

Bringing Anglophone Literatures to the EFL Classroom: A Proposal for Collaborative Reading through Frankenstein

Un acercamiento a la literatura anglófona en el aula ILE: Una propuesta de lectura colaborativa mediante Frankenstein

Date of receipt: 2024-07-31 · Date of acceptance: 2025-07-01 · Date of publication: 2025-09-10

Jairo Adrián Hernández

Universidad de La Laguna, España

jadrianh@ull.edu.es

<https://orcid.org/0009-0000-2964-0958>

Abstract

The problem with teaching Anglophone literatures in the English classroom at higher levels is that sometimes linguistic comprehension is prioritized over literary appreciation. However, the following didactic proposal emphasizes awakening students' interest in English culture and narratives. A collaborative methodology centered on Mary Shelley's *Frankenstein* is proposed. The proposal is detailed in various sections, highlighting role diversification, adaptation selection, and meticulously crafted scheduling. Through a series of activities, the emphasis lies on dynamic approaches ranging from gamification to artistic creation, all aimed at fostering contextual reading and other cross-cutting competencies such as emotional health.

Keywords: english; reading; Foreign Language; Anglophone literature; collaborative work

Resumen

La problemática de la enseñanza de literaturas anglófonas en la asignatura de inglés en niveles superiores es que se privilegia la comprensión lingüística sobre la apreciación literaria. Sin embargo, la siguiente propuesta didáctica destaca el despertar el interés del estudiante por la cultura y las narrativas en inglés. Se propuso una metodología colaborativa centrada en la obra *Frankenstein* de Mary Shelley. La propuesta se detalló en diferentes apartados, destacando la diversificación de roles, la selección de adaptaciones y una calendarización minuciosamente elaborada. Mediante una serie de actividades, se enfatizó en actividades dinámicas que van desde la gamificación hasta la creación artística. Esto con el fin de fomentar la lectura contextual y otras competencias transversales como la salud emocional.

Palabras clave: inglés; lectura; lengua extranjera; literatura Anglófona; trabajo colaborativo

Introduction

In the English classroom, both at the secondary and higher education levels, there seems to be a somewhat problematic issue regarding the presentation of Anglophone literatures. On many occasions, teachers choose editorial adaptations based on chapter reading and the completion of exercises aimed at practicing reading comprehension, with little emphasis on sparking students' interest in the culture or narratives written in English—unlike what often occurs with Spanish-language stories. This is clearly due to linguistic factors, as such adaptations focus more on ensuring that the student understands what they read rather than encouraging a certain literary sensitivity toward the text. This aspect often takes a backseat, whereas in the Spanish-language subject, it is generally assumed that the student will enjoy the text in almost all its dimensions, given their fluency in the language.

The following didactic proposal aimed to work with the British literary classic *Frankenstein*, written by Mary Shelley in 1818. The choice of this novel is not accidental. A literary piece that seems distant in both time and theme from the realities of 21st-century youth was intentionally selected to demonstrate that, through proposals like the one presented here, it is possible to introduce students to Anglophone literature in a didactic and enjoyable way that brings them closer to realities different from those of the Hispanic world. This is essential, considering that when we talk about Anglophone literatures, we refer not only to the United Kingdom and the United States, but to the entire (post)colonial legacy, thus exposing students to various cultures and multicultural discourses.

This project consisted of a detailed and thorough description of a didactic proposal designed to be applied at the secondary, high school, or university levels, as the key lies in the implementation of the methodology itself. The activities offered—ranging from gamification to the creation of artistic works—aim to foster a love of reading by bringing students closer to the text not only through engaging activities, but also through a contextual approach. There was also a focus on developing other competencies such as written expression and oral production, among others. Furthermore, the project aimed to address cross-cutting themes such as affective-sexual responsibility, mental and emotional health. All this was done while fostering a positive classroom environment and interpersonal relationships. In other words, the goal was to approach the novel's themes with students in a holistic way, while bringing them into a much more relatable space.

