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TRABAJO DE FIN DE MÁSTER

USING LITERATURE IN THE ENGLISH CLASSROOM: A  
PROPOSAL OF TEXTS AND ACTIVITIES

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1. INTRODUCTION.....	2
2. THEORETICAL JUSTIFICATION .....	3
1. WHAT IS LITERATURE?.....	3
2. REASONS FOR USING LITERATURE IN ENGLISH LESSONS .....	6
3. POSSIBLE APPROACHES .....	8
4.CRITERIA FOR SELECTING TEXTS .....	9
3. COMMON EUROPEAN FRAMEWORK .....	11
4. CONTEXT .....	15
5. LITERARY TEXTS AND ACTIVITIES .....	16
6. OUTCOMES.....	36
7. CONCLUSION .....	40
8. BIOGRAPHY.....	43
9. APPENDIX .....	45

# 1. INTRODUCTION

As it is widely known the use of authentic materials for the English classroom is an essential aspect in order to motivate students. However, that is not the only standard to follow when choosing materials for English lessons; it is also important the fact that all the materials used for the English classroom must be meaningful; in other words, students should see the importance of English and the goals of the activities in order to be motivated and to provide them a better language learning and language acquisition.

A good way to introduce authentic materials in English classrooms is to use literary texts since they are completely authentic and they may have involving plots that can provoke emotional responses in students while they discover real language or unexpected language, depending on the literary text. Therefore, this dissertation deals with the use of literary texts in the English classroom. For this, the dissertation will be divided into seven chapters and the appendix. Firstly, it will be explained the meaning of literature and the reasons for using literature in English lessons, as well as the possible approaches that can be employed by using literature and the criteria that teachers should use in order to select literary texts for their students in an appropriate way. After this theoretical justification, it will be essential to take into account the Common European Framework and The Companion Volume since these documents establish the main basic guidelines for English classrooms; and all the European countries should follow this in order to create their own syllabuses for English courses.

In addition, the dissertation provides twelve literary texts with their own activities, which have been designed by following the guidelines from the Common European Framework and the *Boletín Oficial del Estado*. The activities will be divided into pre-reading, while-reading, and post-reading activities, and in each of these stages several skills will be developed. However, before this, it is explained the context in which these activities should be carried out. After the explanation of the activities and the texts selected, readers can find a chapter called “Outcomes”, in which it is illustrated what teachers should expect from these activities. Some of them will be real results of those activities carried out previously; however, others are hypothetical discussions of what skills may be developed during the activities. The last section of this dissertation corresponds to the conclusions that have been reached. In addition, there is an appendix in which readers can find the different necessary materials for the activities as well as the entire extracts and adaptations used.

## 2. THEORETICAL JUSTIFICATION

### 1. What is Literature?

This section can be considered a theoretical justification for the texts and activities proposed in this dissertation since this section will deal with the definition of literature and its uses for English lessons.

It is essential to bear in mind what literature is in order to understand its advantages for the English classroom. Lazar offers several definitions of literature that can help readers to understand better how to use literature within the English lessons. The first definition he provides is the following: “Literature is feelings and thought in black and white” (1). He affirms that literature is in black and white because, normally, the pages are white and the letters are black, but with imagination, readers can give color to these feelings and thoughts. Furthermore, he provides another interesting view of literature: “Literature means... to meet a lot of people, to know other different points of view, thought, minds...to know ourselves better.”(1) This definition is particularly adequate for several of the aims that should be accomplished with the texts proposed in this dissertation. Firstly, it talks about meeting people, which is factually correct since the characters become alive in readers’ minds, and each character (as each person) has its own thoughts, opinions, experiences, and reactions. Consequently, readers can meet *paper people* that will help them to know themselves better because readers will think about the actions and thoughts of each character discovering their own opinion about several issues. Lazar also offers a definition of literature by Ezra Pound that can be stimulating for the main aim of the text database: “Literature is simply language charged with meaning to the utmost” (2). Here, it is possible to see that Pound is asserting that great literature does not need difficult language, which has been demonstrated since several great authors such as F. Scott Fitzgerald and Ezra Pound himself wrote literature by using simple and approachable language. However, the most interesting aspect of this definition is related to the meaning; it is essential, when reading literary texts, to take into account that the same literary text can have several meanings and interpretations and readers will probably have different understandings of the same text.

This author claims that one of the main goals of using literary texts within the English classroom is to teach students to read literature using the correct strategies; students should be

able to obtain the most relevant information within the text and the symbolic or philosophic meaning of the text. In many cases students have already acquired these skills in other subjects, such as Spanish; however, the teacher should help them to use and develop these skills in a correct way. Furthermore, Kachru (145) explains that it is the mission of the teacher to show the multiple meanings within a specific text in order to show students the different levels of meaning in literature.

In addition, showing students the differences between daily life language and literary language can be an essential aspect for the improvement of English skills. A good instance of this is poetry, as people do not normally talk as writers express in their poems; therefore, students will be able to see a great difference from daily life language (Kachru, 148). The use of poetry will not help them to develop their normal language, but it can be used to work on pronunciation and intonation. Furthermore, literary texts can be considered a powerful tool to raise ethical and moral concerns within the classroom since characters or paper people usually deal with these sorts of moral aspects in fictional texts. A large number of texts possesses moral values and it encourages students to explore themselves and the social values of these days. This will help students to get to know themselves as well as the struggle for a better society (Lazar 4).

It is also interesting the fact that one literary text can have several different meanings; hence, teachers should not expect to approach one definitive interpretation within the classroom (Lazar 5). It is preferable to create debates, discussion and controversy promoting critical thinking in the classroom than showing only one interpretation.

It is essential to take into account the sort of texts that are going to be used in the classroom. Using traditional and ancient texts accorded to high status (e.g. *Macbeth*) probably will frustrate students and provide them a sense of inferiority. It is strictly necessary to use texts that students can understand and feel close to them; in other words, texts that are close to students' experiences and lives (Cook 151). Consequently, the selection of texts should not be closed to the traditional literary canon, but open to current works, such as bestsellers (e.g. *The Hunger Games*). Therefore, the teacher's choice of texts will be essential for the lessons based on literary texts since he/she should take into account the skills that students should develop and their literary taste in order to engage them.

One of the views that arise in people's minds when talking about literature is the literary language; a particular language which is characterized of being special and unusual. However, is this sort of language used just in literature? The answer is no; the literary language is relative and it is not completely separated from other types of language, as can be seen in the following example:

“His breast of chicken with tarragon and girolles goes back to the classic French repertoire: the skin of the fowl crisped to gold, odoriferously swathed in a thick creamy sauce, golden also, piled with fleshy mushrooms fried in butter till they take on the gleam of vanished wood.” (Lazar 5)

If readers pay attention to the language used within this example in order to decide if this is a literary extract or not, many of them will think that it may be a literary text. However, this is a gastronomy critic, which proves that the literary language cannot constitute a particular type of language in itself although it might reveal a higher incidence of special linguistic features. For instance, similes and metaphors are rhetorical devices used in daily life colloquial speech, but they can be found in several literary texts. Lazar affirms that many authors have pointed out that there are several features of literary language that can be isolated (6). Most of these features can take place in other sorts of discourse, but they are combined in literary texts in order to provoke a consistent effect that helps to reinforce the message of the text.

Another essential aspect for the use of literary texts in the English classroom is the reader. For this particular case, readers will be students of English. For this, Lazar asserts that the reading comprehension is directly related to the cultural background of readers, in this case, students (9). Therefore, it can be asserted that readers will understand easily a particular text when they possess the schemata assumed by the writer; in other words, students will understand better and easier a text when they possess the abstract cognitive structures that incorporate generalized knowledge about events, objects, etc. In addition, Lazar claims that there are three factors that influence the interpretation of texts (11): Firstly, the historical period in which readers are living, in this particular case, students are living in 21<sup>st</sup> Century; therefore, it will be easier for them to understand and interpret a text, such as *Harry Potter and the Goblet of Fire* than *The Canterbury Tales*, since the former will take more aspects related to their cultural background than the latest. The second factor mentioned by Lazar is the social position of the reader, and finally the reader's religious beliefs, which will help readers to create their personal psychology. As there are three main factors that affect readers'

interpretations, it is possible to claim that there is not only one correct interpretation, but several understandings since readers can penetrate in a text from any direction; this means, there is not only one correct route to access a literary text, but there are as many as readers reading that text.

Lazar considers an essential aspect to take into account the “literary competence”; this means, the fact that readers have an implicit understanding of certain conventions that allow them to convert the words of a literary text into literary meanings (12). These literary conventions are not easy to define; however, Lazar claims that this literary competence is related to the fact that when readers read a literary work, they are interested on metaphorical or symbolic meanings. A good example of that is that a reader with literary competence, when reading a novel he/she will be able to recognize some themes and follow the plot. Consequently, it is essential for teachers to understand what literary competence means and investigate the literary competence of their students before deciding the literary texts and activities that will be carried out in the lessons. For this, Lazar affirms that it is essential to bear in mind the nature of the course and the type of students in order to discover the need of these students as to improve their literary competence and their communicative competence (13).

## **2. Reasons for Using Literature in English Lessons**

It is indispensable to explain the main reasons for using literature in the language classroom. Lazar defends the idea that literature is a motivating material for students since it exposes them to unexpected uses of language and complex themes. A good short story or novel may be fascinating and it may involve students in the suspense of solving the plot. On the other hand, a poem may provoke an impressive emotional response from students (15). In addition, literature is highly valued in many countries, and if students are familiar with the literature of their culture, they will be able to look for point of comparison with the literature studied in the English classroom. In consequence, if the material is meticulously chosen, students will find it relevant and significant for their lives.

Using literature in English lessons provides access to cultural background, an aspect that is essential when learning a new language (Cook 153). Students will have access to the

culture of the language they are studying. Lazar asserts that in the particular case of English, literary texts written in English reflect the rich and captivating diversities of our world (16). Therefore, using literature may help students to gain helpful perceptions about how the members of a particular society might depict or evaluate their experiences since literature can provide students with relationships, emotions, and attitudes of the inhabitants of a particular culture. However, it is essential not to forget that one of the main aims of the English classroom is to encourage language acquisition, which is something that can be carried out through the use of literary texts.

Lazar also defends the use of literature as an encouraging aspect of language acquisition. In many countries, students have limited access to spoken and written English sources, and literature can provide meaningful and significant contexts for interpreting and processing language (17). Therefore, the reading of literary texts becomes an essential way of supplementing the limited input of the classroom leading to the acquisition of new language by reading. Furthermore, within the lessons, the use of literature is usually particularly helpful to promote activities in which students share their points of view, feelings, and personal opinions (such as group work and discussions). Furthermore, Kachru defends the idea that this sort of activities, in which students express their own ideas, are crucial for the acceleration of students' acquisition of language (147).

The use of literature within the English classroom also helps students to develop their skills to infer meaning and to make interpretations because literary texts are rich in levels of meaning and request readers (or in this case students) to become actively involved in revealing the implications and assumptions of the text. According to Long, this is extremely helpful to involve learners in the forming of hypotheses, which leads students to think of grammatical rules and how far they can be generalized or what may be implied behind the literal meaning of what someone says in a conversation (39).

In addition, as it has been said throughout this section, the use of literature is highly valuable since it has an extensive educational function in the English classroom because it helps to stimulate the imagination of students, to develop their critical thinking, as well as to expand students' emotional awareness.

### **3. Possible Approaches**

Hitherto readers have seen several definitions of literature and the reasons for using literary texts within English classroom, at this point, it is interesting to talk about the possible approaches of using literature with language learners. It is essential to take into account these approaches in order to select the literary texts and design the activities that will be carried out during the lessons. Lazar distinguishes three main uses that are going to be explained within this section (22).

The first approach, suggested by Lazar, is the language-based approach. This author asserts that studying the language of literary texts will help to integrate both language and literature syllabuses more closely, and a detailed analysis of the language used in literary texts will be helpful for students in order to make meaningful interpretations of it. However, readers should not forget the main aim of this approach: improve students' proficiency in the L2 and their knowledge. Moreover, students will be able to increase their general awareness and understanding of the L2, in this case, English. For this particular case, materials should be chosen taking into account the stylistic features of the language in order to provide stimulating and fascinating language activities (Cook 154). For this specific approach it can be taken the method of stylistic analysis, which involves the study of linguistic features in a text, which leads students to understand the way in which meanings are transmitted within the text. At this point, it is necessary to highlight the fact that not all students are prepared for this stylistic analysis; hence, the teacher should provide students with the required skills adapting the activities to the level of the students.

Lazar also offers the approach of literature as content (36). This is probably the most traditional approach and used basically in tertiary education. In this case, literature becomes the main content of the course, and this approach explores the characteristics and features of literary movements; the political, social, and historical background of particular texts; the biographies of authors and their relevance to the author's writings, etc. Furthermore, for this sort of approach, it is normally used the literary canon. Consequently, this approach does not fit with the main goals of this dissertation; however, some of the ideas of this type of approach can be taken in order to use literary texts in English lessons. For instance, before reading a literary text, the teacher can explain the biography of the author or the time in which

he/she wrote in order to help students to reach a greater understanding of the meanings of the text.

As it has been said previously, literature is a helpful tool for stimulating students to talk about their own feelings, experiences, and opinions. Therefore, the last approach that Lazar mentions in his work is the one in which literature is used for personal enrichment. For this, it is essential to choose texts connected with the major interests of the students; in other words, the literary texts should depict experiences that students can extrapolate with their own reality. In addition, the teacher has to create an appropriate environment in which students will feel able to talk about their points of view and feelings because if the environment is not suitable the activities will not work.

