

UNIVERSIDAD DE OVIEDO

FACULTAD DE FILOSOFÍA Y LETRAS

MÁSTER EN LENGUA INGLESA PARA EL AULA BILINGÜE

EN EDUCACIÓN SECUNDARIA

Trabajo Fin de Máster

*Título: Una propuesta de aplicación para Historia de la
Filosofía en segundo curso de Bachillerato.*

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VºBº

Una firma manuscrita en tinta azul, que parece ser la del director, Agustín Coletes Blanco.

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1 OBJETIVOS

El propósito de este trabajo es realizar una síntesis de parte de los contenidos del máster, con el objeto de elaborar una unidad didáctica para consolidar y expandir aprendizajes en segundo curso de bachillerato. Por medio de esta persigo afianzar contenidos incluidos en el primer bloque de la materia común *History of Philosophy*, impartida actualmente en todas las modalidades de la etapa, tal como sería contemplada en el marco de un programa bilingüe.

Seguiré el enfoque de la metodología Aprendizaje Integrado de Contenidos en Lenguas Extranjeras cuyo acrónimo en castellano es AICLE, también conocida por su traducción al inglés, *Content and Language Integrated Learning*, cuyo acrónimo es CLIL. A partir de este momento me referiré a uno u otro término indistintamente cuando haga alusión a los aspectos metodológicos.

Propongo utilizar para volver sobre los tres temas de que consta el trimestre, en un contexto de educación bilingüe, la versión original de la película *Ágora* (Amenábar, 2010), cuya trama se desarrolla en la Alejandría romana del siglo IV. Considero que es un recurso apropiado por razones que se irán desgranando a lo largo del trabajo, y que su visionado proporciona una oportunidad idónea de llevar a cabo un repaso de estas características.

La propuesta de aplicación de un recurso cinematográfico con el fin señalado representa una innovación aún cuando la utilización de los medios audiovisuales es habitual en las aulas de secundaria, en el sentido de que, aunque existe una variada gama de recursos audiovisuales disponibles para acercar la perspectiva y las temáticas de la materia de Filosofía y Ciudadanía en el primer curso de bachillerato, en cambio es mucho más escaso el material de este tipo que permita un acercamiento similar para recrear los contenidos de segundo curso, debido al carácter diacrónico de la materia. Hay numerosas películas que tratan temas filosóficos pero hay pocas películas basadas en la biografía de filósofos o que interpreten sistemas filosóficos, y, las que existen, o bien son trabajos para la televisión sin distribución para el cine (En los años 70 Roberto Rosellini: *Sócrates*, *Blaise Pascal*, *Agostine de Ippona*, *Cartesius*), o se centran en autores

estudiados más tangencialmente durante el curso (Lilibiana Cavani: Galileo y F. Nietzsche; Fred Zinnemann: T. Moro, John Huston sobre Freud, etc.).

En el marco de un programa bilingüe recurriré al visionado íntegro del film. El potencial del cine permite que los alumnos vean plasmados conceptos de más difícil acceso por su carácter intangible, a la par que contextualizados en las civilizaciones históricas que les dieron origen. En contextos bilingües cobra mucha relevancia proporcionar, como hace la película, nuevos contextos en los que consolidar, reciclando y ampliando, el uso del lenguaje por medio de modelos válidos de la cultura de la disciplina. Esta oportunidad del repaso contempla además el acercamiento a los contenidos desde una perspectiva enriquecedora, pues favorece el tratamiento de dichos contenidos de una forma distinta a la ya utilizada previamente.

La versión original de esta película para repasar *History of Philosophy* me ha parecido útil porque ofrece una visión global de un período histórico muy amplio conectando dos bloques de contenidos. Así, partiendo de un único documento audiovisual con el que se pueden relacionar sin excesiva dificultad todos los contenidos del primer bloque, en el que los alumnos aprenden acerca del nacimiento histórico de la disciplina y los primeros autores y sistemas filosóficos de la antigüedad, se integra al mismo tiempo una introducción a los que serán trabajados en el segundo bloque, que abarca desde la caída del Imperio Romano hasta la Modernidad, donde se estudia cómo se va forjando filosóficamente la cosmovisión cristiana. El visionado de films suele incrementar la motivación de los alumnos, por lo que el trabajo con la película aporta la ocasión de que al mismo tiempo que consolidan el uso del idioma y reciclan sus conocimientos de esta y otras materias estudiadas anteriormente, integren también la cosmovisión que será el eje de lo posteriormente estudiado. Por otra parte sienta la base para lo que sería un colofón apropiado para el trimestre como la puesta en práctica de un *Project* para la materia.

Trasladando a los alumnos a un contexto del pasado en el que asoman constantemente referencias filosóficas, se muestra por ejemplo como confluyen los conocimientos de geometría y las observaciones “astronómicas” de la época

bajo el prisma de la filosofía neoplatónica (Grupo Diacronos, 2005, 103-140), o una cosmovisión politeísta en relación con otra emergente monoteísta que estudiarán seguidamente. En este sentido se ofrece una visión panorámica rica de la cultura de la especialidad y se aporta un modelo válido de rol filosófico en la figura de Hipatia de Alejandría. El film recupera la presencia y actualidad de una figura histórica de la especialidad cuya actitud vital se muestra, por otra parte, totalmente acorde con el espíritu de los objetivos a alcanzar en la etapa de bachillerato y también con los objetivos establecidos para las materias de la disciplina que se imparten en esta etapa. (Decreto 75/2008 de 6 de agosto).

También ha contribuido a nuestra elección el que los alumnos de segundo curso deban estar ya familiarizados con referencias inexcusables de la especialidad como la de la definición etimológica de la palabra o la caracterización aristotélica del deseo natural de conocer despertado por el asombro como característico del filósofo, y otros contenidos trabajados ya durante el primer curso de la etapa. Es de esperar por ello que aspectos de la película como el que la vida de la protagonista se muestre motivada por el quehacer intelectual o “amor al saber” sean fácilmente asimilables, puesto que ya han sido abordados previamente y que además el visionado de la cinta les ayude a entenderlos mejor y a profundizar en su significado.

La etapa del Bachillerato es la etapa adecuada para trabajar con la película, recomendada a partir de los 13 años, cuando los alumnos ya tienen entre 16 y 17 años, una vez alcanzadas las competencias básicas que orientan la educación secundaria obligatoria, y disponen ya, o avanzan en la dirección de alcanzar la madurez que les permite hacer uso de los instrumentos filosóficos que ya poseen para analizar críticamente el film. Se dará a conocer previamente al visionado las licencias históricas a que se acoge el guión así como el carácter especulativo de la trama astronómica que lleva a cabo el personaje central.

