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Especialidad: Lenguas Extranjeras (Inglés)

TRABAJO FIN DE MÁSTER

The use of literature in foreign language learning. Adapting narrative texts to drama.

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Abstract:

The present work provides a reflexive analysis on the use of literature as a didactic resource in the classroom of English as a second language at the stage of secondary education, and in this we will focus on students of the 4th grade. For this purpose, this dissertation presents a didactic proposal which follows a task-based approach through cooperative work which consists on the adaptation of a narrative text to theatre. The project pursues the development of writing along with speaking skills through the realization of a series of activities, which are based on the reading of a short story and will be essential to carry out the final product.

Key words: literature, didactic proposal, English as a second language, Secondary Education, task-based approach

Resumen:

El presente trabajo expone un análisis reflexivo sobre la utilización de la literatura como recurso didáctico en las aulas de lengua extranjera, en este caso en Inglés, en 4º de Educación Secundaria Obligatoria. Con este propósito se muestra una propuesta didáctica desde el enfoque por tareas mediante trabajo cooperativo que se basa es la adaptación de un texto narrativo a teatro. El proyecto persigue el desarrollo de las habilidades de escritura y orales mediante la realización de una serie de actividades que parten de la lectura un texto literario y serán imprescindibles para llevar a cabo la tarea final.

Palabras clave: literatura, propuesta didáctica, Inglés como segunda lengua, Educación Secundaria Obligatoria, enfoque por tareas

Contents

1. INTRODUCTION

The purpose of this paper is to reflect on the importance of literature in the process of teaching and learning a foreign language, as well as showing why its use in the ESL (English as a second language) classroom is feasible and how it can be integrated in the lessons.

Over the past few decades, foreign language learning in the classroom has undergone a process of methodological renewal which tends nowadays to favor the acquisition of the communicative competence in real contexts. That is why some scholars highlight the fact that "literature can serve this purpose by having different aspects of language authentically within itself including not only syntax and lexis but also pragmatic and cultural points not easily found in non-literary texts" (Khatib, Derakhshan, & Rezaei 2011, p. 214). As teachers, we cannot overlook this tool that puts at our disposal a compendium of knowledge that helps us to introduce the student to the understanding and interiorization of the language.

The process of teaching and learning foreign languages through literature is, above all, an interactive process of communication between the author, the text, the reader and teachers as mediators. This can contribute to the development of the interlanguage and also lead to cultural awareness. Lazar (1993) has defended and justified the educational possibilities of the use of literary materials in the context of language learning. So it will be demonstrated the viability of using literature in the classrooms, showing its effective, versatile and multiple benefits for both students and teachers.

However, it should not be forgotten that in order to succeed in the use of the literary texts, it is necessary to have an appropriate methodology along with materials that are motivating and creative which adapt to the level and interest of the students. And principally, a didactic exploitation that transmits linguistic-cultural knowledge, at the same time that it responds to communicative needs. The final result is an improvement in the students' reading comprehension, cultural and grammatical knowledge, as well as their level of conversation and writing.

This document is arranged in two large blocks: the theoretical framework, which contains the theoretical foundation of this project, and the didactic proposal, in which a plan for adapting narrative texts to drama is presented. The didactic proposal offered in

this work is focused on the implementation of literature as a learning strategy in the English classroom for which the methodology employed is grounded on the task-based approach through cooperative work. In short, due to the gradual demand for multilingualism, it is necessary to provide new educational resources that encourage the learning of ESL within the classrooms of secondary education.

2. JUSTIFICATION

The approach of the present work arises from my own experience as a high school student and my recent intervention in the teacher training program of the master. I could observe that currently, the method of encouraging reading in foreign language teaching still consists of students reading a book on a quarterly basis to take an exam so that the teacher could check if students have read the book or not. It is also true that textbooks make few allusions to literature and the readings that students are asked to do are usually worked outside the class as homework.

To be more precise, this is a superficial reading methodology "where there is no focus on the literary qualities of what is being read (and indeed, the material being read may well be non-fiction) and where, in its purest form, there is no language learning work either" (Paran, 2008, p. 467). Even though it serves as a means of developing reading skills, teachers should offer more possibilities to students in order to exploit texts. Reading does not just involve the action of decoding a text, but it is also a process of interaction with a language, its culture and context.

Among the materials used to develop training and foreign language learning activities, literary texts are usually somewhat ignored, since literary discourse is considered to be a complex and elaborate modality with little impact on the most frequent uses of the language system. However, the wide diversity of literary materials offers enough possibilities to work adequately a gradual input for learning from literary materials. That is why the choice of topic has also been motivated because it is undeniable that the didactic dimension of literature can provide a series of linguistic and cultural values and skills to secondary school students.

3. OBJECTIVES

This dissertation pursues the following objectives:

- To encourage the use of literature as a useful resource for the acquisition of English as a second language presenting its benefits and contributions to the field of language teaching.

- To explore the role of literature within English teaching-learning methods in the area of foreign language learning.

- To investigate the presence of literature in the ESL curriculum of secondary education in Castilla y León.

- To reflect on the importance of an adequate presentation and selection of literary texts as well as giving guidelines in order to select them appropriately.

- To develop a didactic proposal based on the inclusion of literature within the ESL classroom in secondary education. To do that, students will be asked to work in groups and to read a narrative story in order to adapt it to drama.

4. THEORETICAL FRAMEWORK

This theoretical framework examines the approaches to the use of literature, the main reasons why it should be part of the ESL curriculum and which criteria should be followed in order to select texts.

Before starting with it, it is imperative to clarify what does the term literature imply. It must be noted that literature is a broad concept whose definition cannot be given straightforwardly. Generally speaking, literature is an artistic manifestation based on the use of words and language, both written and oral, as a means of expression.

Some authors have defined literature as "imaginative compositions, mainly printed but earlier (and still, in some cultures) was oral, whether dramatic, metrical or prose in form" (Childs and Fowler, 2006, p. 129). These authors also underline literature's relevance on the preservation and transmission of diverse cultures, what can "promote a greater tolerance for cultural differences for both the teacher and the student" (McKay, 1982, p. 531). That is to say, formally literature is distinguished as an artistic expression and also as a set of texts with certain characteristics which arise from a context that may be historical, social or cultural. Lazar (1993) adds that literature as an art; allows the expression of opinions, experiences, ideas, as well as promoting imagination and learning about different socio-cultural aspects.

From a linguistic point of view, it has been claimed that "literature is an example of language in use, and is a context for language use" (O'Sullivan, 2017, p. 2). In this case, literature is related to a singular type of linguistic communication which contributes to the acquisition of this competence. The style of any literary work proposes a syntactic, semantic and grammatical model that, added to other readings, increases the knowledge of the language, thanks to which later strategies can be developed.

4.1. Approaches to literature in language teaching

The functionality of literature in the history of foreign language teaching and learning has always been linked to theoretical currents and critical trends of the moment. For that reason, this section includes a summary of the methodological approaches to language teaching and the use of literary texts over the last century. After that it will be framed an actual approach to literature in language teaching proposed by Lazar (1993). This will allow us to comprehend why literary texts were excluded during some time from the teaching procedures and also why there is a need to develop new strategies and adopt new perspectives and approaches that could allow and justify their inclusion in current syllabuses.

At the beginning of the 20th century, the grammar-translation method used the literary text for translating or for studying grammatical aspects. The emphasis of this teaching method "was on mastering grammar structures and vocabulary. There was neither literary interest nor interest on content" (Bobkina & Dominguez, 2014, p. 249). The written language is the basis for both the linguistic description and the activities carried out in class. Vocabulary is learned through word lists and special importance is placed on the degree of accuracy of translation.

This traditional method, used during the 19th century until the first half of the twentieth century, presented several shortcomings since communicative skills were completely ignored what would not allow students to engage in a coherent, appropriate and fluent conversation.

The texts or literary excerpts of works were exploited taking into account their grammar and vocabulary, without paying too much attention to their content. These texts were considered as a collection of sentences or models of structures that should serve as an example to create other similar ones. The focus is not on speaking and being able to communicate in a foreign language, but on showing language proficiency in terms of grammar. This is an unmotivating model that over time has become totally obsolete giving way to other pedagogical perspectives. In short, in the grammar-translation model, the inclusion of literature in the curriculum had little to do with methodological considerations.

From the 1940s to the 1960s, the direct method would bring about a drastic change in the teaching of foreign languages with respect to the previous one. This method gives priority to the development and acquisition of oral skills considering that the learning of a second language could be analogous to the acquisition of the mother tongue. The teaching of grammar was relegated to a secondary role, was given more importance to vocabulary, dialogues and oral interaction.

Besides, this method ponders that literature presents a language far from everyday life uses employed by native speakers in their conversations. Although literary texts provide numerous examples of grammatical structures, they also contain complex words and expressions that were considered inappropriate for second language learners, especially in the early stages of learning. For this reason, literature was erased from the ESL syllabus since "the language teaching method based on the translation of Classic texts resulted rather inefficient when applied to teaching modern languages and, as a result, the tendency at the time was to eliminate literary texts from language classes to focus on teaching language skills mainly" (Bobkina & Dominguez, 2014, p. 249). Bearing in mind the principles on which the direct method is based, the literary text is no longer considered a linguistic reference and literature is excluded and replaced by texts from everyday language.