#### **4.Criteria for Selecting Texts**

A good literary text selection for the course will be essential in order to assure the learning, acquisition, and understanding of students. For this, Lazar proposes to take into account three principal areas: the course, the students, and factors connected with the text (47).

The type of the course will be a distinctive feature since it will enlighten the students' reasons for learning English; teachers cannot use the same literary texts for students that are learning English in compulsory education (such as in *Educación Secundaria Obligatoria*), or if they are taking a course for learning business English. Therefore, the type of course will show the kind of English required, the lessons that students have per week, and if it is intensive or extensive.

Taking into account the sort of students is also necessary to select appropriate texts to use in the English lessons. The first aspects teachers should bear in mind when selecting literary texts are the age and the hobbies or interests of the students. Normally, each student will show different interests from his/her partners; however, it is possible to find common hobbies. The cultural background within the group, as well as the social and political expectations will help teachers to select literary texts; for instance, Jane Austen's novels may be difficult for a group that does not recognize the values of the society in which she wrote.

Consequently, if the teacher decides to use Austen's texts, he/she should provide students with a basic background that will help them to comprehend the text (Lazar 53).

In addition, the students' proficiency will determine the sort of texts that are suitable for the English lessons. However, this is a complex area since it is likely the fact that learners classified as advanced sometimes can communicate with ease, but they might not be able to deal with the language of some texts because literary texts sometimes differ from daily life English (Lazar 53). In consequence, teachers should not only take into account the general level of the course, but also the language used in the literary texts in order to assure the comprehension and the motivation of students which will be greater if they are able to understand and enjoy the text.

There is a fascinating relationship between the literary background and the linguistic competence of students since they do not necessarily go together. Sometimes, the most advanced students have not studied literature; hence, their literary background will be unsatisfactory, whereas other students with a lower proficiency may have studied literature in their own language, which will make them able to interpret literature because of their literary competence (Lazar 54). Readers should not forget that when reading literature it is more important to understand the literary meanings than each word within the text; thus, the proficiency is an essential aspect to take into account when selecting the texts, but also the literary background since those students with some literary knowledge will find easier to interpret the texts than others without literary background. Lazar provides examples of this: Ernest Hemingway's texts are considered linguistically simple; however, students may need guidance in order to make sense of their deeper literary meanings (55).

### 3. COMMON EUROPEAN FRAMEWORK

Hitherto, readers have seen how to use literary texts and how to select these texts for the English classroom. It will differ depending on the type of students and the sort of course, but there are some general aspects that will be essential for any course. Once these aspects are clear, it is essential to take into account the guidelines of the Common European Framework since it is used in Spain (and Europe) as a standard to describe and evaluate the students' knowledge of foreign languages. Therefore, this section is going to deal with the Common European Framework: firstly, it will be defined in order to provide a better understanding of its main goals. Secondly, the most important aspects of this document will be explained to show its importance for the creation of activities for English learners.

The Common European Framework is a document that proffers common basis for the elaboration of language syllabuses, textbooks, etc. It describes the aspects that language students have to learn so as to communicate and the knowledge and skills they should develop in order to be able to act efficiently. The Framework also defines several levels of proficiency allowing the measuring of the progress of language learners at each stage of learning and on a life-long basis. Consequently, the Common European Framework is contemplated to overthrow the barriers of communication among professionals working in the different educational systems across Europe. It offers a common basis for the explicit depiction of content, objectives, and methods for the L2 lessons. The Framework tries to improve the transparency of syllabuses, courses and qualifications by promoting international co-operation in the field of modern languages.

The main goal of the Common European Framework is to accomplish a greater unity among its (i.e. professionals in the field of language learning across Europe) members by the selection of common action in the cultural field. There are three basic principles, which were set down by the Committee of Ministers of the Council of Europe:

- “that the rich heritage of diverse languages and cultures in Europe is a valuable common resource to be protected and developed, and that a major educational effort is needed to convert that diversity from a barrier to communication into a source of mutual enrichment and understanding;” (2)
- “that it is only through a better knowledge of European modern languages that it will be possible to facilitate communication and interaction among Europeans of different

mother tongues in order to promote European mobility, mutual understanding and co-operation, and overcome prejudice and discrimination;” (2)

- “that member states, when adopting or developing national policies in the field of modern language learning and teaching, may achieve greater convergence at the European level by means of appropriate arrangements for ongoing co-operation and co-ordination of policies.” (2)

In order to achieve these principles, the committee of Ministers resorted to members of governments all across Europe so as to promote the national and international collaboration of those institutions (both governmental and non-governmental) engaged in the development of teaching and evaluation methods in the field of modern languages; and to establish an effective European system of information exchange for all the aspects of language learning, research, and teaching. Consequently, the participation of all the countries and institutions within Europe is necessary to achieve the goals of the Common European Framework.

The European Common Framework has adopted a specific approach in order to reach all the goals that it pursues. It is an action-oriented approach, which considers learners and users of a language as ‘social agents’; in other words, members of society who have to carry out tasks in order to accomplish in a specific environment, set of circumstances and within a particular field of action. Therefore, this approach takes into consideration the emotional, cognitive and volitional resources, and the complete range of abilities applied by the individuals as social agents.

Thence, language learning should comprise several dimensions, which are interrelated, in order to develop the essential skills that students will need to communicate. For this, students should exercise the language competences in particular domains by using specific texts (spoken and written) carrying out tasks, which are defined as purposeful actions necessary to reach a given result in a specific context of a problem that have to be solved.

This document also explains the communicative language competence, which is considered essential when learning languages. This competence comprises several components: sociolinguistic, pragmatic, and linguistic. Each of these components provides particular skills, knowledge and know-how. The linguistic competences include lexical, phonological, syntactic knowledge and skills, and other dimensions of the language system. The sociolinguistic competences refer to the sociocultural conditions; in other words, it

precisely affects all language communication between members of different cultures. The pragmatic competences are related to the functional use of linguistic resources; it regards the mastery of discourse, coherence and cohesion, the identification of the different sort of texts, as well as irony or parody. This component stresses the major impact of cultural environments and interactions in which such abilities are constructed. These competences will be activated by the use of language activities; these activities should involve reception, production, mediation or interaction. For this, the activities should create a specific context in order to provide students with the different domains that are essential for language learning; the most important domains are the following: public, personal, occupational, and educational. All of them should be worked although depending on the course and the type of students; teachers can focus on one specific domain, since using domains that represent relevance in relation to students' future has motivational effects. It should be reminded the fact that more than one domain may be involved. Within each domain, it is possible to observe that there are external situations, such as the people involved, the location, etc.

In addition, this document explains the conditions and constraints of language learners. They are divided into three different types of conditions: physical conditions, social conditions, and time pressures. The first conditions refer to those physical aspects that should be taken into account when producing or receiving both oral and written texts. The social conditions are related to the circumstances of interlocutors, such as their familiarity or their status. Finally, the time pressures are closely related to the limitations of time. However, teachers should not forget the mental context of students because this will be essential when preparing activities to promote language learning and language acquisition.

This document offers a list of themes that are particularly useful for English courses since they may be objects of discourse, reflection, conversation, as well as the focus of attention in specific communicative acts. It also offers a concrete order for these topics; however, it is not necessary to follow this order for textbook creators or teachers.

The common European Framework defends the use of communicative tasks; in other words, the use of those acts of communication carried out by one or more interlocutors that are executed with the aim of solving a given situation. The CEF describes these activities as motivational and full of learning objectives as the ludic uses of language, which are also suggested by this document. In order to make possible the development of these

communicative tasks, students should be engaged in communicative activities and operate communication strategies. Many of these activities, as it has been said previously, are interactive whereas in other cases the speech is broadcasted, written or recorded separating producers from receivers. In most cases, learners use the language to produce their own texts in order to express their own meanings. These activities should promote the activation of the students' strategies; this means, learners should activate skills and procedures in order to fulfill the demands of communication in its context.

This document also distinguishes four types of activities that should be used in order to promote language learning and acquisition, as well as the use of strategies. The first two sorts of activities are related to production and divided into written and oral production that involve production strategies. These strategies require the activation of internal resources for exploiting the main strengths and minimize weaknesses, which requires understanding, planning, and compensation. The last two types of activities refer to the reception and are divided into aural (listening) and visual reception activities; these sorts of activities activate reception strategies. These strategies involve the identification of context and knowledge of the world (for an appropriate schemata).

On the other hand, the Spanish documents related to language teaching should follow the guidelines presented in the Common European Framework. The particular case of the *Boletín Oficial del Estado* (Real Decreto 1105/2014, de 26 de diciembre, por el que se establece el currículo básico de la Educación Secundaria Obligatoria y del Bachillerato), in which it is possible to find the syllabuses for the mandatory and secondary education, follows the main aspects of the CEF. It divides the contents, assessment criteria, and learning outcomes in four different tables: two of them related to production skills (one for the oral and other for the written production); and two tables for reception skills, which are aural and visual.

Therefore, the *Boletín Oficial del Estado* and the Common European Framework should be taken into account for the development of the activities that will be carried out during the English course. For this particular case, both documents have been kept in mind in order to work on the different essential skills for learners of English as L2.

## 4. CONTEXT

This section deals with the context in which the literary texts and their activities have been carried out. The selection of texts as well as the design of the activities related to the literary texts are thought for a group of *1º Bachillerato* in Spain. The activities follow the guidelines proposed in the Common European Framework and in the *Boletín Oficial del Estado* in order to accomplish the main goals of the Spanish syllabus for the English course.

As it has been said, these activities are designed for Spanish students since it follows the Spanish syllabus. Consequently, these activities have been carried out in a Spanish high school. Actually, several of these texts with their pertinent activities have been carried out in Valladolid, more concretely in *IES Pinar de la Rubia*, with a group of *1º Bachillerato* (students between sixteen and eighteen years old). This group formed by twenty-four Spanish students and one German student. This group is a good sample since at these levels; there is a large number of high schools that create groups as big as this one.

Readers will see in the next section that students will work in small groups because it is one of the guidelines that can be seen in the *BOE* and because the activities are designed to teach students to be more autonomous.

## 5. LITERARY TEXTS AND ACTIVITIES

### **Aglaglagl<sup>1</sup>**

Bruce Holland Rogers

Little Gábor looks like any other baby, a fat Buddha whose eyes roll this way and that because he hasn't learned the trick of aiming his gaze. He can't even lift the weight of his own head to look around, so his parents aren't to blame for thinking of him as a blank sheet of paper on which they will write, lovingly, all that they know about the world.

But ever since he opened his eyes to the bright air, ever since his fingers first closed accidentally around his mother's finger, a bit of blanket, or the edge of his bassinette, Gábor has been thinking. The dog's nose is here, then it is not, then it is here again. Voices come and go. Faces are the same and different. Light alternates with darkness. Wet alternates with dry. He wants milk. He doesn't want milk. A crying sound comes from somewhere, and startles him, and then more crying comes. He has been making interferences figuring out what it is to Be. He invents a language that contains all of his awareness. His sentences are marvelously efficient, each one containing a whole chapter of his philosophy. *Aglaglagl* is one. He says it when the dog's nose comes to visit the bassinette. (The entire text can be found in the appendix).

#### 1. PRE-READING

Show a picture taken from the point of view of a baby lying in his/her cradle and ask the students to describe it (see appendix). After a short brainstorming the teacher can present the author: Bruce Holland Rogers is an American author who is famous for his short stories. He has written experimental fiction and mysteries. In addition he wrote a column for a magazine called *Speculations Magazine*.

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<sup>1</sup> Rygiel, Lota I. "Learning Through Reading: A Handbook Of Literature-Based Lessons For ESL". University Of San Francisco, 2016.

## 2. WHILE READING

Ask students to work (in groups of three or four) on the meanings of the underlined words. They have to guess the meaning of these words and come up with a meaning within the group. After that, the words will be verified. The words they have to guess are the following ones: gaze / aiming his gaze, bassinette, startle, awareness, strike, contentment, wise, squeal, Duna, and razors.

## 3. POST READING

3.1 Students can work with their groups to summarize the story. They have to write and read it to their partners because at the end of the lesson, all the groups will vote for the best summary.

3.2 Short explanation: The teacher can explain that in English, it is used the article “the” before the name of rivers, such as “the Nile”, “the Mississippi”, “the Volga”... In addition, the students can fill a table with the following rivers: the Nile, the Colorado, the Orinoco, the Danube, the Congo, the Euphrates, the Niger, the Don, the Mississippi, the Volga, the Mekong, the Ganges. This is a good activity taking into account CLIL, since students will practice geography and they will learn the name of some rivers in English.

This text is a good choice since the author has used a common lexicon and syntactic structures, so students will not have problems to understand the text and they will work on common syntactic structures.

Furthermore, students will work on written comprehension and oral production since they have to read the text and they have to communicate within the members of each group. They will be able to distinguish between the general information, with the summary, and the most specific details provided in the text, when they read the context in order to guess the meaning of the words. In addition, the activities will be carried out in groups in order to foment group work, which is one of the guidelines that can be found in the syllabus. In these group activities, students should learn to learn by themselves (in other words to become more autonomous), and the teacher becomes an adviser and a support for the students.

## The Raven<sup>2</sup>

Edgar Allan Poe

### 1. INTRODUCTION

For this text, the teacher should start the lesson by explaining who was Edgar Allan Poe and his importance in American Literature. This section should not last more than five minutes, since the main goal of this is to show students what they are going to do during the session.

### 2. READING

After a short introduction, students will read the following stanza and the teacher should show the students how to pronounce and intonate the words. The teacher should explain the words that students do not recognize and ask them what they understand about this stanza.

