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A CASE STUDY:

Gothic Immersion in the EFL classroom

UN SUPUESTO PRÁCTICO:

Inmersión Gótica en la clase de inglés como Lengua Extranjera

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Table of Contents

Abstract/Resumen

<i>1. Introduction</i>	<i>1</i>
<i>2. Purpose and Aims of the Dissertation</i>	<i>2</i>
<i>3. Justification, Theoretical and Curricular Framework, Methodology</i>	<i>3</i>
<i>4. Critical Analysis, Discussion of the Didactic Proposal and Results</i>	<i>13</i>
<i>5. Conclusions</i>	<i>23</i>

<i>Works cited</i>	<i>26</i>
--------------------	-----------

<i>List of Figures</i>	<i>28</i>
------------------------	-----------

Questionnaire results	28
------------------------------	-----------

Research Findings	35
--------------------------	-----------

Checklists on the stories	38
----------------------------------	-----------

<i>Appendices</i>	<i>40</i>
-------------------	-----------

Appendix 1 Questionnaire	40
---------------------------------	-----------

Pre-questionnaire	40
-------------------	----

Post-questionnaire	43
--------------------	----

Appendix 2 Learning Objectives of the Unit	45
---	-----------

Appendix 3 Contents of the Unit	46
--	-----------

Appendix 4 Evaluation Criteria of the Unit and Rubrics	47
---	-----------

Appendix 5 Lesson Plans	51
--------------------------------	-----------

Appendix 6 Materials	62
-----------------------------	-----------

Present Materials	62
-------------------	----

Online Materials	95
------------------	----

Abstract

This dissertation offers a didactic proposal focusing on gothic literature, developed with two groups of students of fourth of Mandatory Secondary Education. The need to promote this specific proposal arose as an observation during the practicum period as there was a clear lack of authentic literary texts used in the EFL classroom. Hence, there was an absolute necessity of utilizing alternative fictional texts that would foster students' curiosity towards literature while developing their competences in the second language classroom. By using examples of gothic short stories, this proposal intends to challenge students and expose them to an aspect of the L2 which they will most likely have not studied in detail. This study aims at discovering whether this specific proposal would prompt the students' engagement with the subject, their reading habits and reading proficiency. Apart from employing literature as the main tool in the EFL classroom, this study follows the curricular aspects (LOMCE) such as cooperativeness, communicative competence, sociocultural competence, the socio-civic and the digital competence and it has been conducted in the light of theories such as Rod Ellis' task-based learning as well as Project Based Learning among others.

Resumen

En este trabajo se ofrece una propuesta didáctica centrada en la literatura gótica, la cual se ha desarrollado con dos grupos de estudiantes de cuarto de la E.S.O. La necesidad de desarrollar este tipo de propuesta nace al observar el escaso uso de textos literarios en el aula de inglés como lengua extranjera durante las prácticas. Por consiguiente, existe una necesidad absoluta de trabajar con textos literarios alternativos que promuevan y exploten la curiosidad de nuestros alumnos por la literatura mientras se desarrollan las competencias en el aula de inglés. Haciendo uso de ejemplos de historias cortas góticas, esta propuesta pretende desafiar a los alumnos y exponerlos a un aspecto del inglés que seguramente no hayan estudiado en detalle. Este estudio aspira a descubrir si esta propuesta incita la participación de los alumnos en la asignatura, impulsa sus hábitos de lectura y su capacidad lectora. A parte de hacer uso de la literatura como la herramienta principal en la clase de inglés como lengua extranjera, este estudio se desarrolla teniendo en cuenta aspectos curriculares (LOMCE) como el trabajo cooperativo, la competencia comunicativa, la de conciencia y expresiones culturales, social y cívica y la digital, asimismo ha sido desarrollado en vista de teorías como la del aprendizaje basado en tareas de Rod Ellis, o el aprendizaje basado en proyectos, entre otras.

1. Introduction

Gothic literature allured the public back in the 18th and 19th centuries owing to the mighty enlightenment and its control over everything. While reason and science took over, there was a smaller seed growing from that same soil which saw the Age of Reason surface. Therefore, that is where Gothic literature was born; amongst far too rational, the uncanny, the mysterious and the fantastic found a way into people's hearts.

The implementation of Gothic literature into Secondary Education should aim at becoming a seed inside the learner's psyche. Developing the fancy and fantasy whilst challenging 21st-century technology, not in a literal manner but rather creating room for hybridity. By presenting practical and visual examples of this specific literature, learners will be provided with enough knowledge to be able to enjoy the stories and use their acquired vocabulary and cultural background either actively in writings or recognise literary devices or examples in any kind of literature.

By seeping into the turns and tribulations of Gothic literature, this proposal aims at developing reported speech and the medium of the short story. By searching examples in short stories, specifically "Sir Bertran: A Fragment" (1773) by Anna Laetitia Aikin; "The Tell-Tale Heart" by Edgar Allan Poe; a fragment from "The Vampyre" (1819) by John Polidori; "The Thing in the Forest" (1915) by Bernard Capes, and "The Outsider" (1921) by Howard P. Lovecraft, these more complex syntactic structures will be developed by giving examples that would possibly draw the interest of students. To employ those texts in the language classroom, features of role play, gamification, a combined approach to the grammar (with the deductive and the inductive approach) will be implemented. Likewise, there will also be examples of scaffolding through pre reading activities and the development of a final project will further be explained.

My initial aim is to introduce my students to a new world while being able to convey literary and communicative competences in the EFL classroom. Concretely, dealing with fantasy, the gothic and monsters can serve our students as a source of interesting materials as those literary elements deviate from the common and more traditional ones. Additionally, using real literary pieces will provide a cosmovision of literature to our students and ideally promote their literary skills. Furthermore, the aforementioned monsters can be metaphorical representations of what our students are experiencing. Puberty challenges our teenagers and young adults hormonally in a physical and

psychological manner. These changes can sometimes be traumatizing for them, and thus reading about marginalised literary subjects and reflecting on the concept of inclusion may help our students feel less ostracised. By the same token, using the gothic elements in these literary texts, there will be a focus on the main ideas of Social and Emotional Education in the L2 classroom. The latter will show how to detect feelings and emotions from facts, and help students develop empathic and sympathetic abilities. As puberty is a shared experience, literature will be likewise promoted; an experience where we can all, students and teachers, feel seen and included.

Following this introduction, in chapter two the purpose and objectives behind this study have been discussed. In chapter three, we find the theoretical framework which has been carefully chosen in order to support the didactic proposal. Following the theoretical framework, in chapter four, the critical analysis of the didactic proposal can be found with its development and results. Chapter five which is dedicated to the conclusion summarizes the main results and ideas while it considers some future prospects of this study. Moreover, at the end of this dissertation there are two different lists of extra materials. The former list includes figures that support the theoretical framework and the critical analysis. The latter one is the appendix that demonstrates all the materials used in the implementation of the unit and some extra materials considering the possible future development of the didactic proposal.

2. Purpose and Aims of the Dissertation

With this dissertation and its project, I aim at achieving a level of sociocultural awareness from my student's point of view. Arduous as it is, I intend to achieve it by exposing them to Gothic short stories, while working with them within our specific context. Further, to be able to support the latter, this dissertation aims at developing, analysing, and putting into practice a type of didactic unit which focuses on literature and on the sociocultural and socio-civic content as its main course of action. Likewise, in the following pages I have collected data to support the aforementioned unit and the results it gave when taught to two groups of fourth year of E.S.O (Obligatory Secondary Education) students.

The inspiration behind this study and the didactic unit within it are based on the teachers' reliant usage of artificial texts, from grammar books, and the lack of literary pieces used in the EFL context/classroom. When approaching an EFL classroom, teachers tend to depend on the materials already given, instead of searching for others which could

be more engaging or challenging for students. Thus, I refer to these types of text, as artificial, since they are mainly focused on the grammatical aspects of the language, leaving its essential components out. Another reason for the development of this study is found in the connection between students' motivation, and the aforementioned utter excessive reliance on the grammar books' resources. Thus, these texts make the English classroom a repetitive and predictable place. With an effort to try and change this, I have worked with two groups of students giving them examples of gothic short stories. Furthermore, I have designed a series of activities and tasks which will help them understand, analyse, and work with said texts.

As I have stated earlier, one of my main purposes is to expose my students to a certain aspect of the culture which enhances imagination and fancy through the depiction of the supernatural. By the same token, students will be introduced to short story fiction and the Gothic genre together with its numerous nuances. With the implementation of my designed lessons, I will use cooperativeness in order to be able to develop my students' social skills. However, there is also a wish to cultivate students' individualities. As the input they will receive will come from different sources, combining cooperativeness and individuality will help them develop other skills while working in the ESL classroom. To support the content they will elaborate, students will make use of many resources, not only written texts which will be provided, but also online content, both producing and searching for it. To a certain degree, the common assumption about my dissertation could be that, as it primes literature in the sessions, some of the other skills will be overlooked. Nothing of the sort is intended, and one of my main approaches is CLT, thus ensuring the simultaneous work of the different skills. Lastly, I also intend on working on the students' literary competence. Although this is an ambitious task, by implementing my unit, one of my main goals is that students' desire and interest for literature will hopefully arise. Therefore, plausibly, making them reflect on their literary competence and reading skills so as to support and improve these.

3. Justification, Theoretical and Curricular Framework, Methodology

As one of the many tools which can be employed in the EFL classroom, literature seems to, more than often, be overlooked/discriminated in comparison to other resources. In "Literature in EFL/ESL Classroom" (2011), it is explained how with the Grammar

Translation Method, which was used at the beginning of the 19th century (Brown, 2007 and Richards, 2006), literature was at the centre of TEFL (Teaching English as a Foreign Language). Besides exemplifying one of the main reasons why literature can be seen as archaic or even repetitive, it is further explained how the decline of the use of literature is due to the heyday of the audiolingual method. Furthermore, CLT neglected the use of literature, and prioritized conversation and linguistic exchanges which can be used in “real world situations” (Khabit, et.all, 2011: 201). Likewise, William T. Littlewood, in his essay “Literature in the School-Foreign Language Course”, explains how the focus of teaching English to foreign learners lies in developing communicative skills, therefore “schools have generally advocated less emphasis on literature in favour of language” (1986: 176). The new communicative approach relegates literature to a more aesthetic sphere, therefore giving it an abstract position in the English classroom, not a tangible/practicable one. This can also be explained by the generalized view of English learning as a functionalist outcome, with which one can better his own future occupational possibilities. This could stem from a kind of extrinsic motivation, term which is further explained in Dörnyei’s study “Motivation and Motivating in the Foreign Language Classroom” (1994), in which the subject only desires to achieve a certain certified L2 level in order to be accepted and decently valued in our competitive society. This same argument against literature is well exposed by Sandra McKay in “Literature in the EFL Classroom” (1986), where she explains some arguments against using literature, thus resulting in a device which may not suffice our students’ needs nor “help our students meet their academic and/or occupational goals” (191).

In the light of the previous arguments, using literature in the context of the L2 classroom may seem as a waste of time or even as an archaic method. Nevertheless, this lack of motivation to use literature in the classroom only exemplifies the way in which teachers of the L2 support their teaching with literature. This limited usage of literature, as a mere tool for the development of English grammatical structures, needs to broaden its limits. Christopher Brumfit in “Reading skills and the Study of Literature in a Foreign Language” explains how “reading is the most autonomous and individualized ability in language work, and literature is a rich and widely-appealing source of material for reading” (1986, 185). Although Brumfit refers to more advanced language teaching courses, this statement can be extended to all levels of secondary and post-secondary English teaching. Literature not only helps expand our individuality and enriches our

cultural background, but it can also be a source of values from which students can draw from. Sandra McKay in her essay “Literature in the EFL Classroom” (1986:193) uses an extract from Northrop Frye, where he explains how, with the use of imagination and its exploitation through literature, students can develop a greater level of tolerance for cultural variances. On the other hand, referring to the learning of all language skills, John Povey finds, through the use of literature, “evidence of extensive and subtle vocabulary usage, and complex and exact syntax” (1972:187). This approach to real pieces of literature, although at times can be challenging, assures a real contact with a fragment of the L2’s culture from the students’ perspective.

One of the main concerns that I have encountered while working on this very study, is the ‘lack of ‘real world’ context which can ensure the academic, professional, and occupational future of our pupils. By the same token, the dichotomy between ‘real world context’ and ‘literature’ is one which only appears absurdly. With the former statement I mean to exemplify what authors like McKay, Littlewood or Brumfit meant by defending literature in their texts, raising awareness towards supporting this very device. In addition, as it was previously mentioned, Littlewood explains how schools have devoted their sessions in favour of language rather than literature (1986, 176). In other words, devoting the sessions exclusively for the benefit of grammar, eventually, ceases to transform learning spaces into tedious and expected. As a result, fabricated texts become artificial tools that alienate students from authentic literary pieces. Similarly, viewing literature as a reductive device prompts the aforementioned dichotomy. This dichotomization could easily be supported by the traditional view of utilizing literature, priming literal translation rather than supporting comprehension.

The aforementioned problem of artificial literary tools has parallels with the expectations we project on our students for literary competence, in addition to its many and usually negative connotations. As Brumfit exemplifies, the process of reading can be falsified by the level of the text or the intention of the author, therefore leading the reader to misunderstandings (1986). Ergo, it could be assumed that teachers, in general, prefer to teach short texts in which the message is clear and understandable, for instance artificial reading exercises from grammar books so as to avoid a general demotivation caused by misreading. Nevertheless, literature in itself is an example of real-world texts, even though it more than often exemplifies fiction, and, as Sandra McKay exemplifies, “literary texts can aid in the development of reading proficiency and in this way contribute to a

student's academic and occupational objectives" (1986: 192). By exposing and challenging students with different literary texts, we will be able to support their critical thinking, cultural background and English usage, therefore preparing them for any kind of text, or any kind of pragmatic or literary feature which they could encounter in those.

The investigation which supports this study and proposal started back in January 2021 during the period of my first practicum. Hereof, doing my practices in the school Maria Auxiliadora, I was able to observe various EFL courses. This school belongs to a certain neighbourhood in Zaragoza called San José, it is a religious concerted school and one of its main attractive points is its cultural diversity. For this present investigation, the focus was placed on both groups of fourth of E.S.O. (A and B), as they are exponentially more likely to have a higher rate of success when developing my sessions. As far as the EFL classroom entailed, the most important factor which slowed down the classroom, and its evolution, was the lack of motivation most students showed. As Dörnyei explains in "Motivation and Motivating in the Foreign Language Classroom" (1994), one of the main focus of English nowadays is its instrumentality in order to get "a better job or a high salary" (274), which can be connected to the previously explained ideas about academic or occupational purposes. Whereas the main objective is to find the L2's instrumentality, it lacks the true sociocultural components which compose the L2, resulting in an artificial view of the language. When dealing with the aforementioned groups of students, although their grammar book (*Dynamic 4*, 2019) is imbued with sociocultural components, in my opinion, there needs to be more variety and a certain level of complexity when it comes to the literature. The cognitive processes of the learner become much more intrinsic and valuable when they are challenged with an 'above their level' text. The inspiration behind using this type of texts comes from Stephen Krashen's *Input Hypothesis* (1985, 20-22), as by exposing our learners to comprehensible input which still challenges them, the acquisition will be more effective than exposing them to easier materials, or materials which reflect their own acquired level.

Generally, students' attitudes towards Literature in the EFL classroom are polarized. Although the common answer is negative, as most of them do not like reading and have never read in English as it can be seen in figures 1 and 2, there are still some students who like to read. When asked about their experience in the EFL classroom students answers claimed their favourite part was speaking, see figures 3 and 4. However, this is something contradictory, as the teacher's methodology does not prime student-talk,

and the speaking exercises are not the main focus of any of the lessons. Instead, there is an overuse of the grammar book (*Dynamic 4*, Driver, Kelly, Walker: 2019). They are challenged grammatically, but, in my opinion, this is done in an unprofitable manner. Thus, the quantity of input they receive is highly considerable, but it is not accompanied by interesting materials to make it memorable. They are taught isolated chunks and their grammatical rules serving as examples to repeat, creating a mechanical cycle in which students are bombarded by repetitive and non-remarkable input. Communication is not one of the key elements in these classes as the only time students perform or communicate in the L2 is when they are asked to correct exercises. For instance, in page 70 of the grammar book, we can find reading exercises which deal with traveling, (figures 11 and 12), and after that we find exercises that prompt practice and production of reported speech. By using these examples, it can be seen how both these activities could have been somehow connected but they are not; they do not integrate the grammar within the sociocultural context, and the main focus is on the students to complete the exercises. As a result, an opportunity to make the grammar indelible has been lost.