En el análisis de la película he seguido las líneas generales del esquema utilizado por la empresa Irudi Biziak (Irudi Biziak, 2011) para el programa Cine en la Enseñanza. Este consta de **dos recorridos** opcionales y complementarios, el primero **por los personajes** y el segundo, **por la película, y actividades de**

cierre, para distribuir el trabajo en función de la disponibilidad de tiempo. *History of Philosophy* cuenta con una asignación de tres horas semanales y las actividades de la unidad se llevarían a cabo en cinco sesiones tras haber dedicado otras tres sesiones al visionado y trabajo preliminar sobre el lenguaje utilizado en la película. Complementaré este esquema general con actividades acordes al enfoque metodológico apropiado para trabajar en un contexto bilingüe, que viene exigido al tener en cuenta las potenciales necesidades de los alumnos de un curso de segundo de bachillerato que se encontrarían entre los niveles B1 y B2 del Marco Europeo de Referencia de las Lenguas o deberían progresar hacia ese nivel.

2 METODOLOGIA

AICLE, o CLIL, hace referencia a la enseñanza aprendizaje de una disciplina no lingüística (ANL) por medio de una lengua vehicular que no sea la de uso habitual (L2). Este enfoque nace como heredero de la metodología activa y de los enfoques comunicativos en la enseñanza de idiomas, e incide sobre la necesidad de usar una lengua como requisito para poder avanzar en su aprendizaje.

En palabras de Coyle “CLIL is an educational approach in which various language supportative methodologies are used which lead to a dual-focused form of instruction where attention is given both to the language and to the content. That is, in the teaching learning process, there is a focus not only on content, and not only on language. Each is interwoven” (Coyle, Hood & Marsh 2010).

El enfoque está basado en una concepción pedagógica constructivista (Bonhila, 1999) y sigue el modelo propuesto por la teoría de las Inteligencias Múltiples que H. Gardner presentó en el libro del mismo título en 1983 (Gardner, 1983 citado por Dixon & Mc Phee, 2001). Esta teoría amplió el campo de lo que se entendía por inteligencia hasta ese momento al estimarla como una gama de ocho habilidades semi dependientes que nos permite habitar y conocer el mundo a través del lenguaje, del uso del cuerpo para resolver problemas o y hacer cosas, del análisis lógico matemático, de la representación espacial, del pensamiento

musical o de una comprensión adecuada de los demás individuos y de nosotros mismos.

Los principios en que se basa el enfoque CLIL se exponen en la siguiente tabla

Doble foco: Contenido y lengua
La lengua ha de ser enseñada a través de un uso contextualizado y no como ejemplos fragmentados a nivel frase
Participación e implicación del alumno/a en el propio proceso de aprendizaje
Metodología interactiva
Análisis de las necesidades del alumnado en términos de: contenidos, habilidades lingüísticas y cognitivas
El uso de contenido informativo, relevante para los aprendices, aumenta la motivación y, como consecuencia, se realiza un aprendizaje más significativo
Papel activo del alumno/a, trabajo cooperativo y autonomía del aprendiz
Cooperación del profesor/a de LE con el profesor/a de ANL
Máxima exposición a la L2
Uso de diversos materiales y recursos, con predominio de TIC
Equilibrio entre enseñanza de contenidos y lengua
Repeticiones de contenido, usando diversas estrategias y materiales
El contenido de L2 se determina según las necesidades del contenido de las ANLs

(Tomada de Consejería de Educación del Principado de Asturias, 2010)

Entre los beneficios sustentados por este tipo de aprendizaje se señalan “bilinguals form more connections in the brain, make new connections and expand their memory because they are learning in another language”. Aprender una asignatura por medio de otra lengua “may broaden and deepen Clil learners understanding of a subject concept, their thinking skills and their creativity” (Dale & Tanner, 2012).

Como profesores CLIL debemos proporcionar a nuestros alumnos el mayor número posible de oportunidades para que utilicen la L2 y asegurar la progresión del aprendizaje en ambas dimensiones, la lingüística y la de los contenidos de la

disciplina. Las tareas o actividades han de ser lingüísticamente accesibles a la par que supongan un reto cognitivo para los alumnos ya que ambas condiciones resultan indispensables para que se alcance el aprendizaje significativo en los entornos AICLE.

Como señala Jean Brewster “In CLIL lessons the cognitive challenges are great; much of the content lies outside children’s direct experience and is often more abstract. By being taught specific thinking skills and the associated language, learners are better equipped to deal with the complex academic and cognitive demands of learning school subjects in a foreigner language.”(Brewster, 2013) La distinción establecida por el educador Jim Cummins en 1979 (Cummins, 1979 citado por Brewster, 2013), entre BICS, o destrezas básicas de comunicación interpersonal (conversacional), y CALPS, o las destrezas académicas ligadas con la respuesta a retos cognitivos en aprendizaje de contenidos (académica), establece un itinerario que debemos tomar en consideración para que nuestros alumnos puedan transitar, avanzando, desde las BICS hacia las CALP. También resulta indispensable considerar la taxonomía elaborada por Benjamin Bloom (Bereiter, 2010), revisada en 2001 por Lorin Anderson, que establece la jerarquización de las seis habilidades de pensamiento o procesos cognitivos ordenados en un continuo ascendente de modo que los más complejos o elaborados, los superiores, a saber, análisis, síntesis o evaluación y creación, dependen de la adquisición y dominio de las habilidades más simples o inferiores, que dan por supuestas, a saber, reconocimiento, comprensión y aplicación. Esta herramienta puede orientarnos para proponer tareas o actividades que faciliten el tránsito de las tres iniciales o *low order thinking skills* (LOTS) hacia las tres últimas consideradas como *high order thinking skills* (HOTS).

Las actividades de repaso cobran una dimensión nueva, facilitando que los alumnos encuentren nuevos sentidos y aplicaciones a toda esa información que pueden incorporar a su bagaje personal y fomentando la expresión de su creatividad. Por medio de actividades que tienen menos cabida en el desarrollo de las clases cuando es necesario introducir nuevos contenidos, se puede en cambio

desplegar ahora, cuando se vuelve sobre ellos, perspectivas inusitadas e incorporar naturalmente el trabajo con las habilidades de pensamiento de orden superior.