The audio-lingual method, whose origin dates back to the Second World War, came up as a political strategy because of the need to train proficient soldiers in foreign language use. That is the main reason why the priority was the spoken language, oral expression and listening. The dynamic of this methodology is based on repetition and imitation exercises of native patterns.

There is no doubt that the audio-lingual method "supported the complete exclusion of literature from the foreign language curriculum addressing its structural complexity and its nonconformity to the standard grammar rules" (Bobkina & Dominguez, 2014, p. 249). The aim was to train students who managed to develop oral skills to be able to communicate in everyday situations. To do this, they had to make a correct use of the grammatical rules since the acquisition of habits to learn the language depended on it.

These approaches began to be abandoned in the 1970s with the appearance of the communicative method which determined that "both learning the linguistic forms and understanding their potential communicative functions and social meanings are equally important" (Zhou & Niu, 2015, p. 800). The focus shifted to the skills needed to use grammar and other aspects of language along with the inclusion of aspects related to the social use of the language for different communicative purposes.

In general, the communicative method is a process where the most significant thing is not the linguistic forms, but the communicative intentions. Learning is generated when the student is involved in interaction and meaningful communication.

This method promotes fluency which is "natural language use occurring when a speaker conducts meaningful interaction and maintains comprehensible and ongoing communication despite limitations in his or her communicative competence" (Zhou & Niu, 2015, p. 800). That is to say, the emphasis was on communicative exchanges based on concrete everyday situations that students might encounter in a foreign country. So, again, literature will have no place in the new teaching programs, as it continues to be appreciated as an obstacle to learning which has no practical function in the acquisition of the communicative competence.

It is since the end of the 20th century that literature in the field of foreign language teaching has been reevaluated as a didactic tool since it "is beginning to be viewed as an appropriate vehicle for language learning and development since the focus is now on authentic language and authentic situations" (O'Sullivan, 2017, p. 2). This is why diverse positions started to arise towards the teaching-learning process of ESL through literature. In this paper will be taken into consideration the three models of teaching literature proposed by Lazar (1993): the language-based approach, literature as content, and literature for personal enrichment.

In the language-based approach literature is used "as a technique for teaching both basic language skills (i.e. reading, writing, listening and speaking) and language areas (i.e. vocabulary, grammar and pronunciation)" (Hişmanoğlu, 2005, p. 54). The literary text provides the possibility of contextualizing the grammatical structures of the language allowing students to interpret and evaluate the uses of the language. It also offers students

the opportunity to expand their general knowledge and understanding of English which "enables learners to access a text in a systematic and methodical way in order to exemplify specific linguistic features" (Divsar & Tahriri, 2009, p.107). The attention is then shifted to the question of how to use literature for language practice.

Literature as content "examines the history and characteristics of literary movements; the social, political and historical background to a text; the biography of the author and its relevance to his or her writings; the genre of the text, etc" (Lazar, 1993, p.35). Literature itself constitutes the content of the course through which students make an exploration of the cultural background of the literary works. It focuses on such areas as the history and characteristics of literary movements; literary genres as well as rhetorical devices. Students acquire the language by working on certain aspects of the target culture through reading a set of texts and relating them to literary criticism. The development of a critical appreciation of texts is closely linked to the concept of literary competence, in which readers have an implicit knowledge of certain conventions (like the socio-historical context, the literary movement to which a text belongs to, or the author's background) that allow them to interpret texts and to confer on them a literary meaning. This skill is especially useful to promote debates in which students exchange opinions and interpretations of the text.

Literature for personal enrichment is understood as a means of bringing out the experiences, feelings and opinions of individuals. It helps learners "to express their feelings and opinions and make connections between their own personal and cultural experiences and those expressed in the text" (Divsar & Tahriri, 2009, p.107). The aim is to get students intellectually and emotionally involved.

There is just one more approach connected to Lazar's model of personal enrichment which is the intercultural dimension that literary texts provide. Hişmanoğlu (2005) maintains that "it is through reading that students broaden their horizons, become familiar with other cultures, and hence develop their intercultural communicative competence, learning how to view the world from different perspectives. The result will be the possession of critical thinking and writing" (p. 64). To put it differently, the use of foreign languages implies a knowledge and acceptance of other uses, customs, cultures and beliefs, and unavoidably implies having a completely open and positive vision of other realities that will contribute to personal and mutual enrichment.

On the whole, what the integration of literature based on these models offers to ESL students can be summarized in McKay's words:

> It can be useful in developing linguistic knowledge both on a usage and use level. Secondly, to the extent that students enjoy reading literature, it may increase their motivation to interact with a text and thus, ultimately increase their reading proficiency. Finally, an examination of a foreign culture through literature may increase their understanding of that culture and perhaps spur their own creation of imaginative works. (McKay, 1982, p. 531)

The importance of literature within the teaching of a second language has endured many changes throughout history, it has gone from having an enormous status to disappearing completely from the classrooms. However, this conception is beginning to change and literature is being revaluated because of the important increase of research and pedagogical currents which have underlined the possibilities that the use of literary texts offers to teach and improve the learning of foreign languages within a significant cultural context.

4.2. Reasons to include literature in the ESL curriculum

This section explores the treatment of literature in the ESL curriculum of Castilla y León together with the main reasons why it should be integrated.

Since the master belongs to the University of Valladolid, the research for this paper concerning the ESL curriculum has been done according to the regulation of Castilla y León. The current education law is regulated in turn by BOCYL published in May 8th in 2015, which is further specified in Orden EDU 362/2015. The objectives and key competences of the Spanish education system are listed in Ley Orgánica 2/2006, of May 3rd, while order ECD 65/2015 describes the relations between competences, contents and evaluation criteria in primary education, ESO (Educación Secundaria Obligatoria) and Bachillerato.

In spite of the numerous benefits that literary texts bring to students and the fact that they are a useful tool to help students accomplish essential objectives of Secondary

Education dealing with the area of English as a foreign language, the current regulations governing educational intervention of foreign language teaching do not encourage their use as a pedagogical resource in the English class.

The references to literature found in the ESL curriculum of secondary education will be briefly analyzed so that afterwards it could be justified why it should be included in the syllabus. All of them correspond to the fourth year of secondary education; nevertheless, it is going to be shown that literary texts have not relevance at all.

In the learning standards of blocks one and two, which conform oral comprehension and oral text production, respectively, literature is comprised as an example of topic that could be employed by students while participating in conversations; exchanging opinions and points of view; formulating hypotheses; narrating and describing coherently past events either real or invented, plans for the future; as well as expressing abstract aspects of such subject matter (Orden EDU/362/2015, 2015, pp. 32253-32254).

Regarding the comprehension of written texts in block three, dealing with evaluation criteria, it is indicated that in order to fully comprehend a text, students should know the sociolinguistic aspects related to daily life, living conditions, interpersonal relationships, and social conventions as well as the general cultural aspects that allow to understand information and ideas present in the text (e.g. of historical or literary character) (Orden EDU/362/2015, 2015, p. 32256).

The fourth and last time it is considered literature as part of the ESL curriculum corresponds to one of the learning standards of block three, comprehension of written texts. It reveals that "the student understands the general aspects and most relevant details of short, well-structured contemporary fiction and literary texts in a standard variant of the language, in which the plot is linear and can be followed without difficulty, and the characters and their relationships are described clearly and simply". (Orden EDU/362/2015, 2015, p.32257, my translation). This section is the only one which refers directly to the employment of literature.

As evidence shows, the ESL curriculum in Castilla y León does not give space to literary content, teachers claim that "linguistic limitations and lack of analytical skills of the EFL learners who may feel unequipped to overcome the difficulty of comprehending a text makes literature a difficult issue to deal with" (Divsar & Tahriri, 2009, p.105).

Nonetheless, the problem relies in that literature is only considered in one year of the whole secondary education what impedes integrating literature gradually and effectively.

Literature is a social product, a means of communication and entertainment which by its nature, allows integration into the classroom of various aspects that are worked on simultaneously; what makes it a profitable resource for the teaching-learning process of ESL. The main reasons that lead to the use of literary texts and their contribution to the developing of the key competences of the Spanish education system will be clarified below:

➢ Literature stimulates the acquisition and enrichment of a language

Literature can help foster the various skills that must be developed and acquired to be able to both produce and understand written or oral texts and that is directly linked to the linguistic communication competence, which is considered as essential in the field of learning languages. Reaching the ability of communicating effectively also involves the knowledge of language usage as some scholars have suggested:

> Literature pays special attention to form, and this helps the learner reflect about language, another principle and goal of the communicative method. It is important that the learners develop their linguistic competence by learning how to express meanings in English, but also that they develop their communicative competence, that will allow them to transmit messages, to use the language to interact, to communicate with other people, which is, in the end, the basic function of language (Llach, 2017, p. 8).

From the first levels of ESL, working with this type of material will allow students to consolidate grammar structures, learn vocabulary within a context and observe the pragmatic use of some expressions that are presented in the text. Just like McKay (1982) has asserted, literature uses a language "that illustrates a particular register or dialect is embedded within a social context, and thus, there is a basis for determining why a particular form is used. As such, literature is ideal for developing an awareness of language use" (p. 530). The student is then exposed to the various functions, stylistic variations, and ways of connecting ideas and usages of English that are often not found

in spoken language. This factor is an advantage because it can serve as a model for the student to improve his or her writing.