Precisely, in the English classroom when dealing with literature, they do possess a number of books which can be accessed by students in the library. Likewise, their literature catalogue, *Readers Catalogue 2020/2021* from the publisher Burlington Books, is extensive but rarely accessed by students. Thus, the manner in which they receive literary examples is limited to mandatory adapted stories, or fabricated stories from their grammar books. Therefore, limiting the main objective of literature as a means for pleasure and discovery, among others. The use of literature in these classes, as I have observed, is very scarce as they only read the examples of readings from the aforementioned grammar book. Hence, this device is reduced to being another resource to exploit English grammar and vocabulary memorization, jeopardizing the true benefits from actually enjoying literature, with its aesthetic nuances. For instance, as it can be seen in Figure 13, they are asked to complete that exact reading report in order to justify that they have read and understood the story. However, this device is used all throughout the stages, and there is no differentiation between levels. This generalization, which asks students to demonstrate their reading comprehension, further supports my arguments as it turns reading into a tedious and repetitive activity. All in all, in order to better tackle this situation and to further defend the use of literature in TEFL, Sandra McKay (1986) sees reading as prompting English usage, and as “the ability to interact with a text by

decoding the language and comprehending the concepts presented” (192). Therefore, there needs to be a level of interaction with the text, not merely use it for linguistic ends. Similarly, as I have shown before, Northrop Frye, (cited in McKay 1986, 193), explains the importance of imagination while working with a text, and tolerance as one of the values which are promoted. This holistic view of literature in the EFL classroom is not something innovative, but as my research has shown there needs to be a turn of the screw when it comes to teaching with literature. Finding a way to deviate from traditional exercises or portraying examples of literature which can be exciting for our students, will become the memorable elements which will help them to learn.

As I have stated earlier, my aim is to use authentic materials as a means to achieve the curriculum’s expectations and objectives. These objectives can be found in the Aragonese Curriculum LOMCE, (Real decreto 1105/2014, de 26 de diciembre, por el que se establece el currículo básico de la Educación Secundaria Obligatoria y del Bachillerato. Orden ECD 494/2016, de 26 de mayo, por la que se aprueba el currículo de Bachillerato y se autoriza su aplicación en los centros docentes de la comunidad Autónoma de Aragón). Furthermore, the exact objectives which relate to our subject can be found in: Orden ECD/2016, de 26 de mayo, primera lengua extranjera: inglés.

As this curriculum gives the teacher liberty to work on their corpuses' themes, I have decided to support my didactic unit, which will be explained in the following chapters of this study, with different specific aspects from the pages devoted to fourth of E.S.O. To support this, the different key competences will be developed (Orden ECD/65/2015 21 de Enero) in the EFL classroom, while promoting the four skills simultaneously, and focusing on communication. The key competences which will be focused on will be the communicative, digital, socio civic, sociocultural and learn to learn. They will be further discussed in the next section, however, for this type of didactic proposal, besides promoting the communicative competence, it is highly important that all of them work transversally and cohesively. In addition to giving students several strategies and support on how to tackle the texts and the exercises, some elements of emotional intelligence will be focused on while working on fictional characters in texts, as well as cultural background knowledge on the literature and some historical information on the texts.

When deciding how to develop the interactions with my students while tackling the sessions, the procedure which was to be followed was clear. As a means to respect their

individualities and not seem intrusive, as I was only there for a short period of time and I did not want to overwhelm the students, a specific methodology when designing and managing the sessions was considered. On the one hand, the works of one of the most influential pedagogues Burrhus F. Skinner, and his theories on Operant Conditioning and the uses of positive reinforcement were considered. Expansively explained in his work *The Behaviour of Organisms* (1938), Skinner explores the difference between positive and negative reinforcements as well as their results on the subjects. On the other hand, Stephen D. Krashen's Affective Filter Hypothesis, which appears in his work *Principles and Practice in Second language Acquisition* (1982), was also contemplated. He explains how this hypothesis "implies that our pedagogical goal should not only include supplying comprehensible input, but also creating a situation that encourages a low filter" (1982: 32). Therefore, my approach has considered the students' emotional needs within the classroom context. Hence, creating a safe space where mutual communication and respect for diversity of opinions would be cherished and primed.

Consequently, in this part, the term 'authentic materials', which is a key element for the development of this project, will be further explained. The former term can be understood as using 'real world' materials, which L1 speakers of English would use or consume. As seen in Ferit Kilickaya's article "Authentic Materials and Cultural Content in EFL Classrooms" (2004), we are presented with some of the main advantages¹ of using authentic materials. This set of advantages refers to the learner's motivation and the positive impact authentic materials have, the cultural information they withhold and the exposure to real language, amongst others. To further support my investigation, one of these advantages states that utilizing authentic materials could offer a more creative approach to teach EFL. Thus, attempting to challenge my students with materials which deviate thematically from their grammar books, following a communicative approach (CLT), focusing on collaboration and collaborative work, as much as the COVID-19 measures allow us, and implementing the strategy of pre-tasks, tasks, and post-tasks, will support my main proposal. The former structure, related to reading therefore using pre-reading, while reading and post-reading activities, which will be considered and used, is mainly inspired by Silvia Pellicer-Ortín and Paula Romo Mayor's guide titled *Using Literature in the EFL Classroom* (2020), as this guide focuses on a wide range of

¹ These advantages are compiled from the works of: Philips and Shettlesworth 1978, Clarke 1989, Peacock 1997; cited in Richards, 2001 (2004: 1).

literature genres and mediums, while giving us numerous activities to approach teaching through literature.

On the other hand, there also appeared some disadvantages which can be found in Sacha Anthony Berardo's text "The Use of Authentic Materials in the Teaching of Reading" (2015). When dealing with the use of authentic materials in the EFL context, here, we are presented with two parallel lists (2015, 65). While the advantages are similar to the ones exposed earlier, it can be seen that the disadvantages could exponentially be studied and considered, as these could be the possible outcome of this proposal. Berardo finds these texts to be sometimes too difficult, or "culturally biased" (2015, 65). When dealing with the vocabulary, the former, as explained in the list, could seem irrelevant to the students, or too much preparation is needed in order to understand the texts, and this can be time consuming. Although some of these arguments are valid and justifiable to consider in this investigation, the level of the learners must be considered in this case as authentic materials can still be presented in a simplified manner. If we prime the authenticity of the material over our learners' level, when/if they do not possess enough tools to tackle with the texts, their response will be negative. However, we can still withhold some of that authenticity by presenting the materials more affordably with the help of pre, while and post-reading activities that they can decipher.

To select my materials, the previous forth and against taxonomies on using 'authentic materials' in the EFL classroom and William T. Littlewood's five principles for selecting texts (1986: 180-82) have been considered. Littlewood's taxonomy compiles five different steps. The first two focus on the structure of the texts and the stylistic appropriateness. The third one focuses on the interest and relevance of the text, plus focusing on the sociocultural background. The fourth and fifth steps require the students to have enough cultural, linguistic and intellectual knowledge to understand these texts. As short stories were going to be primed as the main resources, at first, I fathomed that I could bring these literary pieces in their original forms, rather than their adapted versions for their TEFL use. Likewise, as the medium of the short story is more immediate than a novel, in this hypothetical case, we could have enough time to work on them within our sessions' time.

While working and selecting the texts, and after consulting my mentor in the high school, we concluded that the level which these short stories ensued was too far ahead for my students. Therefore, adapting these stories was considered. This was done so that

those stories could have a certain ‘comprehensible input’ level and be accessible for the students. Following not only Littlewood’s principles, but also Silvia Pellicer-Ortín and Paula Romo-Mayor’s checklists on readability and accessibility, found in the List of Figures (16, 17), for selecting texts, some literary pieces which were too intricate to be used in a fourth year of E.S.O.’s classroom were found. Therefore, as it can be seen in Tony Lynch’s *Communication in the Language Classroom* (1996, 11), I began simplifying these materials both restrictively (linguistically simplified) and elaboratively (adding additional information). Following his principles, some of the more complex structures were changed and simplified adapting to the the level of my learners. Likewise, different supporting activities, discussions, and tasks were introduced in order to present the contexts of the stories. With the help of an online text analyser² which follows the Common European Framework Reference (CEFR) parameters, I changed the texts from a C2 level to a B2. Hence, challenging my students with these texts was done to activate their thinking processes, not only during the reading activities but also when analysing and working on those texts, thus following Krashen’s *Input Hypothesis* (1982, 21). For, if I had kept the texts as they were, the level of complexity which would have posed my students with would have been unaffordable. However, one story was kept unchanged to see the reaction my students would have to it and how this unchanged story would work in this specific context; this story was Edgar Allan Poe’s “The Tell-Tale Heart”

This didactic unit which employs short stories so as to place literature at the centre of language learning. The idea behind using short stories arises from a desire to express ideas in a perplexed manner, while achieving a shorter medium. In my opinion, short stories nowadays, in a globalized fast world, serve to the public as a gateway rather more accessible than full novels. The medium of the short story offers the reader a quicker way to amuse themselves. It is also true that this immediacy also seizes every single opportunity, and these short stories are filled with symbolism and attractiveness. Concretely, I have chosen the genre of the Gothic, as I find this genre to be one of those genres which could perfectly compile romance, fantasy, adventure, horror, crime fiction and many other kinds of literature, thus indulging larger audiences. Furthermore, as it was

² Road to Grammar Text Analyzer,
<http://www.roadtogrammar.com/textanalysis/>

observed, some of the previous book reports which students had completed, were done mostly about horror, ghost, or crime stories.

Throughout my study, the short stories chosen are “Sir Bertrand: A Fragment” (1773) by Anna Laetitia Aikin, Edgar Allan Poe’s “The Tell-Tale Heart”, a fragment from “The Vampyre” (1819) by John Polidori, “The thing in the Forest” (1915) by Bernard Capes and “The Outsider” (1921) by Howard P. Lovecraft. I will be devoting at least one session for each story and, as I am also following unit six of their grammar book, *Dynamic 4* (2019: 69-80) “Unit 6: Enjoying Ourselves”, the grammatical feature which will be studied is reported speech structures. Nevertheless, the examples will be revolving around the aforementioned theme, and this grammatical feature will be integrated all along my sessions, combining theme and grammar. Student’s writing skills will also be primed and monitored, therefore asking them to create a gothic short story. As mentioned earlier, I had to adapt all these literary texts as they were quite difficult to understand at their own level. Further, trying to avoid possible incidents due to misreading that might eventually lead to a lack of motivation. Additionally, even though they are texts still above their level, they will be able to develop every single activity that would support their understanding and learning. One of my initial aims is that my students use their creativity in the best way possible. As peer pressure could be one of the main facts that could impede cooperation, I will also try to intercalate individual and collaborative exercises. As teachers, we must not forget that through collaboration students can develop their social skills better, yet we also must recall the development of their individuality.

As previously stated, the exercises will surround one main activity which focuses either on the theme of the short story or on the short story itself. This will be preceded by pre-reading activities. Those activities will reinforce the vocabulary, themes and grammar which will be worked into the short stories. Following the main activity, I will design different post-reading activities which will elicit students’ knowledge and secure it. All these activities will follow Rod Ellis’ task structure, *Task-Based Language Learning and Teaching* (2003) and the main principles of CLT provided by Richards in *Communicative Language Teaching* (2006), as well as the main principles of cooperative learning (Scott, 2006 and, Slavin and Robert 1980). Thanks to Pellicer-Ortín and Romo-Mayor we can debunk any theories which could separate literature and CLT. Furthermore, as seen in their examples, using literature with communicative purposes usually leads to more engaging classrooms. As the students can relate themselves to literary texts, the use of

CLT with literature creates a space where it stops being this archaic alien resource, inviting students to be part of the conversation. With this didactic unit I intend to enable students to explore their inner worlds using imagination through a type of literature which they may not know much about. Helping the students develop their literary competence, introducing them to the short story medium which could be the first accessible step towards reading novels in the future. Lastly, during our sessions, I will intend to promote the continuous use of the L2 in the classroom and increase their participation, while helping them improve their writing, listening, speaking, and reading skills.

4. Critical Analysis, Discussion of the Didactic Proposal and Results

This didactic proposal's main characteristic, as mentioned in the previous sections of this study, is the use of a specific literary genre in the form of short stories in order to develop and aid the learning of the L2. By choosing the genre of the gothic, a conscious decision was made; knowingly, that the genre was filled with symbolism and darkness, examples of monsters, and interesting themes which could be employed in my lessons. Therefore, it held a higher chance to be interesting and engaging for students. Both groups of students were composed of teenagers, ranging from 15 to 18 years of age. At first, they were open to my teaching, as their previous experience was based on translating, correcting, and it clearly primed teacher-talk over student-talk (see List of Figures, Figures 14 and 15)³. As it can be seen in both these research examples, which were created using Somogyi-Tóth's *Observation Tasks A Workbook for Student Teachers* (2012) and monitored by me, exemplify the kind of traditional lessons which students were attending. Both these groups were similar in terms of work-ethic and behaviour, although group A tended to be treated as the better group. However, surprisingly in group B, there was a small fraction of students who were interested in literature, and therefore, responded well to my teaching.

The didactic unit which is presented and exemplified all throughout the lessons can be seen in the Appendix part of this study. However, this didactic unit was intended to be done using the methodology of PBL (Project Based Learning). All the readings, pre, while, post-reading and the enabling activities were meant to support the final project which will be explained shortly. However, the final project could not be fulfilled as the

³ This data also belongs to the Portfolio in my practicum II.

procedure of its main activity required group work, and this was against the contingency measures. Although this didactic proposal offers some group activities, the final project was meant to be developed in groups of the students' choice. However, the necessity of changing places, prompting students to be too close to one another or even making them meet after school hours would be risky and contrary to the contingency measures. Therefore, to maintain the safety conditions during the COVID-19 pandemic, the group activities were developed and were also monitored by me and my mentor. In other words, to provide a safe and healthy space for the students, this didactic proposal mainly focused on reading the short stories' and working on them.

As it can be seen in the Appendix 3, each lesson's content was divided into three categories: cultural, linguistic and socio civic. This division enables to check and organize the development of different competences, values, and components in the sessions. Also, each of the readings were divided among the lessons so as to devote some time for each short story and the various materials that accompanied them. For instance, the short story by Anna Laetitia Aikin "Sir Bertrand: A Fragment" would be explored at least in two sessions (Appendix 5). During these sessions, the gothic genre was introduced to students as well as the new vocabulary within the texts (Appendix 6, Present Materials page 67, and Online Materials, pages 98-100). To integrate the reported speech structure, "The Tell-Tale Heart" by Edgar Allan Poe was chosen. In this, my aim was to offer them a glimpse of an authentic literary text while they had to make use of reported speech to complete the different activities. In order to make use of a combined approach (the inductive and deductive approach) while teaching the grammar, my aim was to fulfil the needs of my students. Thus, although some of the exercises could seem deductive and did not simulate the structure of tasks, this was conducted in order to support the learning process of a new grammatical structure (as in the case of the retrieval exercise of reported speech in Appendix 6, Present Materials page 69 and 74). As it can be seen at the beginning of the lesson on "The Tell-Tale Heart", there was an attempt to simulate the inductive approach in the first exercise as I employed the "input e

nhancement" strategy (Appendix 6, Present Materials page 68). Likewise, in order to dynamize this process, there is a game at the end of the lesson to promote the use of reported speech orally (75-77).