Once upon a midnight dreary, while I pondered, weak and weary,  
Over many a quaint and curious volume of forgotten lore—  
While I nodded, nearly napping, suddenly there came a tapping,  
As of some one gently rapping, rapping at my chamber door.  
“’Tis some visitor,” I muttered, “tapping at my chamber door—  
Only this and nothing more.”

### 3. POST-READING ACTIVITY

Once the students are aware of who was Edgar Allan Poe, and they have worked on the stanza of the poem for this session, the teacher can play on the screen the poem adapted in the famous TV series *The Simpsons*. This video is an episode in which Lisa reads the poem “The Raven” and the story is performed by Homer (as the man) and Bart (as the raven). The teacher should take into account the level of the students in order to use English subtitles or just the original version.

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<sup>2</sup> “The Raven by Edgar Allan Poe”. Poetry Foundation, 2018, <https://www.poetryfoundation.org/poems/48860/the-rave>. Accessed 23 March 2018.

After watching the video, students will work in pairs. They will be asked to write the story from the point of view of the raven (in this particular case, Bart). They can write the internal thoughts of the raven, and answer some questions, such as why does the raven go into the house? Or why does he stare at Homer?

In addition, students will learn how to pronounce and intonate since poetry is very useful for these particular cases. It has been taken this poem because *The Simpsons* have adapted it and the audiovisual feature provides a great help to the understanding of the meaning. However, it is not the only reason for choosing this activity; students will be motivated since *The Simpsons* is a widely known TV series and most of them will likely follow and like. They will also see the importance of knowing some aspects of culture in order to understand daily life TV programs.

Students will work on production and comprehension skills since they have to understand the video in order to create a text. This activity also foments creativity and group work since students can work in pairs. For this particular activity, it is essential to form pairs or groups of three at the most because it is necessary the collaboration of all the members in each group; not only in terms of creativity, but also in terms of syntax, cohesion, lexicon, and other grammatical aspects.

### The Curious Case of Benjamin Button

F.Scott Fitzgerald

ORIGINAL VERION <sup>3</sup>	ADAPTATION
Even after the new addition to the Button family had had his hair cut short and then dyed to a sparse unnatural black, had had his face shaved so close that it glistened, and had been attired in small-boy clothes made to order by a flabbergasted tailor, it was impossible for Button to ignore the fact that his son was a poor excuse for a first family	Even after the new addition to the Button family had had his hair cut short and then dyed to an unnatural black, had had his face shaved so close that it shined, and had been dressed in small-boy clothes made to order by a astonished tailor, it was impossible for Button to ignore the fact that his son was a poor excuse for a first family baby. Despite his aged stoop, Benjamin Button was five

<sup>3</sup> Fitzgerald, F.Scott. The Curious Case Of Benjamin Button. 1<sup>st</sup> ed. [www.Gutenberg.org](http://www.Gutenberg.org), 1922, pp.10-11. <http://english307formsofmodernshortstory.web.unc.edu/files/2014/01/Francis-Scott-Fitzgerald-The-Curious-Case-of-Benjamin-Button.pdf>. Accessed 6 Mar 2018.

<p>baby. Despite his aged stoop, Benjamin Button—for it was by this name they called him in- stead of by the appropriate but invidious Methuselah—was five feet eight inches tall. His clothes did not conceal this, nor did the clipping and dyeing of his eyebrows disguise the fact that the eyes under—were faded and watery and tired. In fact, the baby-nurse who had been engaged in advance left the house after one look, in a state of considerable indignation.</p>	<p>feet eight inches tall. His clothes did not conceal this, nor did the clipping and dyeing of his eyebrows conceal the fact that the eyes were pallid and watery and tired. In fact, the baby-nurse who had been engaged in advance left the house after one look, in a state of considerable indignation.</p>
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For this particular case, I have made an adaptation in order to make the text easier for the students taking into account that there will be some students with a lower level than others. This is an extract from the original story since it is thought to last only one lesson. The entire adaptation and extract used for the lesson can be seen in the appendix.

## 1. PRE-READING

For this text it will be carried out a warm up by showing a picture of the cinema adaptation of this story and a picture of the author. Students will describe the pictures and brainstorm about them. After that, the teacher will introduce the author, the epoch in which he lived and wrote, and a brief summary of the plot (see appendix).

## 2. POST-READING

In this part of the lesson, students will be asked to describe the physical appearance of Benjamin Button with their own words. After writing the short description they will compare it with their partners' descriptions.

The third activity consists on a debate in which the teacher will ask students two questions: What does Benjamin father disagree with others? How do you think the tailor and the nurse react to Benjamin? After that, the teacher will ask some other questions such as whether Benjamin would be accepted by society, or if they think that being different is a disadvantage in our society. The idea is to lead the debate to talk about disabilities (and if it is possible to mental illness) by asking students if they think that disabled people are different to them and how they think the life of these people can be, etc.

## The Tell-Tale Heart

Edgar Allan Poe

ORIGINAL VERSION	ADAPTATION
<p>TRUE! —nervous —very, very dreadfully nervous I had been and am; but why will you say that I am mad? The disease had sharpened my senses —not destroyed —not dulled them. Above all was the sense of hearing acute. I heard all things in the heaven and in the earth. I heard many things in hell. How, then, am I mad? Hearken! and observe how healthily —how calmly I can tell you the whole story.</p> <p>It is impossible to say how first the idea entered my brain; but once conceived, it haunted me day and night. Object there was none. Passion there was none. I loved the old man. He had never wronged me. He had never given me insult. For his gold I had no desire. I think it was his eye! yes, it was this! He had the eye of a vulture —a pale blue eye, with a film over it. Whenever it fell upon me, my blood ran cold; and so by degrees —very gradually —I made up my mind to take the life of the old man, and thus rid myself of the eye forever.</p>	<p>It is impossible to say how first the idea entered my brain; but once conceived, it haunted me day and night. Object there was none. I loved the old man. He had never given me insult. For his gold I had no desire. I think it was his eye! Yes, it was this! He had the eye of a vulture, a pale blue eye. Whenever it fell upon me, my blood ran cold; and so by degrees —very gradually —I made up my mind to take the life of the old man, and thus free myself of the eye forever.</p>

This is an extract from the adaptation used for this session. The entire adaptation can be found in the appendix.

### 1. PRE-READING ACTIVITY

Before explaining anything, a picture of the human body and several definitions of organs will be shown (on the digital screen or in copies for the students), and students will have to join the parts of the human body indicated in the drawing with the definitions (see appendix).

For this text it is essential to present the author, Edgar Allan Poe, and the movement in which he wrote because it will be helpful for the students to understand the text. In addition, there is a legend about this author and his life that can be interesting for the students. This sort of introduction can take five minutes of the lesson.

## 2. POST-READING ACTIVITY

After a brief introduction, the teacher will ask students to work in groups of three or four. They will have to read the text and, as it is not the entire story, they have to write the end in their groups. They should write it using the 1<sup>st</sup> person narrator, as the author used to create the text, but they can choose the ending that they prefer for the main character.

As can be seen in the adaptation, this is not the entire story, but an extract. The reason for using just one part of the story is that this short story is too long for one-session activity and the post-reading activity would not be effective if the students knew the end.

On the other hand, this text is interesting since the story is told by a 1<sup>st</sup> person narrator and students can see how thoughts are expressed and the rhythmic way in which Poe wrote, which can be used to work on intonation and pronunciation. As all the previous texts, this activity is designed to create reading habits for the students. In addition, it is proposed a group work activity, which is essential for students since it will help them to respect others' point of view and solve conflicts. Students should be asked to speak in English so they will practice oral production as well as written production; they will work on: common lexicon and specific lexicon related to literature; production of coherent messages; description of past events, and abstract aspects and physical objects. Furthermore, this activity is a good tool to work on creativeness.

### **A Christmas Carol** Charles Dickens

Marley was dead. That was certain because there were people at his funeral. Scrooge was there too. Marley was his friend, but Scrooge looked very happy at the funeral because on that day he made some money.

One Christmas Eve Scrooge was sitting in his office. 2 A merry Christmas, uncle!” said a happy voice. And Scrooge’s nephew Fred came in. “Bah, humbug!” answered Scrooge. His nephew cried surprised “ Christmas a humbug, uncle? You don’t mean that, I’m sure.” “Yes, I do. Merry Christmas! Why are you merry? You’re a poor man” said Scrooge. “ You say merry Christmas when you are a year older and poorer. That’s stupid.”

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Scrooge gave Bob more money, helped his family and did much more. Tiny Tim did not die and Scrooge was a second father to him. He became a good friend, a good manager, and a good man. A few people laughed at him, of course, but he knew that some people always laugh at anything new, strange, and good. He often laughed now, and that was the most important thing to him. He didn’t see the Spirits again, and he celebrated every Christmas with al his heart. And, like Tiny Tim, he said, “God bless everyone!”

## 1. PRE- READING ACTIVITY

Before explaining anything, the teacher will ask students to read a “newspaper” in which it is explained the consequences that the text that they are going to read may have had when it was published. After reading and answering some questions about it (see appendix). The teacher will ask students if they have read the text or have seen the movie about this text. In addition, the teacher will explain the main idea of the text and the main character. It can be played a video of the trailer of the cinema adaptation in order to show students the topic of the text.

## 2. POST-READING ACTIVITY

As can be seen in the text, it is numerated because the first extract is part of the beginning of the story, while the second one is part of the end of the story. The idea is that students will work in groups, and half of the groups will work on the first text, whereas the other half will work on the second part. They will have to explain how they think Scrooge is; this means, they have to describe the personality of the main character. Then, the groups that have read the first text will work together on describing the old man, while the others will work on the description based on the second text. Consequently, at the end of the lesson, all the groups

that worked on the first text will provide their partners the description of Scrooge, and those who have worked on the second text will explain the personality of the character based on their extract. And they will talk about the differences that they have found and how they think Scrooge has changed.

This text is a good choice since it is a famous tale, there is a cinema adaptation, and the message can be instructive for the students. In this particular case, students will work with two different extracts from the tale since the activity is designed to last one session and the main idea is to talk about the differences they find in the description of the same man. They will work on reading comprehension and oral production. They should be able to respect others' point of view, produce coherent and clear messages, describe past events, physical objects, abstract aspects, and formulate hypotheses. All these aspects are included in BOE guidelines for education.

**Annabel Lee**  
Edgar Allan Poe

It was many and many a year ago,  
In a kingdom by the sea,  
That a maiden there lived whom you may know  
By the name of Annabel Lee;  
And this maiden she lived with no other thought  
Than to love and be loved by me.

*I* was a child and *she* was a child,  
In this kingdom by the sea,  
But we loved with a love that was more than love—  
I and my Annabel Lee—  
With a love that the winged seraphs of Heaven  
Coveted her and me.

## 1. PRE-READING ACTIVITY

Before reading the poem the teacher will ask students to guess who is or was Annabel Lee. They can imagine a story about her life. For this, the teacher can guide students by giving them some ideas. For instance, the teacher can tell them that she

lived in the Middle Ages, or that she is Irish. The idea of this activity is to brainstorm and create a debate in order to engage students. In addition, this activity can be carried out to practice oral production or written production. Students can work both individually giving their opinion to the whole class, or in small groups and then, they can share their stories.

## 2. WHILE-READING ACTIVITY

This poem can be found on YouTube played by English native speakers. Thus, the teacher can play a YouTube video (the link can be found in the appendix) in which students can listen to the pronunciation and intonation while they read the lyrics on the screen. This is a good activity to practice pronunciation. The video can be stopped at some point and the teacher can ask students to repeat some stanzas of the poem.

## 3. POST-READING ACTIVITY

After working on reading and pronunciation, the teacher can ask students to guess the meaning of the underlined words and the meaning of those words that they do not understand. They can be asked to explain the meaning in English avoiding using their mother tongue.

Once they understand all the words within the poem, the teacher will ask them about the main theme in the poem and the general meaning. The teacher can use questions, such as what is the main theme of this poem? Does it talk about love? Death? Life? Is the author telling readers any story?

This text is a good choice since poetry is perfect to practice pronunciation and intonation. Students will learn new vocabulary as well as work on reading comprehension since they should understand the main idea of the poem and the most relevant information. In addition, they will work on oral production formulating hypotheses and clear and coherent messages.

## *The Great Gatsby*<sup>4</sup>

F.Scott Fitzgerald

<b>ORIGINAL VERSION</b>	<b>ADAPTATION</b>
I drove over to East Egg to see two old friends whom I scarcely knew at all. Their house was even more elaborate than I expected, a cheerful red-and-white Georgian Colonial mansion, overlooking the bay. (...) and Tom Buchanan in riding clothes was standing with his legs apart on the front porch.  (...)  We talked for a few minutes on the sunny porch. (...)  "You make me feel uncivilized, Daisy," I confessed on my second glass of corky but rather impressive claret.	I drove over to East Egg to see two old friends whom I scarcely knew at all. Their house was even more elaborate than I expected, a cheerful red-and-white Georgian Colonial mansion, overlooking the bay. Tom Buchanan in riding clothes was standing with his legs apart on the front porch.       We talked for a few minutes on the sunny porch and then, we came in. We went to the living room, where there were two women. Daisy, my cousin and a stranger. We started to talk about our family and my home in West Egg and Tom started to talk about civilization.

This is an example of the adaptation used for the activities for this lesson; the entire adaptation can be found in the appendix.

### 1. PRE-READING ACTIVITY

Before reading the text, it can be shown a picture of the cover of this novel and the teacher can ask students to talk about it; describing the picture, guessing what the picture is, etc. The teacher will present the author and the plot of the novel. It can be done by showing the trailer of the cinema adaptation, which students may find interesting.