Furthermore, there is also a contribution in the attainment of the learning to learn competence. As mentioned above, students acquire certain techniques and strategies of production and understanding of written texts, and as a consequence, they are becoming aware of their own learning process.

➢ The exposure to authentic materials increases the students' motivation

A view shared by scholars is that literature "provides the learner with genuine, authentic samples of language, and also with real samples of a wide range of styles, text types and registers" (Llach, 2017, p. 9). Here the author refers to the exposure of students to language intended and created for native speakers, making them familiar with the linguistic uses, forms, and conventions of the target language.

What is meant by authenticity is that literary texts are not designed for the specific aim of teaching a language. That is why literature becomes a challenging source for teachers as well as students. Additionally, it provides real experience of the kind of reading that the student may encounter in his/her academic and general everyday life.

These kinds of activities, in which students are exposed to a wide variety of authentic literature, are especially important because normally they are used to textbooks in which the materials are fabricated. Literary texts offer multiple interpretations and opinions that will have an impact on the interaction in the class. In short, literature is an inexhaustible source which can be worked from every skill; however, this issue depends on the willingness of the teacher to produce his/her own didactic materials.

Following this line, where the focus is on authentic language, it is interesting to highlight the capacity of literature to motivate students in the teaching-learning process. This fact is endorsed by Khatib and Rahimi (2012) who declare that "the other contributions of literature to learning are the motivational or affective and experiential factors which are provided through literature and their influence on the reading proficiency" (p. 33). As well as becoming more motivated with the use of authentic literary texts, students also feel more confident about their language skills since they are handling with real materials.

➢ Cultural awareness

Knowing a language involves being able to use it properly and appropriately from a linguistic and pragmatic point of view. Literature has been considered "as an efficient tool that can provide EFL learners with opportunities to develop different aspects of the English language proficiency, as well as to deepen their knowledge and understanding of English culture" (Bobkina & Dominguez, 2014, p. 257). Therefore, a relevant socio-cultural knowledge of the conventions with which a language is used makes it possible to approach effective communicative abilities.

Lazar (1993) believes that "exposing students to literature from other cultures is an enriching and exciting way of increasing their awareness of different values, beliefs, social structures and so on" (p.62). The author underscores the importance of being familiar with the society and culture of the community in which the language is spoken since probably several students may be distorted by stereotypes. Thus, learners not only have to learn the grammatical rules and the lexicon of the target language, but it is equally important to become aware of the social and cultural characteristics of its native speakers.

Bobkina and Dominguez (2014) insist on the fact that "literature is probably one of the best ways to understand the culture and traditions of the target language, especially in those cases in which a visit or a stay is virtually impossible (p. 251). In other words, it can then broaden the student's perception of what life is like in the country of the target language they are learning in a particular historical period. The cultural aspects embrace those associated to the speakers' lifestyle, their living conditions, how do they manage their personal relationships, and which are their values, beliefs, attitudes, and social conventions.

In the same way, the cultural dimension of literature contributes to the students' personal enrichment and to the formation of citizens who are capable of tolerating other cultures, what implies a development of social and civic competences since they:

> Involve the ability and capacity to use the knowledge and attitudes about society, understood from different perspectives, in its dynamic, changing and complex conception to interpret phenomena and problems in increasingly diversified contexts; to develop responses, make decisions

and resolve conflicts, as well as to interact with other individuals and groups according to standards based on mutual respect and democratic convictions. (Orden ECD/65/2015, 2015, pp. 12-13)

As a result, with the inclusion of literary texts, teachers will be working in the formation of more critical, reflective and autonomous citizens. This allows the student to observe and confront his or her own culture with that of the language being learned and to reflect on the different values and attitudes of both communities in order to act appropriately in the target language.

Even though there have just been mentioned the key competences which are strictly linked to the teaching-learning process of a language, by designing and planning learning experiences through the use of new technologies it could also be encouraged the digital competence. Although this fact will always depend on the resources available in the class and the teacher's ability to use technology and integrate it to the teaching-learning process of ESL.

Considering the reasons that have just been mentioned, the use of literary texts as a resource in language teaching gives educators the opportunity to help students achieve some of the fundamental objectives that they must obtain during the secondary education stage.

4.3. Establishing criteria for the selection of materials: authentic or adapted texts

Once it has been clarified why literature serves as a didactic tool in the ESL classroom, it is going to be established what kind of texts are suitable and under what criteria they should be selected.

It is essential that teachers make a correct selection of the texts which are going to be the base of their work in the class. On this appropriate selection will depend in the majority of the cases the success of their lesson which will be illustrated by their students' attention and fulfilment of the tasks.

If literary texts are well chosen, they can provide "opportunities for extended output, and led to a great deal of interaction, characterised by responsiveness, emotional engagement and authenticity" (Paran, 2008, p. 472). When selecting a literary text, it is

advisable to reflect on three fundamental areas: the type of course to which it is directed, the type of students and the aspects that can be found in the text.

Concerning the employment of authentic literary works or adaptations from those texts, teachers do not fully agree with what is the best option. However, neither adaptations nor authentic materials should be discarded. Even at the most elementary levels when students are not capable to cope with literary texts, teachers should try to use them since there are multiple graduated readings that can help beginners to understand the text.

Although some teachers consider that literary adaptations distort the true message of the piece and its essence is lost, at lower levels of ESL, it is advisable to use adapted texts in order to begin to introduce literature to students so that they can follow a gradual process whose end would be facing authentic texts. In any case, the language teacher is free to choose what s/he considers more appropriate for the students.

It is therefore essential that teachers make an appropriate selection of literary texts taking into account the criteria proposed by Lazar (1993) which based on age, emotional and intellectual maturity, needs, motivation, interests, cultural background, language proficiency, literary knowledge and linguistic competence of the students. Obviously, it will always be impossible to please every student within the same class since the diversity of students makes the selection more complex for the teacher who would have to choose texts suitable for the majority.

The first feature that must be taken into account is the linguistic level and background since:

> They might not be able to cope with the language of the text because it departs strikingly from the usual norms of language use; it includes a great many archaisms, rhetorical devices and metaphors; or it makes use of the dialect or register of a highly specialised field (such as law). (Lazar, 1993, p. 53)

Hence, when selecting texts, it is important to consider not only the linguistic level that the literary text itself may contain, but also its specific literary qualities and the knowledge students have of them. Besides, the text should not be above the English proficiency level of the students because the fact of not understanding it as a whole could discourage them. That does not mean that it should not contain new vocabulary or

grammatical structures, but it should be in a way that does not affect the total comprehension of the reading. This issue is clearly portrayed by Krashen's input hypothesis "which states that language is acquired by receiving "comprehensible input" slightly above one's current level of competence (i+1) (Liu, 2015, p.140). The formula "i+ 1" refers to providing students with comprehensible input "i" containing linguistic elements slightly above their English level "+ 1" so that the comprehension could be more challenging for the student, but not unreachable, what would contribute to the acquisition of the language, otherwise it will create a feeling of frustration and demotivation.

Together with the other criteria for selecting literary texts, it could also be added the availability and length of the texts, the possible exploitation of each genre and the possibility of fitting them into the curriculum with activities that incorporate the four basic language competences: reading, speaking, listening and writing.

Logically, working with any literary genre implies reading, for that reason reading comprehension is the most widely developed skill. In terms of writing, literature provides an immense variety of tasks which include guided, controlled or free writing. Generally speaking, narrative, poetry and drama can exploit writing skills; nonetheless, for listening and speaking skills the most appropriate genre would be drama.

Through narrative texts, readers can observe the characters' behavior within a concrete reality and appreciate how they act in everyday life in different registers and styles. These literary texts can be used as a motivating resource within the class to help students consolidate and practice the target language. Perhaps short stories are the most employed materials from this literary genre since the length of novels make it quite difficult to work with them. In fact, for this paper's didactic proposal the texts that have been chosen are short stories so their implications and contributions to the learning of a language will be specified in the following section.

There is no doubt that for students the most complex genre is poetry even in their mother tongue since "the deviated and figurative language of poetry necessitates very long time to grasp" (Pardede, 2011, p. 17). If the poem is carefully chosen and worked, it can encourage student's ability to distinguish between literal, symbolic or metaphorical meanings. Noticeably, the selection of the poems by the teacher is a task in which s/he must take into account not only the linguistic level of the students, but also the fact that poetry has characteristics that are very different from those of any other form of discourse,

and it is essential to identify and explain these characteristics in order to help students understand the language of the poem in order to convey its message. That is why "teachers obviously need to ensure that they choose poems suitably graded to the level of the students and that the students are given as much help as possible in understanding the language of the poem" (Lazar, 1993, p.101). So, when poetry is used in class, those unusual forms of language can expand students' understanding of poetic language and interpretative skills.