In lesson 5 we can find the presentation of the writing exercise and the final project. Here, only the writing exercise was presented, and the rest of the lesson focused on the

review and retrieval of reported speech as it was clear students needed more time to assimilate the different concepts. Therefore, by organizing and presenting these plans to the students we can give them time to think about and outline them. In lesson 6 with H. P. Lovecraft's "The Outsider", my intention was to conduct some revision activities for the reported speech while focusing on the crucial aspects of emotional intelligence and drawing their attention towards themes such as bullying, social exclusion, and otherness. During this session, apart from the reading activities, the students also took part in a role play activity as well as a listening activity (Appendix 6, Presented Materials, pages 78-82). With these activities my intention was to reinforce the students to reflect on the monster, which would be useful to what they previously saw and what they were about to see, in order to complete the project (see page 83). Lessons 7 and 8 followed a similar structure as both sessions, focusing on stories about archetypal monsters: the vampire (John Polidori's "The Vampyre") and the werewolf (Bernard Capes' "The Thing in the Forest"). Additionally, students are asked to work with the history and psychology of those monsters as well as their attributes (Appendix, Presented Materials, pages 84, 87 and 89). There was an attempt to challenge students not only by exposing them to different types of monsters, but also by asking them to reflect cooperatively on the idea of the monster. Lessons 9 and 10 were intended to be dedicated to the students' projects and completing the assessment. In lesson 9 students would present their Instagram projects while connecting and interacting with those of their classmates'. Lastly, lesson 10 included a post-questionnaire and a final exam, in which they would be assessed on their use of English, listening and vocabulary knowledge (Appendix 5, Exam).

In general, the students' engagement levels to the subject improved, as they received something different than what they were used to. As it can be seen in figures 5 and 6 (List of Figures, Questionnaire Results, 9 and 10), both groups worked more or a little bit more than before (57.7% in group A, 62.6% in group B). Despite these positive percentages, there were still some results (30.8% in group A, 37.5% in group B) which revealed that students had worked the same as before, and there were even some students in group A that worked a little bit less than before (11.5%). These particular classrooms' context, which I faced as a teacher, has given me a wider perspective on the students' engagement to the subject. The levels of engagement these students showed with the L2 and EFL was still unresolved and somehow inconclusive. However, what was achieved in scarcely two weeks is a statement in favour of the promise this type of didactic

proposals have in the EFL classrooms and sessions (See List of Figures, Figure 18 and the Appendix 5 for the exam). As it can be seen in the results, although there are some differences between the two groups, we can see that there are more people with higher grades in group B. However, in this group there were some students who did not want to study. Furthermore, the general means of both groups were similar. Their engagement was sufficient enough that they were able to create interesting pieces of literature by writing gothic short stories, and in most cases this activity helped them get higher marks.

When tackling the different key competences (Orden ECD/65/2015), this didactic proposal focuses specifically in five of the seven key competences. Namely, the linguistic competence (CCL), the digital competence (CD), the learning to learn competence (CPAA), the socio-civic competence (CSC) and the sociocultural competence (CCEC). As they are formulated in the curriculum, all of these competences are ordered into three main stages which intersect with each other (*saber, saber hacer, saber ser*: know, to know to do and to be). Within the key competences, students are not only asked to know about the key competence and how to use them, but also to create some awareness on the different matters, such as socio-civic and cultural awareness or their digital presence and responsibility, just to name a few.

In contemplation of developing the linguistic competence (CCL), which is the most important one in our subject, the didactic proposal primes communication above all. Students are asked to use the language in order to complete the exercises, to cooperate and to develop the final project. All of this is supported with the grammatical structure developed in the unit, which is reported speech. Through reported speech, students were asked to complete some written exercises but also to be able to use it to communicate with their classmates. (Appendix 6 Materials, “The Tell-Tale Heart exercises and the “Telephone Messages” game, 75-77) The digital competence (CD), even though the school did not possess enough resources, was developed as some online tools were created in order to work in favour of my students’ learning as scaffolding. They were provided with three different sets of flashcards which were done with *Flippity* (Appendix 6 Materials, Online Materials page 98); hence they could use them at home to practice. Furthermore, an interactive *Padlet* was created with paintings which could inspire my students and they were told they could interact on the *Padlet* (Appendix, Online Materials page 98). Although there was not enough time nor resources, the final project would have also been developed through a digital medium. The learning to learn competence

(CPAA), was developed at the beginning of my lessons providing them with a poster in which they were told different manners in which to work with the readings. Also, they were told they could use *Flippity* in order to create flashcards for their own learning, and there were some students who told me they were going to use it in the future. The socio-civic competence (CSC) was developed throughout all the unit. Students were told to investigate the examples of monstrosity in the readings and reflect upon the figure of the outcast and the monster. Thanks to above -mentioned examples, ideas such as social exclusion and bullying were worked with and highly appreciated by students. Since the sociocultural competence (CCEC) was one of the main components of my didactic unit students were immersed in this specific genre, connecting with an aspect of anglophone culture and drawing ideas and comparisons from those readings to their own present situations. This was the most important competence, together with the linguistic competence, as using examples of literature which were created 100 or even 200 years ago, and presented them to both groups of 21st century teenagers.

As it can be seen in the Appendices 2 and 3, the didactic objectives and contents of the unit are all connected. The first connections which could be drawn are the ones which focus on the sociocultural component of this didactic proposal. As the theme is gothic short stories, this common thematic perspective will shape the sociocultural direction of this unit. In terms of linguistic abilities, I chose to focus on all of them, trying to give the language a holistic purpose. Also, following the principles of CLT (Richards, 2006), as they provide a specific perspective in which we have to integrate the different skills. Therefore, although by focusing on literature we may foster and focus on the comprehending abilities of the language, supporting that comprehension with the other skills simultaneously was preferred. As indicated in objectives of this study, the activities of the didactic unit were inspired by the curriculum's own objectives and standards for the fourth year of ESO and almost all of them contain different linguistic skills at the same time. For instance, in Obj.2. (Appendix 2) we find an amalgamation of written and oral production and written comprehension abilities, focusing on the learning and development of different aspects which the students will be exposed to. Hence, the use of the different categories which the curriculum gives us, written comprehension and production, and oral comprehension and production, were considered collectively. Further, as one of the main focuses of my unit was CLT, each of the objectives have been given communicative approach. Almost all of them are to be developed through the

instrumentality of communication and collaboration. However, although the main focus is on communication, my intention was not to prime collectiveness over individuality. Rather, I wanted to promote both at the same time, giving students chances to work on their own and collaboration with one another. Likewise, in this didactic unit, students were and will be asked to make use of the new learned vocabulary in context, with the purpose of demonstrating their understanding and engagement with the topic, as well as creating content which primes imagination and language production.

By the same token, the contents of the unit were chosen bearing in mind what was previously mentioned for the objectives, both the Aragonese Curriculum's requirements and the theme chosen. However, as mentioned before, I decided to split each content between the lessons and divide them into three categories, cultural, linguistic, and socio-civic (Appendix 3). As this didactic unit is intended to work towards a final project, all the contents exposed are meant to support the development of their activities, and final projects. Each of the sessions is dedicated to a specific aspect of the didactic proposal. For instance, the linguistic section is devoted to exposing the linguistic, communicative, and grammatical aspects which will be worked within all the sessions (i.e. through reported speech and the writing of a gothic short story). The cultural section explains the different cultural ideas which will be developed in the specific lessons, and the socio-civic has to do with aspects related to otherness and emotional education. The intention behind all of these examples was to simultaneously develop each category in their specific sessions. Furthermore, it is relevant to explain that this connection with socio-civic aspects and emotional education is connected to some cross-curricular contents. As they appear in the curriculum, the cross-curricular contents which are focused on were the development of creativity, critical thinking, and social and constitutional education. The type of syllabus which I have chosen to follow is the Task-Based syllabus, presented in Rod Elli's chapter (2003: 244). As it was previously explained, this type of syllabus creates a specific structured learning environment, where learners are introduced to the concepts by pre-tasks, they face the main challenge in the task and lastly repeat the task and secure that knowledge with the post-tasks. Furthermore, the addition of a final project supports this type of syllabus, which will serve as a final task that can ensure the knowledge students have acquired throughout the unit.

Likewise, the methodology utilized follows the specific order of Task-Based approach. Furthermore, supporting this with Pellicer-Ortín and Romo-Mayor's sequences

of pre, while and post reading activities (2020) I tried to develop as much activities as I could during the sessions. However, due to external reasons, some of them were not developed during the sessions and they had to be sent as homework. One of my main findings was that both these groups had a clear lack of responsibility in terms of completing their homework. Therefore, giving them time at the beginning and allowing them to share their findings would help them follow the lessons better and not be lost, in the cases of unfinished homework or take-home tasks. To develop the sequences of activities, Krashen's *Input Hypothesis* will also be considered. Hence, by mixing this task-based approach to literature-related activities together with Krashen's "input plus one" hypothesis as well as an array of interesting and challenging materials students could be inspired to engage with the subject. Thus, by exposing our students to an input which mildly exceeds their English level, they can be capable of completing the tasks, ideally, avoiding demotivation and passivity. Furthermore, as mentioned in the theoretical framework, Krashen's Affective Filter and the theories of psychologist Burrhus Frederic Skinner about positive reinforcement were also adopted in this study. If we do not focus on positively reinforcing our students' learning, and provide them with a safe environment, us as teacher will rather be "destroying" than being constructive, which will lead to demotivation and failure. This was relevant for the development of my classes as students were challenged to read out loud in the sessions. Although they needed to work on their level, the classroom became a safe space for them to face public speaking. By observing them and listening to their reading skills, this gave me a perspective on their reading abilities, as their lack of capability on the matter is something which they have to work on in the future.

The lessons were designed to be structured in different stages. Hence, students could be able to be aware of their own learning process. Pre-tasks were designed in order to supply or complement, as scaffolding their previous knowledge about the topics. They also served as warming-up activities to be able to get students in the right mind-set. Pre-tasks were also used so as to support the main readings, and to activate my learners' thinking process. As a result, students could know what to expect from the readings, and therefore, be able to face them properly. Tasks were designed to be while reading activities. As attached to each reading, each of the main tasks were intended to provide follow-up activities for the readings. They enable students to reflect on the readings, to connect them to their previous knowledge and to encourage them to share that knowledge

with their classmates. As reported speech was integrated within the lessons, my intention was to make it one of the main focuses of the activity on the text by Edgar Allan Poe. Specifically, developing an integrated approach to reported speech gave my students a context to work on this grammatical structure. However, they needed much more input, as they had never seen reported speech, therefore I created some more deductive activities (Appendix, Present Materials page 74) in preparation to support and secure their learning. Post-tasks, or post-reading activities were intended to work as retrieval activities. All these activities were aimed at students' reflection upon the readings, their main characteristics and common themes. They also serve as a clarification point in the students' reading of the stories.

The main common thread in this proposal is the use of discussions, opinions, and debate-based activities (Appendix, Present Materials pages 66, 73, 78, 82, 86 and 89). Most of the times, these activities are part of the post-tasks, but we can also find them in exercises such as the tables which work as while-reading activities. Another example of its communicative approach is the example of the gamification activity⁴ with the messages' game. In this activity students had to report the messages they received to be able to discover who was the mad person (Appendix, Present Materials pages 75, 77). The final project, which has also a relevant speaking part, focuses on collaboration and cohesiveness (Appendix, Present Materials pages 93, 94). Students are asked to create an Instagram page with three to four posts. This Instagram page had to be from a monster which is either created or already existing. In the presentation students had to present their monsters and their classmates had to interact with them in real time by using their own monster's Instagram profile. However, as mentioned before, I was not able to carry out this activity, but it is still part of this didactic proposal.

When choosing the readings which were going to be used with my students, some challenges were encountered. Focusing on the genre of the gothic was complex as some examples of good short stories were not considered gothic. After researching some books, I came across five short stories, which at first seemed that they would work with my specific audience. As one of the premises of CLT, I wanted to use authentic materials. Therefore, at first, I wanted to maintain the original versions of the stories as literary

⁴ This game was adapted from *Teach-This* website which has a variety of games and activities for the EFL classroom. Retrieved from: <https://www.teach-this.com/images/resources/telephone-messages.pdf>

pieces from the 18th and 19th century, hoping the themes were going to be engaging for my students. To my surprise, these texts were all C2 level.

As C2 level texts were not suitable for my learners, I decided to search for a moderate procedure for resolving the problem. After deciding on the stories and talking to my mentor at the school, we studied them using two checklists done by Pellicer-Ortín and Romo-Mayor (2020) and we realized we could only use one of them as unchanged. Therefore, as it was mentioned in the Theoretical Framework, keeping the main ideas and themes of the gothic intact, I adapted these stories according to the level of my students to provide an affordable medium for them. The adaptation of the stories took place in the light of Lynch's (1996) principles of restriction and elaboration through rich input in the activities so as to support the readings. The only story which I did not adapt was "*The Tell-Tale Heart*" (1843) by Edgar Allan Poe, as most of the structures were in first person singular. Although the text has some challenging vocabulary, I designed some pre-reading activities with which students could understand the main themes and the plot. However, this was not well received and most of the students were not so focused on the story as they were with others. They were mostly engaged in the exercises which surrounded it, but not the story. This was to the point that they did not remember the story, although it was part of the final exam's listening activity.

The other materials, for instance two videos, the one about social exclusion (Appendix, Present Materials page 78) and the one about the origin of vampires (Appendix, Present Materials, page 84) were chosen because of the relevance of their content and connection with the main themes. Furthermore, as they were uploaded to Youtube, we can decide the size and font of the subtitles and even the speed of the video. In this manner, apart from presenting our students with questions which will both help them understand the videos and reflect on them, we can also make sure their learning is appropriate and affordable for their level. The main project and writing activity can be found in the Appendix, as it was previously explained (Appendix 6, Present Materials pages 90-94). Both of these designs were created with Canva and specifically the former one aimed at providing the students with some guidelines that could help them create their short stories. Further, the main poster which explains the project is also intended to work as scaffolding. The main project can be challenging for the students as it asks of them to be digital natives, which could be a problem on its own if some students do not have internet in their homes. However, the project could be worked during the sessions' time

if needed, and students would be provided with web pages to browse and use (e.g. Canva) in order to complete the project.

As for my teaching experience with this didactic proposal, I received a variety of responses. Mainly, I was surprised to find most of the students had enjoyed these readings, and that they would still read similar texts in the future. As it can be seen 61.5% of group A and 62.5% of group B gave positive responses (List of Figures, Figures 7 and 8). This genre was a good choice for these specific groups. Furthermore, when asked if they would like to see another didactic unit based on another genre, the majority of their responses were positive (List of Figures, Figures 9 and 10). The questionnaire also looked for the students' preferences regarding other literary genres and amongst the genres that they suggested were romanticism, comics, manga, superheroes, and horror just to name a few (List of Figures, Figures 9 and 10).

Due to the impossibility of conducting the final project as planned, the evaluation was conducted by assessing an exam and the gothic short stories that they wrote. When the mean of both groups is considered, the results are not high. However, there was considerable potential within these classes as there were some students who did highly well in the exams and in writing their own short stories (List of Figures, Figure 18). This evaluation examined their use of reported speech (a totally new grammar structure for them), the vocabulary they had been discovering through the unit, and their understanding of the genre. As it can be seen in the Appendix 4, the evaluation criteria were designed in accordance with the previously created didactic objectives, the curriculum criteria, and the main key competences in order to support the assessment, the project and the writing activity (Appendix, Present Materials 90-94). Additionally, two different rubrics –one for the gothic short story and one for the final project – are designed (Appendix 4, Evaluation). Both rubrics measure different aspects to be considered, such as the students' use of gothic elements, correct use of the language and grammar and their performance in the final project. This specific type of evaluation encourages their continuous work and their positive attitude in class. Therefore, if they had worked the activities, read the stories and done the exercises, they would have gotten a good mark in the end. Although at first, there was a reluctance by my part to implement a final exam, my mentor and I decided it was the best option to test their understanding of the grammar and their retrieval of vocabulary, as well as their listening skills as each of them was a skill which they had to work on. The results of the exams and my use of the short stories showed me the linguistic

needs of these groups and how my teaching provided them with some benefits to some extent.

This specific didactic proposal was well accepted but it was clear that those students lack a more advanced understanding and use of the language to be able to tackle this unit more successfully. Nevertheless, when the results of their final questionnaire and their effort in the sessions are considered, a significant change took place in the students' approach to literary texts and studying styles, as they most of them claimed had worked more than before (List of Figures, Figures 5 and 6). Lastly, this might not be taken as a didactic unit that was addressed to everybody due to its use of particular themes and texts since some readings might have still been very challenging for the students, I assured everyone understood and followed both the exercises and the readings.