### 2. WHILE-READING ACTIVITY

In this case, students can read the text individually, and then, the teacher can show the scene in which this dialogue is developed in the movie. It is essential to warn students that the dialogue is not exactly the same, but with the audiovisual aid, students will understand better the circumstances in which this dialogue is produced.

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<sup>4</sup> Fitzgerald, F. Scott. *The Great Gatsby*. Penguin Books, 2000, pp. 15-19. Printed.

In addition, during this section of the activity, the teacher can ask students about the meaning of several specific words within the text that are more difficult to understand.

### 3. POST-READING ACTIVITY

The main aim of this activity is to create a debate. As it can be seen in the text, Tom is a xenophobe man, and this will lead the class to a debate. The teacher will start the debate by asking students about their opinion of Tom and what he says. After that, the teacher can ask students about our current society and they can talk about inequalities, racism, and even male chauvinism.

The main idea of this text and this activity is to make students reflect on society and inequalities. They will practice oral production throughout the expression of their opinions and they will work on their personal development. In addition, they should be able to respect others' point of view and turn to speak.

### “The Black Cat” Edgar Allan Poe

ORIGINAL VERSION	ADAPTATION
<p>FOR the most wild, yet most homely narrative which I am about to pen, I neither expect nor solicit belief. Mad indeed would I be to expect it, in a case where my very senses reject their own evidence. Yet, mad am I not — and very surely do I not dream. But to-morrow I die, and to-day I would unburden my soul. My immediate purpose is to place before the world, plainly, succinctly, and without comment, a series of mere household events. In their consequences, these events have terrified — have tortured — have destroyed me. Yet I will not attempt to expound them. To me, they have presented little but Horror — to many they will seem less terrible than barroques. Hereafter, perhaps, some intellect may be found which will reduce my phantasm to the common-</p>	<p>For the most wild narrative I am about to tell, I neither expect nor solicit belief. I would be mad to expect it. Yet, mad am I not — and very surely do I not dream. But tomorrow I die, and today I would relieve my soul. My immediate purpose is to place before the world a series of mere household events.</p>

place — some intellect more calm, more logical, and far less excitable than my own, which will perceive, in the circumstances I detail with awe, nothing more than an ordinary succession of very natural causes and effects.

From my infancy I was noted for the docility and humanity of my disposition. My tenderness of heart was even so conspicuous as to make me the jest of my companions. I was especially fond of animals, and was indulged by my parents with a great variety of pets. With these I spent most of my time, and never was so happy as when feeding and caressing them. This peculiarity of character grew with my growth, and, in my manhood, I derived from it one of my principal sources of pleasure. To those who have cherished an affection for a faithful and sagacious dog, I need hardly be at the trouble of explaining the nature or the intensity of the gratification thus derivable. There is something in the unselfish and self-sacrificing love of a brute, which goes directly to the heart of him who has had frequent occasion to test the paltry friendship and gossamer fidelity of mere Man.

I married early, and was happy to find in my wife a disposition not uncongenial with my own. Observing my partiality for domestic pets, she lost no opportunity of procuring those of the most agreeable kind. We had birds, gold-fish, a fine dog, rabbits, a small monkey, and a cat.

From my infancy I was noted for the docility and humanity of my disposition. My tenderness of heart was even so noticeable as to make me the jokes of my friends. I was especially fond of animals, and was indulged by my parents with a great variety of pets. With these I spent most of my time, and never was so happy as when feeding and caressing them. This peculiarity of character grew with my growth, and, in my manhood, I derived from it one of my principal sources of pleasure.

I married early, and observing my love for domestic pets, my wife lost no opportunity of procuring those of the most agreeable kind. We had birds, a fine dog, rabbits, a small monkey, and a cat.

This is an extract from the text proposed for this lesson. The entire adaptation can be seen in the appendix.

## 1. PRE-READING ACTIVITY

The teacher will show a picture of a black cat to the students. They have to describe the picture and guess the plot of the story they are going to read. After brainstorming for some minutes, the teacher will ask students if they know Edgar

Allan Poe (if they have read the previous texts they would know him), and will introduce the author and the story.

## 2. POST-READING ACTIVITY

For this particular case, the students will carry out a series of activities. The first activities can be seen in appendix and they are controlled activities in which students will show their comprehension on the text. After these two activities, the students will work on present perfect; they will write a sentence answering the question: Have you ever done anything stupid? And finally, they will talk to their colleagues following the structure of a dialogue given (see appendix).

This text can be considered a good choice because it is used just one extract from the short story and it can engage students to read the entire story, which is one of the goals of using literature for English lessons. Furthermore, students will work on reading comprehension and they should be able to understand the main idea of the text, as well as the most relevant information. They should be able to talk about past events taking into account the differences between verb tenses (past simple and present perfect). In addition, students will work on oral production and oral comprehension since they will have to dialogue producing clear and coherent oral texts.

### *Harry Potter and the Philosopher's Stone*<sup>5</sup>

J.K. Rowling

'It's Ok! It's a soft landing, you can jump!'

Ron followed straight away. He landed sprawled next to Harry.

'What's this stuff?' were his first words.

'Dunno, sort of plant thing. I suppose it's here to break the fall. Come on, Hermione!

The distant music stopped. There was a loud bark from the dog, but Hermione had already jumped. She landed on Harry's other side.

'We must be miles under the school!', she said.

'Lucky this plant thing's here, really', said Ron.

'*Lucky!*' shrieked Hermione. 'Look at you both!'

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<sup>5</sup> Rowling, J.K. *Harry Potter And The Philosopher's Stone*. 1st ed., Bloomsbury, 1997, pp. 295-298. Printed.

(The entire extract can be found in the appendix)

## 1. PRE-READING ACTIVITY

For this activity, as in most of the previous text activities, the teacher will show a picture of the movie. In this case, the picture is the philosopher's stone (see appendix), and students will guess what is this. It is not a difficult task since the picture was taken from the movie, which is famous nowadays. After a brief description and brainstorming, the teacher can show another picture in which the three main characters appear, so it will be easier for students to guess the text in which they are going to work.

## 2. POST-READING ACTIVITIES

After reading the text, students will carry out two different activities. The first activity consists on guessing the meaning of expressions (such as *dunno*), which are commonly used by English native speakers in both oral and written texts. For this, the teacher can write some abbreviations of acronyms on the blackboard or give them to the students in the copy of the text (see appendix). Students will work in pairs or small groups to guess the meaning of the acronyms and abbreviations, and after five minutes they will share with the classroom and the teacher will help them to get the answers.

After that, the teacher will ask for one volunteer to summarize the text. Once the text is summarized, the teacher will ask students if they think that the characters would have reached the philosopher's stone without Hermione. The teacher will ask also about the expression "you fight like a girl", and students will give their opinion about this expressions and the teacher will drive the debate to common daily life issues for women, sexist language, and the current male chauvinism of our society.

This text is a good choice since many students will be familiarized with the story and it is likely that most of the students like this sort of fiction. In addition, with these activities, oral production will be practiced, and students should be able to formulate hypotheses, produce clear and coherent oral texts, and show their personal point of view respecting others' opinions. They will reflect on feminism and on current society. In

addition, they will see other ways of informal writing that are commonly used by English native speakers.

### *Thirteen Reasons Why*<sup>6</sup>

Jay Asher

*Hello, boys and girls. Hannah Baker here. Live and stereo.  
No return engagements. No encore. And this time, absolutely no requests.  
I hope you're ready, because I'm about to tell you the story of my life. More specifically,  
why my life ended. And if you're listening to these tapes, you're one of the reasons why.*

(The entire extract can be found in the appendix)

#### 1. PRE-READING ACTIVITY

This is a sort of Pictionary adapted to the lesson and to the context of the class. For this activity, the class should be divided in three or four groups. The teacher will select some keywords from the text (such as tape, box, dead girl, or rule). One volunteer from each group will have to draw that word without using letters or numbers. The team that guess the word will get one point, and after working on three or four words, the group with more points will win the game.

#### 2. POST-READING ACTIVITY

The first post-reading activity will consist on a series of questions that students should answer in pairs or small groups (see appendix). These questions are created to work on reading comprehension and formulation of hypotheses.

Once the previous activity is corrected, the teacher will tell them a brief summary of this story. It is essential to show students the reasons why Hannah, the main character, has committed suicide in order to start a debate in which students will reflect on how our deeds and the way we act can affect other people. For this debate, students can work in two or three big groups, or the whole classroom as one group.

The main reason for choosing this text is that this bestseller tries to make people think about how we treat each other and the fact that we do not know the circumstances of the

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<sup>6</sup> Asher, Jay. *13Reasons Why*. 1<sup>st</sup> ed., Penguin Group, 2007, pp. 7-11. Printed.

people that surround us; thus, we are not able to know how our behavior affect them. In consequence, this is a good choice to talk about this topic, as well as suicide, and students will reflect on the way they behave and the sort of people they want to be in the future. This reflection will be carried on through a debate and students will have to express their thoughts in English in order to practice oral production. They should be able to produce clear and coherent messages showing the adequate fluency to assure communication.

In addition, students will work on reading comprehension since the activities are based on a text. Students should be able to understand the general information within the text as well as the most relevant details. They should be also able to formulate hypotheses related to the topic.

#### **Field of Boliauns**

<b>ORIGINAL VERSION</b>	<b>ADAPTATION</b>
<p>One Fine day in harvest — it was indeed Ladyday in harvest, that everybody knows to be one of the great holidays in the year — Tom Fitzpatrick was taking a ramble through the ground, and went along the sunny side of a hedge; when all of a sudden he heard a clacking sort of noise a little before him in the hedge. ‘Dear me,’ said Tom, ‘ but it isn’t it chatters singing so late in the season?’ So Tom stole on, going on the tops of his toes to try if he could get a sight of what was making the noise, to see if he was right in his guess. The noise stopped; but as Tom looked sharply through the bushes, what would he see in a nook of the hedge but a brown pitcher, that might hold about a gallon and a half of liquor; and by and by a little wee teeny tiny bit of an old man, with a little motty of a cocked hat stuck upon the top of his head, a deeshy daushy leather apron hanging before him, pulled out a little wooden stool, and took out the full of it, and put it beside the stool, and then sat down under the pitcher, and began to work at</p>	<p>One fine day in the farming — it was indeed Ladyday, which everybody knows to be one of the great holidays in the year — Tom Fitzpatrick was taking a ramble through the ground, when suddenly he heard a clacking sort of noise a little before him in the hedge. ‘Dear me,’ said Tom, ‘ but it isn’t it chatters singing so late in the season?’ So he kept going on the tops of his toes to try if he could get a sight of what was making the noise, to see if he was right in his guess. The noise stopped, and what he would see in a corner of the hedge was a brown pitcher, that might hold about a gallon and a half of liquor and a teeny tiny bit of an old man, with a little motty of a cocked hat stuck upon the top of his head, a leather apron hanging before him, pulled out a little wooden stool, and took out the full of it, and put it beside the stool, and then sat down under the pitcher, and began to work at putting a heel-piece on a bit of a brogue just fit for himself. ‘I often heard tell of the Lepracauns, and, to tell God’s truth, I never rightly believed in them— here’s one</p>

putting a heel-piece on a bit of a brogue just fit for himself. ‘Well, by the powers,’ said Tom to himself, ‘I often heard tell of the Lepracauns, and, to tell God’s truth, I never rightly believed in them—nut here’s one of them in real earnest. If I go knowingly to work, I’m a made man. They say a body must never take their eyes off them, or they will escape.’	of them in real earnest. They say that people must never take their eyes off them, or they will escape.’ Said Tom to himself.
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This is an example of the adaptation used to work on the lesson. The entire adaptation can be seen in the appendix.

### 1. PRE-READING ACTIVITY

Before reading this Irish fairy tale, the teacher will show a picture of the cover of the book in which this story can be read. The cover of the book has a picture in which it appears a Leprechaun with a violin, clovers and a rainbow. The main aim of this activity is to see what students know about Irish culture. They can describe the picture and guess what are they going to read.

### 2. WHILE-READING ACTIVITY

The second activity proposed is thought to work on new vocabulary. The students will be asked to define several words within the text. They will be also asked to think of synonyms for different words, or search them in the dictionary. For this activity, students can use their mobile phones to search for the words on online dictionaries, such as *Cambridge Online Dictionary*, *Wordreference*, *MacMillan* or *Oxford Online Dictionary*.

### 3. POST-READING ACTIVITY

The last activity for this lesson will be carried out in pairs or groups of three. The teacher will ask students to summarize the story in a short paragraph. They will have time to write it in class, and before the lesson finishes, the students will hand the summaries to the teacher.

With this text students will discover new aspects of Irish society since this is a traditional Irish fairy tale. Firstly, reading comprehension will be worked since students will be asked to identify the most general information and the most relevant details within the text in order to write a summary. Moreover, they will be asked to work on vocabulary and on written production since they will be asked to write a summary. As they will work in groups, they should speak in English with the purpose of practicing oral production.

### ***Fantastically Great Women Who Changed the World***

Kate Pankhurst

*Fantastically Great Women Who Changed the World* is a book written by Kate Pankhurst in which there can be found several women who provoked changes in the society of their time.

#### **1. PRE-READING ACTIVITY**

Before reading the text, the teacher will explain what Feminism is and show two pictures of famous feminists (see appendix). The students will talk about those women and how they think they are fighting/they fought for equality.