De acuerdo al enfoque asumido, el tipo de evaluación que se muestra acorde a los principios de CLIL es el que valora el proceso de enseñanza-aprendizaje por encima de los resultados tomados en abstracto. El *assessment* y el *feedback* están presentes en muchos momentos del aprendizaje. Hay que tener en cuenta que, además de la correspondiente profesor, la autoevaluación y la proporcionada por los compañeros (*peer, and group assessment*) forman parte de la dinámica de las clases. La utilización de una gama variada de tareas que promuevan el uso del lenguaje en el aula a la vez que estimulen los procesos superiores de pensamiento y la creatividad de los alumnos, significa también que nosotros debemos desarrollar nuestro sentido de observación, que pasa a ser determinante para evaluar cuando contenidos y lenguaje se dan ensamblados. Los alumnos deben estar claramente informados en todo momento de que, porqué, con qué criterios y como serán evaluados y serán participes en el proceso ya que son los verdaderos protagonistas de sus aprendizajes.

En consonancia con la amplia gama posible de tareas existen muchos recursos además de la observación en el aula que permiten valorar el grado de consecución de los objetivos como pueden ser el seguimiento de las tareas encargadas como trabajo para casa, diarios de aprendizaje y portfolios, glosario de la disciplina o la realización de proyectos de la asignatura. Este tipo de evaluación continua y formativa es orientadora de la práctica diaria y es mejor entendida por parte de los alumnos que se implican más y se sienten responsables de sus logros.

A continuación expondré el diseño de la unidad docente de repaso que he elaborado de acuerdo a los anteriores presupuestos, desgranando los objetivos que pretendo alcanzar para los contenidos señalados, y cómo los evaluaré, junto con una muestra de las posibles actividades a realizar a partir del recurso del film.

3 LESSON PLAN

3.1 OBJECTIVES

- Identify and recognize the three stereotypes that Pythagoras established as the differentiating traits of the philosophical approach to life, from other ways of being in the world in a fictional story.
- Differentiate between the social or community perspective that shaped life in ancient societies and the current spacing between the public sphere and the private one.
- Recognize and value reason as the appropriate instrument to regulate individual and collective actions as shown in the film by the philosopher.
- Analyze and understand the differences between the Homeric and other pagan gods and the monotheistic god of Christianity and review Xenophanes criticism to this issue.
- Understand the role of philosophy as a key to understand, interpret and evaluate reality.
- Recognize and analyze the philosophical problems of antiquity reviewing the features and the contributions of the major schools, and authors as pre-Socratics, Plato and Aristotle.
- Learn about the Ptolemaic system and understand its relationship with Aristotelian cosmology.
- Know about the heliocentric hypothesis as proposed by Aristarchus of Samus and review Parmenides' philosophy.
- Recognize and value the continued effort and steps in a process of study and research following the reasoning of the main character.
- Improve the writing skills by practicing tasks such as the writing of a small philosophical dissertation or a research related to the contents, using the vocabulary and argumentative structure appropriate to the subject in accordance to the expected level of English language.

3.2 CONTENTS

3.2.1 Subject contents

The contents that we will be revisiting throughout the viewing of the film are partially the same that have been established, for these three teaching units, by the Spanish Educational Law, i.e. Decree 75/2008 of 6 August, in force nowadays in the Principality of Asturias while waiting on the implementation of the new educational law.

During the first term of the year the three taught units deal with the historically foundation of the discipline in the ancient world, from its sources to its consolidation as an academic institution through Plato's philosophy. Indispensable contents to be treated are therefore, the transition from myth to logos, the pre-Socratic philosophers and Plato's and Aristotle's systems. While reviewing these contents, the next worldview to be taught will be intertwined, so the film is shown as an appropriate means of connecting two blocks of contents covering a long period of time in History.

The review through the film is aimed to help the students to analyze and integrate comprehensively the interaction of the different fields of knowledge, and to assimilate and deepen the understanding of the theoretical contents and values gained during the learning process by transferring them into an audiovisual story.

3.2.2 Linguistic objectives

As language is built into the contents and vice versa, it is an essential step to consider it in the planning process. The main linguistic objective I pursue through the working on the film is providing opportunities for the students to practice and consolidate the vocabulary and the structures required by the contents of the units while expanding their skills in using the language. Using the movie we are introducing varied strategies to support the understanding and learning of the contents, in a way that the students usually enjoy and get them involved easily. The language used by the characters is very affordable for the students at this stage, and the language model of the subject provided by the protagonist is correct and appropriate command for the contents.

Moreover, the film does not introduce much of unknown vocabulary that hasn't been worked earlier during the delivery of the lessons, but it introduces a few religious chunks and key words in new contexts, closely linked with the next block of contents to deal with during the second term. Besides this remarkable aspect, this movie provides a useful framework to expand the use of language to describe personal traits, hypothesize and analyze or debate, which makes up a rich backdrop for the development of the abstraction ability helping learners to

advance from specific facts or events towards thoughtfulness of more abstract comprehensive theories.

The language **of** learning, as exploring what learners need to access new knowledge and understanding, will be worked, therefore, by going over the earlier dealt contents to consolidate them by the reading, listening, speaking and writing designed activities for this purpose. Activities supporting the new key words are also included. The language **for** learning, referring to the linguistic needs of the students to carry out the planned activities effectively, will be approached through the recycling and expanding use of the key vocabulary and structures previously acquired by learners. Lastly, the language **through** learning will be provided by the language of the film and the various means employed to implement the activities such as the use of dictionaries, encyclopedias consulted, or internet searches for instance, and the encountered needs arising in the learning process covered by the teacher support.

Once regarded the subject contents we will explain how the other three pillars of CLIL, i.e. communication, culture and cognition will be addressed. Learning through a second language is by its very nature dependent on interactive communication. Communication, not only between teachers and students, but also among peers through work in pairs and in groups, and facing a more large audience as in the presentations to the class, is essential to improve the learners' ability to understand a wide range of spoken and written language in formal and informal contexts.

The cultural dimension is obviously present in the film while portraying the mixture of different cultures and displaying a fight to impose a specific religious worldview. The Library and the city of Alexandria mean an incomparable setting in this regard, as well as the civilization depicted. The culture of the subject is well represented in accordance to the pattern submitted in the contents usually taught at this stage, both on first and second year. The intercultural awareness achieved by the knowing about different ways of life in the past can enable learners to link the past with clear existing reminiscences on the present and give them an insight into the world conflicts nowadays.