5. Conclusions

In conclusion, this didactic proposal's success rate, in the specific context which I worked with, was partially inconclusive. Almost all my students passed, and they all worked during the sessions, but this specific didactic proposal would have a higher rate of success in a classroom of first of post-secondary education (1° de Bachillerato). Nevertheless, the positive impact of this proposal was highly clear as my mentor in the high school decided to work on a short story with each group every week since then. This can be interpreted as a promising attitude with which we can expose students to real pieces of literature once a week. Varying the genres to foster their reading, comprehension and speaking skills can also be a possible positive turn for the future. Also, integrating the gothic and other genres to reinforce various skills can help us understand their individual necessities. Versatile activities (such as practicing reading out loud, basic literary analysis of the authentic texts) can give our students the chance to be more aware of their own progress and level. However, we should also be aware of the activities as they should offer solutions for more introverted or unmotivated students. Therefore, the teacher needs to fulfil a mediating role between the students' needs and their capacities.

Immersing my students into the gothic genre had its perks and challenges. On the one hand, I was able to expose my students to a specific genre which they had very little knowledge about, and I was able to integrate grammar with literature, making use of role play and gamification with some positive results at the end. I managed to foster their skills

while still focusing on the readings, being able to find a genre which they may exponentially enjoy in the future. However, on the other hand, the level which the texts demanded from the beginning was high, and even though I was able to adapt them, there were still some students who got lost during the first readings. Furthermore, focusing only on one specific genre may be limiting for our classes and we have to exploit our imagination skills. With these findings, I have reached the conclusion that using a different genre in the future could be a better option. For instance, by the end I found, as it can be seen in the list of figures, figures 9 and 10, comics and/ or manga interest my students more. Besides, choosing literary texts that are supported with images and drawings could help our learners understand and be more engaged with the lessons. However, during my classes the students still responded well to the themes and the stories.

The principal hypothesis of this thesis, which is the integration of the gothic-related themes with its sociocultural aspects and a socio-civic approach in order to teach L2 in a secondary education classroom, has been confirmed. The integration of this proposal has given fruitful and promising results in the specific context of obligatory secondary education. However, as mentioned before, it might fit better in a TESL post-secondary group due to its level. As one of the main proposals was to focus on the figure of the monster and analysing its implications in the stories, it was a highly engaging topic as most of the students participated and were able to work on it. I was content with how this turned out, as this specific concerted high school worked on parallel values such as emotional education and responsibility, among others, that reinforced tolerance and inclusion.

Although it merely focused on Gothic Literature, this proposal can be adapted and extended to any kind of genre, as it has been proven that it can foster students' reading engagement. The theoretical framework can work in an array of literary genres to be worked in the L2 classroom, and the approaches and methodologies I followed can fit in almost any level of secondary and post-secondary education. The resources found in the appendix can be worked as a first place to start and work on other genres. The resources such as the checklists from Pellicer-Ortín and Romo-Mayor, amongst others that appear in their guide *Using Literature in the EFL Classroom* (2020, 15-21) can also serve as a starting point. The questionnaires presented in the Appendix could also be utilized to check our students' engagement to both the subject and literature, and to decide which literary genre to focus on. Therefore, this didactic proposal can serve to many teachers

who want to work on literature but do not know where to start. Literature needs to have a space in the EFL classroom, but we must remember that we live in challenging times for the medium. As teachers, we must present these texts as exciting materials and dynamize them to engage our students.

This didactic unit can also be expanded in the future through a considerable use of various online sources. For instance, uploading all materials which have been used in the classes to Google Classroom (it can be seen in Appendix, Online Materials, Online Google Classroom) and diversifying the exercises with online tools can be more attractive for adolescent learners. I also believe that expanding the didactic unit and hybridizing it by adapting the materials to a digital medium could promote our students' digital competence and solve a context gap. Likewise, it might serve as a good alternative to alleviate the complexities of teaching in a sanitary situation such as a pandemic in which we have been experiencing for more than a year. The future prospect of this didactic proposal can offer a promising alternative to the traditional classes as it can provide students with both individual and collective work through diverse materials and texts within online mediums. While those learning mediums can support learners with multiple resources by fostering autonomous work, teachers can also benefit from them by tracking and evaluating the learners' needs and progress.

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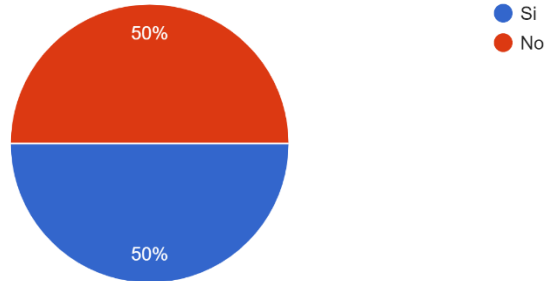
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List of Figures

Questionnaire results

¿Te gusta leer?
26 respuestas



¿Con que frecuencia lees literatura en inglés?
26 respuestas

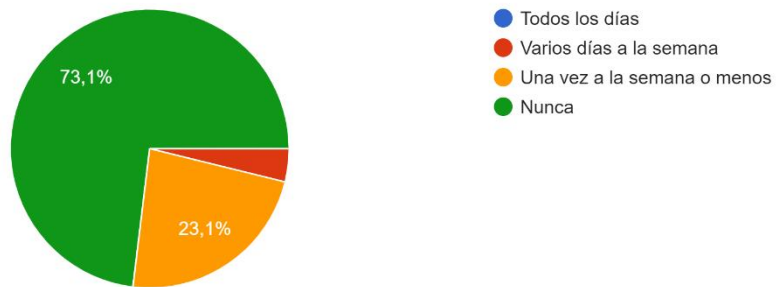
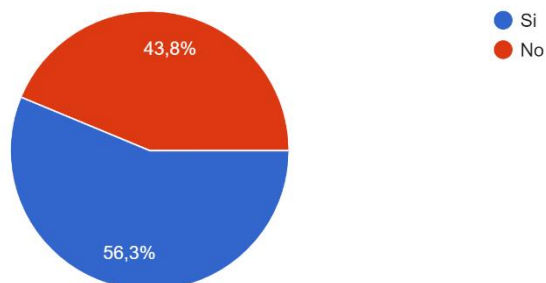


Figure 1:

¿Te gusta leer?
16 respuestas



¿Con que frecuencia lees literatura en inglés?
16 respuestas

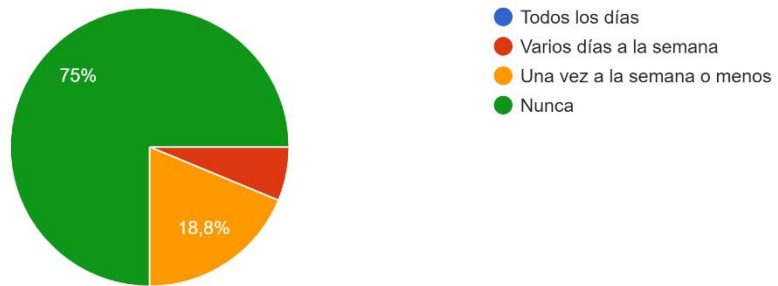


Figure 2:

En tu opinión, ¿Qué es lo que más te gusta de las clases de inglés?
26 respuestas

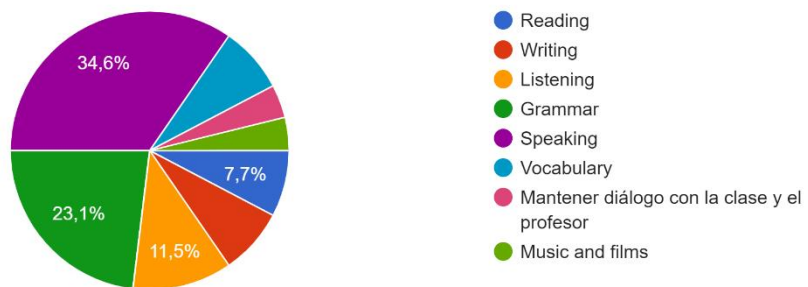


Figure 3:

En tu opinión, ¿Qué es lo que más te gusta de las clases de inglés?
16 respuestas

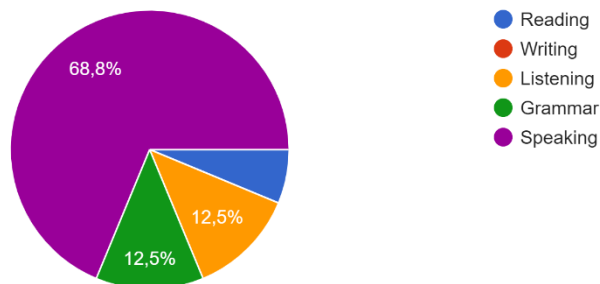


Figure 4:

¿Cómo crees que ha sido tu trabajo durante mi estancia como profesor de prácticas?
26 respuestas

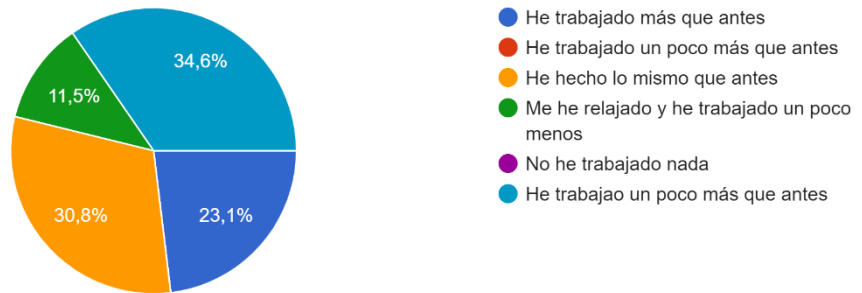


Figure 5:

¿Cómo crees que ha sido tu trabajo durante mi estancia como profesor de prácticas?
16 respuestas

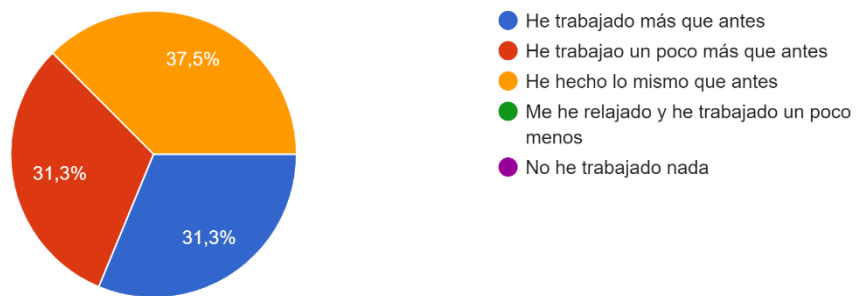


Figure 6:

¿Leerías historias así en el futuro por tu cuenta/por placer?
26 respuestas

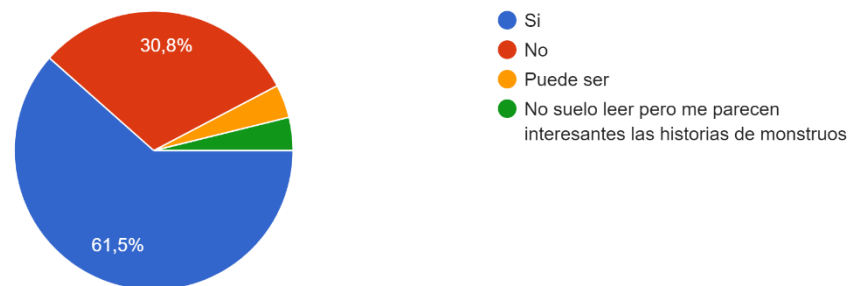


Figure 7:

¿Leerías historias así en el futuro por tu cuenta/por placer?

16 respuestas

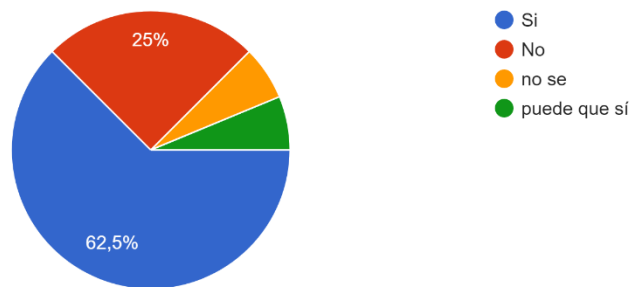


Figure 8:

<p>¿Te parecería interesante que se hicieran más unidades didácticas basadas en géneros literarios? Si estás de acuerdo explica tus razones y dime cual sería el género que elegirías.</p> <p>26 respuestas</p>
<p>sí, elegiría ciencia ficción o romance</p> <p>Si, es otra manera de aprender.</p> <p>Ni idea</p> <p>Si pero más sencillas</p> <p>Si, ya que aprendes mucho</p> <p>Siii , porque las clases son divertidas. Me da igual cualquier género</p> <p>Sí, yo creo que es una forma muy interesante de aprender inglés con algo que te gusta, yo elegiría cualquier otro género.</p> <p>Si, me gustaría de ficción</p> <p>Si, es algo distinto a lo q hacemos normalmente</p> <p>No me gusta la literatura</p> <p>No</p> <p>No, but we should read more in English</p> <p>no</p> <p>Si, porque aparte de aprender inglés aprendes algo nuevo de forma creativa</p> <p>Si porque así sabríamos más acerca de todos los géneros</p> <p>Sí porque si nos resulta interesante la historia, lo hacemos con más empeño</p> <p>No me gusta la literatura</p> <p>Si, además de aprender un vocabulario nuevo y desconocido, nos podría servir para acompañarlo con literatura.</p> <p>Sí, porque a mí la literatura me gusta mucho; elegiría la fantasía o el crimen</p> <p>Sí, porque es entretenido. Cualquier género estaría bien porque de todo se aprende</p> <p>Sí, porque se aprende</p> <p>Me parece bien, pero no se de que otro género</p>

Sobre el **manga**, aunque no es inglés estaría bien. Un placer haber coincidido contigo
Nacho
De **romance** y poner películas
De **manga**
Si, hacerlas de **crimen**

Figure 9: Group A response

¿Te parecería interesante que se hicieran más unidades didácticas basadas en géneros literarios? Si estás de acuerdo explica tus razones y dime cual sería el género que elegirías.

16 respuestas

Mystery, fantasy and solving crimes (of police officers)

Si, de **misterio**

Los géneros literarios están bien pero estaría divertido que se dieran más cosas

No

La verdad es que no

Si porque me gusta lo didáctico y no sabría decirte pero alguno interesante

Pues estaría bien y sobre el género no sabríamos decirte, ¿**fantasía**?

Sí, debido a que es algo nuevo. El **romanticismo**.

sí porque es interesante aprender la literatura de otro idioma

Si, porque yo creo q son temas q están muy bien y son divertidos.

Bueno estaría bien

Si, **superhéroes**

Sí

Posiblemente, seguramente **literatura victoriana**

sí.

Si

Figure 10: Group B's Response

6.1

My sister insisted she hadn't enjoyed it!

Learning objectives • Read about three amazing places in Spain
• Talk about day trips using reported speech

Reading and Vocabulary

1 **6.01** Read and listen to the reviews. Which trip would be best for the following people?

- 1 Ethan wants to learn about the conditions that astronauts might have to live in.
- 2 Ava and her best friend Clara enjoy doing physical activities outside.
- 3 Aiden is interested in unusual art exhibitions.

Reading strategy

2 Read the reviews again. Answer the questions with the correct place. Support your answers with information from the reviews.

Which day out ...?

- 1 was better than past experiences of similar trips
- 2 didn't interest the reviewer at first
- 3 could make some people feel uncomfortable
- 4 is less well-known than a similar excursion
- 5 involved doing two different activities at the same time
- 6 involved learning about the past and the future

Reading extension

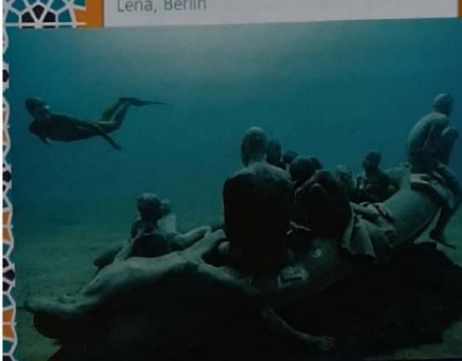
Write a review

Unforgettable Spain!