#### **2. POST-READING ACTIVITY**

For this lesson, students will read in groups of three or four the information of one woman of this book and think how that woman changed the world. After that, they will explain to the other groups the story of that woman to their partners and their opinion about the woman they have “studied”. They will rotate in groups in order to listen and share the information they have.

After sharing the information, they will sit down in their groups and summarize in a poster board the information and their opinion about the woman they have read. Finally, they will discuss together who they think is the most important woman and why, creating a debate. At the end of the lesson, they can decide the most important woman for them, if there is any, or explain why they think that they are all essential for society.

This book provides information about thirteen women; however, only six women will be studied in this lesson. The stories that students will read are the following: Gertrude Ederle, Coco Chanel, Mary Anning, Sacagawea, Rosa Parks, Emmeline Pankhurst. I have selected these six women because I have found them as the most interesting women within this book, and also because this book provides more information about them than about others.

This is a good choice to encourage learners to talk about their personal opinions and feelings since these texts lead to a debate of current society. The students will be asked to read and comprehend the texts and to formulate hypotheses; hence, they will work on reading comprehension (general information and relevant details within the text), as well as oral production since they have to discuss how these women changed the world. The oral production and oral comprehension will be a central aspect of the lesson since there will be a debate. In addition, students will be asked to respect others' turn to speak and others points of view.

## 6. OUTCOMES

This section deals with the results obtained with the use of some of these texts and the expected results for the use of them. As can be clearly seen, the collection of texts and activities has a strong thoughtful component since in most of the activities students will work on social and ethical issues. In addition, they will work on English, but they will mostly use English as means of communication, and teachers will help them to discover that they are able to communicate, which will motivate them. Furthermore, one of the main goals of this proposal is to create reading habits through the use of literary texts in the English classroom. The last of the main goals of this proposal is to develop literary competence in the English lesson since students will be asked to understand the meanings of each text.

I had the opportunity to put in practice some of the previous texts and activities during my internship in *IES Pinar de la Rubia*; however, it was impossible to work on all these texts, since these literary texts and activities are proposed to be used during an entire course in order to accomplish the syllabus guidelines for English teaching. Consequently, this section is going to be divided into two subsections; firstly the results of those texts and activities carried out in real classrooms will be explained; and secondly, the expected results of the texts that were not used in a real context.

The first text proposed is a good way to start working on since the language is simple and students will understand it without problems. With this particular text students felt very comfortable and motivated since they understood the main idea of the text as well as the vocabulary used by the author. They wrote the summaries, and it did not work as I expected. The students tried to summarize the text by summarizing each paragraph. This was surprising since they summarized better the story when they were asked orally by the teacher than when they were asked to write it down. In addition, the activity in which they have to fill in the tables with the names of rivers worked perfectly and they showed motivation since this sort of activities are not normally carried out in English lessons. I discovered that they liked working in groups and their affective filters took down, so students showed more participative than in order lessons. Considering the language aspects, it can be affirmed that students worked on reading comprehension taking into account the general information and the specific details of the text. They also worked on production skills by using present and past tenses in order to summarize the text. As a consequence, it can be said that this activity and this text were a

good choice since students showed motivation and they worked in reception and production skills during the entire session.

Furthermore, two of the four texts written by Edgar Allan Poe were used during my internship. Firstly, I used “The Raven” in order to work on intonation and pronunciation as well as in creativity. Within this session students worked on pronunciation, intonation, reception, and production skills as well as group work. However, one of the most remarkable features of this activity is creativity; students worked on their creativity since they had to make up the story from the point of view of the raven. For this, they worked on the description of objects, abstract aspects, and present and past events as well as feelings and thoughts. Students showed motivated since they liked the idea of feeling free to write whatever they wanted and to give voice to the raven. Consequently, students worked in groups solving their own problems and creating original good texts. In the case of the “The Tell-Tale Heart”, they were asked to follow some guidelines, such as the 1<sup>st</sup> person narrator. However, they were able to write the story as if they were the main character and they gave to their texts the sense of thoughts that Poe uses to express the story of the main character. They liked these two activities since these were out of the ordinary. They worked in groups again and I discovered that working in groups is easier for them because they help each other and they share the same task. As I had seen the importance of group work and how good it worked, most of the activities that are proposed within this dissertation are designed to be carried out in groups.

On the International Women’s Day we worked on the book *Fantastically Great Women Who Changed the World*. With this activity, they showed especially motivated and they worked in groups looking for the best ways to explain the story of the woman they had and they showed that talking about social issues was something that they liked.

The last text that I was able to use during my internship was *Thirteen Reasons Why*. I decided to use this text in order to create a debate and make students think about the consequences of their deeds and the words or behavior they show to others. Students got really involved and those that normally do not speak (because their affective filter is higher) tried to participate as their partners. Therefore, during this activity it was possible to see that students wanted to show their opinions and it helped to take down the affective filter. In addition, this sort of activity helped them to discover the problems of society as well as who

they are and who they want to be, which is an essential aspect to work at these ages in order to build a better society; and this is something that it can be only reached if students receive an emotional education. For this reason, it can be said that it is a useful activity for 1<sup>o</sup> *Bachillerato* since it is designed to work on personal enrichment by using English; in other words, students reflected on society while they listened and produced clear messages in English. For this, they used description of present or past events, conditionals, and the description of feelings and thoughts.

On the other hand, there are seven texts with their own activities that were not carried out in a real context. Three of them are designed to work on the personal development of students, as the previously mentioned *Thirteen Reasons Why*. With these texts students will discuss several social issues, such as mental illness and disabilities (*The Curious Case of Benjamin Button*), racism and classism (*The Great Gatsby*), and feminism and the use of sexist language in daily life (*Harry Potter and the Philosopher's Stone*). With these activities students will work on reception and production skills; they will use English in order to show their personal opinion; in other words, they will use English in order to communicate; hence, students will see the practical aspect of learning English. These activities are designed to motivate students for the English lessons and to teach them to think by themselves (critical thinking) and discover the kind of people they want to be and the sort of society in which they want to live. However, this is not the only aim of these activities; students will improve their oral production since they should use English in order to communicate; hence, they are expected to show their personal opinion using the correct grammatical structures, showing examples, and pronouncing in a correct way in order to be understood by their partners.

“Annabel Lee” is designed to work on pronunciation and intonation. Poetry is a good choice for working in these skills, and this specific poem will also help students to talk about the themes expressed by the author. This is not a difficult poem to understand; thus, students will be able to think about the meaning of this poem (working on literary competence). However, teachers should not expect one correct answer, but several since poetry can lead readers to understand poems in multiple ways. Moreover, “A Christmas Carol” is used to work on the meanings of a text; students will work on the two visions that the author offers about the main character. Consequently, with these two texts students will work on receptive skills and productive ones since they will discuss the meanings and the descriptions of the

characters. Again, it can be clearly seen the use of English as means of communication, not only as the object of study.

“The Black Cat” and its activities are probably the most traditional. Students will work on present perfect through this text; they will work on reception and production skills. The last text is “A Field of Boliauns” and it is an Irish fairy tale. With this text students will discover the Irish culture and some new vocabulary. They will work on reception and production skills since they will be asked to summarize the tale. This task is interesting since several students find difficult to summarize texts although they are able to understand it because they are not used to write summaries; hence, this sort of activity is not only useful in order to learn English, but also to understand how summaries are supposed to be.

It has been taken into account the CLIL for some activities, such as in “The Tell-Tale Heart” in which students review some organs of the human body, or in “Aglaglagl” in which rivers and their location are reviewed. In addition, literary competence is developed throughout all the texts and all the activities try to help students to become more autonomous and work in groups, which are two essential aspects in the Spanish syllabus guidelines.

On the other hand, it is important to mention the use of pictures for the pre-reading activities. They are helpful so as to practice oral production and description of photos. With this sort of activities students should formulate hypotheses related to the texts they are going to read, and they may discover new vocabulary related to the text before reading it.

As for the language production skills, it is essential to take into account the fact that several of these activities use English as means of communication; hence, students should be able to explain their points of view by explaining past or present events, using conditionals, giving examples, and pronounce and intonate in a correct way in order to be understood.

## 7. CONCLUSION

As it has been clearly seen, this dissertation deals with the use of literary texts in the English classroom. For this, it is essential to bear in mind what literature is and the several definitions of literature, which can help teachers to determine the objectives for using literature in their English lessons. It can be asserted that literature is fiction in black and white and it helps readers to meet new people since characters become alive in readers' minds. In addition, literature will help students to see the differences between daily life language and literary language, which can be helpful for the improvement of their English skills. However, literature is not only stories written in easy or embellished language used to develop the literary competence, but a way of knowing ourselves. Consequently, there are numerous goals that can be achieved by the use of literature in the English lessons.

Literature is a motivating and authentic material that offers several themes and may involve students with the suspense of the plot. Moreover, it provides cultural background, which is an essential aspect for the learning of new languages. Literature also encourages the acquisition of language since it proffers meaningful and significant contexts for processing and interpreting language. It helps to supplement the limited input of the English classroom. Literature is also presented as an essential material for emotional education since it leads students to express their own points of view and interpret texts since they all possess different levels of meaning, and there will be more than one correct interpretation of each text. Therefore, it can be affirmed that literature is a useful material since it helps teachers to show different uses of language, and it also increases the linguistic input that students receive as well as the development of emotional education.

In addition, it is essential to take into account the different approaches of using literature in English lessons. Firstly, it can be used the language-based approach, which consists on the increase of students' general awareness and understanding of English as L2; it may be based on stylistic analysis, which help students to understand how meanings are transmitted in a particular text. On the other hand, literature can be conceived as the main content of the subject, but this traditional approach is basically used in tertiary education. Finally, the last approach explained in this dissertation deals with the emotional education; in other words, students may talk about their points of view, ideas, feelings, and experiences, which will lead them to a personal enrichment, an essential aspect in education.

Furthermore, it is an essential aspect to carry out an appropriate selection of texts for the English classroom. Teachers should take into account the type of course, the students and their age, as well as their proficiency and the epoch in which they live in order to select the correct texts so as to assure the language acquisition, learning, and understanding. However, they are not the only essential aspects to follow when selecting texts; it is essential to follow the Common European Framework since it is a document that provides the common basis for the elaboration of language syllabuses, textbooks, etc. It defines the indispensable aspects that language students should learn in order to communicate and the skills and knowledge that should be developed to be able to act efficiently.

Once the important of the use of literature in English lessons is clearly explained, it is important to take into account the context in which the literary texts and their activities will be developed. For this particular case, the texts proposed in this dissertation are designed to be carried out in *1º Bachillerato*; this means, with students between sixteen and eighteen years old. Several of these texts and their corresponding activities have been accomplished in the High School *El Pinar de La Rubia*, in Valladolid.

This dissertation provides twelve texts with their corresponding activities, which are designed to be worked during an entire course. In other words, the use of these texts will not suppose the only material used for this course; the teacher may use also the textbook or other elaborated materials for the English lessons. All the texts have different sorts of activities divided into pre-reading, while-reading, and post-reading activities. Several of the texts proposed for this course are adapted in order to assure the understanding of students, but trying not to loose the essence of the original text. All the texts will last one session, and within each session different skills will be developed. Students will develop their reading comprehension in all the sessions. Moreover, written production is worked through activities that consist on summarizing the texts or finishing the stories. The oral production is also an essential aspect of these activities since several text activities are designed to create debates in which students will give and defend their opinion and reflect on several characteristics of current society and their own feelings.

Consequently, this dissertation is created in order to highlight the importance of using literature in English lessons as well as to propose numerous texts with their own activities that can be used for the English classroom of *1º Bachillerato*.

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## 9. APPENDIX

### “AGLAGLAGL” Bruce Holland Rogers

Little Gábor looks like any other baby, a fat Buddha whose eyes roll this way and that because he hasn't learned the trick of aiming his gaze. He can't even lift the weight of his own head to look around, so his parents aren't to blame for thinking of him as a blank sheet of paper on which they will write, lovingly, all that they know about the world.

But ever since he opened his eyes to the bright air, ever since his fingers first closed accidentally around his mother's finger, a bit of blanket, or the edge of his bassinette, Gábor has been thinking. The dog's nose is here, then it is not, then it is here again. Voices come and go. Faces are the same and different. Light alternates with darkness. Wet alternates with dry. He wants milk. He doesn't want milk. A crying sound comes from somewhere, and startles him, and then more crying comes. He has been making interferences figuring out what it is to Be. He invents a language that contains all of his awareness. His sentences are marvelously efficient, each one containing a whole chapter of his philosophy. *Aglaglagl* is one. He says it when the dog's nose comes to visit the bassinette.

*Aglaglagl* strikes Gábor's parents as a sound of contentment, but they don't know just how right they are. *Aglaglagl* contains what any number of wise men have tried to write in their holy texts using languages entirely unsuitable to say *Aglaglagl*.

When Gabor's father leans his face close enough for Gábor to grasp his nose and says *Aglaglagl*, even though he mispronounces it, a squeal of happiness happens. Yes! *Aglaglagl!* The nature of being, not being, and the dance between them!

It will be some time before Gábor will find that he must learn a second language, a language so broken and unrealistic that in mastering its false categories he will word by word, learn that he is Gábor, learn that the dog's nose is not a part of him, learn that flowing water is river or Duna or Danube. In acquiring the razors of such language, he will forget nearly everything that he once knew.

#### ■ Pre-Reading Activity (*Aglaglagl* Bruce Holland Rogers)<sup>7</sup>



<sup>7</sup> Image taken from google Images images.google.com

▪ **Post-Reading Activity (Aglaglagl Bruce Holland Rogers)**

1. Complete the table with the names of the following rivers: The Nile, The Colorado, the Orinoco, the Danube, the Congo, the Euphrates, the Niger, the Don, the Mississippi, the Volga, the Mekong, the Ganges.