The cognitive dimension should be considered through a varied range of activities designed to take into account the different learning styles while ensuring the development of the high order thinking skills. We can take advantage at that stage, while the students are familiar with the contents, to give chances to their creativity to flourish in tasks by which they express their views. The challenge of fostering the work with the high order thinking skills, which are the strategies involved in the processes of analyzing, synthesizing, evaluating and creating, is almost ensured while working with an audiovisual story because the students

need to transfer their prior knowledge applying it to a different format and context.

3.3 PROCEDURES

- Identify, and interpret properly the major philosophical ideas depicted in the movie.
- Recognize relationships among philosophical ideas and incorporate the students' own reflections to this regard in their writings in order them to build an autonomous thinking.
- Perform duties in the cooperative teamwork, assuming responsibility on their own tasks as well as on the collective ones.
- Search and select information by using various sources including information and communication technology.
- Participate actively in role plays, discussions and debates by exercising a reasoned thought and respecting and valuing different points of view.

3.4 ATTITUDES

- Show respect and value the importance of other worldviews.
- Appreciate education as a major factor for the development of civilizations and personal freedom itself.
- Show interest and appreciate the process of building knowledge.
- Maintain an attitude of helping to build a good learning environment and promote the participation of all partners, using reason as a valuable tool in this regard.

3.5 ASSESSMENT CRITERIA

- To be able to match the characters according to the Pythagorean characterization and sort out the items provided into the prescribed categories.
- To be able to understand properly and write accurately the answers to the questions asked, about the way of solving conflicts and overcoming the use of violence.

- To be able to compare the differentiating traits of a monotheistic god, and the polytheistic gods and relate these to Xenophanes criticism.
- To be able to recognize and to explain the importance of the philosophical idea of the circle as considered in Pythagoras, and in Plato's philosophy.
- To be able to relate the contributions of the previously studied philosophers and apply their thoughts to the contents, situations and problems portrayed on the film, answering the asked questions showing sufficient knowledge about them.
- To be able to get acquaintance from the astronomical system of Ptolemy and the heliocentric model as proposed by Aristarchus of Samus and to compare both of them to the Cosmogony of Aristotle.
- To be able to write a philosophical dissertation or a research work.
- To be able to perform the duties of an assigned role in a team joint work, valuing the wealth of this resource and taking advantage of the experience gained by mean of it.

Evaluation/Assessment of the unit

The students will take part on the process through self-assessment, peer and group assessment. They will be clearly informed in advance about the criteria and, on what aspects would be included regarding their attitude with their peers, such as give each other feedback about their spoken and written language, collaboration in sharing knowledge, and cooperation to a maintain a good learning environment.

The assessment will be held by the submission of a personal learning portfolio in which the students will include the tasks undertaken during the lessons in addition to the work done outside the school, such as homework or any other assigned task. The mark obtained as a result of this portfolio will represent the 60% of the total mark for this unit. The remaining 40% of the grade will be based on the teacher observations of the performance and the attitude shown towards work, and the collaboration with the mates besides the personal contribution to the learning environment of the group in the classroom.

The ratings for this reviewing unit, will rise to 30/% of the overall score for the term, while the performance of the project, if taken place; add up to two marks to the trimester score.

3.6 TIMING & MATERIALS

The unit takes eight periods lessons, three of which being devoted on the viewing of the movie. The learners will be asked to gather some items of information from each viewing session, linked to the activities they will be working after watching the whole movie. The film will be seen for three sessions, and we will try to reach up to the appropriation of the Library in the first session, and until the ellipse being linked to the planetary orbits at the second session.

The only materials required to implement the unit will be the commonly used in high schools such as a computer connected to a display, the use of Philosophy and English dictionaries , and the handouts provided in advance by the teacher.

3.7 ACTIVITIES

Activities are organized around three differentiated sections: The first poses a **tour about the characters**, the second a **tour through the film**, and finally the third, a range of **closing activities** to complete work on the film.

Within the first section, I designed several activities under **two sub-sections**: The first revolving around specific characters, and the second referring to philosophical contents like the idea of god.

Within the second section, I developed activities under **three sub-sections** dealing with: Astronomical plot, women, and slavery.

TECHNICAL CARD

Title: Agora

Directed by: Alejandro Amenábar.

Produced by: Fernando Bovaira, Alvaro Augustin.

Written by: Alejandro Amenábar, Mateo Gil.

Music by: Darío Marianelli.

Cast: Raquel Weisz, Max Minguella, Ashraf Barhom, Oscar Isaac, Michael Lonsdale, Rupert Evans, Homayon Ershadi, Sammy Samir.

Cinematography: Xavi Gimenez.

Editing by: Nacho Ruiz Capillas.

Distributed by: Focus Features Newmarket Films, Telecinco Cinema.

Release dates: October 9 2009.

Running time: 126 minutes.

Country: Spain.

Languages: English, Spanish.

Budget: US75 million dollars, 50€ million.



Ágora (2009). Taken <http://www.imbd.com/title/tt1186830/combined?01186830> accessed on April 30, 2014

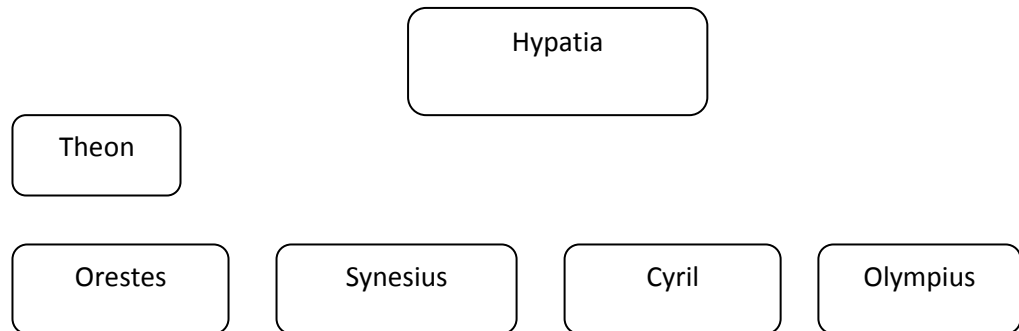
AGORA SYNOPSIS

The film takes us to the fourth century in the city of Alexandria, located in the Egyptian province under the Roman Empire. It traces the hypothesized life of the neoplatonic philosopher Hypatia and recreates the possibility that she had explored and discovered the current explanation of our planetary system. This would have involved replacing the platonic ideal of the purity of the circle for the geometrical model of the ellipse which provided the framework for explaining the astronomical observations

I A TOUR THROUGH THE CHARACTERS

A Focusing on them from philosophical lens

- 1- Write a short description of these characters. Link three of them to the Pythagorean characterization of human attitudes towards life and knowledge. Then, using the different lines drawn in the box below, determine the nature of the relationships among them.