Methodology

This proposal was aligned with project-based learning methodology, along with collaborative learning. To this end, the theoretical framework of the project is based on cooperative work strategies, as reading circles have proven to be a highly effective strategy for achieving the goal of this article. Authors such as Agulló et al. (2011), Mendoza (2000), and Daniels (2002) are essential references when approaching cooperative reading. Ultimately, this is a methodological strategy for instructional design that implements a set of tasks based on solving questions or problems (challenges), through a process of investigation or creation by students who work in a relatively

autonomous manner with a high level of involvement and cooperation, culminating in a final product presented to others (dissemination).

2.1. Group Characteristics

This type of collaborative project was based on an equitable distribution of tasks in order to assess skills and intelligences beyond traditional academic competencies. Thanks to its egalitarian, heterogeneous, and inclusive nature, a diverse team was formed, referred to as the “training group,” due to the variety of skills and responsibilities. Ideally, the group includes students with different strengths, such as communication, creativity, leadership, ICT skills, or language fluency. These groups may be permanent or temporary, depending on the task. This strategy has shown positive effects on student engagement and inclusion, especially when articulated with clear task design and a mindful management of group diversity (Nguyen & Oanh, 2025). In this case, a formal team structure will be used to foster interpersonal relationships, although it may change depending on how these relationships evolve.

Following the recommendations of experts in collaborative work (Gómez et al., 2012; Martínez & Paterna, 2010; Tabernero & Briones, 2005), the group was composed of five students to prevent social loafing. Although cooperative groups are often recommended to have no more than four members, the nature of the project allows for the inclusion of one additional participant. This structure has been recently validated in research highlighting how specific role assignments promote equity, individual engagement, and group performance in cooperative learning environments (Villalustre & del Moral, 2021). Based on literature on collaborative learning and the guidelines of the Canary Islands Department of Education, the following student roles were established:

- **Editor:** Acts as the leader, responsible for guiding and pacing the group, ensuring that objectives and timelines are met. Moderates and supervises the group in class. Should possess leadership skills.
- **Language Expert:** Identifies key words and paragraphs in the text and researches lexical, grammatical, and pragmatic meanings. Ideally should have strong reading skills and reading strategies.
- **Threader:** Compiles the group's contributions, raises questions, and proposes final reflections. Should be proficient in the foreign language and have intellectual maturity.
- **Researcher:** Investigates the text across different dimensions: historical context, author, genre, characters, plot, themes, etc. Guides peers and should be skilled in research tools and ICT.
- **Illustrator:** Designs and formats the task in either print or digital format, writes out all proposed activities, and creates an artistic piece related to the text.

2.2. Materials

For the secondary school level, the adaptation of *Frankenstein* (1818) by Mary Shelley, retold by Patrick Nobes (1989) and published by Oxford Bookworms Library, was chosen. The book, which is 56 pages long, is divided into 4 modules and 15 chapters, with additional pages at the end offering a glossary, pre-reading, during-reading, and post-reading activities.

If the project is to be implemented at the university level, the Hoepli publishing house offers a B1-level adaptation of the novel, which aligns with the expected language proficiency at that academic stage. In degree programs such as Translation, English Studies, Foreign Languages, etc., it would be appropriate to work directly with the original novel.

2.3. Sessions

The following is a breakdown of each of the sessions. Not all of them correspond to a specific activity; due to the complexity of the project, some sessions are reserved for tutoring or explanation.

2.3.1. First session: Escape Room

This activity serves as an icebreaker and helps to activate prior knowledge. It consists of an escape room created with the Genially application. *Frankenstein* goes beyond the written work; like other archetypes such as *Dracula* or *The Little Mermaid*, the creature has become a cultural icon. Without a doubt, it appears in various visual representations such as film, theater, or painting. This activity aims to recover the group's imaginary of the monster through a series of questions that progress from general to specific. In methodological terms, the dynamic incorporates collaborative reading as students begin debating the possible meanings of the activity. This culminates in a negotiated outcome that must be presented by a representative.

The escape room is one of the many possibilities offered by gamified learning—gamification in the sense of applying game mechanics to various learning processes. These escape rooms are collaborative dynamics in which a group of people is “locked” in a room and must solve puzzles and clues in order to “escape.” The group works together on different tasks that involve creativity, problem-solving, logic, and memory. Recent studies have confirmed the effectiveness of this approach in developing skills such as leadership, critical thinking, teamwork, and creative problem-solving—even in demanding educational contexts (Rushdan et al., 2025). As López (2019) points out, this innovative methodology has been tested in various disciplines, especially in more technical fields such as physics, mathematics, or biology. The author, however, applies this technique in the English as a Foreign Language classroom. The student groups in this project not only agreed that gamified learning is innovative and more motivating than traditional approaches, but also found it boosted teamwork and communicative skills such as listening and speaking, in addition to reading comprehension (Schönbohm et al., 2024).