AFRICA	ASIA	AMERICA	EUROPE

**The Curious Case of Benjamin Button, F. Scott Fitzgerald**

ORIGINAL VERSION	ADAPTATION
<p>Even after the new addition to the Button family had had his hair cut short and then dyed to a sparse unnatural black, had had his face shaved so close that it glistened, and had been attired in small-boy clothes made to order by a flabbergasted tailor, it was impossible for Button to ignore the fact that his son was a poor excuse for a first family baby. Despite his aged stoop, Benjamin Button—for it was by this name they called him in- stead of by the appropriate but invidious Methuselah—was five feet eight inches tall. His clothes did not conceal this, nor did the clipping and dyeing of his eyebrows disguise the fact that the eyes under—were faded and watery and tired. In fact, the baby-nurse who had been engaged in advance left the house after one look, in a state of considerable indignation.</p> <p>But Mr. Button persisted in his unwavering purpose. Benjamin was a baby, and a baby he should remain. At first he declared that if Benjamin didn't like warm milk he could go without food altogether, but he was finally prevailed upon to allow his son bread and butter, and even oatmeal by way of a compromise. One day he brought home a</p>	<p>Even after the new addition to the Button family had had his hair cut short and then dyed to an unnatural black, had had his face shaved so close that it shined, and had been dressed in small-boy clothes made to order by a astonished tailor, it was impossible for Button to ignore the fact that his son was a poor excuse for a first family baby. Despite his aged stoop, Benjamin Button was five feet eight inches tall. His clothes did not conceal this, nor did the clipping and dyeing of his eyebrows conceal the fact that the eyes were pallid and watery and tired. In fact, the baby-nurse who had been engaged in advance left the house after one look, in a state of considerable indignation.</p> <p>But Mr. Button persisted in his firm purpose. Benjamin was a baby, and a baby he should remain. At first he declared that if Benjamin didn't like warm milk he could go without food altogether, but he was persuaded to allow his son bread and butter, and even <b>oatmeal</b>. One day he brought</p>

rattle and, giving it to Benjamin, insisted in no uncertain terms that he should "play with it," whereupon the old man took it with a weary expression and could be heard jingling it obediently at intervals throughout the day.

There can be no doubt, though, that the rattle bored him, and that he found other and more soothing amusements when he was left alone. For instance, Mr. Button discovered one day that during the preceding week he had smoked more cigars than ever before—a phenomenon, which was explained a few days later when, entering the nursery unexpectedly, he found the room full of faint blue haze and Benjamin, with a guilty expression on his face, trying to conceal the butt of a dark Havana. This, of course, called for a severe spanking.

home a **rattle** and, giving it to Benjamin, insisted in that he should "play with it," whereupon the old man took it with a tired expression and could be heard shaking it obediently at intervals throughout the day.

There can be no doubt, though, that the rattle bored him, and that he found other and more comforting amusements when he was left alone. For instance, Mr. button discovered that during the preceding week he had smoked more cigars than ever before; and this phenomenon was explained a few days later, when he found the nursery full of smoke and Benjamin, with a guilty expression on his face, trying to conceal the butt of a dark Havana. This, of course, called for a severe spanking.

▪ **Pre-Reading Activity (The Curious Case of Benjamin Button, by F. Scott Fitzgerald)**<sup>8</sup>



<sup>8</sup> The pictures have been taken from Google Images [images.google.com](https://images.google.com)

**“The Tell-Tale Heart”, Edgar Allan Poe**

ORIGINAL VERSION	ADAPTATION
<p>TRUE! —nervous —very, very dreadfully nervous I had been and am; but why will you say that I am mad? The disease had sharpened my senses —not destroyed —not dulled them. Above all was the sense of hearing acute. I heard all things in the heaven and in the earth. I heard many things in hell. How, then, am I mad? Hearken! and observe how healthily —how calmly I can tell you the whole story.</p> <p>It is impossible to say how first the idea entered my brain; but once conceived, it haunted me day and night. Object there was none. Passion there was none. I loved the old man. He had never wronged me. He had never given me insult. For his gold I had no desire. I think it was his eye! yes, it was this! He had the eye of a vulture —a pale blue eye, with a film over it. Whenever it fell upon me, my blood ran cold; and so by degrees —very gradually —I made up my mind to take the life of the old man, and thus rid myself of the eye forever.</p> <p>Now this is the point. You fancy me mad. Madmen know nothing. But you should have seen me. You should have seen how wisely I proceeded —with what caution —with what foresight —with what dissimulation I went to work! I was never kinder to the old man than during the whole week before I killed him. And every night, about midnight, I turned the latch of his door and opened it —oh so gently! And then, when I had made an opening sufficient for my head, I put in a dark lantern, all closed, closed, that no light shone out, and then I thrust in my head. Oh, you would have laughed to see how cunningly I thrust it in! I moved it slowly —very, very slowly, so that I might not disturb the old man's sleep. It took me an hour to place my whole head within the opening so far that I could see him as he lay upon his bed. Ha! would a madman have been so wise as this?, And then, when my head was well</p>	<p>It is impossible to say how first the idea entered my brain; but once conceived, it haunted me day and night. Object there was none. I loved the old man. He had never given me insult. For his gold I had no desire. I think it was his eye! Yes, it was this! He had the eye of a vulture, a pale blue eye. Whenever it fell upon me, my blood ran cold; and so by degrees —very gradually —I made up my mind to take the life of the old man, and thus free myself of the eye forever.</p> <p>Now this is the point. You envision me mad. Madmen know nothing. But you should have seen me. You should have seen how wisely I proceeded with what dissimulation I went to work! I was never kinder to the old man than during the whole week before I killed him. And every night, about midnight, I turned the door fastener of his door and opened it. And then, when I had made an opening sufficient for my head, I put in a dark lantern, all closed, closed, that no light shone out, and then I push in my head. I moved it slowly —very, very slowly, so that I might not disturb the old man's sleep. Ha! Would a madman have been so wise as this? And then, when my head was well in the room, I undid the lantern cautiously —oh, so cautiously —cautiously. And this I did for seven long nights —every night just at midnight —but I found the eye always closed; and so it was impossible to do the work; for it was not the</p>

in the room, I undid the lantern cautiously—oh, so cautiously —cautiously (for the hinges creaked) —I undid it just so much that a single thin ray fell upon the vulture eye. And this I did for seven long nights —every night just at midnight —but I found the eye always closed; and so it was impossible to do the work; for it was not the old man who vexed me, but his Evil Eye. And every morning, when the day broke, I went boldly into the chamber, and spoke courageously to him, calling him by name in a hearty tone, and inquiring how he has passed the night. So you see he would have been a very profound old man, indeed, to suspect that every night, just at twelve, I looked in upon him while he slept.

Upon the eighth night I was more than usually cautious in opening the door. A watch's minute hand moves more quickly than did mine. Never before that night had I felt the extent of my own powers —of my sagacity. I could scarcely contain my feelings of triumph. To think that there I was, opening the door, little by little, and he not even to dream of my secret deeds or thoughts. I fairly chuckled at the idea; and perhaps he heard me; for he moved on the bed suddenly, as if startled. Now you may think that I drew back —but no. His room was as black as pitch with the thick darkness, (for the shutters were close fastened, through fear of robbers,) and so I knew that he could not see the opening of the door, and I kept pushing it on steadily, steadily.

I had my head in, and was about to open the lantern, when my thumb slipped upon the tin fastening, and the old man sprang up in bed, crying out —"Who's there?"

I kept quite still and said nothing. For a whole hour I did not move a muscle, and in the meantime I did not hear him lie down. He was still sitting up in the bed listening; —just as I have done, night after night, hearkening to the death watches in the wall.

Presently I heard a slight groan, and I knew it

old man who annoyed me, but his Evil Eye. And every morning, I went boldly into the chamber, and spoke courageously to him, calling him by name in a hearty tone, and asking how he has passed the night.

Upon the eighth night I was more than usually cautious in opening the door. Never before that night had I felt the extent of my own powers —of my sagacity. I could scarcely contain my feelings of triumph. To think that there I was, opening the door, little by little, and he not even to dream of my secret deeds or thoughts. I fairly laughed at the idea; and perhaps he heard me; for he moved on the bed suddenly, as if surprised. Now you may think that I drew back —but no. His room was in darkness, and so I knew that he could not see the opening of the door, and I kept pushing it on steadily, steadily.

I had my head in, and was about to open the lantern, when my thumb slipped upon the fastening, and the old man sprang up in bed, crying out —"Who's there?"

I kept quite still and said nothing. For a whole hour I did not move a muscle, and in the meantime I did not hear him lie down. He was still sitting up in the bed listening.

Presently I heard a slight groan, and I knew it

was the groan of mortal terror. It was not a groan of pain or of grief —oh, no! —it was the low stifled sound that arises from the bottom of the soul when overcharged with awe. I knew the sound well. Many a night, just at midnight, when all the world slept, it has welled up from my own bosom, deepening, with its dreadful echo, the terrors that distracted me. I say I knew it well. I knew what the old man felt, and pitied him, although I chuckled at heart. I knew that he had been lying awake ever since the first slight noise, when he had turned in the bed. His fears had been ever since growing upon him. He had been trying to fancy them causeless, but could not. He had been saying to himself —"It is nothing but the wind in the chimney —it is only a mouse crossing the floor," or "It is merely a cricket which has made a single chirp." Yes, he had been trying to comfort himself with these suppositions: but he had found all in vain. All in vain; because Death, in approaching him had stalked with his black shadow before him, and enveloped the victim. And it was the mournful influence of the unperceived shadow that caused him to feel —although he neither saw nor heard —to feel the presence of my head within the room.

When I had waited a long time, very patiently, without hearing him lie down, I resolved to open a little —a very, very little crevice in the lantern. So I opened it —you cannot imagine how stealthily, stealthily —until, at length a simple dim ray, like the thread of the spider, shot from out the crevice and fell full upon the vulture eye.

It was open --wide, wide open —and I grew furious as I gazed upon it. I saw it with perfect distinctness —all a dull blue, with a hideous veil over it that chilled the very marrow in my bones; but I could see nothing else of the old man's face or person: for I had directed the ray as if by instinct, precisely upon the damned spot.

And have I not told you that what you mistake for madness is but over-acuteness of

was the groan of mortal terror. I knew what the old man felt, and pitied him. I knew that he had been lying awake ever since the first slight noise, when he had turned in the bed. His fears had been ever since growing upon him. He had been saying to himself —"It is nothing but the wind in the chimney —it is only a mouse crossing the floor," Yes, he had been trying to comfort himself with these suppositions: but he had found all in vain. All in vain; because Death, in approaching him had stalked with his black shadow before him, and enveloped the victim. And it was the influence of the unperceived shadow that caused him to feel the presence of my head within the room.

When I had waited a long time, very patiently, without hearing him lie down, I resolved to open a little —a very, very little crevice in the lantern. So I opened it —you cannot imagine how stealthily, stealthily —until, at length a simple dim ray, like the thread of the spider, shot and fell full upon the vulture eye.

It was open —wide, wide open —and I grew furious as I stared at it. I saw it with perfect distinctness —all a dull blue, with a hideous veil over it that chilled the very marrow in my bones; but I could see nothing else of the old man's face or person: for I had directed the ray as if by instinct, precisely upon the damned place.

the sense? —now, I say, there came to my ears a low, dull, quick sound, such as a watch makes when enveloped in cotton. I knew that sound well, too. It was the beating of the old man's heart. It increased my fury, as the beating of a drum stimulates the soldier into courage.

But even yet I refrained and kept still. I scarcely breathed. I held the lantern motionless. I tried how steadily I could maintain the ray upon the eve. Meantime the hellish tattoo of the heart increased. It grew quicker and quicker, and louder and louder every instant. The old man's terror must have been extreme! It grew louder, I say, louder every moment! —do you mark me well I have told you that I am nervous: so I am. And now at the dead hour of the night, amid the dreadful silence of that old house, so strange a noise as this excited me to uncontrollable terror. Yet, for some minutes longer I refrained and stood still. But the beating grew louder, louder! I thought the heart must burst. And now a new anxiety seized me —the sound would be heard by a neighbour! The old man's hour had come! With a loud yell, I threw open the lantern and leaped into the room. He shrieked once -- once only. In an instant I dragged him to the floor, and pulled the heavy bed over him. I then smiled gaily, to find the deed so far done. But, for many minutes, the heart beat on with a muffled sound. This, however, did not vex me; it would not be heard through the wall. At length it ceased. The old man was dead. I removed the bed and examined the corpse. Yes, he was stone, stone dead. I placed my hand upon the heart and held it there many minutes. There was no pulsation. He was stone dead. His eye would trouble me no more.

If still you think me mad, you will think so no longer when I describe the wise precautions I took for the concealment of the body. The night waned, and I worked hastily, but in silence. First of all I dismembered the corpse. I cut off the head and the arms and

There came to my ears a low, dull, quick sound. It was the beating of the old man's heart. It increased my fury, as the beating of a drum stimulates the soldier into courage.