Relationships: In a positive influence----- Positive__ _ _ _ _

Adversely influence_ _ _ _ _ Negative.....

- 2- Sort out the characters in a chart depending on their degree of participation in these different fields: Political field, scope of the teaching and studying, religious sphere, public sphere, private sphere.
- 3- Do the same with the following buildings and spaces: Library, agora, prefects palace, theater, serapeum, church, synagogue.
- 4- Work in pairs. Short speaking activity: “Give me 4” significant points dealing with the Pythagoreans School. Adapted from Deller, S., Price, C. (2007):111.

B Hypatia and Neo-Platonism straddling two worldviews

- 1- Work in pairs. Read the dialogue and transform the following sentences into reported speech. Then tell them to your mate. Write a new ending to the dialogue; you can apply the Stoics’ doctrine of the Logos, or the Socrates’ doctrine of education as the care of the soul. Remember that you should foster understanding and tolerance among the students as Hypatia did in the scene of the movie.

Text .Dialogue (O, S, H, name initials of Orestes, Synesius, and Hypatia)

O: Wouldn't it be more perfect if the wanderers didn't wander, and a single circle gave sense to everything?

S: Orestes by what authority do you judge the work of God?

O: What is wrong with you Christians? Can a man no longer open his mouth in this city?

S: If you criticize creation, you criticize our Lord and you offend us!

O: You should move out to the dessert; you won't hear anything to offend you out there.

S: You know nothing of what you speak. None of you.

H: Synesius, what is Euclid's first rule?

S: Why the question?

H: Just answer me.

S: If two things are equal to a third thing, then they are all equal to each other.

H: Good, now...Are you both not similar to me? (yes).And you Orestes? (yes)

Now I am actually saying this to everybody here in this room. More things unite us than divide us. Now whatever may be going on the streets we are brothers. I want you to remember that brawls are for slaves and for riffraff.

- 2- Work in pairs. Order the loose mixed sentences in the box below to rebuild the dialogue among Theon, Hypatia and Olympius. Then answer the questions.

Sentences

Theon, as director you have the last word. You will not cast my disciples out of this house. The Christians have gathered in the agora. As you, Christians you would do well to join your own faith I'm trying to protect our disciples. Are you going to attack them? The insult must be answered, yes. Those Jews among you do as you please; this is not your battle. They are mocking the gods. You are inciting them to be vile murderers. Are we to endure them force-feeding us the faith and customs of people who until recently were common outlaws? Well, if you think it is so outrageous, then go and denounce their acts before the prefect! They may not fear him but they will fear our swords. To the gods, an insult to the gods. Are you going to stain your hands with blood for an insult?

Text: Dialogue (Ol, Th, H, name initials of Olympius, Theon, and Hypatia)

Ol: Are we to endure them force-feeding us the faith and customs of people who until recently were common outlaws? The Christians have gathered in the agora; they are mocking the gods. We must put an end to these insults! They may not fear him but they will fear our swords!
H: Wait, wait. Now, what is it you are going to do? Are you going to attack them? Are you going to stain your hands with blood for an insult?
Ol: To the gods, an insult to the gods!
H: Well, if you think it is so outrageous, then go and denounce their acts before the prefect!
Ol: One might think that you are protecting them.
H: I'm trying to protect our disciples. You are inciting them to be vile murderers.
Ol: Theon as Director you have the last word.
Th: The insult must be answered, yes.
Ol: Those Jews amongst you, do as you please this is not your battle. As for you Christians, you would do well to join your own faith.
H: You will not cast my disciples out of this house.

Questions to answer: What sort of action does Hypatia use, to address this situation? Why do you think Hypatia does not allow her pupils resorting to violent actions? Can you think of other examples of characters showing the same attitude as Hypatia in some other movies you have seen?

- 3- Work in pairs. Compare the texts of the two prayers. To what extent do they look like one another? How do they differ? After watching the film, what are the main differences that you can guess between the pagans' gods and the god of the Christians?

Pagan prayer: "Our god, our father. Lord of the Universe, origin of all things, eternal force of the cosmos where everything has its beginning and everything its end. Almighty Serapis, Isis, Horus, Anubis and all your gods who enshroud us your protection both in heaven and on Earth".

Christian prayer: "[...] for is the Kingdom of Heaven. Blessed are those who mourn, for they will be comforted. Blessed are the meek, for they will inherit. Blessed are which do hunger and thirst for righteousness, for they will be filled. Blessed are the mercy full, for they will be shown mercy. Blessed are the pure in heart, for they will see God."

- 4- Working individually. Relate Amonium criticism of the pagan gods to Xenophanes criticism of the Homeric gods.

Amonium words: "They behave like humans. They eat, drink, fornicate".

- 5- Homework. Individual work to add to the portfolio. Render your own verdict according to how you would wish to end the site situation posed by the film.

Emperor's Verdict: Listen one and all. Prepare to hear and obey the verdict of our Emperor. "I, Flavius Theodosius Augustus, emperor and supreme head of the provinces of the orient, having been informed of the events which recently took place in the city of Alexandria, do hereby declare and command that the insurgents shall be pardoned and freed. In exchange for my generosity, the insurgents will abandon the Serapeum and the Library immediately, allowing the Christians to enter and dispose of the premises as they see fit. The pagans will leave by the stables. From there you will be escorted to your homes. Obey this instant."

II A TOUR THROUGH THE MOVIE

A From the circle to the ellipse

Scene 1



In this scene, we are told about the meaning of the circle from the neoplatonic perspective of Hypatia.

1- Read the text and highlight the key words.

How many fools do you think have asked themselves: Why don't the stars fall from the sky? But you, who have heard the teaching of the wise, you know that the stars move neither up, nor down, but they merely revolve from East to West following the most perfect course ever conceived: the circle. Because the circle reigns in the heavens the stars have never fallen and they never will.

Write a summary about what you know on the circle and complete the phrase below.

- The circle is
- What it happens on Earth is that

2- Work in pairs. Answer the questions.

- a. What does she refer to when she asks: "Have any of you ever wondered at the thought that your feet are standing on the very center of the cosmos that holds all things together and pulls them together?"?
- b. Write the names and explain briefly the doctrines of the studied authors who claimed that cosmos was:

Formless

Infinite

Chaotic

- 3- Relate the text with the main features attributed to the sphere by Greek philosophers and with Plato's philosophy.

"If there were no center, then the Universe would be shapeless, infinite, formless, chaotic. Well, it would make little difference if we were here or there or anywhere, and we'd all be better off never having been born."