This escape room activity was developed in an online format. The game was designed to gradually insert subtle references to the novel into the students' minds, offering increasingly obvious clues as they progress. The vocabulary is adapted to the group's language level. The time allocated for

this activity depends on the debates generated by each question. Depending on the group's needs, a specific amount of minutes per question or for the entire activity may be scheduled, but the most valuable outcome comes from the discussions among students, as it stimulates critical and collaborative thinking.

Once the escape room is completed, the class will engage in a debate about the final answer—Frankenstein's creature. Some guiding questions for discussion include: "Who is Frankenstein?" (with the aim of clarifying that the name refers to the scientist, not the creature), "Have you ever seen the creature in any series or movie before?" or "Can you name any characteristics or clichés of the creature?" (starting to build a visual association: bolts, electricity, body parts, green skin, tattered clothing, etc.). In the final fifteen minutes of the session, students will watch different trailers of film adaptations. This is not a random exercise; the objective is to provide various representations of the creature so students can realize that its depiction differs across media. YouTube offers clips from adaptations by James Whale (1931, 1935), Marcus Nispel (2004), Stuart Beattie (2014), or Paul McGuigan (2015). These differ in plot, style, and technique, making them interesting for viewing and discussion.

2.3.2. Second session: Project presentation

A presentation will be used to introduce the project. First, building on the previous session's activity, the text will be introduced. It is important to delve into the division of sections and chapters, and even into the presence of visual materials. Bloom (1956) provides taxonomic tables of different activities and emphasizes the importance of illustrations as an aid to understanding the meaning of the text. It is also important to present a work schedule so that students understand the scope of the project and reflect on their own organizational abilities (Miller et al., 2009). The session ends with a detailed explanation of each task.

The final project will be submitted in physical format, as some of the tasks involve artistic and manual components, making this approach more appropriate. Several studies have indicated that project-based learning enriched by manual, creative, or collaborative elements is more effective when the final submission includes physical components, as this promotes knowledge ownership and student engagement with the process (Moate et al., 2023). The proposal here is for each group to submit a folder containing plastic sleeves corresponding to the number of tasks. Written activities may be completed digitally, provided they are printed and included in the final submission.

2.3.3. Third session: Group formation

Once students understand how the tasks are structured, one session will be dedicated to group formation. As previously stated, each group must consist of five students corresponding to the five roles specific to this proposal (editor, language expert, threader, researcher, and illustrator), each with distinct skills or interests (creativity, language, leadership, literary sensitivity, etc.). An online questionnaire may be used to identify these five roles and ensure a fairer distribution. These roles will be explained in classroom-friendly terms and with clear, concise instructions that, although not exclusive, help prevent confusion. In fact, although not explicitly stated throughout this paper, it is

understood that all roles described here are symbiotic and interdependent in task development—in other words, they operate in parallel throughout the execution.

The **editor**, with clear leadership skills, must coordinate their group. Recent research in collaborative learning highlights that assigning clearly defined roles strengthens group structure and improves outcomes in cooperative learning contexts, especially in hybrid or second-language environments (Rico & García, 2022). Additionally, the editor must moderate team debates, schedule group meetings, write brief minutes of the agreements, and send them to teammates. They must also ensure that deadlines are met, that each member fulfills their responsibilities, that project goals are achieved, and that any issues or doubts that arise during development are resolved. These are just some essential tasks for the editor role, but each group may and should adapt the roles to its own dynamics.

The **language expert** role is sensibly assigned to a student with a solid grasp of the English language. This profile focuses initially on reading comprehension and explores each chapter's content as the tasks progress. The student is expected to compile a glossary of unfamiliar words, terms, or expressions and then explain their meanings. This role linguistically supports the entire project throughout its development. When writing tasks, the language expert should assist with language-related aspects. The student can rely on digital lexicographic tools. Current literature has demonstrated that assigning specific linguistic roles—such as glossary creation and contextual vocabulary analysis—enhances vocabulary acquisition and improves reading comprehension in collaborative language learning environments (Nguyen & Boers, 2023).