Fortunately, the exploitability of theatre offers numerous opportunities to integrate speaking and listening activities such as "oral reading, dramatization, improvisation, role-playing, pandomiming, reenactment, discussion, and group activities" (Hişmanoğlu, 2005, p. 59). Dramatization can provide some benefits such as improving fluency in situations of linguistic interaction, learning communicative functions, vocabulary, pronunciation, in a fully contextualized situation. In addition, plays are mainly formed by dialogues, so using them with students is a fun and effective way to focus on conversational language. Learners thus expand their understanding of spoken discourse, what kind of idiomatic expressions are appropriate to use in different contexts, and how what characters say in a conversation reflects the status and relationships they maintain. Hence, the use of theatre in the ESL class provides a meaningful and relevant context for learners which will encourage them to be active in their own learning process by enhancing their confidence and self-esteem.

It is not easy to determine in which way should literature be used in a lesson "since every teaching situation is unique, the use of one single piece of literature varies from classroom to classroom and from teacher to teacher" (Pardede, 2011, p. 23). Unfortunately, there is not a formula which works well with every group so the teacher is completely free to choose whichever activities s/he considers that are more suitable for using literature.

To conclude, these considerations are sufficient to underline that the exploitation of literary texts present several positive experiences together with multiple didactic applications which contribute to the teaching-learning process of ESL. The following section of this paper presents a didactic proposal which integrates literary texts.

5. DIDACTIC PROPOSAL

Through the development of this paper I intend to present a didactic proposal in the field of teaching English as a second language in secondary education. The main idea of the didactic proposal consists of introducing literature in the ESL classroom through a task-based cooperative project. The literary texts chosen are outlined below:

- *A Case of Identity*, Arthur Conan Doyle

- "The Way up to Heaven", Roald Dahl

- *The Monkey's Paw*, W.W. Jacobs

- *The Murders in the Rue Morgue,* Edgar Allan Poe

Broadly speaking, students from an ESL classroom would have to work in groups since they will be assigned one of those texts in order to adapt them to drama. At first, this proposal might seem complex, but on each session it will be explained clearly every activity so that they succeed in the fulfilment of the final activity, which comprises the representation of the play that they have written. This project can "offer students the opportunity to respond imaginatively to their reading experience by developing the text in a way that employs communicative and purposeful language" (O'Sullivan, 2017, p.5).

In view of that, it is going to be framed the target group to which this project would ideally be directed; why were those texts selected; the methodology that has been followed; how will be the work plan developed throughout the school year; and finally, how will be this didactic proposal settled on each session. Additionally, considering what is happening at the moment, it will be given an alternative to the representation of the play so that the project could be completed online.

5.1. Literary genres and text's choice

The reasons that lead students to read in class and at home are very different. While in both cases they read for a reason, the way a student approaches a text will change radically depending on the reason that led to it in the first place. Therefore, it seems logical to suggest that activities or readings in class that produce the same motivation and pleasure as those freely chosen at home should be considered.

The literary texts selected for the implementation of the didactic proposal are four short stories from different authors. To begin with, some of the implications of short stories that lead to the decision of including them as beneficial teaching resources are:

> Linguistically speaking, short stories develop language awareness in learners. Similarly short stories are authentic materials for language learners. They can be used as a huge authentic source of new vocabulary items and grammatical structures. The learners can see how the words and structures can be manipulated in a variety of ways to create meanings in a text. (Adhikari, 2006, p. 108).

With regard to the readability of the stories, they adjust to Krashen's idea of the input hypothesis since students will be capable of understanding the linguistic input, even though they contain lexical elements or grammar structures slightly above their current linguistic level of competence.

The main reason to consider the length of a story is that "the shortness of the text is important for the students because they will see that they can read, understand and finish something in English, and it will give the students a feeling of achievement and self-confidence" (Pardede, 2011, p. 18). There is no doubt that at first instance the students' willingness to read a text relies on its length since they usually complain about the amount of work they have to do and the lack of time they have to read books.

Besides, the development of the project has been thought to be put into practice on one session per week for this reason. The stories are about twenty pages long so students cannot make excuses in order to avoid reading. Following this line, it has also been taken into account the accessibility of the texts, which can be purchased online for free, just to prevent students from complaining that they have to buy the books.

Even though the short stories were written between the 19th and 20th century, I believe they fit students' interests so "can be used as a positive stimulation to motivate students, and a good means to improve reading and writing skills" (Ceylan, 2016, p. 312). On the whole, they are detective and horror stories which get the reader's attention from the beginning and they may enjoy and find them interesting while writing the adaptation. Furthermore, students will realize that although these stories were written in past centuries the universality of the themes they treat are still relevant at the present time.

The other literary genre which students are going to work with is drama because its use in the classroom allow students to learn in a more dynamic, participative and real way. By opening students' minds to the dramatic genre "they begin to understand how plays work, as verbal artefacts, as spectacle, as a reflection (or a critique) of cultural and social norms. This is in itself a valuable educational process, which has to be experienced; it is much less effective if it is simply explained." (Maley & Duff, 2006, p. 230). Theatre helps teachers to create a learning environment based on interaction and motivation that will be the key mainstays for the development of positive dynamics which will increase students' creativity, imagination and spontaneity.

 Concerning linguistic skills, through theatre teachers expose students to other features of conversational language like "how conversations are ordered and sequenced in English, what kinds of formulaic expressions it is appropriate to use in different contexts, how what people say in a conversation reflects their relationship and relative status" (Lazar, 1993, p. 137). The effectiveness of this tool allows practising and learning of both verbal and non-verbal language styles and registers.

By using dramatization in the classroom "a strong sense of involvement is fostered which helps to motivate students and encourages them to learn through active participation" (Lazar, 1993, p. 138). To put it in a different way, it is a good setting for social learning since it improves the students' interaction and communication by defending their ideas, agreeing with others and evaluating situations in order to achieve a perfect coordination. Moreover, students develop their language skills progressively as they learn how to use language properly in the various situations and social contexts they create. In short, drama is understood as a creative and daily activity, which has a communicative and educational purpose that promotes the habit of reading.

It must be noted that students will be part of their own learning process since theatre will not be put forward directly, but through creative writing they will understand how this genre works by assuming their role as creators of a play. In broad lines, every group will have to write a script, present a brochure and of course, dramatize the play.

Hereunder will be briefly specified why were the texts and authors chosen. The decision was mainly taken because they are classical authors who to a greater or lesser extent students have heard of them even if they are not capable of framing them with a literary genre or socio-historical context.

Two of the stories belong to the detective literary genre, in fact, it is Poe's text, *The Murders in the Rue Morgue,* considered as the first modern detective story. For this reason, it seemed appropriate to include Poe since he is the father of the first literary detective and the genre. He set the course of this narrative form which is based on: a criminal event, its investigation and the resolution of the event. The main character is Auguste Dupin, an investigator who solves crimes through clues that lead to brilliant deductions. Thus, the reader follows the case until the extraordinary explanation of the end.

Almost certainly, the majority of the students know who Sherlock Holmes is since nowadays this fictional character is experiencing one of his most popular moments as adaptations for movies and television have captivated viewers with an update on the adventures of literature's most famous researcher. Sir Arthur Conan Doyle, definitively established the formula of the detective genre, which was started thirty years earlier by Edgar Allan Poe. Even though there are over fifty tales that tell the story of Sherlock Holmes, it has been picked *A Case of Identity* as it portrays a universal theme, a money-driven scam.

The following author is surely recognized by students because of the film adaptations of the books *Matilda* and *Charlie and the Chocolate Factory,* which they have probably watched when they were kids. Even though he produced literature for children, they would not be able interpret accurately and completely some of his works. That is why, stimulating the use of critical thinking, teenagers should rediscover Dahl's fiction to appreciate which was really the meaning of his stories. When reading Dahl's macabre stories, one never ceases to be amazed at how the most trivial situation can lead to a disturbing story where the author makes an exploration of human behavior. This is the

case of "The Way up to Heaven" which apparently pictures everyday occurrences but eventually evolves into a splendidly cruel tale, an unusual story, and even an ironic warning about the dangers of domestic partnership.

Perhaps for students the least known author is W.W. Jacobs, but his story *The Monkey's Paw* which was an immediate success, awakened the imagination of other artists who sought to imitate its impact so it began to be adapted to plays, films as well as TV series, the closer example to students is found in one chapter of The Simpsons where there is an allusion to this tale. It is one of the great classics of horror literature written with a simple structure and a balanced and elegant language. In spite of being a macabre tale, is not entirely devoid of some comic situations. The story carries a terrible double moral: that fate inevitably determines people's lives, and also that sometimes it is better to leave things as they are, otherwise they could get worse. Jacobs makes terror emerge in the daily lives of his characters as an obsession, a remorse or a dark premonition of their tragic destiny, what makes them more plausible. The moral themes of fate, greed and happiness seem to me very suitable for dealing with teenagers

A series of criteria have been proposed that are fundamental for carrying out an adequate choice of literary productions used in the classroom, based on the opinion of different scholars who are specialists on the subject. It should be noted that there is no formula which ensures the success of the texts selected for the class, since the factors and criteria considered for the choice are attached to specific teaching contexts and to different situations. However, the common requirement with regard to literary works is to choose them according to the readers to whom they are addressed, taking into account their level of knowledge, interests and needs, always with the aim of making them enjoy reading, on the one hand, and the linguistic and cultural training of students, on the other.