But even yet I kept motionless. Meantime the beat of the heart increased. It grew quicker and quicker, and louder and louder every instant. The old man's terror must have been extreme! And now at the dead hour of the night, in the middle of the terrible silence of that old house, that beat excited me to uncontrollable terror. Yet, for some minutes longer I stood motionless. But the beating grew louder, louder! I thought the heart must explode. And now a new anxiety seized me —the sound would be heard by a neighbor! The old man's hour had come! With a loud yell, I threw open the lantern and jumped into the room. He screamed once. In an instant pulled him to the floor, and pulled the heavy bed over him. I then smiled because I find the deed so far done. But, for many minutes, the heart beat on with a muffled sound. This, however, did not annoy me; it would not be heard through the wall. At length it ceased. The old man was dead. I removed the bed and examined the corpse. Yes, he was dead. If still you think me mad, you will think so no longer when I describe the wise precautions I took for the concealment of the body. I worked hastily, but in silence. First of all I dismembered the corpse. I cut off the head and the arms and the legs.

the legs.

I then took up three planks from the flooring of the chamber, and deposited all between the scantlings. I then replaced the boards so cleverly, so cunningly, that no human eye — not even his — could have detected any thing wrong. There was nothing to wash out — no stain of any kind — no blood-spot whatever. I had been too wary for that. A tub had caught all --ha! ha!

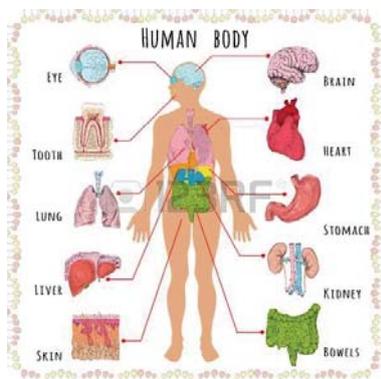
When I had made an end of these labors, it was four o'clock — still dark as midnight. As the bell sounded the hour, there came a knocking at the street door. I went down to open it with a light heart, — for what had I now to fear? There entered three men, who introduced themselves, with perfect suavity, as officers of the police. A shriek had been heard by a neighbour during the night; suspicion of foul play had been aroused; information had been lodged at the police office, and they (the officers) had been deputed to search the premises. (...)

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▪ **Pre-Reading activity ( The Tell-Tale Heart, by Edgar Allan Poe)**

1. One of the two organs in your face that are used for seeing.<sup>9</sup>



2. A long tube through which food travels while it is being digested after leaving the stomach.

3. Either of a pair of small organs in the body that take away waste matter from the blood to produce urine.

4. Either of the two organs in the chest with which people and some animals breathe.

5. The organ inside the head that control thought, memory, feelings, and activity.

6. An organ in the body where food is digested, or the soft front part of your body just below the chest.

7. The natural outer layer that covers a person, animal, fruit, etc.

<sup>9</sup> All the definitions have been taken from the Online Cambridge Dictionary [www.dictionary.cambridge.org](http://www.dictionary.cambridge.org) and the picture has been taken from Google Images.

8. A large organ in the body that cleans the blood and produces bile, or this organ from an animal used as meat.
9. One of the hard, white objects in the mouth that are used for biting and chewing (=crushing food).
10. The organ in your chest that sends the blood around your body.

### “A Christmas Carol”, Charles Dickens

#### ▪ Pre-Reading Activity (A Christmas Carol, by Charles Dickens.)<sup>10</sup>

#### **The Morning Gazette**

December 30, 1984

##### A NATION'S THANKS AT CHRISTMAS

Mr. Charles Dickens has written another bestseller and everybody is talking about it! They say that when Mr. Dickens wrote A Christmas Carol, he was very angry about the social condition of our nation's poor people. And he wanted to show us that the materialism and love of the money in our society cause a lot of crime and poverty.

Well, Mr. Dickens, the British people have understood your message. The book has been an enormous success. When it was published a few days before Christmas, it sold 6,000 copies in twenty-four hours! A factory manager in America read it and he decided to give his workers an extra day's holiday!

Read these sentences and decide if they are TRUE or FALSE. Correct the FALSE ones:

1. Charles Dickens tried to show with “A Christmas Carol” the causes of crime and poverty.
2. This book was published in October 1843.
3. 6,000 copies were sold in one week.
4. Some American workers have had fewer holidays than in other Christmas.

### “Annabel Lee”, Edgar Allan Poe

It was many and many a year ago,  
In a kingdom by the sea,  
That a maiden there lived whom you may know  
By the name of Annabel Lee;  
And this maiden she lived with no other thought  
Than to love and be loved by me.

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<sup>10</sup> This text has been taken from A Christmas Carol, Charles Dickens (edit: Black Cat, Ediciones Vicens Vives)  
Adapt: Peter Foreman 2001 Barceloona.

*I* was a child and *she* was a child,  
In this kingdom by the sea,  
But we loved with a love that was more than love—  
I and my Annabel Lee—  
With a love that the winged seraphs of Heaven  
Coveted her and me.

And this was the reason that, long ago,  
In this kingdom by the sea,  
A wind blew out of a cloud, chilling  
My beautiful Annabel Lee;  
So that her highborn kinsmen came  
And bore her away from me,  
To shut her up in a sepulcher  
In this kingdom by the sea.

The angels, not half so happy in Heaven,  
Went envying her and me—  
Yes!—that was the reason (as all men know,  
In this kingdom by the sea)  
That the wind came out of the cloud by night,  
Chilling and killing my Annabel Lee.

But our love it was stronger by far than the love  
Of those who were older than we—  
Of many far wiser than we—  
And neither the angels in Heaven above  
Nor the demons down under the sea  
Can ever dissever my soul from the soul  
Of the beautiful Annabel Lee;

For the moon never beams, without bringing me dreams  
Of the beautiful Annabel Lee;  
And the stars never rise, but I feel the bright eyes  
Of the beautiful Annabel Lee;  
And so, all the night-tide, I lie down by the side  
Of my darling—my darling—my life and my bride,  
In her sepulcher there by the sea—  
In her tomb by the sounding sea.

▪ **Pre-Reading Activity (Annabel Lee, Edgar Allan Poe)<sup>11</sup>**



- **While-Reading Activity (Annabel Lee, Edgar Allan Poe)**
- <https://www.youtube.com/watch?v=rf7aBCrfOQE>

*The Great Gatsby*, F. Scott Fitzgerald

ORIGINAL VERSION	ADAPTATION
<p>I drove over to East Egg to see two old friends whom I scarcely knew at all. Their house was even more elaborate than I expected, a cheerful red-and-white Georgian Colonial mansion, overlooking the bay. (...) and Tom Buchanan in riding clothes was standing with his legs apart on the front porch.</p>	<p>I drove over to East Egg to see two old friends whom I scarcely knew at all. Their house was even more elaborate than I expected, a cheerful red-and-white Georgian Colonial mansion, overlooking the bay. Tom Buchanan in riding clothes was standing with his legs apart on the front porch.</p>
<p>(...)</p>	
<p>We talked for a few minutes on the sunny porch. (...)</p>	<p>We talked for a few minutes on the sunny porch and then, we came in. We went to the living room, where there were two women. Daisy, my cousin and a stranger.</p>
<p>"You make me feel uncivilized, Daisy," I confessed on my second glass of corky but rather impressive claret.</p>	<p>We started to talk about our family and my home in West Egg and Tom started to talk about civilization.</p>
<p>"Can't you talk about crops or something?" I meant nothing in particular by this remark, but it was taken up in an unexpected way.</p>	
<p>"Civilization's going to pieces," broke out Tom violently.</p>	<p>"Civilization's going to pieces," broke out Tom violently.</p>
<p>"I've gotten to be a terrible pessimist about things. Have you read 'The Rise of the Colored Empires' by this man Goddard?" "Why, no," I answered, rather</p>	<p>"I've gotten to be a terrible pessimist about things. Have you read 'The Rise of the Colored Empires' by this man Goddard?" "Why? No," I answered,</p>

<sup>11</sup> Image taken from google Images images.google.com

surprised by his tone.

"Well, it's a fine book, and everybody ought to read it. The idea is if we don't look out the white race will be will be utterly submerged. It's all scientific stuff; it's been proved." "Tom's getting very profound," said Daisy, with an expression of unthoughtful sadness.

"He reads deep books with long words in them. What was that word we – –." "Well, these books are all scientific," insisted Tom, glancing at her impatiently.

"This fellow has worked out the whole thing. It's up to us, who are the dominant race, to watch out or these other races will have control of things."

"We've got to beat them down," whispered Daisy, winking ferociously toward the fervent sun.

"You ought to live in California ." began Miss Baker, but Tom interrupted her by shifting heavily in his chair.

"This idea is that we're Nordics. I am, and you are, and you are, and ." After an infinitesimal hesitation he included Daisy with a slight nod, and she winked at me again.

" And we've produced all the things that go to make civilization – oh, science and art, and all that. Do you see?" There was something pathetic in his concentration, as if his complacency, more acute than of old, was not enough to him any more.

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**“The Black Cat”** Edgar Allan Poe

ORIGINAL VERSION	ADAPTATION
<p>FOR the most wild, yet most homely narrative which I am about to pen, I neither expect nor solicit belief. Mad indeed would I be to expect it, in a case where my very senses reject their own evidence. Yet, mad am I not — and very surely do I not dream. But to-morrow I die, and to-day I would unburden my soul. My immediate purpose is to place before the world, plainly, succinctly, and without comment, a series of mere household events. In their consequences, these events have terrified — have tortured — have destroyed me. Yet I will not attempt to expound them. To me, they have presented little but Horror — to many they will seem less terrible than barroques. Hereafter, perhaps, some intellect may be found which will reduce my phantasm to the commonplace — some intellect more calm, more logical, and far less excitable than my own, which will perceive, in the circumstances I detail with awe, nothing more than an ordinary succession of very natural causes and effects.</p> <p>From my infancy I was noted for the docility and humanity of my disposition. My tenderness of heart was even so conspicuous as to make me the jest of my companions. I was especially fond of animals, and was indulged by my parents with a great variety of pets. With these I spent most of my time, and never was so happy as when feeding and caressing them. This peculiarity of character grew with my growth, and, in my manhood, I derived from it one of my principal sources of pleasure. To those who have cherished an affection for a faithful and sagacious dog, I need hardly be at the trouble of explaining the nature or the intensity of the gratification</p>	<p>For the most wild narrative I am about to tell, I neither expect nor solicit belief. I would be mad to expect it. Yet, mad am I not — and very surely do I not dream. But tomorrow I die, and today I would relieve my soul. My immediate purpose is to place before the world a series of mere household events.</p> <p>From my infancy I was noted for the docility and humanity of my disposition. My tenderness of heart was even so noticeable as to make me the jokes of my friends. I was especially fond of animals, and was indulged by my parents with a great variety of pets. With these I spent most of my time, and never was so happy as when feeding and caressing them. This peculiarity of character grew with my growth, and, in my manhood, I derived from it one of my principal sources of pleasure.</p>

thus derivable. There is something in the unselfish and self-sacrificing love of a brute, which goes directly to the heart of him who has had frequent occasion to test the paltry friendship and gossamer fidelity of mere Man.

I married early, and was happy to find in my wife a disposition not uncongenial with my own. Observing my partiality for domestic pets, she lost no opportunity of procuring those of the most agreeable kind. We had birds, gold-fish, a fine dog, rabbits, a small monkey, and a cat.

This latter was a remarkably large and beautiful animal, entirely black, and sagacious to an astonishing degree. In speaking of his intelligence, my wife, who at heart was not a little tinctured with superstition, made frequent allusion to the ancient popular notion, which regarded all black cats as witches in disguise. Not that she was ever *serious* upon this point — and I mention the matter at all for no better reason than that it happens, just now, to be remembered.

Pluto — this was the cat's name — was my favorite pet and playmate. I alone fed him, and he attended me wherever I went about the house. It was even with difficulty that I could prevent him from following me through the streets.

Our friendship lasted, in this manner, for several years, during which my general temperament and character — through the instrumentality of the Fiend Intemperance — had (I blush to confess it) experienced a radical alteration for the worse. I grew, day by day, more moody, more irritable, more regardless of the feelings of others. I suffered myself to use intemperate language to my wife. At length, I even offered her personal violence. My pets, of course, were made to feel the change in my disposition. I not only neglected, but ill-used them. For Pluto, however, I still retained sufficient regard to restrain me from maltreating him, as I made

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This latter was a remarkably large and beautiful animal, entirely black. In speaking of his intelligence, my wife, who at heart was not superstitious, made frequent allusion to the ancient popular notion, which regarded all black cats as witches in disguise. Not that she was ever *serious* upon this point — and I mention the matter at all for no better reason than that I have remembered it just right now.

Pluto — this was the cat's name — was my favorite pet and playmate. I alone fed him, and he attended me wherever I went about the house.

Our friendship lasted, in this manner, for several years, during which my general temperament and character had (I blush to confess it) experienced a radical alteration for the worse. I grew, day by day, more moody, more irritable, more regardless of the feelings of others. I suffered myself to use intemperate language to my wife. At length, I even offered her personal violence. My pets, of course, were made to feel the change in my disposition. I not only neglected, but ill-used them. For Pluto, however, I still retained sufficient regard to restrain me from maltreating him, as I made no scruple of maltreating the rabbits, the monkey, or even

no scruple of maltreating the rabbits, the monkey, or even the dog, when by accident, or through affection, they came in my way. But my disease grew upon me — for what disease is like Alcohol! — and at length even Pluto, who was now becoming old, and consequently somewhat peevish — even Pluto began to experience the effects of my ill temper.

One night, returning home, much intoxicated, from one of my haunts about town, I fancied that the cat avoided my presence. I seized him; when, in his fright at my violence, he inflicted a slight wound upon my hand with his teeth. The fury of a demon instantly possessed me. I knew myself no longer. My original soul seemed, at once, to take its flight from my body; and a more than fiendish malevolence, gin-nurtured, thrilled every fibre of my frame. I took from my waistcoat-pocket a pen-knife, opened it, grasped the poor beast by the throat, and deliberately cut one of its eyes from the socket! I blush, I burn, I shudder, while I pen the damnable atrocity.

the dog. But my disease grew upon me — for what disease is like Alcohol! — and after a while, even Pluto began to experience the effects of my ill temper.