The **threader**, focused on interpretative mediation of the text, has been identified as key in collaborative learning environments, where critical processing of overall meanings and argumentative discussions enrich both comprehension and the co-construction of shared knowledge (Giannikas, 2021). Their role is to connect the text to potential responses and proposals. While the editor manages communication and debate, the threader—who ideally has a deeper understanding of the text—threads together discussions and arguments within the group to further enhance the collective goals. For example, they might link two opposing arguments to find common ground and develop a new proposal or reflection. If the previous role suits a student with language proficiency, this one requires intellectual maturity and sensitivity.

The **researcher** is responsible for exploring content peripheral to the text—everything that surrounds it—to uncover deeper insights with the help of the threader. This includes historical and social context, genre, themes, and more. As the text is read, the researcher identifies elements in each chapter (characters, plots, events, topics) and investigates them using encyclopedias (digital or print), journals, blogs, etc. Their role is to enrich the project with external readings that connect to the core text.

Finally, the **illustrator** must compile the group's work into either physical or digital format, writing out the group's final activities. Naturally, the language expert also plays an important role here. At the end of each task, the illustrator must also write a brief group journal, summarizing how the task was carried out—division of labor, challenges encountered, opinions on the tasks, and difficulties

faced. Additionally, since this is a clearly creative profile, one of their tasks is to create an artistic piece inspired by the text.

2.3.4. Fourth session: Geocaching

This session marks the beginning of the actual reading of the adapted text. To break the ice, a few minutes are dedicated to reading the first pages aloud. This is essential for working on cadence, intonation, fluency, and pronunciation. In fact, Fonseca-Mora (2013) explains that while silent reading engages students at the prosodic level, reading aloud allows the teacher to detect issues while also assessing multiple skills at once. Reading aloud—often done as a group activity involving listening to peers—democratizes the reading process. If the teacher is the only reference for pronunciation or rhythm, students may always feel like they're falling short in comparison. Reading aloud in class provides feedback that is much more aligned with the expected proficiency level (Li & Ma, 2022).

This first chapter introduces Victor Frankenstein's context as a scientist. Several facts about the Age of Discovery are presented, such as voyages to distant lands and technological advances. After reading, students engage in a geolocation activity around the school. This gamification strategy is inspired by *Geocaching*, a trending augmented reality activity in large cities. The game involves searching for hidden treasures (or caches) using clues and mobile-friendly maps similar to Google Maps.

Before the session begins, several caches related to the theme of "discovery" are hidden around the school premises. Each group receives a set of clues they must solve to find their cache. While this activity may seem anecdotal, its purpose is not only to strengthen interpersonal relationships within the group but also to develop collaboration skills and teamwork competencies (Redondo & Fonseca, 2021). It also allows the teacher to detect potential issues and address them before proceeding with more complex tasks. Consistent with the goals of this project, the activity focuses on motivating students. Scholars confirm that geolocation-based dynamics significantly boost motivation, engagement, and proactivity in student participation (Rojo Acosta et al., 2018; Gros Salvat & Forés Miravalles, 2013).

In a scavenger-hunt format, the first clue leads each group to a specific location, where they must complete a challenge or game to receive the next clue. Upon reaching the final location, they discover their treasure— a topic they must develop as their first task. These topics are linked to ideas of societal advancement, echoing Victor Frankenstein's vision. Example prompts include: "If you discovered a deserted island, what would you do with it?", "The world is ending, and we must live on the moon—what would that society look like?", or "You are the leader of a research team seeking a cure for mortality," among others.

The final minutes of the session will be used to reflect on how the activity unfolded, in order to identify and correct any issues that may have arisen during its development. Additionally, the task will be briefly explained: a group writing assignment about how students would act in the face of a discovery, with a special focus on the Machiavellian nature of science—in other words, what would they be willing to do to achieve such advances? The writing is, of course, a group task, but the roles

of the threader and the designer are essential here. While the piece does not have to be explicitly linked to the novel, the final activity report must include a reflection on how Victor Frankenstein's actions inspired their own writing. Closely related to this, the researcher's role is also key, as they can look up relevant topics and online debates to support the group's contributions with a variety of arguments and metatextual insights (Leung & Francis, 2022).