Scene 2



During this scene, Davo displays the Ptolemaic system and Orestes makes objections to this explanatory model, claiming for simplicity.

- 1- Work in pairs Answer the questions writing a short paragraph.
 - a. What philosophers had mistrusted information provided by the senses? Why?
 - b. Explain Plato's theory about appearance and reality.

- 2- Work in pairs. Read the text, define epicycle with your own words, and write at least ten lines about a philosophical doctrine. (D, S, O name initials of Davo, students, and Orestes)

D: Earth is the center of the cosmos, and revolving around it, the sun and the five wanderers Mercury, Venus, Mars, Jupiter and Saturn obstinately disobeying the law of the circle. Nevertheless, Ptolemy shows us that they do obey it: the fact that we see them move in a loop is due to the joint effect of two circles, one that travels around the Earth, and another lesser circle, proper to each wanderer.

S: Oh, look, the epicycles.

D: So you see, it's not heaven that errs, but our eyes that deceive us.

O: It all seems so whimsical! Why the joint effect of two circles? Wouldn't it be more perfect if the wanderers didn't wander, and a single circle gave sense to everything?

An epicycle is

Simplicity and Beauty are key ideas in Plato's theory of Forms because

Scene 3



During this scene Hypatia, who was observing the sky, recalls the Orestes request for simplicity. A pagan exposes the Aristarchus' heliocentric hypothesis while some observable consequences of this theory are also inferred.

1- Listening activity. Fill the gaps after watching the scene twice. (O, H, M, S, and D are the name initials of Orestes, Hypatia, Man, student, and Davo)

O: What do you think lady? Am I so bold?

H: Put the fire out. You are indeed bold, very bold. I have been thinking about something you said to me; that day that you criticized the (two words) _____ and you called it _____

O: Yes, although actually I was criticizing Ptolemy for complicating everything with his epicycles. But, I don't know, perhaps I'm just simple minded

H: No. The heavens should be _____ What if there were a simpler explanation for _____?

M : Aristarchus maintained that the Earth _____. The stranger behavior of the wanderers was nothing more than an optical _____ caused by our movement in combination with theirs (three words) _____

S: A _____ model!

M- That's right. The sun would be in the center as be fits its dignity as king of the stars.

H: It would make Earth just another _____

D: But every time you drop an object it would fall (two words) _____

H: I feel that what you just said can be _____

Scene 4



An experiment and a challenge: Reconcile observations with Aristarchus' hypothesis. After attending an experiment, which proves the not accordance of the previously inferred consequences with the facts, Hypatia gets desperate because observational data do not fit the assumptions.

- 1- Working in groups of six students. Role-play activity. Drama contest. Three members of each team will perform the roles of the characters in the two following scenes. The dialogues will be just a clue about the contents to be dealt with and the students should include and explain them, but, while doing this, they should focus as well on the emotions experienced by the main character on both scenes. All the students will be involved in order to enrich the dialogues in a creative way, adding details to improve the characters' roles by differentiating them from the same characters as performed by other teams. Peer assessment.

First scene: Two characters: Orestes and Hypatia on the boat, dialogue. (H, A, name initials of Hypatia and Orestes)

H: Aspasius, are you ready? I would like you to take the sack and climb to the top of the mast

O: And now, will you finally tell me what the point of all this is?

H: When Aspasius drop the sack, the boat will be moving forwards. Therefore, the sack won't fall at the foot of the mast, but it will fall further back. I would say...about here.

O: And what is so special about that? (The sack falls). But you were wrong.

H: Yes, yes, but this is the definitive proof. It's definitive...the sack...the sack behaved as if the boat were stationary.

O: But what does that mean?

H: I don't know, but the same principle could be applied to the earth. It could be moving around the sun without us realizing.

O: Ah! Aristarchus; why do you torment yourself with that lady?

Second scene. Two characters: Aspasius and Hypatia at home, working, dialogue. (A, H, name initials of Aspasius and Hypatia)

A: Lady you must not lose heart. Today on the boat you made great progress.
H: Why do the wanderers vary their brightness so unexpectedly? And, what is worst, why does the sun? Why does it change size from summer to winter? Perhaps because sometimes it is nearer and other times it is further away?
H: But, Aspasius, according to Aristarchus the sun must be at the center of everything, with us, the Earth travelling in a circle around it. Therefore, and this is the key, always at exactly the same distance.
Now if, as you just said, we accept the changes in distance, then we are forced to add an epicycle to the Earth's orbit. So it is going to be nearer and then it is going to be further away. But now, we fall into the same trap as Ptolemy.
A: Circles upon circles.
H: So I just do not know how to resolve this conflict. I mean the only thing we could do is displace the sun from the center and, well, not to have a center breaks my heart Aspasius.

- 2- Draw a conclusion .Complete using “if” sentences: By means of the experiment Hypatia proves that Aristarchus´ theory
- 3- Work in pairs. After discussing with your classmate, write a short text relating Aristarchus hypothesis to Parmenides philosophy.

Scene 5



During this scene Hypatia is facing frustration when, suddenly, a suspicion feeds back her thirst of knowledge.

- 1- Work in pairs. Speaking activity: Analyzing and valuating feelings and long sustained effort. Read the dialogue and discuss with your partner

before answering the questions. (H, O name initials of Hypatia and Orestes)

H: All these years I've been studying with absolutely no life on my own and I wonder what the point was.
O: Forget about what was said today.
H: Is this all life holds for me?
O: Well, what else? I doubt anyone could see you as a devoted wife and mother! I think everyone in the city knows the story of the handkerchief.
H: My father loved a woman, even he...Who have I ever loved? Except you Lybanus. If I could just unravel this just a little bit more and just get a little closer to the answer, then I would go to my grave a happy woman.
O: Why does that mean so much to you?
H: Right now, this very second the whole Earth could be moving and no one realizes it except you and me.
O: Believe! its best no one does.
H: Do you really not think it is important?
O: I don't understand why you insist on moving the ground we walk on.
H: Well, you saw for yourself what happened on the boat.
O: Yes I did. But that doesn't necessarily mean the Earth moves.
H: But, what if it does?
O: Hypatia look around you: death, horror, destruction. If the stars move in a circle, why would they share their perfection with us? So, we don't move
H: In a circle, we don't move in a circle.
Even since Plato, all of them, Aristarchus, Hipparchus, Ptolemy they have all tried to reconcile their observations with circular orbits, but...what if another shape is hiding in the heavens?
O: Lady, there is no shape purer than the circle. You taught us that.
H: I know, but suppose the purity of the circle has blinded us from seeing anything beyond it in the same way that, the glare of the sun blind us from actually seeing the stars. I must begin all over with new eyes! I must rethink everything.