Planning your summer holidays? If you are, there's a chance that you'll be one of the 82 million tourists that go to Europe's most popular destination, Spain. However, Spain has a lot more to offer than just great beaches. Read about three members' unforgettable experiences!


Underwater Museum, Lanzarote ★★★★★

When my mum said that we were going to a museum in Lanzarote, I wasn't too pleased. I wanted to go to the beach! However, when she explained that first we would do a diving course and then dive to visit the museum, I became more enthusiastic. The Museo Atlántico is the only underwater museum in Europe and the only way to get there is by diving, so we started our visit on a boat with our instructor, Marta. Marta gave us lots of interesting information about the sculptures. She revealed that artist Jason deCaires Taylor had created them by using residents of the island as models. The actual dive was incredible. The sculptures are sad and funny at the same time and they are surrounded by amazing marine life. I'd recommend a visit to everybody!
Lena, Berlin




Rio Tinto Mining Park, Huelva ★★★★★

On arriving in Spain, we couldn't believe it when our dad announced that he had found the perfect excursion for the following day. My dad's idea of a great day trip is to visit a museum, so we were worried! I love football and my sister is really into space travel, so Dad took us to ... a mining museum on the Rio Tinto. Surprisingly, however, it was fantastic! The Rio Tinto (Red River) really is red thanks to all the minerals in the area. NASA says the land is similar to the surface of Mars, so scientists and other staff came here to practise exploring and my sister wanted to see where they'd been. I, on the other hand, was interested in history! When the mine opened in the 19th century some of the first miners were British and they introduced football to the area. In fact, it became the birthplace of Spanish football and I went on a tour in the park to see the country's first pitches! We also travelled around the park on the oldest locomotive in Spain and, as my dad loves railways, everybody was happy!
Harry, Norwich



Mont-Rebei Gorge, Lleida and Huesca ★★★★★

A user of this website claimed that they had been on their best hike ever in Mont-Rebei and they weren't wrong! Mont-Rebei isn't as famous as the Caminito Del Rey, the King's Walk, near Malaga, but it's just as challenging! There are two suspension bridges high above the water and parts of the path are actually cut into the sides of the rock. There are also two scary sections where you have to walk along wooden walkways that are connected to the sides of the cliffs. This is not a hike for people that don't like heights! My sister insisted she hadn't enjoyed it, but she soon changed her mind when we finished with a cool swim in the river!
Nicola, Malmö



70

Complete all activities in your notebook

Figure 11: Source: *Dynamic 4*, (2019, 70)

6.1

3 Copy and complete the definitions with the highlighted nouns.

- (...) where something began
- (...) a figure or object that is made from wood, stone, etc.
- (...) a narrow valley with high sides and a river at the bottom
- (...) an area of ground where you play sports
- (...) a vehicle that pulls a train
- (...) a high area of rock, often next to the sea

i Vocabulary practice
i Word builder

4 Listen and repeat the words in the Say it! box. Which sound do you hear: /ʌ/ or /ju/?

Say it!
Sounds /ʌ/ or /ju/
funny introduced just museum
summer using

Grammar Reported speech

i Grammar animation

5 Read the direct and reported speech. Copy and complete the sentences with the correct words.

'I've found the perfect excursion for tomorrow,' our dad announced.

Our dad announced that he had found the perfect excursion for the following day.

'I didn't enjoy it,' my sister insisted.

My sister insisted she hadn't enjoyed it.

- The tenses in these examples change from (...) and (...) in direct speech to (...) in reported speech.
- The subject pronouns change from (...) to (...) and (...).
- The adverb of time changes from (...) to (...).

6 Choose the correct option.

- 'I forgot my money.' → Kelly admitted she *forgot* / *had forgotten* her money.
- 'We went to the theme park yesterday.' → They replied that they had been to the theme park the *previous* / *following* day.
- 'They'll go tomorrow.' → She confirmed that *they* / *she* would go the following day.
- 'Tom has been on a day trip.' → Andy said that Tom *has been* / *had been* on a day trip.
- 'My book is boring.' → Ben complained that *his* / *your* book was boring.
- 'We are leaving.' → Kirsty announced they *had been* / *were* leaving.

7 Copy and complete the sentences using reported speech.

- 'I passed my driving test.' Harry said that ...
- 'We can't go on the trip tomorrow.' They complained ...
- 'Joe is getting ready.' Jane explained that ...
- 'Kate has arrived.' Tom confirmed that ...
- 'You will have a great time.' Dave insisted that ...
- 'My bags are ready.' Lily announced that ...

8 Read the note. Then, copy and complete the sentences in reported speech.

A little job for you this morning! See if you can find a good day trip for the weekend. But remember

- We went to a safari park last month!
- Your sister hated the rollercoaster at the theme park!
- Your dad read a good book about famous historic buildings last week.
- We've spent a lot of money decorating the house.

Love, Mum xxx

'My mum left me a note this morning. She asked me to find a good day trip for the weekend. She pointed out that (1) to a safari park (2). She explained that (3) the rollercoaster at the theme park. She added that (4) a book about famous historic buildings (5), and she admitted that (6) a lot of money decorating the house. It's quite difficult to think of a good place to go!

i Grammar practice

Activate

9 Interview other students about their last day trip. Ask:

- Where did you go?
- Who did you go with?
- What happened?
- Did you enjoy it?

10 Use reported speech to tell the class what the other students said.

Essential practice p122 Language summary p80 Grammar reference WB p120

71

Figure 12: Source: *Dynamic 4*, (2019, 71)

Day: 05/04/2021 Class: 4ºA

TEACHER		STUDENTS	
Type	No of times + time in secs. (approximate values)	Type	No of times + time in secs. (approximate values)
Gives instructions - tells pupils what to do		Answers teacher	
Gives instructions - tells pupils how to do it		Asks teacher	
Corrects errors		Talks in pair	
Explains grammar		Talks in a group	
Explains vocabulary		
Reprimands		
Asks questions		
Chats with pupils			
Translates vocab.			
Correct exercises			

Escaneado con CamScanner

Figure 14: Source: Somogyi-Tóth's *Observation Tasks A workbook for student teachers* (2012)

Day: 06/04/2021 Class: 4.ºA

TEACHER		STUDENTS	
Type	No of times + time in secs. (approximate values)	Type	No of times + time in secs. (approximate values)
Gives instructions - tells pupils what to do		Answers teacher	### III
Gives instructions – tells pupils how to do it	I	Asks teacher	
Corrects errors	### III	Talks in pair	
Explains grammar	III	Talks in a group	
Explains vocabulary	IIII	Correct exercises	### ###
Reprimands	###	
Asks questions	###	
Chats with pupils			
...Check... homework	II		
Corrects exercises	### ### III		
Translates vocab.	### ###		

Escaneado con CamScanner

Figure 15: Source: Somogyi-Tóth's *Observation Tasks A workbook for student teachers* (2012)

Checklists on the stories

Readability					
	Text 1 <i>"A fragment"</i>	Text 2 <i>"The Tell-Tale Heart"</i>	Text 3 <i>"The Outsider"</i>	Text 4 <i>"The Vampyre"</i>	Text 5 <i>"The Thing"</i>
The text is readable and provides comprehensible input, i.e., renders lexical and structural difficulties that will challenge the students. Without overwhelming them.					
The text displays rich and significant input, reflecting natural everyday speech.					

Figure 16: Source: Pellicer-Ortín, S. Romo-Mayor, P. (2020). *Using Literature in the EFL Classroom. Guide for Secondary Education Teachers*, 16.

Accessibility					
	Text 1 <i>"A fragment"</i>	Text 2 <i>"The Tell-Tale Heart"</i>	Text 3 <i>"The Outsider"</i>	Text 4 <i>"The Vampyre"</i>	Text 5 <i>"The Thing"</i>
The level of difficulty of the text is appropriate to the language level of the year/grade.					
The level of difficulty of the text complies with the evaluation criteria and standards of the year/grade.					
The content enables the students to meet learning objectives.	50%	50%	50%	50%	50%

Figure 17: Source: Pellicer-Ortín, S. Romo-Mayor, P. (2020). *Using Literature in the EFL Classroom. Guide for Secondary Education Teachers*, 16.

Alumno	Examen	Redacción	Nota Final	Nota media de la clase
L	7,75	7,6	7,675	7,1673913
Y	4,75	7,7	6,225	
G	6,85	7,8	7,325	

C	9,25	9,5	9,375
O	7,75	7,6	7,675
S	6,5	8	7,25
J	5,85	8	6,925
A	7,6	7,8	7,7
D	7,95	7,8	7,875
I	4,35	7,6	5,975
AN	7,3	8,2	7,75
A	5,9	9,2	7,55
A	6,95	7,6	7,275
A	6,1	8,5	7,3
H	6	7,8	6,9
M	4,75	8,2	6,475
P	5,75	8,5	7,125
B	1,6	7,6	4,6
M	7,5	7,6	7,55
L	7,1	8,9	8
A	7,55	8,5	8,025
Y	5,1	8	6,55
R	3,9	7,6	5,75

Group A

Alumno	Examen	Redacción	Nota Final	Nota media de la clase
A	6,5	8,2	7,35	6,628125
B	7	8	7,5	
R	8,6	8,1	8,35	
A	8	8,1	8,05	
E	4,95	8,2	6,575	
I	5,5	8	6,75	
C	8,25	8,9	8,575	
C	4,85	8,5	6,675	
M	3,45	8	5,725	
S	4,55	7,6	6,075	
A	3,05	7,6	5,325	
A	3,05	7,8	5,425	
J	6,45	7,8	7,125	
I	2,9	7	4,95	
I	3,7	7	5,35	
L	4,6	7,9	6,25	

Group B

Figure 18: Results from the exam

Appendices

⁵Appendix 1 Questionnaire

Pre-questionnaire

La literatura y el aula de inglés como lengua extranjera

Link:

https://docs.google.com/forms/d/11Y_d6YNpAhi5uDVEKQL3fnBuNXnXBeGZei0fOSxKbU0/edit

Os propongo una serie de preguntas relacionadas con vuestra experiencia como estudiantes, concretamente haciendo hincapié en el tema de la literatura. Además al responder estos cuestionarios me estáis ayudando a recoger datos, para luego posteriormente hacer mi TFM (trabajo de fin de máster) mucho más válido. El cuestionario será anónimo, aunque os pediré que me marquéis a que clase pertenecéis.

¡Gracias por responder de antemano! Y si tienes alguna duda no dudes en preguntar.

Información personal

Este cuestionario es anónimo, aun así, por favor elige a qué clase perteneces.

- A
- B

Tu experiencia con el inglés como asignatura

1. "El profesor tiene que hablar en inglés durante toda la clase"

1 2 3 4 5

No, prefiero que hable en castellano

Si, estoy totalmente de acuerdo

2. En tu opinión, ¿Cuál es la mejor parte de las clases de inglés?

- Reading
- Listening
- Writing
- Grammar
- Speaking
- Otra

⁵ Both these questionnaires were used for the written report from Innovation and Classroom Research.

3. En las destrezas anteriores, ¿Cuál crees que se debería desarrollar más en clase? Explicalo brevemente.

Respuesta corta

4. En las siguientes opciones elige las que más utilices usando el inglés. Puedes elegir más de uno.
- Ver series/películas en V.O.S.E. (Versión original subtitulada en español)
 - Ver videos de Youtube
 - Leer libros en inglés
 - Usar las redes sociales
 - Otra
5. ¿Cómo crees que nosotros los profesores podríamos hacer las clases/sesiones más atractivas/entretenidas? Puedes elegir varias opciones
- Usar contenido audiovisual (clips de películas, canciones, imágenes)
 - Hacer cuestionarios antes de elegir los materiales
 - Centrarnos en la gramática
 - Traer materiales más variados, distintos a los del libro
 - Otros

La literatura

1. Te gusta leer?
- Si
 - No
2. A parte de las lecturas de la clase de inglés, ¿lees también por placer?
- Si
 - No
3. ¿Con qué frecuencia lees en inglés?
- Todos los días
 - Varios días a la semana
 - Una vez a la semana o menos
 - Nunca
4. ¿Con qué frecuencia lees en español?
- Todos los días
 - Varios días a la semana
 - Una vez a la semana o menos
 - Nunca
5. En la siguiente escala, dónde crees que está tu hábito de leer literatura en español:

- Libro impreso
- Periódico
- Revista
- Otros

11. Si estás haciendo los deberes y leyendo algo, ¿en qué te centrarías más? • En lo que sienten los personajes

- Las descripciones y el contexto
- La trama y cómo se desarrolla la historia
- El uso de la gramática y las estructuras gramaticales
- Otros

12. Si pudieras recomendarme un libro, historia corta, comic o cualquier otro tipo de lectura, ¿Cuál sería? En inglés o en español.

Respuesta corta

Post-questionnaire

DESPEDIDA:

La literatura y el aula de inglés como lengua extranjera

¡Hola de nuevo! Os vuelvo a mandar una serie de preguntas para así poder ver vuestra evolución durante estas dos semanas que hemos estado juntos. Serán una serie de preguntas similares a las que ya os he hecho, y también van a formar parte de mi TFM.

Por último, quería agradeceros vuestra paciencia y las ganas que les habéis puesto a todas las sesiones.

¡Hasta pronto!

Información personal

Este cuestionario es anónimo, aun así, por favor elige a qué clase perteneces.

- A
- B

LA LITERATURA

¿Cómo crees que ha sido tu trabajo durante mi estancia como profesor de prácticas?

- He trabajado más que antes
- He trabajado un poco más que antes
- He hecho lo mismo que antes
- Me he relajado y he trabajado un poco menos
- No he trabajado nada

Si crees que tu ritmo de trabajo ha mejorado, ¿por qué crees que ha sido? Puedes elegir varias.

- Los materiales me interesaban
- La forma en la que se daban los materiales me motivaba
- Al ser un profesor nuevo me he intentado esforzar más
- Me gusta la literatura y el tema me interesaba

¿Te han parecido interesantes los textos que hemos trabajado en clase?

- Bastante
- Mucho
- Poco
- Nada
- Otro...

¿Conocías el género literario Gótico antes?

- Si
- No
- Otra... (abierta)

De las historias que hemos trabajado cuál te ha gustado más, puedes elegir varias.

- Sir Bertrand: A fragment
- The Tell-Tale Heart
- The Outsider
- The Vampyre
- The Thing in the Forest

Explica brevemente porqué

Respuesta corta

¿Leerías historias así por tu cuenta/por placer?

- Si
- No
- Otra... (abierta)

¿Qué te ha parecido lo más interesante de las sesiones?

Respuesta corta

¿Qué te ha parecido que se podía mejorar de las sesiones?

