

TFM SCRIPT

TITLE SLIDE

Good morning,

My name is Cristina Fernández Garijo and today, with the permission of this tribunal, I'm presenting my Final Masters' dissertation titled: "Viralizing the Stories of Overlooked Women in STEM": the Use of TikTok as a Didactic Tool.

TABLE OF CONTENTS

As you can see, this is the table of contents that are going to be covered in this presentation. We will start with the introduction and purpose, followed by the theoretical and curricular framework. Next we will focus on the timeline of the learning unit, its materials, how the different skills have been integrated, the introduction of scaffolding and differentiation, a recap of the final outcome, the feedback & assessment tools, and, lastly, the conclusion.

INTRODUCTION

Let me begin with the motivation for this study.

During my teaching placements at IESO El Cierzo, I observed that students – especially those in 3rd ESO – were disengaged from traditional oral activities. Despite constant exposure to English through TikTok, their oral skill remained underdeveloped. Interestingly, students frequently repeated English phrases derived from their usage of the social medium.

As a result, I came up with the following guiding questions:

1. What if we brought TikTok into the classroom in a structured, pedagogically sound way?
2. Could it help improve oral production and reception skills?

PURPOSE & GOALS

The main purpose of this dissertation was to design a didactic unit that focuses on the use of TikTok as a learning tool to improve students' oral production and reception skills. Seemingly, the specific goals included are as follows.

- To move away from outdated methodologies like the Presentation Practice Production teaching method, which is still common in classrooms despite the LOMLOE's shift.
- To create tasks grounded in students' real communicative needs and social realities.
- To promote learner agency and motivation.
- To raise awareness about gender inequality in the STEM field.

THEORETICAL FRAMEWORK

This didactic unit has been designed following the AoA, together with TBLT, as these methodological perspectives, complemented with the use of TikTok, help students improve their oral production and reception skills while also enhancing their motivation.

Action-Oriented Approach

The AoA is action-driven at a curriculum and planning level, seeking to fill real-life communicative needs, while also enhancing learner agency. It has a clear and stated outcome (which, in my didactic unit, is related to the recording of a TikTok video), and interaction and mediation are required in order to co-construct meaning. Students are presented as social agents who act with a purpose.

Task Based Language Teaching

Aims to develop students' communicative and interactional competence through the completion of tasks. Therefore, all of the lessons have been divided into task cycles. In this way, all begin with a phase called "pre-task" in order to activate students' prior knowledge and introduce linguistic models that serve as a reference to perform the final task.

This is followed by the task phase, which is the core of each cycle. Here, learners must draw on their own resources (linguistic and non-linguistic) to complete the activities and achieve a clearly defined outcome or goal. Lastly, in the post-task, students reflect on the acquired knowledge.

CURRICULAR FRAMEWORK

The didactic unit designed is grounded on the current Organic Law 3/2020, LOMLOE, more specifically in the Order ECD7867/2024, which approves the curriculum and the characteristics of the assessment of Compulsory Secondary Education, and authorizes its application in the schools of the Autonomous Community of Aragon. The didactic plan focuses on the education expectancies for the English as Foreign Language subject. Consequently, this unit aims to comply both with the key and specific competences, as well as the essential knowledge contents.

In addition, this didactic plan is also crafted according to the main global challenges of the 21st century, that is to say, the Sustainable Development Goals (SDGs) established in the 2030 Agenda. Consequently, as the plan is rooted upon gender equality inside the STEM field, the unit proposal touches upon SGD 5 (Gender Equality), SGD 10 (Reduced Inequalities), and SGD 17 (Partnerships for the Goals).

KEY AND SPECIFIC COMPETENCES

Key Competences

- Linguistic Communication Competence (CCL1, CCL2, CCL3, CCL5).
- Digital Competence (CD1, CD2, CD3, CD4).
- Entrepreneurship Competence (CE3).
- Plurilingual Competence (CP1, CP2, CP3).
- Personal, Social and Learning to Learn Competence (CPSAA3, CPSAA4, CPSAA5).
- Cultural Awareness and Expression Competence (CCEC 3, CCEC4).
- Civic Competence (CC1, CC2, CC3, CC4).

Specific Competences

- CE.LEI.1: understand / interpret texts.
- CE.LEI.2: produce an original text coherently and creatively.
- CE.LEI.3: peer interaction using cooperative strategies.

- CE.LEI.4: students are required to mediate meaning.
- CE.LEI.5: use of the L1 to amplify the linguistic repertoire.
- CE.LEI.6: develop critical thinking.

TIMELINE OF THE LEARNING UNIT

As you can see, the unit is divided into seven sessions, each focusing on a different skill or set of skills. The first one introduces students to the contents to be taught, progressively advancing towards the rest of the sessions until the seventh one, which is related to the final project completion.

MATERIALS

The materials included are characterized by their authenticity, consisting of ten TikTok videos extracted from the social medium. For their selection, an original corpus of 47 was built, narrowing it down to 10 after setting some characteristics. In addition, all of the materials have been designed from scratch using digital tools such as Canva, thus being original. Seemingly AI has been used to design the WAGOLLS that are included in the learning unit, and the text about Rosalind Franklin that students' must read. Moreover, two activities extracted from task two of the subject "Communicating in English". Lastly, digital materials such as Padlet pinboards, MentiMeter questions and GoogleForms have also been incorporated.

ORAL RECEPTION & PRODUCTION

Now I would like to zoom in on how oral reception and production are meaningfully integrated into the unit. Rather than isolating speaking or listening, each task follows a scaffolded sequence where students first receive comprehensible authentic input, and then move towards the production of a purposeful spoken output. In all of the sessions, oral production is included in various forms:

- Class discussions.
- Group work.
- Cooperative activities.
- Negotiation of meaning.
- Peer-review.
- Co-construction of meaning.