One night, returning home, much intoxicated, I realized that the cat avoided my presence. I seized him; when, in his fight at my violence, he inflicted a slight wound upon my hand with his teeth. The fury of a demon instantly possessed me. I knew myself no longer. I took from my waistcoat-pocket a pen-knife, opened it, grasped the poor beast by the throat, and deliberately cut one of its eyes from the socket!

▪ **Pre-Reading Activity (“The Black Cat”, Edgar Allan Poe)<sup>12</sup>**



▪ **Post-Reading Activity (“The Black Cat”, Edgar Allan Poe)**

**1. Match the first part of the sentence with the second part:**

- a) His wife told him that Pluto was a witch
- b) He became moody after getting married
- c) He loved animals
- d) The cause for his bad mood

<sup>12</sup> Image taken from Google Images [images.google.com](https://images.google.com)

e) Pluto ran away when the narrator was at home

- 1) Because it is easy to trust them.
- 2) Because the narrator mistreated him.
- 3) Was alcohol.
- 4) Because Pluto was a black cat.
- 5) And he mistreated his wife and pets.

**2. True or false? Correct the false sentences.**

- a. The narrator is telling the story of his life.
- b. The narrator is a good husband.
- c. He's got several pets.
- d. The narrator is sick.
- e. Pluto is a monkey.
- f. The narrator cut out the eye of his monkey.

**3. Look at the following dialogue and notice the use of Past Simple and Present Perfect.**

**Then, talk to your partner about stupid things that you have made in the past.**

-Have you ever lost your mobile phone?

-Yes, I have,

-When did you lose your mobile phone?

- I lost it during my spring holiday.

*Harry Potter and the Philosopher's Stone*, J.K. Rowling

'It's Ok! It's a soft landing, you can jump!'

Ron followed straight away. He landed sprawled next to Harry.

'What's this stuff?' were his first words.

'Dunno, sort of plant thing. I suppose it's here to break the fall. Come on, Hermione!

The distant music stopped. There was a loud bark from the dog, but Hermione had already jumped. She landed on Harry's other side.

'We must be miles under the school!', she said.

'Lucky this plant thing's here, really', said Ron.

'*Lucky!*' shrieked Hermione. 'Look at you both!'

She leapt up and struggled toward a damp wall. She had to struggle because the moment she had landed, the plant had started to twist snake-like tendrils around her ankles. As for Harry and Ron, their legs had already been bound tightly in long creepers without their noticing. Hermione had managed to free herself before the plant got a firm grip on her. Now she watched in horror as the two boys fought to pull the plant off them, but the more they strained against it, the tighter and faster the plant wound around them.

'Stop moving!' Hermione ordered them. 'I know what this is — it's Devil's Snare!'

‘Oh, I’m so glad we know what’s called, that’s a great help,’ snarled Ron, leaning back, trying to stop the plant curling around his neck.

‘Shut up, I’m trying to remember how to kill it!’ said Hermione.

‘Well, hurry up, I can’t breathe!’ Harry gasped, wrestling with it as it curled around his chest.

‘Devil’s Snare, Devil’s Snare...What did Professor Sprout say? It like dark and the damp—’

‘So light a fire!’ Harry choked.

‘Yes — of course — but there’s no wood!’ Hermione cried.

‘HAVE YOU GONE MAD?’ Ron bellowed. ‘ARE YOU A WITCH OR NOT?’

‘Oh, right!’ said Hermione, and she whipped out her wand waved I, muttered something and sent a jet of the same bluebell flames she had used on Snape at the plant. In a matter of seconds, the two boys felt it loosening its grip as it cringed away from the light and warmth.

▪ **Pre-reading Activity (*Harry Potter and the Philosopher’s Stone*, J.K. Rowling)<sup>13</sup>**

▲ Image 1



▲ Image 2



▪ **Post-reading Activity (*Harry Potter and the Philosopher’s Stone*, J.K. Rowling)**

**1. Abbreviations and acronyms in everyday English**

- a) Dunno →
- b) DIY →
- c) SFLR →
- d) OMG →
- e) NOYB →
- f) LOL →
- g) HTH →
- h) XOXO →

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<sup>13</sup> Both pictures have been taken from Google Images [images.google.com](https://images.google.com)

***Thirteen Reasons Why*, Jay Asher**

*Hello, boys and girls. Hannah Baker here. Live and stereo.*

*No return engagements. No encore. And this time, absolutely no requests.*

*I hope you're ready, because I'm about to tell you the story of my life. More specifically, why my life ended. And if you're listening to these tapes, you're one of the reasons why.*

*I'm not saying which tape brings you into the story. But fear not, if you received this lovely little box, your name will pop up... I promise.*

*Now, why would a dead girl die?*

*Hey! That sounds like a joke. Why would a dead girl lie? Answer: Because she can't stand up.*

*Go ahead. Laugh.*

*Oh well. I thought it was funny.*

*The rules are pretty simple. There are only two. Rule number one: You listen. Number two: You pass it on.*

*Hopefully, neither one will be easy for you.(...)*

*When you're done listening to all the thirteen sides — because there are thirteen sides to every story— rewind the tapes, put them back in the box, and pass them to whoever follows your little tale. And you, lucky number thirteen, you can take the tapes straight to hell. Depending on your religion, maybe I'll see you there.*

*In case you're tempted to break the rules, understand that I did make a copy of these tapes. Those copies will be released in a very public manner if this package doesn't make it through all of you.*

*This was not a spur-of-the-moment decision.*

*Do not take me for granted...again.*

*You are being watched.*

▪ **Post-reading Activity (*Thirteen Reasons Why*, Jay Asher)**

**1. Answer the following questions:**

- 1) Is Hannah alive?
- 2) What is Hannah going to tell in the tapes?
- 3) Who is listening to the tapes?
- 4) What do the listeners have to do after listening to the tapes?
- 5) Will listening to the tapes be easy for the listeners? Why?
- 6) Why is she using tapes?
- 7) Who is watching the listener?

“Field of Boliauns”

ORIGINAL VERSION	ADAPTATION
<p>One Fine day in harvest — it was indeed Ladyday in harvest, that everybody knows to be one of the great holidays in the year — Tom Fitzpatrick was taking a ramble through the ground, and went along the sunny side of a hedge; when all of a sudden he heard a clacking sort of noise a little before him in the hedge. ‘Dear me,’ said Tom, ‘ but it isn’t it chatters singing so late in the season?’ So Tom stole on, going on the tops of his toes to try if he could get a sight of what was making the noise, to see if he was right in his guess. The noise stopped; but as Tom looked sharply through the bushes, what would he see in a nook of the hedge but a brown pitcher, that might hold about a gallon and a half of liquor; and by and by a little wee teeny tiny bit of an old man, with a little motty of a cocked hat stuck upon the top of his head, a deeshy daushy leather apron hanging before him, pulled out a little wooden stool, and took out the full of it, and put it beside the stool, and then sat down under the pitcher, and began to work at putting a heel-piece on a bit of a brogue just fit for himself. ‘Well, by the powers,’ said Tom to himself, ‘I often heard tell of the Lepracauns, and, to tell God’s truth, I never rightly believed in them—nut here’s one of them in real earnest. If I go knowingly to work, I’m a made man. They say a body must never take their eyes off them, or they will escape.’</p> <p>Tom now stole on a little farther, with his eye fixed on the little man just as a cat does with a mouse. So when he got up quite close to him, ‘God bless your work, neighbour’ said Tom.</p> <p>The little man raised up his head and, ‘thank you kindly,’ said he.</p> <p>‘I wonder you’d be working on the holiday!’ said Tom.</p> <p>‘That’s my own business, not yours.? Was the reply.</p> <p>‘Well, maybe you’d be civil enough to tell us what you’ve got in the pitcher there?’ said Tom.</p>	<p>One fine day in the farming — it was indeed Ladyday, which everybody knows to be one of the great holidays in the year — Tom Fitzpatrick was taking a ramble through the ground, when suddenly he heard a clacking sort of noise a little before him in the hedge. ‘Dear me,’ said Tom, ‘ but it isn’t it chatters singing so late in the season?’ So he kept going on the tops of his toes to try if he could get a sight of what was making the noise, to see if he was right in his guess. The noise stopped, and what he would see in a corner of the hedge was a brown pitcher, that might hold about a gallon and a half of liquor and a teeny tiny bit of an old man, with a little motty of a cocked hat stuck upon the top of his head, a leather apron hanging before him, pulled out a little wooden stool, and took out the full of it, and put it beside the stool, and then sat down under the pitcher, and began to work at putting a heel-piece on a bit of a brogue just fit for himself. ‘I often heard tell of the Lepracauns, and, to tell God’s truth, I never rightly believed in them— here’s one of them in real earnest. They say that people must never take their eyes off them, or they will escape.’ Said Tom to himself.</p> <p>Tom now stole on a little farther, with his eye fixed on the little man just as a cat does with a mouse. So when he got up quite close to him, ‘God bless your work, neighbour’ said Tom.</p> <p>The little man raised up his head and, ‘thank you kindly,’ said he.</p> <p>‘I wonder you’d be working on the holiday!’ said Tom.</p> <p>‘That’s my own business, not yours.? Was the reply.</p> <p>‘Well, maybe you’d be civil enough to tell us what you’ve got in the pitcher there?’ said Tom.</p>

‘That I will, with pleasure,’ said he; ‘it’s good beer.’

‘Beer!’ said Tom. ‘Thunder and fire! Where did you get it?’

‘Where did I get it, is it? Why, I made it. And what do you think I made it of?’

‘Devil a one of me knows,’ said Tom, ‘but of malt, I suppose, what else?’

‘There you’re out. I made it of heath.’

‘Of heath!’ said Tom, bursting out laughing.

‘Sure you don’t think me to be such a fool as to believe that?’

‘Do as you please,’ said he, ‘but what I tell you is the truth. Did you never hear of the Danes.’

‘Well, what about them?’ said Tom.

‘Why, all the about them there is, is that when they were here they taught us to make beer out of the heath, and the secret is in my family ever since.’

‘Will you give a body a taste of your beer?’ said Tom.

‘I’ll tell you what it is, young man, it would be fitter for you to be looking after your father’s property than to be bothering decent quiet people with your foolish questions. There now, while you’re idling away your time here, there’s the cows have broke into the oats, and are knowing the corn all about.’

Tom was taken so by surprise with this that he was just on the very point of turning round when he recollected a grab at the Lepracaun, and caught him up in his hand; but in his hurry he overset the pitcher, and spilt all the beer, so that he could not get a taste of it to tell what sort it was. He then swore that he would kill him if he did not show him where his money was. Tom looked so wicked and so bloody-minded that the little man was quite frightened; so says he, ‘Come along with me a couple of fields off, and I’ll show you a crock of gold.’

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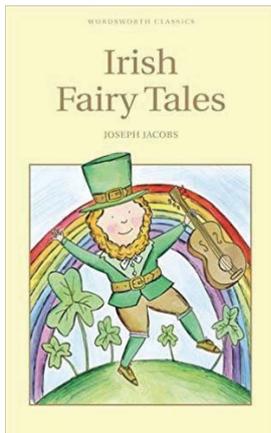
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▪ **Pre-Reading Activity (Field of Boliouns)<sup>14</sup>**

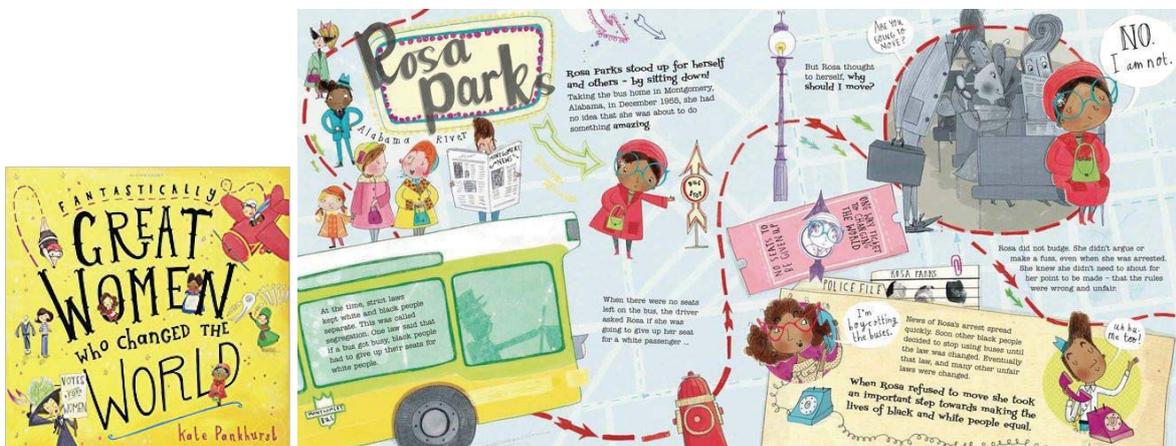


▪ **While-Reading Activity (Field of Boliouns)**

1. Provide one or more synonyms for the following words: ramble, chatters, and escape.
2. Define the following words: ramble, stuck, and heath.

*Fantastically Great Women Who Changed the World, Kate Pankhurst*

The book:



▪ **Pre-Reading Activity (*Fantastically Great Women Who Changed the World* (Kate Pankhurst)).<sup>15</sup>**



<sup>14</sup> Picture taken from Google Images, images.google.com

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