Obj.4. Use the sociocultural aspects of the gothic in their activities, short stories and projects.	Crit.IN.4.1. Crit.IN.4.2. Est.IN.3.2.1.	CLC, CCEC
Obj.5. Be able to use the reported speech structure, to share phone messages and to comment on the stories.	Crit.IN.1.2. Crit.IN.2.1. Crit.IN.2.2. Est.IN.2.1.2. Est.IN.4.1.2.	CLC, CCEC, CAA
Obj.6. Be able to listen to a video about social exclusion and comment on the main ideas.	Crit.IN.1.1. Crit.IN.1.2. Crit.IN.2.2. Est.IN.1.1.1. Est.IN.1.2.1. Est.IN.3.2.1.	CLC, CCEC, CSC
Obj.7. Gather the main ideas about monsters' physicality, abilities and origins in order to support their short stories and projects.	Crit.IN.1.2. Crit.IN.3.1. Crit.IN.3.2. Est.1.2.1.	CLC, CCEC, CD
Obj.8. Be able to present their project in a cooperative, cohesive and organized manner.	Crit.IN.2.1. Crit.IN.2.2. Crit.IN.4.1. Est.IN.2.1.1. Est.IN.4.2.1.	CLC, CCEC, CD

Appendix 3 Contents of the Unit

Title	Culture	Function (linguistic)	Socio-Civic
"A fragment of the Gothic"	- Introduction to the Gothic - Introduction to the short story genre - Fantasy vs Reality	- How to tackle a story -Introduction to reported speech -Retrieval of vocabulary	- The figure of the female monster
"Tell me that tale"	- Crime and the gothic - Edgar Allan Poe	- Mixed approach to reported speech (inductive + deductive)	- Madness, guilt and punishment


	- Madness and the author	- Reported Speech - Traditional (PPP Model) + Gamification	
“To be or not to be <i>the Outsider</i> ”	- The figure of the outcast - The exiled monster	- Role Play (practice of communicative skills) - Retrieval activity of reported speech	- Social Exclusion - Bullying - Outcasts and sympathy
“Monsters: <i>The Vampyre</i> ”	- Origin story of the vampire - Main ideas, myth, and reality of vampires	- Listening practice - Cooperative work	- Misconceptions - Prejudges and assumptions - The construction of the monster
“Monsters: <i>The Thing in the forest</i> ”	- Origin story of werewolves - Comparison between the monsters	- Retrieval activities Reported speech. Vocabulary - Cooperative work	- The construction of the monster - The physicality of monstrosity and how it affects all
Project	- The creation of the monster’s social life	- Cooperative work - Use of digital tools - Presentation skills	- The monster which is social media


Appendix 4 Evaluation Criteria of the Unit and Rubrics

CRITERIA	CURRICULUM	Correspondence with the Objectives of the Unit
Be able to use reported speech and its grammatical structures in context.	Crit.IN.1.2. Crit.IN.2.1. Crit.IN.2.2. Est.IN.2.1.2. Est.IN.4.1.2.	Obj.5

Be able to write a gothic short story cohesively and paying attention to the main themes.	Crit.IN.2.2. Crit.IN.4.1. Crit.IN.4.2. Est.4.1.2.	Obj.1, 2, 4, and 7
Be able to use the learned vocabulary about the gothic and monsters in context.	Crit.IN.1.1. Crit.IN.1.2. Crit.IN.3.1. Crit.IN.3.2. Est.IN.1.1.1. Est.IN.1.2.1.	Obj.1 and 2
Be able to produce their monster's Instagram.	Crit.IN.1.2. Crit.IN.3.1. Crit.IN.3.2. Est.1.2.1.	Obj.3, 4 and 7
Be able to present their monster's Instagram, cooperatively and cohesively.	Crit.IN.2.1. Crit.IN.2.2. Crit.IN.4.1. Est.IN.2.1.1. Est.IN.4.2.1.	Obj.8
Be able to get the main ideas from a spoken text about the gothic and the themes worked in class.	Crit.IN.1.1. Crit.IN.1.2. Crit.IN.2.2. Est.IN.1.1.1. Est.IN.1.2.1. Est.IN.3.2.1.	Obj.6 and 2

Assignment	Evaluation Tool	Percentage
Exam	Correction	50%
Writing	Rubric	15%
Project	Rubric	35%

	RUBRIC “GOTHIC SHORT STORY” WRITING			
	TOPIC	GRAMMAR	VOCABULARY	SPELLING AND PUNCTUATION
9/10	The ideas are well organized and are coherent to the story. The gothic is placed at the centre, and it is well adjusted to the extension.	Perfect use of the grammatical structures and verb tenses. Perfectly structured and almost no mistakes/errors.	Perfect use of the specific vocabulary for these stories. Varied and rich use of the vocabulary.	Perfect use of the punctuation and spelling.
7/8	Good organization of the ideas. Easy to read and it uses the gothic elements to its advantage.	Good use of grammatical structures and verb tenses. There are a few mistakes, but the text can be followed.	Good register of the vocabulary for their level. They use a variety of words which make sense for this writing. There are some repetitions.	Almost no punctuation or spelling mistakes.
5/6	There are some gothic elements in the story. The text is enough for their level and you can read through it without getting lost.	Enough use of the grammatical structures for their level. Although there are mistakes the text can be followed.	Use of vocabulary which is enough for their level. Repetition and/or invention of some words.	Accurate use of the punctuation and the spelling. Although there are some mistakes the text can be followed.
3/4	Difficult to understand. Ideas are not well organized and there are almost no gothic elements.	Inadequate use of the grammatical structures. The verbs are not well conjugated. These mistakes/error could impede the text to be understood.	Inadequate use of the vocabulary for their level. Repetition of words, too many literal borrowings from the mother tongue.	Inadequate use of the spelling and punctuation. Many mistakes in the spelling.
1/2	It does not have any gothic elements and it is difficult to follow/read. Poor	Incorrect use of the grammar. Too many errors and mistakes which make it	Incoherent, inadequate, and poor use of vocabulary. It could lead to	Incorrect use of the punctuation and spelling. They have made many errors/mistakes which make the

	and incoherent content.	impossible to be understood.	misunderstanding the text.	piece difficult to read.
	RUBRIC “YOUR MONSTER’S INSTAGRAM” PROJECT			
	CREATIVITY/ ORIGINALITY/ CONTENT	GRAMMAR	SPELLING	PERFORMANCE
9/10	The texts and pictures of the Instagram page are perfectly organized, and they work coherently. It makes use of the gothic elements to its advantage.	Perfect use of the grammatical structures, verb tenses and vocabulary. Perfectly structured Instagram page and there are almost no mistakes/errors.	Perfect use of the spelling for these Instagram posts, and there are no mistakes.	They are calm and seem confident with what they are showing. Their coordination is perfect.
7/8	Good organization of the texts and the pictures. It makes sense, and the elements are well combined together.	Good use of grammatical structures, verb tenses and vocabulary. There are a few mistakes, but the Instagram posts can be followed and make sense together.	Good register and almost no spelling mistakes.	They make almost no mistakes when speaking and presenting their Instagram posts. They are well coordinated.
5/6	There are some gothic elements in the Instagram. The pictures are adequate, but there still is room for improvement.	The use of the grammatical structures is enough in the Instagram posts. There is still room for improvement for the texts can be understood.	The writer makes more than 3 mistakes in each Instagram post. Their spelling is adequate for their level.	Their performance level is enough. There is coherence between what they show and speak. There is some collaboration and coordination.
3/4	The Instagram of the monster is not well organized, and the structure	There is an inadequate use of the language. The Instagram posts	The writer makes more than 5 mistakes in each Instagram post. It	They make several speaking mistakes when explaining their

	does not fit the Gothic elements.	are written incorrectly and are difficult to follow.	could affect the message.	posts. They collaborate very little, and their coordination is scarce.
1/2	The description for the monster, the pictures and the general aesthetic of the monster's page is poor and inadequate.	The different Instagram posts are not well written. The grammatical structures do not make sense together, and the general ideas of the texts are not well organized, and this can affect the reader's comprehension of it.	The writer makes more than 8 mistakes in each Instagram post. It could lead to misunderstanding the message.	What they say cannot be understood, and there are some incongruencies between what they show and speak. There is no collaboration, nor coordination amongst them.

Appendix 5 Lesson Plans

	Stage	Name of the activity	Activity	Interaction Pattern	Timing
Lesson 1	Activation	Pre-Questionnaire	Ss are given a questionnaire that they have to complete individually.	Ss	15
	Pre-task	Interactive PPP	Ss will have access to the powerpoint about the gothic, as a warming up activity. Through their phones and will be able to interact with it.	Ss-ss	20
	Task	Reading + chart	Ss will read the first story and start working in groups to	ss-ss	20

			be able to complete the table.		
Lesson 2	Stage	Name of the activity	Activity	Interaction Pattern	Timing
	Post-task	Discussion	There will be a discussion in class about the role the only woman in the story plays. Ss will be voting on what they think of the role of the woman is via PearDeck.	Ss-T Ss-Ss	20
	Retrieval	Kahoot	Kahoot activity in groups. This will serve Ss as a retrieval activity of the vocabulary and themes worked.	Ss-Ss	13
	Retrieval	Vocabulary activity	Ss will complete the list of vocabulary in groups so they can ensure how many words they remember.	Ss-Ss T-Ss	27

Lesson 3	Stage	Name of the activity	Activity	Interaction Pattern	Timing
	Pre-task	Reporting Verbs	Ss will be encouraged to look at the input enhancement example done on reported speech and induce the main rules.	Ss-Ss	20
	Task	Detectives	Ss will be asked to work cooperatively in a role play activity, working on “ <i>The Tell-Tale Heart</i> ”. Ss will have to make use of	Ss-Ss	30

			reported speech in order to report the killer's confession.		
	Post-task	Debate	After reading the story and doing the examples, we will have a debate about the gothic elements in said story. As it is a crime story more than a gothic one, students will have to find and critically explain the themes.	Ss-Ss Ss-T	15

Lesson 4	Stage	Name of the activity	Activity	Interaction Pattern	Timing
	Retrieval	Reported Speech	Students will have searched for some key sentences in the text and will give them to the teacher in order to get personal feedback on their performance of reported speech.	Ss-T	20
	Gamification/Task	Telephone Messages	Ss will work in groups of three or four. The task/game consists on receiving and telling phone messages. Whoever finishes first wins, but they have to report the sentences correctly in order to do so.	Ss-Ss	25
*We could also devote some time in this section to resolve some wonderings or doubts about reported speech.					

Lesson 5	Stage	Name of the activity	Activity	Interaction Pattern	Timing
	Presentation/ Planning	Write your gothic story	Ss will be presented with some photocopies on how to write their stories and will be given time in class to complete them.	Ss-Ss Ss-T	25
	Presentation/ Planning	Project Presentation	T will explain what the main project will consist of. Ss will have to create an Instagram page of a monster, invented or real, and post three or four posts. They are also meant to present their Instagram to their classmates orally in class.	Ss-Ss Ss-T	30
*We could also devote some time in this section to resolve some wonderings or doubts about reported speech.					

Lesson 6	Stage	Name of the activity	Activity	Interaction Pattern	Timing

	Pre-task	Video activity	Ss will watch a video on social exclusion and will answer the questions they have cooperatively.	Ss-Ss Ss-T	25
	Task	Reading	Ss will think about a fictional character of their own imagination. However, they have to give them a psychological description. They will be asked to think about these characters while reading the story.	Ss-Ss	20
	Post-task	Role-play	Ss will be given different positions in a role-play conversation. The final goal of this is that they use the language and discover how harmful words can be.	Ss-Ss Ss-T	10

	Stage	Name of the activity	Activity	Interaction Pattern	Timing
Lesson 7	Planning	What makes a monster photocopy	Ss will be given a photocopy on monsters in order to help them with their final project.	Ss-Ss Ss-T	10
	Pre-task	Vampires video	Ss will be asked to think about the figure of the vampire. After that, they will choose a category of the table, listen to the	Ss-Ss	15

			TED video and complete said table cooperatively.		
	Task	Comparisons	Ss will be asked to read the story while they compare their previous notes and make any necessary changes. They will have to draw comparisons in groups and think about the perfect vampire and describe it.	Ss-Ss	30

Lesson 8	Stage	Name of the activity	Activity	Interaction Pattern	Timing
	Pre-task	Table on werewolves	Ss will be asked to start imagining the main characteristics of werewolves in order to complete the table. This activity is divided into groups but then the final results are written on the blackboard.	Ss-Ss	15
	Task	Questions werewolves	While reading the story Ss will be asked to think about the “perfect werewolf” in groups.	Ss-Ss Ss-T	30
	Post-task	Discussion/Debate	Ss will be asked to choose between both their creations from both sessions, the perfect vampire and the perfect werewolf and debate on which is the best monster.	Ss-Ss	10

UNIT 6: GOTHIC LITERATURE EXAM



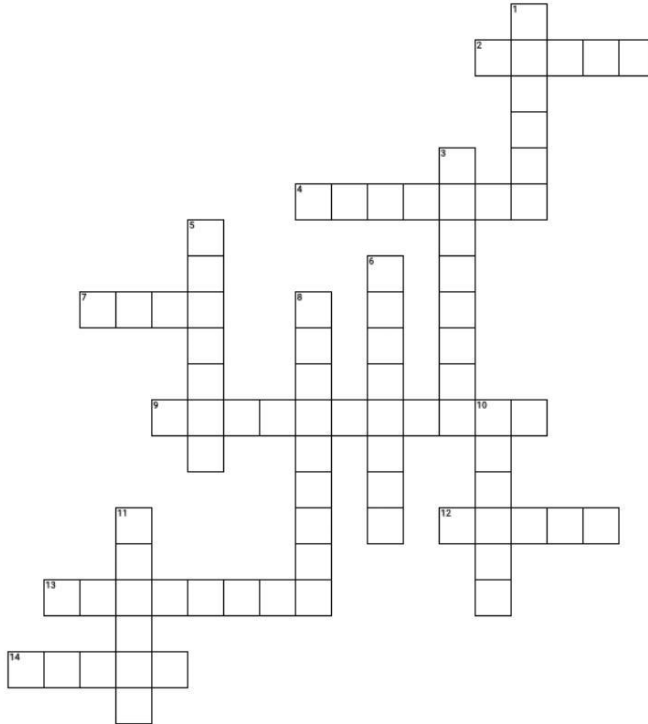
Name:
Date:

Class:

1) Read the definitions and complete the crossword:

Across

- 2. The space or room at the top of a building, under the roof, often used for storing things.
- 4. A dead person who comes back to life, and has to drink blood to survive.
- 7. The round object in the sky at night.
- 9. Dry or filled with water. It is a dug that surrounds a castle, fortification, building or town, historically to defend it.
- 12. Strange in a frightening and mysterious way
- 13. An ugly creature which guards towers
- 14. Tall narrow structure in castles or mansions



Down

- 1. An sculpture which can be seen in museums, usually depicting important people or animals
- 3. Twelve o'clock at night
- 5. An underground prison in a castle
- 6. A hidden door on the floor or the ceiling which leads to a secret room
- 8. A space in a wall filled with wood which serves to warm rooms
- 10. Strange or unnatural making you feel frightened
- 11. A small circular structure which is part of a tower

UNIT 6: GOTHIC LITERATURE EXAM



Name:
Date:

Class:

2) Complete the following sentences using Reported Speech:

1. Martha: "He works in a bank"

2. David: "I didn't go to the party"

3. Peter to Louis "I can help you tomorrow"

4. Maria: "How was the journey?"

5. Tom to Alex: "Are you working tonight?"

6. Nacho: "What did you do on the weekend?"

7. Mum: "Don't smoke!"

8. Roger to Steve: "I was wondering if you could possibly tell me the time?"

9. Laura: "Please buy some milk"

10. Nacho: "Did you like chocolate?"

UNIT 6: GOTHIC LITERATURE EXAM



Name:
Date:

Class:

3) Listen to the audio and answer the next questions.

Who was murdered on April 6?

Which story did it inspire?

How was the man killed and who did it?

4) Fill in the gaps:

Fictional murder mysteries are often based on _____, written with a certain twist _____ to make it their own. [The author]'s fascination with _____ and _____ was heavily nourished through his readings concerning actual, _____.

Jhon Polidori: The Vampyre

He found himself in absolute darkness: the sound, however, guided him.

Apparently, no one noticed him; he called, but still the sounds continued, and no notice was taken of him. He found himself in contact with someone, whom he immediately touched; when a voice cried, " _____!" to which a loud laugh succeeded; and he felt himself being taken by one whose strength seemed _____: determined to save himself, he struggled; but it was in vain: he was lifted _____ and thrown with enormous force against the ground: -- his enemy threw himself upon him, and kneeling upon his breast, had placed his hands upon his breast when the shine of many torches disturbed him; --he instantly got up, and, leaving his _____, rushed through the door, and in a moment the crashing of branches, as he escaped through the _____, was no longer heard.

UNIT 6: GOTHIC LITERATURE EXAM



Name:
Date:

Class:

TRANSCRIPT:

A brutal crime in Salem, Massachusetts inspired author Edgar Allan Poe to write his famous psychological murder mystery story, "The Tell-Tale Heart." On the evening of April 6, 1830, the murder of 82-year-old Captain Joseph White, a wealthy retired shipmaster and trader, shocked the residents of the small town of Salem.