Questions to consider with your partner:

What feelings do you think she is experiencing? Why? What was the previous event in the movie that triggered these feelings? Do you think she should feel this way? Why? Think of some examples of situations which could lead you to feel the same way.

Questions to answer:

During this scene, do you think Hypatia feel deeply a lack of sense or meaning in the whole of her life? Would you describe her feelings as

fleeting or lasting feelings? Why? Give reasons for your answer. Are there feelings that lead us to the neglect of our goals? Give examples of situations involving a long-term effort. Write your comment to the expression: To see the fruits of one's effort.

Scene 6



Her research evolves following her intuitions until the Apollonian cone shows an unexpected shape so far. An idea enlightens her mind.

- 1- The students will choose from one of these four options to write an essay based on a part of this text, relating it to one of these possible topics. They will add this task to their portfolios.
 - Well thought out, well said, well posed. A small philosophical dissertation.
 - The method of the gardener to draw an ellipse. A research.
 - A small philosophical dissertation about the relationship between Mathematics and Philosophy.
 - A small philosophical dissertation. Free topic.

Text: A dialogue between Hypatia and Aspasius.

H: What if we dared to look at the world just as it is? Let us shed for a moment every preconceived idea. What shape would it show us?

A: You one said that the problem lies in the inconsistency of the sun.

H: I did. Good, good. Put it into words.

A: The sun must be at the center since we revolve around it, and, at the same time, in another position. Since our distance from it varies. How could it occupy two positions at once?

H: In another position. Yes, exactly. How could it occupy two positions at once?

Oh, Aspasius.

Yes, yes, the other one here, keeping the same proportion. Now tie this end to that touth. I want you to imagine that this is the Earth and that each of these flames represent the two extreme positions of the sun in relation to it in winter and in summer. What would happen if both these positions were the two centers of one and the same circle?

A: But it isn't possible, mistress.

H: What do we know about the circle? We know that the center of the sun is always at the same distance from any point along its perimeter. Exactly. Yes, so What if I divide the center into two, but what I keep constant is the sum of their two distances to the perimeter?

Oh! All right. Look. I'll show you. Watch.

As I move this rod along the cord as one segment increases the other segment decreases and vice versa. Therefore, the sum of the two is always going to be constant. Do you see that?

Now, what if, we apply this to the movement of the Earth. What figure will we obtain? An ellipse, with the sun at one of its foci. Because, what is the circle except a very special ellipse whose foci have drawn so close together that they appear to be one?

B A woman

Scene 7



Text: Dialogue among three men, one of them Hypatia's father, while she is hearing them in the next room. (F1, F2, and Th stand for first and second friend and Theon)

F1: That man will go far, I tell you. If my preferred fruit was a banana and not the fig, I would have already fallen at his feet.
F2: Wouldn't it be best to please him?
Th: Me? How?
F2: Granting him your daughter's hand. Or, don't you have a plan to marry her off?
Th: Hypatia subject to a man, with no freedom to teach? The most brilliant philosopher I know having to give up her science? No, that would be death to her.
F1: That's true. Her work is admirable. And she is prudent and virtuous. But Theon, don't forget her sad condition, being a woman I mean.

- 1- Work in pairs. Which was the role of women in The Republic according to Plato?
- 2- Work in pairs. Three things I know on the role of women in ancient societies.

C The slavery

Scene 8



1- Speaking activities. Work in pairs:

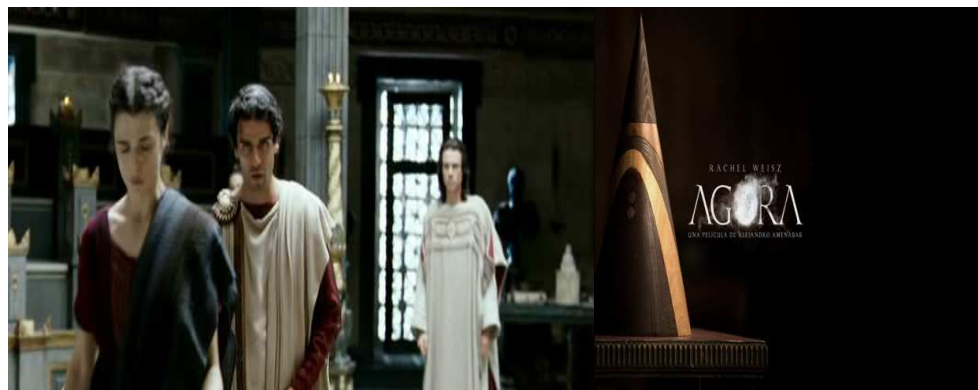
Three minutes minitalk about the arguments used by Aristotle to justify slavery.

Four“Wh” activity: Make who, where, when, how, why questions about slaves and answering them. Adapted from Deller, S., Price, C., (2007):17.

III CLOSING ACTIVITIES

Here you have four photographs with important moments or objects in the movie.

After discussing with your mate, choose one and describe the reflected moments or ideas related to them.



- 1- Work individually: Describe your favorite photograph or scene and justify your choice.
- 2- Work individually: Explain what have you learned from your work on this film.
- 3- Work in groups: Students generated activity: The students will write true/ false statements about the philosophical contents of the three units and the rest of the class should decide whether each one is true and correct the false ones.
- 4- Short debate about the film. What would you change about this story? What would you change about History?

4 CONCLUSIÓN

La aplicación del enfoque CLIL para un posible análisis filosófico de esta película enriquece el repaso, pues profundiza en el significado de contenidos clave, como la idea de dios, proporcionando a los alumnos oportunidades de afianzarse en el uso de otra lengua experimentando contextos nuevos.

El cine ha facilitado conectar sus experiencias personales con los contenidos de la materia, experimentando y expresándose en inglés. Incorporar la potencialidad educativa de este recurso a la dinámica de las clases integrando el análisis crítico de sus contenidos parece ser , a la vez, una práctica necesaria, dada la gran cantidad de relatos audiovisuales que consumimos casi diariamente como entretenimiento, y un banco de posibles aprendizajes significativos para nuestros alumnos.

Brindamos nuevas posibilidades en contextos diferentes.