2.3.5. Fifth session: Creating the creature

Like the previous session, this one begins with a reading aloud of the next chapter, which covers the creature's creation and escape. Once the group has finished the reading, they must work together to build their own creatures. This session emphasizes negotiation and mentorship within the teams. The monster represents otherness in all its dimensions (non-normative bodies, racialized identities, disability, neurodivergence, even queerness) (Jacobs, 2021). In this activity, however, students must create two monsters: the Instagram monster and the novel's monster. The first should be an idealized figure—for instance, with a normative body, fair skin, designer clothes, etc. In contrast, the second monster should have a non-normative appearance and represent the opposite of the polished image typical of Instagram. This exercise aims to explore self-concept and self-esteem. Roa (2013) defines self-concept as the understanding of oneself and concludes that it is linked to our perception of the events, objects, and people around us. Self-esteem, on the other hand, refers to the attitude we hold toward the way we think, feel, love, and behave toward ourselves.

Students must also create biographical profiles for both monsters. The first is imagined as a successful, enviable figure, while the second has a more humble background and a lifestyle closer to students' own realities—thus distancing the novel from a foreign or distant perception and boosting reading motivation. As this is a creative activity, the role of the designer is crucial. They should work alongside the threader to reflect on the profiles and consult the language expert for suitable adjectives and descriptive tools to enrich their narratives.

2.3.6. Sixth session: Assembling the creature

Now that the creatures and materials are ready, students will carry out the group activity, always coordinated by the editor, who is responsible for setting objectives and negotiating guidelines with the rest of the team.

2.3.7. Seventh session: Acceptance

Once again, the session will begin with a reading of the next chapter, which describes the creature's first encounter with humans and how he is rejected because of his appearance. Afterward, he hides and begins observing a family, gradually learning to behave like them—more human. In this activity, coordinated by the editor, group members must first work individually. Each student writes briefly on a piece of paper about a time they felt rejected. These accounts are placed into a bowl. The writing will follow simple structures that have been previously practiced in class. Given the sensitive nature of the topic, the script will be reviewed in advance by the teacher. Randomly and anonymously, the editor draws each story from the bowl and reads it to the group. If a student is uncomfortable sharing their personal experience, they may instead describe a situation observed in

a TV show or something from someone close to them.

The term **diversity** refers to the differences among all children (and all people), not just those with disabilities. **Inclusion** is therefore an essentially social process in which everyone in the school learns to live with differences—and to learn from them as well (Mel Ainscow, 2001).

After the readings, students must reflect—just as the creature did—on how people often change aspects of themselves to be accepted by society. In a two-column table, students will first identify a passage from the novel in which the creature is rejected. Then, drawing from the stories they heard, they will write a group reflection on how those situations made them feel and whether they identify with the creature. Additionally, they must select a passage where the creature attempts to fit into society, and in the second column, write another reflection on how they, too, have tried to adapt their personality or behavior to belong to a group. This is not only a way to reflect on the importance of accepting differences, but also a method to connect students more deeply with the text and narrative, as they may see themselves in the creature. Moreover, this exercise of revisiting key passages serves to uncover information that may have initially gone unnoticed.

2.3.8. Eighth session: Podcast

Reading continues until the chapter about the creation of a companion for the creature. This moment offers an opportunity to address a topic commonly discussed among young people: toxic relationships (Gómez & Yáñez, 2023). The creature, feeling lonely, desires a partner. In this activity, students will explore the topic of toxic relationships through the figure of the creature. To begin, the researcher must find and propose to the group a song that addresses this theme. Addressing such topics in the classroom aligns with the stage objectives outlined in current legislation (LOMLOE), which advocates for “strengthening students’ affective capacities in all areas of their personality and in their relationships with others,” as well as “recognizing and valuing the human dimension of sexuality.” Locally, the Canary Islands Department of Education also adopts a firm and critical stance regarding affective-sexual education. The InnovAS network emphasizes the importance of “promoting a culture of prevention around gender violence, deconstructing courtship relationships based on patriarchal ideals, promoting models of egalitarian masculinities, and providing tools to detect and act against sexist violence.”