Joseph White lived in Salem with Benjamin White, a distant relative and house handyman; Lydia, a domestic servant; and Mary, his housekeeper niece.

It was later known he was murdered because one of his nephews wanted his money after he was dead. The night he was killed, his nephew entered through the window. Going to the bedroom where Captain White was sleeping, he struck him on the head with a heavy club, fracturing his skull. He then proceeded to stab him thirteen times with a long dagger, known as a dirk.

Fictional murder mysteries are often based on **real murders**, written with a certain twist **from the author** to make it their own. **Poe's** fascination with **death** and **murder** was heavily nourished through his readings concerning actual, **brutal crimes**.

Jhon Polidori: The Vampire

He found himself in absolute darkness: the sound, however, guided him.

Apparently, no one noticed him; he called, but still the sounds continued, and no notice was taken of him. He found himself in contact with someone, whom he immediately touched; when a voice cried, "**Again!**" to which a loud laugh succeeded; and he felt himself being taken by one whose strength seemed **superhuman**: determined to save himself, he struggled; but it was in vain: he was lifted **from his feet** and thrown with enormous force against the ground: -- his enemy threw himself upon him, and kneeling upon his

UNIT 6: GOTHIC LITERATURE EXAM



Name:

Class:

Date:

breast, had placed his hands upon his throat when the shine of many torches disturbed him; – he instantly got up, and, leaving his prey, rushed through the **door**, and in a moment the crashing of branches, as he escaped through the forest, was no longer heard.

Appendix 6 Materials

Present Materials

ANNA LAETITIA AIKIN

Sir Bertrand: A Fragment

----- After this adventure, Sir Bertrand turned his horse around, in hopes of crossing the forest before the **curfew**. But before he had continued half his journey, he was confused, and not being able to see any object but the brown grass, he didn't know which way he should continue. He didn't realise it was already night time. It was one of those nights when the moon gives a weak light through the thick black clouds. Now and then the moon suddenly came out from her **veil**; and then instantly hid behind it, giving the hopeless Sir Bertrand a little light over the **desolate** land. He kept pushing forward, but in the end, he grew tired; Suddenly the sound of a bell in the distance struck his ears — he turned in the direction of the sound and saw a light. Instantly he grabbed his **horse's bridle** and went towards it. After a difficult trip he stopped by a **moated ditch** surrounding the place where the light came from; and thanks to the moonlight he had a full view of a large old mansion. **Time had taken its toll on** the place. The roof had fallen in some places, and the windows were broken. — He entered, and instantly the light, which came from a window in one of the **turrets**, moved and disappeared; at the same time the moon hid behind a black cloud, and the night was darker than ever. All was silent — Sir Bertrand fastened his horse under a cabin, and approaching the mansion crossed the whole front with light and slow footsteps — All was very silent — He looked in at the lower windows, but could not distinguish a single object. After a short debate with himself, he entered the porch, and grabbing an iron knocker at the gate, lifted it up, and **hesitating**, struck a loud **stroke**. The noise echoed through the whole mansion. All was quiet again — He repeated the strokes louder — again only silence— A third time he knocked, and a third time all was quiet. He then kept some distance so that he might see any lights — The same light appeared again in the same place and quickly disappeared as before — at the same instant a bell toll sounded from the turret. Sir Bertrand's heart stopped— He did not move for a

moment; then terror stopped him from walking towards his horse — but shame stopped his scribe; and motivated by finishing the adventure, he returned to the porch; he took out his sword with one hand, and with the other lifted up the lock of the gate. The heavy door, creaking, was forced open by him — he finished opening it and stepped in — the door instantly shut with a thundering struck. Sir Bertrand's blood was chilled — he turned back to find the door, but his strength could not open it again. After trying several times, he looked behind him, and saw, across the hall, upon a large staircase, a blue flame. He, courageously but scared, went slowly towards the flame shining before him, until he came to a wide gallery — He followed the flame in silent horror, and the echoes of his footsteps scared him. It led him to another staircase, and then the light disappeared — At the same instant another bell toll sounded from the turret — Sir Bertrand felt it on his heart. He was now in total darkness, and with his arms extended, began to go up the second staircase. A dead cold hand met his left hand and grabbed it, taking him by force — he tried to free himself, but could not — he made a furious strike with his sword, and instantly a loud scream pierced his ears, and the dead hand was left powerless in his — He dropped it, and rushed desperately. The stairs were narrow and filled with fragments of stone. The staircase grew narrower and narrower, and finished in a low iron gate. Sir Bertrand pushed it open and it led to a passage, just large enough to admit a person on his hands and knees. Sir Bertrand entered. A deep growl was heard from a distance through the room — He went forward, and he saw the same blue flame which he had seen before. He followed it. The room suddenly opened into a great gallery, in the middle of which a figure appeared, completely armed, with a sword in his hand. Sir Bertrand rushed forward; and aiming a fierce strike at the figure, made it instantly disappear, letting fall an iron key. The flame now was close to two big doors at the end of the room. Sir Bertrand went up to it, and used the key to unlock them — with difficulty he turned the lock — instantly the doors flew open, and discovered a large apartment, at the end of which was a coffin, with a candle burning on each side of it. Along the room on both sides were gigantic statues of black marble. Each of them moved his arms, and advanced one leg, as the knight entered; at the same moment the lid of the coffin flew open, and the bell tolled. The flame still moved forward, and Sir Bertrand followed, until he arrived closer to the coffin. Suddenly, a lady wearing a gown and a black veil woke up and stretched out her arms towards him — at the same time the statues advanced. Sir Bertrand rushed to the lady and took her in his arms — she threw up her veil and kissed his lips; and instantly

the whole building shook, with the strength of an **earthquake**, and fell with a horrible crash. Sir Bertrand was thrown into a **sudden trance**, and when he recovered, found himself seated on a **velvet** sofa, in the greatest room he had ever seen, lighted with a lot of candles. A **banquet** was set in the middle. The doors were opened to soft music, and a lady of immense beauty entered followed by nymphs— She got closer to the **knight**, and falling on her knees thanked him. The nymphs placed a crown of **laurel** upon his head, and the lady took him by the hand to the banquet, and sat beside him. The nymphs placed themselves at the table, and a number of servants entered and served up the food; Sir Bertrand could not speak as he was shocked —. After the banquet was finished, all went away but the lady, who leading back the knight to the sofa, spoke to him with these words:

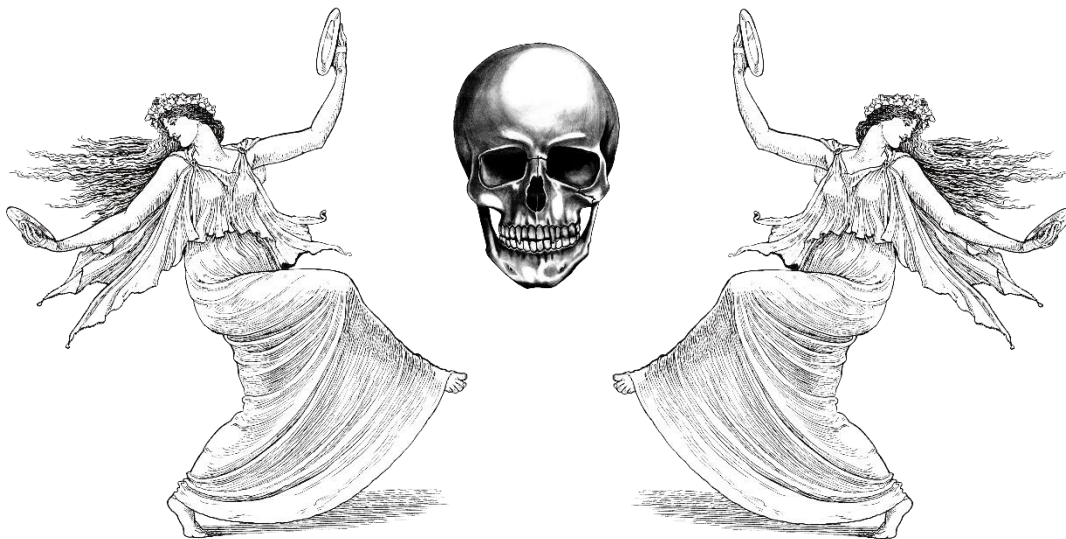


Figure 1: “Dancing Nymph”,

retrieved from: <https://www.pinterest.es/pin/757519599810424685/>

Figure 2: “Transparent Skull”, retrieved from:

https://www.pngitem.com/middle/hibmx_skull-transparent-png-png-download/

1. Find the supernatural elements in the text and try to explain them.

<p>SUPERNATURAL EVENT</p> <p>What did the protagonist experience?</p>	<p>LOGICAL EXPLANATION</p>	<p>DANGER LEVEL FOR THE PROTAGONIST</p> <p>(0 Little danger-5 a lot of danger)</p>
<p><i>The narrator told us Sir Bertrand thought he still had some daylight, but night took over.</i></p>	<p><i>Sir Bertrand got distracted</i></p>	<p>2</p>

Discussion/Debate: Briefly answer these questions and share them with your classmates.

1. What is the main purpose of the woman? Who is this woman or who could she be?
2. Do you think the Knight and the woman knew each other from before?
3. Is the knight in danger? Who is the villain from your point of view?
4. What could she have told him? Briefly imagine and write down, what the woman could have told him. Here you could give any kind of ending to the story.

LIST OF VOCABULARY:

From the next list, work in groups and try to infer the meaning of the words from the text.

Curfew: limitation of time usually restricting the night hours. From 11 p.m. to 5 a.m.

Veil: piece of fabric used usually by women to cover their faces.

Desolate: inhospitable, lonely.

Horse's bridle: a piece of strong string you put around your horse's head.

Moated ditch: a space which is filled with water surrounding castles to protect them.

Time had taken its toll (+ on something): the place is ruined, rotten because no one has ever taken care of it.

Turrets: circular small structures attached to towers.

Hesitating: pausing, doubting, unsure.

Stroke, strike, aiming a fierce strike: hitting something purposefully and with strength.

Creaking: making a specific sound, onomatopoeia

Thundering: strong violent sound like thunder.

Pierced his ears: the sound was so loud it hurt his ears.

Narrow: small, slim, thin place.

Gate: door.

Deep growl: strong sound, usually coming from a animal like a dog or a lion.

Marble: type of material, considered a stone.

Knight: usually a man from the middle ages, who wears a metal suit (Armor), a fighter.

Coffin: small place where dead people lie down.

Gown: dress.

Earthquake: consequence of tectonic plaques moving, a strong movement of the earth.

Sudden trance: a momentary deep sleep.

Velvet: soft material/fabric.

Banquet: big meal, usually served, with many plates and foods.

“She always worried about the voices in her head. She **used to say** that the voices **told her to stop doing** her work- She even sometimes **claimed** those voices **were telling** her she **was** nothing, that she **should** do something evil. And that was one of the last things we knew about her.”

The officer was not happy with what we had said, he **warned** us to tell the truth if we **didn't want** any trouble. It was almost as if he was accusing us of doing something to her, but we would never.

“So those “voices” told her to disappear?”

“We are telling you the truth, the last thing she told us was that she **had been told** to be silent and do evil”.

1. What is significant in this written piece? What do you think it means that some verbs are bigger? And do you think these verb tenses mean something for the text?
2. What do you think is the context of the text? What do you think of the girl they are talking about?

1. You are a private paranormal investigator; you get a case about the murder of an old man. You first read about it on the newspaper and then you receive these two letters. You need to report them to your boss to start the investigation:

On the evening of April 6, the murder of 82-year-old Captain Joseph White, a wealthy retired shipmaster and trader, shocked the residents of the small town of Salem. His neighbours are still in shock and his murderer is still free.

After you have written the report on the letters please try and give a name to what this person is going through. Do you think he is mad? Please work together with your shoulder-partner to discuss this.

TRUE!—nervous—very, very dreadfully nervous I had been and am; but why will you say that I am mad? I heard all things in the heaven and in the earth. I heard many things in hell. How, then, am I mad? Hearken! and observe how healthily—how calmly I can tell you the whole story. It is impossible to say how first the idea entered my brain; I loved the old man. He had never wronged me. I think it was his eye! yes, it was this!

I made up my mind to take the life of the old man, and rid myself of the eye for ever. Every night, about midnight, I turned the latch of his door and opened it—oh, so gently! I moved it slowly—very, very slowly, so that I might not disturb the old man's sleep. It took me an hour to place my whole head within the opening so far that I could see him as he lay upon his bed. Ha!—would a madman have been so wise as this?

Continuation of **The Tell-Tale Heart** Edgar Allan Poe

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

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

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

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

When I had waited a long time, very patiently, without hearing him lie down, I resolved to open a little—a very, very little crevice in the lantern. So I opened it—you

cannot imagine how stealthily, stealthily—until, at length, a single dim ray, like the thread of the spider, shot from out the crevice and full upon the vulture eye.

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

And now have I not told you that what you mistake for madness is but over-acuteness of the senses?—now, I say, there came to my ears a low, dull, quick sound, such as a watch makes when enveloped in cotton. I knew that sound well too. It was the beating of the old man’s heart. It increased my fury, as the beating of a drum stimulates the soldier into courage.

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

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

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

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

I smiled,—for what had I to fear? I bade the gentlemen welcome. The shriek, I said, was my own in a dream. The old man, I mentioned, was absent in the country. I took my visitors all over the house. I bade them search—search well. I led them, at length, to his chamber. I showed them his treasures, secure, undisturbed. In the enthusiasm of my confidence, I brought chairs into the room, and desired them here to rest from their fatigues, while I myself, in the wild audacity of my perfect triumph, placed my own seat upon the very spot beneath which reposed the corpse of the victim.

The officers were satisfied. My manner had convinced them. I was singularly at ease. They sat, and while I answered cheerily, they chatted of familiar things. But, ere long, I felt myself getting pale and wished them gone. My head ached, and I fancied a ringing in my ears: but still they sat and still chatted. The ringing became more distinct:—it continued and became more distinct: I talked more freely to get rid of the feeling: but it continued and gained definitiveness—until, at length, I found that the noise was not within my ears.

No doubt I now grew very pale;—but I talked more fluently, and with a heightened voice. Yet the sound increased—and what could I do? It was a low, dull, quick sound—much such a sound as a watch makes when enveloped in cotton. I gasped for breath—and yet the officers heard it not. I talked more quickly—more vehemently; but the noise steadily increased. I arose and argued about trifles, in a high key and with violent gesticulations, but the noise steadily increased. Why would they not be gone? I paced the

floor to and fro with heavy strides, as if excited to fury by the observation of the men—but the noise steadily increased. Oh God! what could I do? I foamed—I raved—I swore! I swung the chair upon which I had been sitting, and grated it upon the boards, but the noise arose over all and continually increased. It grew louder—louder—louder! And still the men chatted pleasantly, and smiled. Was it possible they heard not? Almighty God!—no, no! They heard!—they suspected!—they knew!—they were making a mockery of my horror!—this I thought, and this I think. But any thing was better than this agony! Any thing was more tolerable than this derision! I could bear those hypocritical smiles no longer! I felt that I must scream or die!—and now—again!—hark! louder! louder! louder! louder!—

“Villains!” I shrieked, “dissemble no more! I admit the deed!—tear up the planks!—here, here!—it is the beating of his hideous heart!”

Discussion:

<https://www.youtube.com/watch?v=wDLLHTdVSgU>



What do you think are the gothic elements in this story? Do you think the murdered wanted to get caught? Do you really think he was insane?

From the text select and identify at least five sentences where the protagonist is telling us what he thinks/feels or what he plans on doing:

Now work in groups and try to change them to reported speech:



Figure 3: The Tell-Tale Heart Drawing retrieved from: <https://www.behance.net/gallery/42780331/Tell-Tale-heart>

Figure 4: “The Tell-Tale Heart Drawing” retrieved from: [https://www.pinterest.es/pin/329536897726115472/?amp_client_id=CLIENT_ID\(\)&mweb_unauth_id={{default.session}}&url=https%3A%2F%2Fwww.pinterest.es%2Famp%2Falctopo%2Fel-coraz%25C3%25B3n-delator%2F](https://www.pinterest.es/pin/329536897726115472/?amp_client_id=CLIENT_ID()&mweb_unauth_id={{default.session}}&url=https%3A%2F%2Fwww.pinterest.es%2Famp%2Falctopo%2Fel-coraz%25C3%25B3n-delator%2F)

Telephone messages:

Right now, you are all receiving a number of calls from different people trying to warn you about someone who has escaped from an asylum. You will be talking in turns, asking for your messages, if who you ask has your message you have to write down each of the messages you receive. The only chance of winning is by showing your teacher you have correctly reported what you have heard. Time is ticking, who is the mad person?

