it hard to do anything

You see I feel sad when you're sad

I feel   when you're

If you only knew what I'm going through

I just can't

Now some people say   takes so very long to find

Well, I'm finding it hard leaving your   behind me

And you see I can't   without you

I can't   without you

I can't   and I can't

I'm finding it hard to do anything

You see I feel   when you're

I feel sad when you're sad

If you only knew what I'm going through

I just can't   without you

CAN'T TAKE MY EYES OFF OF YOU (Franky Valli)

You're just too good to be true

Can't take my   off you

You'd be like   to touch

I wanna   you so much

At long last   has arrived

And I   God I'm alive

You're just too good to be true

Can't take my   off you

Pardon the way that I

There's nothing else to

The   of you leaves me weak

There are no words left to speak

But if you feel like I

Please let me know that it's

You're just too good to be true

Can't take my   off you

I   you, baby

And if it's quite alright, I   you, baby

To warm a lonely night, I   you, baby

          in me when I say

Oh, pretty baby

Don't   me   , I   , oh pretty baby

Now that I found you,

And let me love you, baby

Let me   you

You're just too good to be true

Can't take my   off you

You'd be like   to touch

I wanna   you so much

At long last   has arrived

And I   God I'm alive

You're just too good to be true

Can't take my   off you

I   you, baby
And if it's quite alright I   you, baby
To   a lonely night, I love you, baby
Trust in me when I say

Oh,   baby
Don't   me down, I   , oh pretty baby
Now that I found you, stay, oh pretty baby
          in me when I say

You're just too good to be