Students will listen to the lyrics and analyze them briefly, drafting a discussion script with the help of the language expert and the designer. Afterward, they must record a podcast moderated by the threader and the editor. The editor will manage speaking turns, while the threader will connect arguments and spontaneous contributions to guide the group toward a shared reflection.

In recent years, many young singers (Olivia Rodrigo, Taylor Swift, Selena Gomez, Conan Gray, Billie Eilish...) have spoken out against problematic dynamics: power imbalances, age differences, jealousy, (ir)responsibility in relationships, and emotional dependence. This session offers an opportunity to incorporate students’ musical tastes into an academic task. Moreover, since these songs are in English, students can engage with familiar content while improving their language skills and appreciation for literature by identifying meaning in a foreign language. This also encourages the connection between the text and students’ personal experiences. Often, students

perceive literature as introspective and inaccessible, but this activity helps them understand that even a (proto)Gothic 19th-century novel can be related to their own lives.

2.3.9. Ninth session: Mental health

The following chapters cover the events in which the scientist destroys the creature's intended partner, leading the enraged creature to murder Victor's friend and threaten to appear on his wedding day. As in previous sessions, the first minutes are dedicated to reading aloud. This part of the story reveals several aspects in both characters related to mental health: anger, paranoia, vengeance, despair, and helplessness.

For this activity, the designer and the editor are responsible for coordinating the creation of posters/infographics on mental health prevention, which will later be displayed in the school or faculty hallways. The designer must work with the group to come up with ideas that reflect various mental health conditions (depression, anxiety, eating disorders, bipolar disorder, obsessive-compulsive disorder).

The researcher's task is to find reliable information on these disorders. To carry out this activity, students will need basic tools for online research, and the topic should be discussed in the previous session so the teacher can provide printed articles. This activity not only promotes reading comprehension through informative, scientific, or educational texts related to mental health but also supports the overarching goal of fostering reading habits. It is a creative, current, and sensitive activity with an informative, inclusive, and community-oriented nature. It becomes inclusive and community-focused as students occupy the physical space of the school, giving visibility to realities that may affect many of their peers. The threader and the language expert are responsible for creating English-language awareness phrases. Meanwhile, as the rest of the team handles technical aspects, the designer focuses on the artistic side.

Addressing mental health in a classroom full of young people, with all the intellectual and emotional maturity this entails, is crucial. According to the InnovAS network of the Canary Islands Department of Education:

Promote healthy eating practices, enhance self-esteem, and develop a positive attitude toward body image by deconstructing beauty ideals spread by the media and social networks, in order to prevent eating disorders.

Integrating activities based on literary works that address mental health has proven effective in raising emotional awareness, preventing disorders, and creating inclusive educational environments through visual and collaborative tools such as posters or school exhibitions (García & Pérez, 2023).

2.3.10. Tenth session: Interview

In the next session, students will begin by reading aloud until they finish the adaptation. The final chapter also revolves around mental health and the scientist's regret for the people he has lost due to his experiment. After completing the reading, students will reflect on any doubts or questions

raised by the novel. They are then invited to create a fictional interview with the author, Mary Shelley.

Since this adaptation is a condensed version of the original text, students are likely to have encountered several uncertainties regarding the plot and characters. The editor and threader will lead a discussion with the group to formulate questions. The researcher, acting as Mary Shelley, will find answers using both the text and online sources. Meanwhile, the language expert helps write the questions in English, and the designer arranges them in magazine format, either manually or digitally.

2.3.11. Eleventh session: Presentation of results

In this final session, the groups present the outcomes of their projects. Students will now be able to see the perspectives, methodologies, and creativity of their classmates. They will likely reflect on textual themes and questions that hadn't occurred to them before—since every student brings a unique interpretation to a reading, it's easy to imagine that each team will approach the same activities in completely different ways.

It is essential to emphasize the use of visual aids (PowerPoint, Genially, Canva) in their presentations, not only to support their arguments but also to serve as a lexical springboard. As Barrot (2021) notes, the use of visual digital tools in academic presentations not only strengthens the organization and expression of ideas but also enhances communicative confidence and expands students' lexical repertoire in foreign language classrooms. During this and the following session, each group will present in turn, with a few final minutes reserved for questions from peers or the teacher.