5.2. General objectives of the project

The main objectives that the didactic proposal is going to pursue are:

- To expose students to authentic literary texts in order to improve their proficiency of the language.

- To encourage the habit of reading and to strengthen their interest in it.

- To make students aware of the differences that exist between written language and spoken language through the use of two literary genres: narrative and drama.

- To polish students' writing skills through the adaptation of a narrative text to drama.

- To improve students' speaking skills through the dramatization of a play.

- To stimulate creativity, originality and imaginative features in order to encourage their incorporation to students' own productions, both oral and written.

- To understand authentic literary texts with the help of the dictionary as a method of expanding the individual lexicon and of assessing different literary styles.

- To promote cooperation and group work for the implementation of the different tasks. This type of methodology helps to develop the organizational, group work and decision-making capacity of the students, encourages communication within the group by creating attitudes of respect for the opinions of others.

- To create a learning community where students learn not only from the teacher but also from each other so that they could enrich their learning process.

5.3. Contextualizing and structuring the target group

In relation to the context of the didactic proposal, it has been designed to be applied in the fourth year of secondary education. To be more precise, it would be more optimal to fulfill this task with students who belong to the bilingual program. The main reason is that by the fourth-year students are supposed to have a B1+ level of English so the completion of the project would be reachable. Likewise, in bilingual programs there are usually four or five sessions of English per week. This would allow the teacher to make use of one of those sessions each week to implement the project throughout a quarter.

So taking into account that each quarter has about fifteen weeks of class, for accomplishing the didactic proposal, students will count with fifteen sessions. Obviously, this is just an indicative timeframe since each group of students is completely different so this estimation might be alright for some students, but others could require more time.

When deciding the group to which the project is going to be applied, the teacher should be objective and accept the fact that this kind of tasks are not suitable for all types of courses and students. In short, the teacher should keep in mind some crucial factors like the willingness of the students to participate and fulfill the task. Otherwise, it would end up by being a complete waste of time. That is why it is recommended to carry out the project during the second quarter since by then the teacher would already know his/her students. Naturally this is just a proposal as it has not been applied.

For the implementation of the project, students will work in groups of five people each.There are diverse forms of arranging them, but again the decision will depend on the type of students the teacher is dealing with. The least recommended option is to give students the freedom of choosing their own groups since it "often leads to students working with friends who have a lot of other things to talk about besides the work, and to some students being left out" (Smith, 1996, p. 77). Here the risk relies in that groups will not be compensated and that some people will only want to work with their closest friends, what makes socialization and integration of all individuals an unreachable objective. Perhaps the fairest way would be to make the groups randomly, but again they would be unbalanced.

The most recommended option involves the decision of the teacher and the knowledge of the characteristics of the students since s/he is in charge of creating the groups. In this way, the teacher could form 'base groups', which are "heterogeneous cooperative learning groups with a stable membership" (Smith, 1996, p. 74). In other words, each group must itself constitute a representation of the entire class. Thus, previously the teacher should consider who are the students with certain learning difficulties; those whose linguistic proficiency in English is above their age; others with a learning pace appropriate to their age; and students who stand out for their ability to work in group. A mixture of this type of students will bring heterogeneous and equilibrated groups.

On the whole, the ideally target group, to which this didactic proposal is designed, is formed by students of the fourth year of secondary education who are part of the English bilingual section. Although it must be clarified that this is just an imaginary context since the proposal has never been put into practice.

5.4. Didactic methodology

As it has already been stated in previous sections, the aim of this paper is to achieve a methodological change in the teaching of English as a second language by including literature in the curriculum. To this end, in addition to all the theories and approaches set out up to this point the development of the didactic proposal is based on the pedagogical concept of the task-based approach through collaborative work.

At the moment, the task-based approach is a widespread method of teaching that has proven to have excellent results in the teaching of foreign languages, which emerged in the 1990s as an evolution of the communicative approach. It is a form of teaching which aims to encourage learning through the actual use of the language and not just through the employment of didactic units centered on textbooks. For this reason, task-based teaching has a special impact on the learning process of communication since tasks "favour or require communicative interaction among people" (Sanchez, 2004, p. 54). The task-based approach, in essence, is a learning proposal which advocating for the development of the communicative competence arranges the different teaching units into activities called tasks in which the language is learned and practiced through its use.

Throughout each session and through the tasks, students will develop some skills gradually while achieving objectives that "are the ultimate trigger that moves the student to engage in a task" (Sánchez, 2004, p.52). This implies that there will be a distinction established within the nature of the tasks, so the series of previous tasks that revolve around a specific topic would be enabling tasks, which allow students to develop the necessary skills that will lead to the completion of a final task.

The final result of the project is a product, which has to make sense in the real world. In other words, it should not just be the result of an academic activity. The product guides action and learning, it is easier to work when the students know what they want to achieve in the end. In this case the product is a written play which is going to be dramatized. The flexibility that this approach offers to be applied to different teaching situations of a foreign language makes it advisable to put it into practice.

The project will be developed in groups of five people each so in order to assist cooperative work "the professor needs to clearly define the assignment, teach the required concepts and strategies, specify the positive interdependence and individual

accountability, give the criteria for success, and explain the expected teamwork skill to be engaged in" (Smith, 1996, p.77). By means of cooperative work the teacher will create an environment of real-life situations in class which will help students develop their social skills. In this way they will be involved in requesting, clarifying, negotiating meanings, exchanging information and reaching agreement during group work. Each member of the group will have equal responsibility, which will help them to be more autonomous, independent and more accountable with the achievement of the objectives.

Owing to the implementation of the task-based approach through cooperative work, the teacher's role would consist on:

> Monitor students' learning and intervene within the groups to provide task assistance or to increase students' teamwork skills. The professor systemically observes and collects data on each group as it works. When needed, the professor intervenes to assist students in completing the task accurately and in working together effectively. (Smith, 1996, p. 78)

In this context, the teacher should play as far as possible a less direct role not only in his or her transmission of knowledge, but also in the management of the group. S/he will act as a facilitator, advisor and coordinator helping the group to solve conflicts, organize themselves to ensure group functioning, create an appropriate climate to promote individual along with group learning, make available to students the necessary resources and materials.

Simply put, the intention of using these approaches is not only for students to know English and to communicate, but also to make students participate in their own learning process. As a result, they will be more motivated to participate since if one member of the team fails, the whole group fails.

5.5. Work plan and general overview of the project

A task-based schedule has as its starting point a list of tasks that have to be carried out so that a final task is successfully performed. The main tasks consist of:

- Reading a short story.

- Contextualizing the authors who wrote the stories.

- Writing a play's script based on the story.

- Making a play brochure.

- Representing the play, which would be the final task.

Some authors highlight that "the right outcome of a task depends largely on how the various steps aiming to the final goal follow each other. Sequencing also plays an important role in understanding the process" (Sánchez, 2004, p. 53). This assumption refers to the importance of explaining and scheduling every activity beforehand so that students could organise themselves and have a guide of what they should do on each session.

The time devoted to this project is scheduled to cover one session per week through an entire quarter. Below can be found a work plan which briefly includes what should be done on each session, afterwards it will be specified how it will be executed in the classroom and how the teacher will disaggregate every activity into smaller steps which should be followed to achieve the objectives of the session.

SESSION	
1	Introducing the project: adapting narrative texts to drama
2	Contextualizing the authors: oral presentations
3	How to write drama
4	Writing workshop: the play's script
5	Act 1, introduction
6	Act 2, conflict
7	Act 3, resolution
8/9	Finishing the play's script
10	Making a play brochure
11/12/13/14	Getting ready to dramatize the play
15	Representation of the play

The present didactic project is directed to a 4th grade class whose level in English has been estimated to be B1+. It is delimited within the current education law in Spain

(LOE-LOMCE) and since it has been designed to be put in practice in Castilla y León, . it is regulated in turn by BOCYL published in May 8th 2015, which is further specified in Orden EDU 362/2015. Objectives are listed in Ley Orgánica 2/2006, of May 3rd, while order ECD65/2015 describes the relations between competences, contents and evaluation criteria in ESO (Educación Secundaria Obligatoria). Consequently, the following pages contain the general objectives, contents, evaluation criteria, learning standards and key competences based on the legal regulation, which are most closely treated and influenced in the development of the project.

General objectives, students should be able to:

a) Assume their duties responsibly, to know and exercise their rights in respect to others, to practice tolerance and cooperation.

b) Develop and consolidate habits of discipline, study and individual and team work as a necessary condition for the effective accomplishment of learning tasks and as means of personal development.

e) Develop basic skills for using information sources to, with critical sense, acquire new knowledge. Acquiring basic preparation in the field of technology, especially information and communication technologies.

i) Understand and express themselves in one or more foreign languages in an appropriate manner.

l) Appreciate artistic creation and understand the language of diverse artistic manifestations by using various means of expression and representation.

Contents:

Block 1 (comprehension of oral texts)

Comprehension strategies:

Distinction of types of understanding (general meaning, essential information, main points, relevant details).

Inference and formulation of hypotheses about meanings from the understanding of significant linguistic and paralinguistic elements.

Communicative functions:

Requesting and offering information, indications, opinions and views, advice, warnings and notices.

Formulation of suggestions, wishes, conditions and hypotheses.