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6 APÉNDICES

6. A. WORKSHEET VOCABULARY

6. B. SAMPLE SELF-ASSESSMENT RUBRIC

6. C. SAMPLE OF TEACHER TIMING

6. D. PROPOSALS FOR A PROJECT

6. A. Worksheet Vocabulary

WORKSHEET1: VOCABULARY FILM AGORA

Student Name:

- 1) Definition Bingo: Draw a nine- square grid, write nine of the key words or chunks, each one in a square, in any order. Pay attention while the teacher read out the definitions because if you have the matching word in your grid you should cross it out. When you have crossed out a whole line of words, call out Line! The line could be vertical, horizontal or diagonal. When you have marked off all your squares call out Full House!

Key words: Almighty, Unravel, Lurk, Foremost, Be off, Err, Seek solace, Outrageous, Brawls, Mob, Mock, Revolve around, Sacrilege, Wanderers, Epicycle, Kneel, Chaos.

- 2) Work in pairs. Word formation: Point out the roots, prefixes and suffixes of the following words:

- ✓ Weightiness:
- ✓ Righteousness:
- ✓ Shapeless:
- ✓ Unstoppable:

- 3) During the viewing of the first part of the film, you should pay special attention to the following scenes to take notice of:

Order in which Hypatia classified slaves in the chain of living beings on the planet. (First lesson).

The words used by Orestes during the break of the play to present himself before his fellow citizens.

What groups of people are distinguished by having brawls? (Second lesson)

- ✓ Order of the chain:
- ✓ Orestes´ Presentation:
- ✓ “Remember that brawls are for

6.B Sample of Self-assessment rubric

Circle the number that best shows your attitude, performance or the way you have contributed to	Excellent 10-9	Good 8-9	Average 7-8	Needs Improvement 5-6	Unacceptable Less than 5	Rate yourself	Teacher's rate
<p>Level of engagement in class Contribution to class by offering ideas and asking relevant questions. (More than once per class, once per class, rarely, never)</p>							
<p>Listening, questioning, answering, discussing, and helping your partner (Respectfully performs all actions; Respectfully listens, discusses and asks questions, but does not help; Has trouble listening with respect, and takes over discussions without letting her/his class-mate have a turn; Does not listen with respect, argues with their mates, and does not consider other ideas or blocks from reaching agreements)</p>							

Adapted from: <http://www.uwstout.edu/sve/profdev/blogrubric.html>

Circle the number that best shows your attitude, performance or the way you have contributed to	Excellent 10-9	Good 8-9	Average 7-8	Needs Improvement 5-6	Unacceptable Less than 5	Rate yourself	Teacher's rate
<p>Group work (Works to complete group goals. Has a positive attitude about the tasks and work of others. All team members contribute equally. Performed all duties of assigned team role; Usually helps to complete group goals and has a positive attitude about the task and work of others. Assisted team members and performed nearly all duties of assigned team role; Occasionally helps to complete group goals. Sometimes makes fun of the group tasks and work of others. Finished individual task but did not assist team members. Performed some duties of assigned team role; Does not work well with others and shows no interest in completing group goals: Often makes fun of the work of others. Contributed little to group effort. Did not perform duties of assigned team role)</p>							
(30 possible marks)							
						Your total	Teacher total
Student Name: <i>SELF-ASSESSMENT STUDENTS RUBRIC</i>							

6. C Sample of Teacher Timing

TIMMING / SCHEDULE Second session A tour through the characters

Activity/ Time	Teacher's role	Teaching aim	Students activity
Practicing reporting speech. Reviewing contents, by applying them to a new context. Problem solving activity. Working in pairs. (20m.)	Helping and monitoring the students' work and checking their answers as whole class.	To link the subject contents to the new context provided by the film, as the students transfer their prior knowledge by putting them to practical use by solving a problem.	Reading and reporting a dialogue and writing an alternative ending to this dialogue by applying a philosophical theory to solve a problem
Rebuilding a dialogue and answering open questions. Working in pairs (10m.)	Supporting the students understanding of the subject contents, asking questions and encouraging their speech	To improve their high order thinking skills (HOTS) answering open questions.	Making sense guided by linguistic rules of loose sentences. Speaking and answering the posed questions.
Comparing and contrasting a pagans' prayer and a Christians' prayer. Answering open questions. Working in pairs. (15m.)	Facilitating the task completion by helping the students to apply their prior knowledge while monitoring the pairs work. .	To relate the contents given in the plot of the film with the contents they have studied recently. Deepening the idea of god by contrasting a polytheistic approach and a monotheistic approach.	Reading short texts. Discussing with their classmates and writing answers to open questions.
Reviewing Xenophanes criticism on the Homeric gods and relating it to the Ammonium criticism to the god Serapis. Working individually (8m.)	Checking the students,' answers and giving feedback to them, and checking the task results.	To go beyond on the understanding of monotheism and the two world views shown in the film while engaging students in meaningful learning.	Relating the previously taught contents of the subject to the worldviews depicted in the film.
Assigning homework Rendering a verdict. Working individually. (2m)	Explaining clearly the task to the students and answering their questions about it.	To ponder different possibilities of solving a problem and broaden the students perspectives connecting to significant experiences.	Confronting a dilemma and making decisions according to their values. Rendering an emperor's verdict.

6. D Proposals for a project

PROPOSALS FOR A HISTORY OF PHILOSOPHY PROJECT

I believe that is important for the students at this stage, to maintain the continuity of their previous habit of working through projects. Ideally, once the students have already consolidated their knowledge, they should be given the opportunity to apply it in a meaningful way appealing to their interests and closer to their context. To put an end to the first three units of the subject it would be appropriate to undertake a project revolving around this block of contents since they present a very differential character with respect to the forecoming.

There will be three courses of action in which the students will be working in teams. The first group will decorate the entrance of the school with meaningful items such as posters poems, manifestos and make an inquiry about any art form of the time. The second group will performance a short play dealing with any topic treated in the movie which should be adapted to our XXI century world current reality. The third group will be responsible for searching in the media, on the internet current piece of news related to the addressed issues in the movie or the units of the subject and editing a small newspaper linking both, such as stoning, religious conflicts giving rise to wars, or any other relevant in this regard.

As a compulsory task, all the students should make a presentation to their peers lasting at least five minutes, using power point about a topic of their choice. Suggested topics are: The library of Alexandria, ancient musical instruments such as the aulos, the life of any interesting people such as an artist, a politician, a writer, a character, a theatrical or literary work, a sport, or any that meets their interest.

The students would be allowed to rotate from the first team into the third team and vice versa, once they have finished the first task they were assigned in the first or third team. The members of the second team will be fixed because the task they perform requires stability.