Conclusions

Scientific literature (Gros & Forés, 2013; López, 2019; Rojo et al., 2018; Sai & Hsu, 2007) strongly supports the notion that cooperative reading projects significantly increase students' motivation to read. This essay confirms that claim by demonstrating how reading circles serve as an ideal space to foster reading habits through shared reflection and critical dialogue among group members. Moreover, the diversification of roles in such proposals activates different types of intelligences and sensibilities, thereby moving beyond a purely rote-based approach. In this way, these projects facilitate the integration of activities aimed not only at academic development—such as strengthening language competencies—but also at the interpersonal level, addressing aspects of emotional and affective-sexual education, and ultimately contributing to an improved classroom environment.

References

- Agulló, M., Filella, G., Soldevila, A., y Ribes, R. (2011). Evaluación de la educación emocional en el ciclo medio de Educación Primaria. *Revista de Educación*, 354, 765-783. <https://hdl.handle.net/20.500.12799/1055>
- Barrot, J. (2021). Social media as a language learning environment: A bibliometric analysis of research trends and directions. *Computer Assisted Language Learning*, 35(9), 2534-2562. <https://doi.org/10.1080/09588221.2021.1883673>
- Beattie, S. (Producer). (2014). *I, Frankenstein* [Film]. Lionsgate.
- Bloom, B. (Ed.) (1956). *Taxonomy of Educational Objectives: The Classification of Educational Goals*. Susan Fauer Company Inc.
- Daniels, H. (2002). *Literature circles voice and choice in book clubs and reading groups* (2nd ed.). Pembroke Publishers Limited.
- García, F. y Pérez, M. (2023). Educación emocional y salud mental en secundaria: experiencias didácticas desde la literatura y la expresión artística. *Revista Complutense de Educación*, 34(1), 123–138. <https://doi.org/10.5209/rced.87021>
- Giannikas, C. N. (2021). Reading between the lines: Collaborative interpretation and peer discussion in foreign language classrooms. *Language Teaching Research*, 25(6), 893–911. <https://doi.org/10.1177/13621688211003871>
- Gómez, A., Briones, E., Palomera, R., y Gómez, E. (2012). Formación en Valores y Competencias Personales para Docentes a través del Aprendizaje Activo. *Actas del V Congreso Internacional de Estilos de Aprendizaje* (pp. 1-10), Santander. <https://dialnet.unirioja.es/servlet/articulo?codigo=4637079>
- Gómez-Trigueros, I. M., & Yáñez de Aldecoa, C. (2023). Toxic relationships and emotional education in secondary education: A didactic proposal through literature and music. *Education, Citizenship and Social Justice*. <https://doi.org/10.1177/17461979231160221>
- Gros, B. y Forés, A. (2013). El uso de la geolocalización en educación secundaria para la mejora del aprendizaje situado. *Revista Latinoamericana de Tecnología Educativa - RELATEC*, 12(2), 41-53. <https://hdl.handle.net/2445/104304>