Establishing and maintaining communication and speech organization.

Block 2 (oral text production: expression and interaction)

Production strategies:

Adapt the text to the recipient, context and channel, applying the appropriate register and structure of speech in each case

Express the message clearly, coherently, structuring it appropriately and adjusting, if necessary, to the models and formulas of each type of text.

Block 3 (comprehension of written texts)

Comprehension strategies:

Identification of the textual type, adapting the understanding to it.

Distinguishing types of understanding (general meaning, essential information, main points, relevant details).

Socio-cultural and sociolinguistic aspects:

Recognizing social conventions, rules of courtesy and records; customs, values, beliefs and attitudes; non-verbal language

Block 4 (written text production: expression and interaction)

Production strategies:

Locate and properly use linguistic or thematic resources (e.g. use of a dictionary, or linguistic corpus).

Express the message clearly by following the models and formulas for each type of text (e.g. the corresponding literary genre).

Evaluation criteria, the student should be able to:

Block 1:

Know and use for the comprehension of the text the socio-cultural and sociolinguistic aspects related to daily life (habits and activities of study, work and leisure), living conditions (habitat, socio-economic structure), interpersonal relationships (generational, between men and women, in the educational, occupational and institutional fields), behaviour (postures, facial expressions, voice use, eye contact), and social conventions (attitudes, values).

Apply to the comprehension of the text the knowledge about the constituents and the organization of syntactic and discursive patterns frequently used in oral communication, as well as their associated meanings (e.g. an interrogative structure to express surprise).

Block 2:

Incorporate into the production of the monological or dialogical oral text the socio-cultural and sociolinguistic knowledge acquired concerning interpersonal relations and social conventions in the personal, public, educational and occupational/working spheres, selecting and providing necessary and relevant information, appropriately adjusting the expression to the recipient, the communicative purpose, the subject matter and the channel of communication, and expressing opinions and points of view with the necessary courtesy.

Interact in a simple but effective way in clearly structured exchanges, using usual formulas or indications to take or give the floor, although the help of the interlocutor may be needed.

Keep the rhythm of the speech with enough fluency to make the message understandable when the interventions are short or of medium length, although there may be pauses, occasional hesitations or reformulations of what is to be expressed in less usual situations or in longer interventions.

Block 3:

Distinguish the most relevant communicative functions of the text and a repertoire of its most common exponents, as well as frequently used discursive patterns related to the

organization and expansion or restructuring of information (e.g. new versus known; exemplification; summary).

Recognize the main formatting, typographical, spelling and punctuation conventions, as well as commonly and more specifically used abbreviations and symbols along with their associated meanings.

Block 4:

To know, select and apply the most suitable strategies to produce short or medium-length written texts, e.g. by reframing structures from other texts with similar characteristics and communicative purposes, or by writing previous drafts. To incorporate into the production of written text the socio-cultural and sociolinguistic knowledge acquired in relation to interpersonal relations and social conventions in the personal, public, educational and occupational/work fields, selecting and providing the necessary and relevant information, appropriately adjusting the expression to the addressee, the communicative purpose, the subject matter and the textual support.

Learning standards:

Block 1: standard 6, the student distinguishes, with visual or written support, the main ideas and relevant information in well-structured and clearly presentations or talks on known or interesting topics related to the educational or occupational field.

Block 2: standard 1, the student makes short, well-structured, pre-rehearsed, visually-supported presentations on specific aspects of academic or occupational topics of interest, organizing background information coherently, explaining main ideas briefly and clearly, and responding to simple questions from listeners articulated clearly and at medium speed.

Block 3: standard 7, the student understands the general aspects and most relevant details of short, well-structured contemporary fiction and literary texts in a standard variant of the language, in which the plot is linear and can be followed without difficulty, and the characters and their relationships are described clearly and simply.

Block 4: standard 5, the student writes in a conventional format, short, simple reports giving essential information on an academic, occupational, or less usual topic briefly

describing situations, people, objects, and places; narrating events in a clear linear sequence, and explaining in a simple way the reasons for certain actions.

Key competences:

- Literacy skills;

- Multilingual competence;

- Digital competence;

- Personal, social and learning to learn competence;

- Citizenship competence;

- Entrepreneurship competence;

- Cultural awareness and expression competence.

It has not been considered the case of the diversity specification, but in the event that there was a student who required it, we would have to make an adaptation of the curriculum.

5.6. Development of the project

The project will be done in a total of 15 sessions of 50 minutes each throughout a quarter. The main reason to develop the project weekly is that even though it is thought to be entirely developed in school hours, a group can get stuck in a certain task so they cannot complete it in class but they would have a week to finish it. Besides, this way the teacher can have time to control and correct the projects from week to week.

There is no official manual that sets out the project's agenda so the students will be given an outline guide in the first session in order to be completed during the classes, which is included in the annex. Just like Smith (1996) asserts "in every lesson there should be an academic objective specifying the concepts, strategies, procedures, and so on to be learned, and a teamwork objective specifying the interpersonal or small group skill to be used and mastered during the lesson" (p.77). When presenting the project for the first time, students may think that they will have to devote extra time to complete it because

of its complexity. That is why, they will be given the outline of the work plan so that they know what they have to do on each session.

The complexity of the project requires the teacher to make a great effort in order to maintain a good working environment in which every member of the group gets involve in the project. To be more concise, the role of the teacher:

> apart from ensuring that everything is well planned and carried out in a disciplined but friendly way, the teacher will be a constant reference-point for matters of language and information, a constant peacemaker when disputes blow up (and they do), a constant source of encouragement for everyone (Maley & Duff, 2006, p.238).

Therefore, in order to justify the time and effort students will need to be able to fulfill the whole project in their second language, there must be some kind of incentive to overcome some impediments like language barriers with enthusiasm. For that reason, it should be graded so that it could be part of the final mark of the quarter. Furthermore, in this way the teacher makes sure that the tasks will be taken more seriously.

Concerning the materials and resources needed for the completion of the tasks apart from the literary texts, each group will have at least one computer with access to the internet and an English dictionary. Although the project could also be carried out without technology, I believe that it will facilitate its elaboration together with improving students' motivation. In any case, it must be noted that this project does not specifically require the use of computers. It will also be considered the possibility of the current situation in which students cannot attend school because of a global pandemic so it will be presented an alternative for the representation of the play. We will now proceed to the development of the sessions, the extra material and task procedures needed in class will be included in the annex.

Session 1- Introduction to the project

This will be the initial moment of the presentation of the agenda in which the content, the main idea of the project as well as the requirements for overcoming the matter are commented on. Though, on the first five minutes of each session, the teacher will clarify the objectives that students will have to achieve that day.

Afterwards the teacher will appoint the groups, perhaps this will be the most conflictive part since the groups have not been arranged considering the students' preferences. Nonetheless, it is important to make them realize that in a real-work situation they do not choose who they work with or under what circumstances, but that the result has to be impeccable.

Once the classroom is arranged in groups, they will be given a brief synopsis of the stories without telling students which is its title or the name of the author so that they can choose one of them. If they agree on some of the choices, it will be made a raffle. This way of arranging the stories might be absurd, but considering that the groups were made on purpose, this method will make them feel that they took part of the decision. They would have a total of two weeks for reading the stories at home, then they will start organizing their ideas and adapting the texts.

Then in the remainder of the class since the texts have not been read yet, the groups will do a research on the contextualization of the authors and stories in order to present them orally in the following class, which according to Lazar (1993) this task follows the approach of literature as content. From my perspective, this theoretical part of literature which is usually considered more tedious and tiresome might be more interesting and students will pay more attention if it is explained by their own mates. Besides, it serves as a pretext for improving students' speaking skills. They should include the historical, social and cultural aspects that surround the authors, also if they stood out in some way like in a specific literary convention. Students can also add fun facts or events that they consider relevant. They are free to do the presentation with visual support; the only requirement is that every member of the group has to speak. As the groups are formed by five people, each of them would have to speak for two minutes.

Session 2- Contextualizing the authors: oral presentations

Though contextualizing the authors is not essential to conduct the reading, as each group has a different text, this activity could serve as a means for discovering other writers and stories.

This session will be completely dedicated to the contextualization of the authors and their stories. Groups will have 10 minutes to organize themselves and prepare the computer or whatever they bring for the presentation and afterwards each team would have 10 minutes to contextualize the author. Students should be able to apply the most appropriate strategies to produce short oral texts fluently with a simple and clear structure and arranging the content appropriately.

Session 3- How to write drama

In this session students will have had two weeks to read the stories, which is more than enough since they were quite short, but before starting to write the script they should take into account some considerations like the format and stylistic characteristics of theatre.

To begin with, it has to be clarified how is theatre written so they will be given some extracts from a Shakespearian play which serves as a portrayal on how to arrange and organize the script. In this way, every play would have the same format. This activity will be done in 15 minutes in which they would have to identify parts of a play script even though this can vary depending on the author:

- Acts: They structure the narration of the play and their number can be variable. Numerous modern works are usually divided into two or three acts, although there are classical works, which are divided into five acts.

- Scenes: An act is composed of scenes. A change of scene can mean a leap in the narrative, although they are usually associated with changes of scenery or settings.

- Stage direction: This is the most narrative part of a play, where the actions performed by the characters on stage are described.