Oral production and reception are consciously integrated to provide students' with the necessary tools for the completion of the final outcome. In short, the unit does not just test oral skills, it builds them progressively and authentically.

OTHER INTEGRATED SKILLS

While oral reception and production skills were the focus of the unit, the rest of the communicative competences are also deeply embedded and strategically sequenced on the learning unit.

Written Reception & Focus on Form

Let's start with written reception. Students engage both with written and multimodal texts such as TikTok captions, hashtags, and short readings. For instance, in the task session 2, students read a text about Rosalind Franklin, supporting reading comprehension but also serving as input for the writing of their own script. In the post-task of the same session, students focus on form, which is indirectly taught, as the grammar is not explicitly explained. This helps students with the completion of the final outcome, as the tenses included are those typically found within storytelling.

Written Production

In sessions five and six, students write a script for their TikTok video. This task is structured as a full writing cycle including the following steps: research, planning, drafting,

peer-assessing, and editing. Tools like checklist and WAGOLLS help scaffold the writing process, with a strong emphasis on audience awareness and purpose, as students know they're writing something that will later be recorded and shared.

Mediation

Mediation is the bridge between all of the mentioned skills. Throughout the unit, students explain texts and videos to one another, interpret captions, and co-construct meaning in groups. This aligns with CEFR's updated view of learners as social agents, not just users of language but mediators of it.

Ultimately, this integration reflects real-world communication, where we rarely speak, listen, read or write in isolation. Every session invites students to use language in ways that mirror authentic, digital and socially relevant context, just like they do outside the classroom.

SCAFFOLDING

A key pillar of this unit is the use of scaffolding to guide students from supported practice to independent performance. Drawing from Vygotsky's Zone of Proximal Development, learners are more likely to achieve task completion if they have some guidance (with support coming from models, peers, and teachers) and learn in a collaborative environment, consequently increasing their potential for future development. Several scaffolding tools have been included:

- WAGOLLS such as texts or TikTok captions have been created in order to show students what is expected of them.
- Graphic organizers such as writing guides and visual organizers have also been included in order to help students complete the tasks.
- Lastly, checklists and self-assessment routines are present to help students give structured, constructive feedback, supporting autonomy and allowing for self-evaluation.

DIFFERENTIATION

To provide the same opportunities for each learner, this sequence has been designed taking into account the Universal Design for Learning, which offers an inclusive approach to teaching and learning taking into account diversity. It makes teaching accessible, accommodating to students' needs and providing opportunities for all kinds of learners. Accessibility is increased in order to reach every student.

In this sequence, materials are presented in different means, providing a transcription for each of the videos played in the classroom. Seemingly, guides for task completion have been included for each of the lessons, thus facilitating the teaching-learning process. In addition, materials have been adapted to fit the requirements of neurodivergent students, changing font and color and removing distractive elements. Lastly, activities for high achievers have been included in those sessions that require it.

FINAL OUTCOME

The final outcome brings together all the skills developed throughout the unit:

- Oral production through script delivery and voice recording.
- Written production via the scripting process.
- Digital literacy by interacting with the app's multimodal affordances—emojis, captions, hashtags, etc.
- And critically, intercultural and civic competence by exploring gender inequality in science.

Importantly, the task goes beyond the classroom boundaries. Students will upload their videos to a class-managed TikTok account, and the videos will be screened publicly in the school library on February 11th, the International Day of Women and Girls in Science.

This adds authenticity and purpose to the task. It is not just a project to be graded, it is the result of a learning process in which students reflect on their acquired knowledge. It is a meaningful experience which merges language learning, creativity and social engagement.

FEEDBACK AND ASSESSMENT TOOLS

In this unit, the assessment is a continuous, reflective and constructive part of the learning process. The approach is formative and qualitative, as, rather than assigning numerical grades, the focus is on describing student progress, identifying areas for improvement, and empowering learners through reflection.

Peer-Feedback

Peer-feedback is included to develop students' metacognitive awareness, enhance language development, and promote a supportive learning community where feedback is seen as a shared responsibility, not just a teacher's job.

Self-assessment

Self-assessment helps students evaluate their own learning process, identifying both their strengths and weaknesses. This is done through the inclusion of tools such as thinking routines and exit tickets.

Rubric to Evaluate the Final Project

As you can see, this rubric is divided into six sections, including five performance descriptors and a self-assessment section, where students will reflect on their own performance with the purpose of improving their work if needed. Images for the better understanding of the rubric have also been included. The criteria to evaluate are as follows:

- Narrative structure and delivery.
- Video recording.
- Caption.
- Video creativity.
- Peer engagement (comments on the videos).

Rubric to Evaluate Students' Performance

Seemingly, this rubric is divided into four performance descriptors to evaluate their performance throughout the learning unit. The criteria to evaluate are as follows:

- Engagement and participation.
- Collaborative work.
- Oral production.
- Written production.
- Reception (oral & written).
- Use of digital tools.
- Critical thinking and intercultural awareness.

CONCLUSION

To conclude, this dissertation addresses a clear pedagogical challenge: students' low performance and engagement in oral production and reception skills, despite daily exposure to English through platforms like TikTok. The unit responds to this gap by abandoning outdated teaching methods such as the PPP, embracing instead the AoA and TBLT, both of which place learners at the center of the process.

It proves that when we design with students' realities in mind (their digital habits, their cultural context, their social values, and their necessities) we don't just teach them English. We equip them to use English meaningfully, to reflect, create and act in the world around them. This project is more than a lesson plan. It is a small example of how EFL can be inclusive, motivating and transformative, merging language learning with digital citizenship and social justice.