- Jacobs, D. (2021). Monsters, mirrors, and masks: Using literature to foster identity development in the secondary classroom. *English Journal*, 110(5), 45–52. <https://www.ncte.org/library/NCTE-Files/Resources/Journals/EJ/1105-may2021/EJ1105Jacobs.pdf>
- Leung, C., y Francis, B. (2022). Collaborative reflective writing for developing ethical reasoning in science education through literature-based scenarios. *Teaching in Higher Education*, 27(6), 789–804. <https://doi.org/10.1080/13562517.2021.1917279>
- Li, L., y Ma, Q. (2022). The benefits of reading aloud in foreign language classrooms: From anxiety reduction to improved pronunciation and peer feedback. *System*, 109, 102881. <https://doi.org/10.1016/j.system.2022.102881>
- Martínez, C. y Paterna, C. (2010). *Manual de Psicología de los grupos*. Síntesis.
- Mel Ainscow (2001). Comprendiendo el desarrollo de escuelas inclusivas. Notas y referencias bibliográficas.
- Mendoza, A. (coord.) (2000). *Lecturas de Museo: Orientaciones sobre la Recepción de Relaciones entre la Literatura y las Artes*. Universidad de Barcelona.
- Miller, M., Linn, R., Gronlund, N., y Linn, R. (2009). *Measurement and assessment in teaching*. Pearson Education.
- Moate, J., Ruohotie, M., y Korpinen, T. (2023). Exploring multimodal project-based learning in hybrid environments: Artistic expression, embodied learning and reflective portfolios. *Teaching and Teacher Education*, 129, 104163. <https://doi.org/10.1016/j.tate.2023.104163>
- Nguyen, T. T., & Boers, F. (2023). Glossing in collaborative reading tasks: Does negotiating meaning enhance vocabulary retention in foreign language learners? *System*, 114. <https://doi.org/10.1016/j.system.2023.102996>
- Nguyen, T. y Oanh, D. (2025). Cooperative learning and its influences on student engagement. *Cogent Education*, 12(1). <https://www.tandfonline.com/doi/abs/10.1080/2331186X.2025.2513414>
- Nispel, M. (Director). (2004). *Frankenstein* [Film]. USA Networks.
- Nobes, P. (1989). *Frankenstein*. Oxford University Press.
- Redondo, M., y Fonseca, D. (2021). Geolocated educational experiences: Effects of

- gamified learning on motivation and teamwork in secondary students. *Computers & Education*, 172. <https://doi.org/10.1016/j.compedu.2021.104251>
- Rico, C. y García, M. (2022). Enhancing collaborative learning through student-led leadership and language support roles in hybrid environments. *International Journal of Educational Research Open*, 3, 100167. <https://doi.org/10.1016/j.ijedro.2022.100167>
- Roa, A. (2017). La Educación Emocional, el Autoconcepto, la Autoestima y su Importancia en la Infancia. *Edetania*, (44), 241–257. <http://hdl.handle.net/20.500.12466/678>
- Rojo, F., y Serrano, J. (2018). Geolocalización y realidad aumentada para la mejora de la motivación: superhéroes en Educación Primaria. En R. Roig-Vila (Ed.), *El compromiso académico y social mediante la investigación e innovación educativas en la Enseñanza Superior* (pp. 1248-1255). Octaedro.
- Rushdan, E., Mohamed, M., Abdelhalim, G., Mohamed A., y Mansy, H. (2025). Effect of an escape room as a gamification evaluation tool on clinical reasoning and teamwork skills among nursing students: A quasi-experimental study. *Nurse Education in Practice*, 82. <https://www.sciencedirect.com/science/article/pii/S1471595324003172>
- Schönbohm, A., Bellotti, F., Bucchiarone, A., de Rosa, F., Ninaus, M., Wang, A., Wanick, V., y Dondio, P. (Eds.) (2024). *Games and Learning Alliance*. Springer <https://link.springer.com/content/pdf/10.1007/978-3-031-78269-5.pdf>
- Shelley, M. (2012). *Frankenstein*. Penguin Classics.
- Tabernero, C. y Briones, E. (2005). Formación cooperativa en grupos heterogéneos. *Psicothema*, 17(3), 396-403. <http://www.redalyc.org/articulo.oa?id=72717306>
- Villalustre, L., y del Moral, M. E. (2021). "Learning in small cooperative groups through the assignment of roles and the digital competence approach." *Education and Information Technologies*, 26(2), 1799–1816. <https://doi.org/10.1007/s10639-020-10348-1>
- Whale, J. (Director). (1931). *Frankenstein* [Film]. Universal Pictures.
- Whale, J. (Director). (1935). *The bride of Frankenstein* [Film]. Universal Pictures.

Copyright (2025) © Jairo Adrián Hernández.



This text is licensed under a [Creative Commons](#) 4.0 International License.

You are free to Share-copy and redistribute the material in any medium or format-and Adapt the document-remix, transform, and build upon the material-for any purpose, including commercial purposes, provided you comply with the Attribution terms. You must credit the original work appropriately, provide a link to the license, and indicate if changes have been made. You may do so in any reasonable manner, but not in such a way as to suggest that you have the licensor's support or receive it for your use of the work.

[License Summary](#) – [Full text of the license](#)