- Characters: Marks the character that corresponds to the subsequent scoring or dialogue.

- Asides: These are clarifications to the text they accompany, always in brackets and preceding a dialogue.

- Dialogues: What each character says.

For the following task, groups will have 20 minutes to organize in a draft the main points of the short stories which could help them to organize their ideas and to have a reference while writing the script. On this draft they should take note of:

- Characters and briefly underline which are their attitudes and thoughts.

- Key words that they "believe are crucial for student understanding of the gist of the story, that are impossible to guess very easily from context and that students are unlikely to know" (Lazar, 1993, p. 201). I ask them to do this because on the play brochure they will have to write down a list of vocabulary which they think their mates will not comprehend and affects the understanding of the play.

- Setting: where and when do the events happen.

- Plot summary in which it is advisable that they collect the main events that affect the development of the story.

Once the parts of a script are clear together with the fulfilment of the stories' drafts, for the rest of the class, groups should negotiate whether they are going to adapt the story or be based on it.

They should consider that if they are going to write an adaptation, the story must remain as faithful as possible to the original work. The scriptwriter does not change the story, nor the time, nor the locations, nor the characters. The dialogues reflect only the emotions and conflicts present in the original one. The adaptation process consists of adapting the text contemplating the resources that they have available.

On the other hand, if they are going to write a play based on the story they are allowed to take some elements of the original story but do not commit themselves to being faithful to it. So they can change some events, characters or even the ending. However, it should still be recognizable and identified with the original story.

Considering these assumptions, groups would have to decide democratically how they would like to write the script. In case they decide to write a play based on the story, they

would have to justify previously what they will change so that the teacher could assess if it really makes sense along with its appropriateness.

Sessions 4/9- Writing workshop

For the writing workshop, students should be provided with prior considerations about dialogues which are one of the most important points in writing a screenplay. Maybe the idea of adapting the narrative texts to an oral discourse will be overwhelming for students.

During the first session groups should reach an agreement of what they are going to include on the script so that they could organize their work properly. They would also have to take into account that the purpose of the text is to be spoken so every dialogue should be written considering if it is credible and natural with respect to the context in which it is set, and therefore representative of what they want to express.

As soon as they have chosen the general line of the script, they must define the main plot. In this case all the groups will structure the script around the three-act paradigm which comprises the exposition of the events, the rising action and the resolution. Normally, plays are divided in acts and subdivided in scenes but for simplifying the project we will just consider acts.

Groups will have to write one act on each session to fulfill the task on time; nevertheless, they will be given two extra sessions to finish off the script as well as adding the stage directions. Even though, this just an estimation of a work plan which they would have to try to achieve so that the script could progress since the teacher could have time to correct each act from week to week. The format of writing will have to be as the example they were shown on the previous lesson, although this is not extremely important in this manner every play arrangement would look similar. So, ideally on three sessions the writing workshop would be as follows:

Session 5

Act I: Exposition. It should present the characters and the incident that will trigger the main events of the play.

Session 6

Act II: Confrontation. It challenges the main characters with obstacles that prevent them from resolving the conflict. The dangers for the characters increase as the problems

become more difficult to conduct. A good way to increase the stakes in the second act is to reveal a significant piece of information near the climax of the act. This revelation should instill doubt in the characters' minds before they find the strength to break through the conflict towards resolution. The second act must end with discouragement and the protagonist's plans in ruins.

Session 7

Act III: Resolution. Set up a maximum point of confrontation in which the characters deal with their circumstances and overcome the obstacles of the second act and find a way to reach the conclusion of the play.

Session 8 will cover another major point that will help groups to perform which are the stage directions since they force students to "visualise how the actors will move, their way of speaking, their mood and manner" (Maley and Duff, 2006, p.232). If we start from the premise that students may never have been part of a play even in their mother tongue, stage directions could be helpful in order to know how to act and proceed in the scenes.

The asides allow the actors to understand the vision of what is happening on the stage. Thus, some specific directions they can include are: conversation cues, physical actions and emotional states.

Besides, using notes and scene directions to explain some actions allow the avoidance of making the characters explain what is going on. So whenever it is possible actions can tell things by themselves. Thus in case they have not included stage directions on their script yet, they should add them. That is why they must assimilate what is happening around the story, interiorizing and understanding the intentions of their characters in order to react accordingly.

Sessions 9 will be dedicated to finishing the script completely, to do so, the teacher will have to devote at least 10 minutes to each group in order to go through the text together and make the necessary changes. So they would have to read and recite it out loud to remove convoluted phrases or retouch hard-to-spell sentences. In this way, we could detect which dynamics or phrases work on paper but not orally on stage so if something did not work well it could be rectified.

In conclusion, the objectives that the writing workshop pursue are:

To write with some autonomy the script of a play with a logical structure, using the basic conventions of the genre, the appropriate lexicon and the necessary elements of cohesion and coherence, so that they are clearly and easily understood by the reader.

To communicate in writing in an orderly manner, with the production of free texts which in this case it is going to be a play's script and a brochure, with an appropriate logical structure and paying special attention to the planning of the writing process. In all the writings, in paper or digital support, the progressive use of the basic conventions of each genre and the clear presentation will be evaluated.

Session 10- Making a play brochure

As I want this project as far as possible to be a real product, students would also have to create their own brochure of the play which will be handed over to all the mates. In a nutshell, a play brochure consists of a printed pamphlet that summarizes the parts of the event indicating their order, the main interpreters and information about the context. Their brochure will only be different from a theatre company in that it must be added the key words that they have employed in the dialogues which they estimate that their mates are not going to comprehend.

Relating to the resources needed, groups could create the brochure on the computer or it can be made by hand. So for this session depending on their decision of how to prepare the brochure, they would have to bring some materials like cardboards, pens, markers, photos, just to mention some items.

Sessions 11/14- Getting ready to dramatize the play

There is no doubt that dramatizing the play might be the most challenging part of the project because "both teacher and students have to be motivated enough to cheerfully take on all the hard work and setbacks involved in a real production" (Maley & Duff, 2006, p. 229). In many cases, students complain about the work loads of school, what makes difficult to engage students in activities which are not actually from their point of view productive in terms of their academic goals. That is why, in order to get ready for

the dramatization of the play, we will devote four sessions, which hopefully will be enough.

The teacher will have to intervene in the first session on the distribution of the characters just to avoid any conflict that may arise because of each member's preferences. This process will consist on rehearsing short excerpts what could allow the teacher approve who is more suitable for each character.

Dramatization of plays are beneficial in terms of speaking skills because "by asking our students to try to tease out what lies behind the apparent meanings of dialogues from plays, we are broadening their understanding of conversational discourse" (Lazar, 1993, p.137). Thus, representing the plays affords a great chance to improve students' confidence while speaking.

As I have mentioned before, it may not be possible to interpret the play for reasons such as the current situation in which a worldwide pandemic forced teachers and students to work online. For this reason, the alternative would consist of dramatizing through characters which can be created through online applications like 'Scratch'. This is an application with which graphic animations and interactive stories can be easily generated. Anyway, they do not need to use such sophisticated software since as a teacher I cannot demand that they know how to use it so, obviously, they are free to employ any program or method.

My other suggestion is to utilize 'PowerPoint', it would be easier and offers several opportunities even though an animated presentation cannot be created. However, it allows you to add audio files so they can record the dialogues of the play, and for the characters and settings they can put whatever they think it is suitable. For the creation of characters there are applications such as 'Bitmoji' which allows you to choose nearly every feature of the character. But then again, it is up to them, the characters could even be photos of themselves.

Another possibility if students do not feel comfortable with the use of new technologies is painting their own settings and characters to which they could add the dialogues by recording videos. Anyhow, this is a completely original process which will be determined by the students' ability with new technologies and creativity.

Session 15- Representation of the play

Despite the fact that scenography is one of the most interesting challenges in the theatre, students would have to sacrifice the variety of scenarios and adapt their script so that it happens in a few locations since the plays will be performed in the classroom and they would not have attrezzo available to change the settings.

The guidelines for the dramatization are simple, before performing, each group should briefly introduce the play and contextualize the dramatic space.

As it was estimated that each play would last about 15 minutes, if there is no time for every group, they will continue on the following lesson.

With the dramatization of the play this project, which has been attempted to be as real as possible, would be concluded.

6. CONCLUSION

This paper analyzed the contributions of several researchers, it has been observed that literature is a very useful resource for learning a second language since it gives students the opportunity to acquire new vocabulary, structures and cultural awareness within a much more motivating context. In addition, literature has a broad educational function, is universal and varied, encourages the use of the four basic skills, is authentic material, involves the learner personally in his/her learning and promotes his/her interpretative skills.

In spite of the multiple advantages that literary texts bring to students and the fact that they are a useful tool to help them to achieve fundamental objectives of the secondary education stage and more specifically to the area of English as a foreign language, the current regulations which govern the educational intervention in the area of foreign language do not encourage their use as a pedagogical resource in the ESL class. This fact encouraged me to do a research about how literature could be employed in the ESL class and to design a project which could portray the multiple contributions that literary texts offer.

For this reason, it has been designed a didactic proposal in which two literary genres are exploited, narrative and theatre. To do so, it was firstly exposed the criteria of how the texts should be selected as well as choosing the group to whom the project was directed. Then, the project was developed, whose aim was to show that it is possible to work with literary texts as well as displaying the benefits that offer these genres to the teaching-learning process of ESL.

Through the use of authentic literary texts, in this case it was chosen four short stories, students can develop their writing and speaking skills favoring their motivation since they will realize that they were capable of dealing with an authentic text. Furthermore, this project can contribute to boost their responsibility in a group as every task must be done together so if one student from the group fails everybody fails. The dramatization of the script they have written by their own can help students to lose the fear of making a fool of themselves while speaking in English because they will represent the play together as a team. Naturally, all that has been mentioned indirectly contributes to the student's enrichment of the use of English.

Even though the didactic proposal was designed for students who attend the last year of secondary education, it could be adapted to other levels. For instance, with younger learners instead of writing an entire play's script, they could be asked to write a dialogue from a relevant event of the story or to write an alternative ending. Besides, teachers could work with the materials from other courses, for example, the script made by students from the fourth year could be used by students from lower stages to practice oral and speaking skills. Literature provides countless opportunities to work with it so even if students are not willing to dramatize the play, they could use puppets in their place.

Respecting to the readings, if the linguistic competence of the learners is quite low the best option is to give them graded readings which normally include notes along with a list of key vocabulary. There are several publishing houses which adapt classic readings so that they could be reached by any learner's level of English.

All in all, the didactic proposal attempted to be as far as possible a real product, that is why it consisted on a task-based approach though which students of the 4th grade of secondary education had to work in groups in order to succeed in the completion of the tasks (reading literary text, writing a script, making a play brochure) which were indispensable to make the final product (dramatizing the script they wrote).

In short, this is a suggestion to teachers of foreign languages to associate language, culture and literature for the sake of encouraging their students' motivation in the learning of a language through the reading of a literary text.

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ANNEXES

**Session 1-**

Choosing a short story:

Synopsis of the stories:	Group assigned
In this story the paw of a dead monkey is a talisman that fulfills three wishes, but these wishes are granted in a counterproductive way.	
This story involves the barbaric murder of two women, mother and daughter, which is difficult to solve.	
A young woman seeks for the help of a detective in order to solve her fiancé's disappearance.	
This tale tells the story of a seemingly normal marriage, in which the wife has an almost pathological fear of missing a train, a plane, a boat, or a play.	

Session 3-

Activity 1- identifying the parts of a play's script

ROMEO AND JULIET
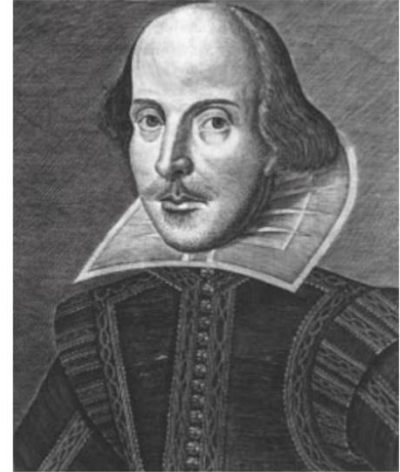
By William Shakespeare

Dramatis Personae

~

ESCALUS *prince of Verona. (PRINCE)*

PARIS *a young nobleman, kinsman to the prince.*

MONTAGUE ⎫ *heads of two houses*
CAPULET ⎭ *at variance with each other.*

An old man, cousin to Capulet. (SECOND CAPULET)

ROMEO *son to Montague.*

MERCUTIO *kinsman to the prince, and friend to Romeo.*

BENVOLIO *nephew to Montague, and friend to Romeo.*

TYBALT *nephew to Lady Capulet.*

FRIAR LAURENCE ⎫ *Franciscans.*
FRIAR JOHN ⎭

BALTHASAR *servant to Romeo.*

SAMPSON ⎫ *servants to Capulet.*
GREGORY ⎭

PETER *servant to Juliet's nurse.*

ABRAHAM *servant to Montague.*

An Apothecary. (APOTHECARY)

Three Musicians.
(FIRST MUSICIAN)
(SECOND MUSICIAN)
(THIRD MUSICIAN)

Page to Paris; (PAGE) another Page; an Officer.

LADY MONTAGUE *wife to Montague.*

LADY CAPULET *wife to Capulet.*

JULIET *daughter to Capulet.*

Nurse to Juliet. (NURSE)

Citizens of Verona; several Men and Women, relations to both houses; Maskers,

Guards, Watchmen, and Attendants.
(FIRST CITIZEN), (SERVANT), (FIRST SERVANT), (SECOND SERVANT), (FIRST WATCHMAN), (SECOND WATCHMAN), (THIRD WATCHMAN), Chorus.

SCENE *Verona: Mantua.*

Romeo and Juliet

~

PROLOGUE

Two households, both alike in dignity,
In fair Verona, where we lay our scene,
From ancient grudge break to new mutiny,
Where civil blood makes civil hands unclean.
From forth the fatal loins of these two foes
A pair of star-cross'd lovers take their life;
Whole misadventured piteous overthrows

Do with their death bury their parents' strife.
The fearful passage of their death-mark'd love,
And the continuance of their parents' rage,
Which, but their children's end, nought could remove,
Is now the two hours' traffic of our stage;
The which if you with patient ears attend,
What here shall miss, our toil shall strive to mend.

~

ACT I

SCENE I
Verona. A public place.

[Enter SAMPSON and GREGORY, of the house of CAPULET, armed with swords and bucklers]

SAMPSON Gregory, o' my word, we'll not carry coals.

GREGORY No, for then we should be colliers.

SAMPSON I mean, an we be in choler, we'll draw.

GREGORY Ay, while you live, draw your neck out o' the collar.

SAMPSON I strike quickly, being moved.

GREGORY But thou art not quickly moved to strike.

SAMPSON A dog of the house of Montague moves me.

GREGORY To move is to stir; and to be valiant is to stand: therefore, if thou art moved, thou runn'st away.

SAMPSON A dog of that house shall move me to stand: I will take the wall of any man or maid of Montague's.

GREGORY That shows thee a weak slave; for the weakest goes to the wall.

SAMPSON True; and therefore women, being the weaker vessels, are ever thrust to the wall: therefore I will push Montague's men from the wall, and thrust his maids to the wall.

GREGORY The quarrel is between our masters and us their men.

SAMPSON 'Tis all one, I will show myself a tyrant: when I have fought with the men, I will be cruel with the maids, and cut off their heads.

GREGORY The heads of the maids?

SAMPSON Ay, the heads of the maids, or their maidenheads; take it in what sense thou wilt.

GREGORY They must take it in sense that feel it.

I am able to stand:
of flesh.

h; if thou hadst, thou
ool! here comes
s.

t: quarrel,

run?

r sides;

and let them take it

bite my thumb at
, if they bear it.

HASAR]

b at us, sir?

b at us, sir?

s the law of our side,

but I bite my thumb, sir.

GREGORY Do you quarrel, sir?

ABRAHAM Quarrel sir! no, sir.

SAMPSON If you do, sir, I am for you: I serve as good a man as you.

ABRAHAM No better.

SAMPSON Well, sir.

GREGORY Say "better": here comes one of my master's kinsmen.

SAMPSON Yes, better, sir.

ABRAHAM You lie.

SAMPSON Draw, if you be men. Gregory, remember thy swashing blow.

[They fight]

[Enter BENVOLIO]

BENVOLIO Part, fools!
Put up your swords; you know not what you do.

[Beats down their swords]

[Enter TYBALT]

TYBALT What, art thou drawn among these heartless hinds?
Turn thee, Benvolio, look upon thy death.

BENVOLIO I do but keep the peace: put up thy sword,
Or manage it to part these men with me.

TYBALT What, drawn, and talk of peace! I hate the word,
As I hate hell, all Montagues, and thee:
Have at thee, coward!

[They fight]

[Enter, several of both houses, who join the fray; then enter Citizens, with clubs]

FIRST CITIZEN Clubs, bills, and partisans! strike! beat them down!
Down with the Capulets! down with the Montagues!

[Enter CAPULET in his gown, and LADY CAPULET]

CAPULET What noise is this? Give me my long sword, ho!

LADY CAPULET A crutch, a crutch! why call you for a sword?

CAPULET My sword, I say! Old Montague is come,
And flourishes his blade in spite of me.

[Enter MONTAGUE and LADY MONTAGUE]

MONTAGUE Thou villain Capulet,—Hold me not, let me go.

LADY MONTAGUE Thou shalt not stir a foot to seek a foe.

[Enter PRINCE, with Attendants]

PRINCE Rebellious subjects, enemies to peace,
Profaners of this neighbour-stained steel,—
Will they not hear? What, ho! you men, you beasts,
That quench the fire of your pernicious rage

Activity 2- The project's draft	
CHARACTERS (briefly underline which are their attitudes)	KEY WORDS FROM THE TEXT
SETTING	
PLOT SUMMARY (it should include the main points that affect the development of the story) Exposition Confrontation Resolution	

Session 10- Making a play brochure

Be original you can add whatever you think is suitable for a brochure, like photos.

CHARACTERS

Specify who is interpreting each character

KEY WORDS

Synopsis of the play