Who has got a message from your Psychiatrist?	Who has got a message from your Doctor?	Who has got a message from the FBI?	Who has got a message from your Neighbour?
Who has got a message from your Mum?	Who has got a message from your Partner?	Who has got a message from a TV presenter?	Who has got a message from the Blacksmith?
Who has got a message from the Car Mechanic?	Who has got a message from your Boss?	Who has got a message from the Priest?	Who has got a message from your Bank?
Who has got a message from the Travel Agency?	Who has got a message from the Fortune Teller?	Who has got a message from your Dad?	Who has got a message from an Unknown person?
Who has got a message from the Pizza Delivery?	Who has got a message from an Old Friend?	Who has got a message from the Post Office?	Who has got a message from a Policeman?

<p>From: Policeman</p> <p>Message: <i>We have found some of your belongings next to the asylum. Could you please come and confirm this?</i></p>	<p>From: FBI</p> <p>Message: <i>We know who you are. Please surrender, there is nothing else to do.</i></p>	<p>From: Travel Agency</p> <p>Message: <i>I am calling to tell you your plane tickets to the Maldives are ready! Please come by whenever you can to pick them up.</i></p>	<p>From: Fortune Teller</p> <p>Message: <i>My darling, I do not see a bright future ahead of you. I see a dark shadow creeping upon you.</i></p>
<p>From: Boss</p> <p>Message: <i>It's been weeks since you have come to work. You're fired!</i></p>	<p>From: Car Mechanic</p> <p>Message: <i>We have found some weird stains inside the car, could you come check them up?</i></p>	<p>From: Blacksmith</p> <p>Message: <i>Hey I was calling to tell you your axe is ready! It looks really cool, and it is really sharp.</i></p>	<p>From: Old Friend</p> <p>Message: <i>OMG! I was just thinking about you, how's life? What are you doing?</i></p>
<p>From: a TV Presenter</p> <p>Message: <i>We wanted to do an interview on mysterious people on the neighbourhood. Could we see each other tomorrow?</i></p>	<p>From: Priest</p> <p>Message: <i>Please repent my child. You know what you did.</i></p>	<p>From: Unknown</p> <p>Message: <i>I know who you try are. You will not receive your punishment.</i></p>	<p>From: Partner</p> <p>Message: <i>Babe, I am sorry for what I said. Please forgive me.</i></p>
<p>From: Doctor</p> <p>Message: <i>Your test results have just arrived, and we have found something weird in your</i></p>	<p>From: Neighbour</p> <p>Message: <i>Hi Honey! I was wondering if we could meet for coffee</i></p>	<p>From: Psychiatrist</p> <p>Message: <i>Hey could you please come over the office tomorrow? I have your pills ready.</i></p>	<p>From: Dad</p> <p>Message: <i>Come back home, your mom is suffering. We can help you.</i></p>

<i>brain. Could you please come for a check-up?</i>	<i>tomorrow, I have so much to tell you!</i>		
From: Bank Message: <i>We are sorry to report that we cannot lend you this money because we have no background information.</i>	From: Post Office Message: <i>Good Morning, we have several things for you to pick up. Please come by as soon as possible.</i>	From: Pizza Delivery Message: <i>Sorry, there must be a mistake. In your order you chose "toes", it must be a typo. Please call back to change it.</i>	From: Mum Message: <i>Sweetie, please answer the phone. I am sick worried about you.</i>

Who has got a message from your Psychiatrist?	Who has got a message from your Doctor?	Who has got a message from your Neighbour?
Who has got a message from your Mum?	Who has got a message from your Partner?	Who has got a message from the Blacksmith?
Who has got a message from the Car Mechanic?	Who has got a message from your Boss?	Who has got a message from your Bank?
Who has got a message from the Travel Agency?	Who has got a message from the Fortune Teller?	Who has got a message from an Unknown person?
Who has got a message from the Pizza Delivery?	Who has got a message from an Old Friend?	Who has got a message from a Policeman?

From: Policeman Message: <i>We have found some of your belongings next to the asylum. Could you please come and confirm this?</i>	From: Travel Agency Message: <i>I am calling to tell you your plane tickets to the Maldives are ready! Please come by whenever you can to pick them up.</i>	From: Fortune Teller Message: <i>My darling, I do not see a bright future ahead of you. I see a dark shadow creeping upon you.</i>
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From: Blacksmith Message: <i>Hey I was calling to tell you your axe is ready! It looks really cool, and it is really sharp.</i>	From: Unknown Message: <i>I know who you try are. You will not receive your punishment.</i>	From: Partner Message: <i>Babe, I am sorry for what I said. Please forgive me.</i>
From: Doctor Message: <i>Your test results have just arrived, and we have found something weird in your brain. Could you please come for a check-up?</i>	From: Neighbour Message: <i>Hi Honey! I was wondering if we could meet for coffee tomorrow, I have so much to tell you!</i>	From: Psychiatrist Message: <i>Hey could you please come over the office tomorrow? I have your pills ready.</i>
From: Bank	From: Pizza Delivery	From: Mum

<p>Message: <i>We are sorry to report that we cannot lend you this money because we have no background information.</i></p>	<p>Message: <i>Sorry, there must be a mistake. In your order you chose "toes", it must be a typo. Please call back to change it.</i></p>	<p>Message: <i>Sweetie, please answer the phone. I am sick worried about you.</i></p>
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Watch the video about the psychological reasoning of being left out:
<https://www.youtube.com/watch?v=EiPLqifgqcY>



Write down the main ideas he gives about how we feel.

Have you ever felt this? If you have, please explain briefly how you have felt:

Do you agree with the explanation the psychologist gives?

In groups think about a fictional character, do not give them a name or a back story, just describe their personality. Give him/her some qualities which could make him be invited to a party and others which would make people not want to spend time with him/her. Help yourself with the text and use some of the adjectives which are used. Divide them into these two columns.

+	-

The Outsider: H.P. Lovecraft

Unhappy is he to whom the memories of childhood only bring fear and sadness. Pitiful is he who looks back at lonely hours in big rooms with rows of old books, or at forests of gigantic trees that silently wave twisted branches. These the gods gave to me—to me, the confused, the disappointed, the broken. And yet I am strangely happy, and desperately hold on to those memories, when my mind threatens to reach beyond to *the other*.

I don't know where I was born, just that the castle was very old and horrible; full of dark passages and having high ceilings where the eye could only find cobwebs and shadows. The stones in the corridors seemed always damp, and there was an awful smell everywhere. It was never lit, so I sometimes used to light candles and look at them for relief; nor was there any sun outdoors, since the terrible trees grew high above the highest tower. There was one black tower which reached above the trees into the unknown outer sky, but that was partly ruined and could not be ascended except for an impossible climb up, stone by stone.

I must have lived years in this place, but I cannot count for how many years. Someone must have cared for my needs, yet I cannot remember any person except myself; or anything alive but the silent rats and bats and spiders. I think that whoever nursed me must have been very old, since my first idea of a living person was that of something like myself, yet different, decaying like the castle. To me there was nothing scary in the bones and skeletons that were in some of the stone crypts deep down. I fantastically associated these things with every-day events and thought them more natural than the coloured pictures of living beings which I found in many of the mouldy books. From these books I learned all that I know. No teacher guided me, and I do not remember hearing any human voice in all those years—not even my own; although I had read of speech, I had never thought to try to speak aloud. I had never seen myself, because there were no mirrors in the castle, and I thought of myself, by instinct, as similar to the young figures I saw drawn and painted in the books. I felt my own youth because I remembered so little.

Outside, across the putrid moat and under the dark trees, I would often lie and dream for hours about what I read in the books; and would picture myself close to happy crowds in the sunny world beyond the endless forest. Once I tried to escape from the forest, but as I went further from the castle the shade grew denser and the air was filled with fear; so that I ran back.

So, I dreamed and waited, though I knew not what I waited for. Then in this shadowy loneliness my hopes for light grew so desperate that I could not rest, and I went to the black ruined tower that reached above the forest into the unknown outer sky. At last I started to climb that tower, although I knew there was a possibility of falling; it was better to glimpse the sky and die, than to live without ever seeing it.

In the twilight I climbed the old stone stairs until I reached the level where they stopped and stepped carefully leading upwards. That dead was terrible, a stairless cylinder of rock; black, ruined, and sinister with bats whose wings made no noise. My progress

was terribly slow; although I climbed, the darkness was still thick. I **shivered** as I wondered why I did not reach the light and would have looked down if I **dared**.

All at once, after an infinity of climbing up to that desperate **precipice**, I felt my head touch a solid thing, and I knew I must have gained the roof, or at least some kind of floor. In the darkness I raised my free hand, finding stone which could not be moved. Then came a dangerous part of the tower, trying to hold on to whatever the **slimy** wall could give; finally my hand found the **barrier**, and I turned upwards again, pushing the gate or door with my head as I used both hands in my **fearful** climb. There was no light above, and as my hands went higher, I knew that my climb hadn't ended; there was a trap-door leading to a bigger level than the lower tower. I **crawled through** carefully and tried to stop the heavy door from falling back; I failed. As I lay exhausted on the stone floor, I heard the spooky echoes of its fall.

Believing I was now at a greater height, far above the branches of the forest, I dragged myself up from the floor and searched for windows, that I might look for the first time upon the sky, and the moon and stars of which I had read. But all that I found were shelves of marble, awful rectangle boxes of huge size. More and more I **wondered** what secrets might be kept in this high apartment. Then **unexpectedly** my hands came upon a doorway. Trying it, I found it locked; but with a **burst of strength** I overcame all obstacles and opened it. I felt such an ecstasy from this. Down a short stone passage of steps that went up from the doorway, was the radiant full moon, which I had never seen before except in my dreams.

I started to **rush up** the few steps beyond the door; but the moon suddenly hid behind a cloud and caused me **to stumble**, and I felt my way more slowly in the dark. It was still very dark when I reached the gate—which I tried carefully and found unlocked, but I did not open for fear of falling from the amazing height to which I had climbed. Then the moon came out.

Nothing I had before lived could compare in terror with what I now saw; with the strange wonders that I saw. The **sight** itself was as simple as it was confusing, for it was simply this: there stretched around me *the solid ground*, decorated with **marble** blocks and columns, and an ancient stone church, whose ruined top sparkled with a **ghostly** light in the moonlight.

Half **unconscious**, I opened the door and stepped out upon the white **gravel** path that went in two directions. My mind, confused and chaotic as it was, still **craved** for light. I didn't know nor cared whether my experience was insanity, dreaming, or magic; but was determined to keep exploring at any cost. I didn't know who I was or what I was, or what my surroundings might be; though as I continued, I became conscious of a kind of **fearful memory**.

Over two hours must have passed before I reached what seemed to be my goal, a castle in a thick forest; very familiar, yet full of **strangeness** to me. I saw that the **moat** was filled in, and that some of the well-known towers were **demolished**; But what I observed with great interest and delight were the open windows—full of light and noise. Advancing to one of these I looked in and saw people weirdly dressed; smiling and speaking to one another. I had never heard human speech before; and could guess only what was said.

I now stepped through the low window into the brilliantly lighted room, stepping as I did, the nightmare was quick to come; as I entered, I experienced the most terrifying feeling. I had just crossed the room when all of the faces of the people at the party changed

and they started shouting out of fear. They all started running, and in the panic, several fell to the floor and were dragged away by the others. Many covered their eyes with their hands and ran **blindly** in their race to escape; **overturning** furniture and stumbling against the walls before they managed to reach one of the many doors.

The screams were shocking; and as I stood in the brilliant apartment alone and confused, listening to their disappearing echoes, I shivered at the thought of what might be **lurking** near me unseen. I inspected the room and it was deserted, but when I moved toward one of the **alcoves**, I thought I detected a presence there. As I approached I began to perceive the presence more clearly; and then, with the first and last sound I ever made, I saw the **inconceivable**, **indescribable**, and **unmentionable** monstrosity which had by its simple appearance made all those people **delirious fugitives**.

I cannot even describe what it was like. It was a mixture of all that is unclean, unwelcome, **abnormal**, and **detestable**. It was **decaying**, old, **desolated**, and **putrid**. God knows it was not of this world—or no longer of this world—yet to my horror I was able to see its horrible human shape and **mouldy apparel**.

I was almost **paralysed**, but I did manage to try to scape; it was as if I was under the monster's spell. My eyes, bewitched by the glassy orbs which stared loathsomely into them, refused to close. I tried to raise my hand to shut out the sight, yet I was so nervous that my arm could not fully obey my will. The attempt, however, was enough to disturb my balance; so that I had to stumble forward several steps to avoid falling. As I did so I became aware of the *nearness* of the thing, whose repulsive breathing I thought I could hear. Nearly crazy, I tried to throw out a hand to repel the monster who was so close; when accidentally in one second *my fingers touched the rotting stretched paw of the monster on the golden frame*.

I did not move, I understood in that second all that had happened; I remembered beyond the frightful castle and the trees, and recognised the castle in which I now stood; I recognised, most terrible of all, the abomination that stood staring before me as I removed my fingers from its own.

In the great horror of that second, I forgot what had scared me, and that memory disappeared with echoing images. I escaped from that haunted place, and silently ran in the moonlight. When I returned to the churchyard place of marble and went down the steps, I found the stone trap-door immovable; but I was not sorry, for I had hated the antique castle and the trees. I know that light is not for me, except that of the moon over the rock tombs, nor any happiness; yet in my new freedom I almost welcome the feeling of loneliness.

Although now I was calm, I know always that I am an outsider; a stranger in this century and among those who are still men. This I have known ever since I stretched out my fingers to the abomination within that great golden frame; stretched out my fingers and touched *a cold and unyielding surface of polished glass*.

Role play activity:

In your groups one of you will become the person you have described previously. The rest of the group will only see this person as the comic strip depicts the last character in front of the mirror.

One of you is very sympathetic towards him/her and wants to help. The others will be really mean and will only pick on the physical traits to try and make him/her leave.

Discussion:

How did it make it feel to the people who were being mean?

How did “the outsider” felt?

How did the person who tried to help feel?

Report some of the things which your classmates have just said to you.

What makes a monster?

Do the images below represent what you think? If so why:



Figure: "Vampire Girl" retrieved from http://cromeyellow.com/victorian-photos-get-ghoulish-makeovers-by-remixed-by-colin-batty/vampire_bat_colin_batty/

Work in groups or pairs. Write down everything you know about monsters. It could be their physical attributes, names of well-known monsters, adjectives which describe them.



Figure: "Scary Monster" retrieved from: <https://wallpapersafari.com/w/oprS8b>

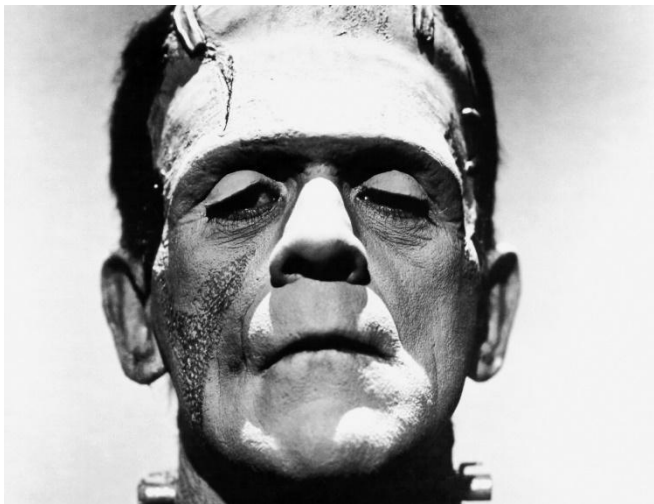


Figure: "The Monster" retrieved from: <https://blog.pshares.org/literary-blueprints-the-monster/>



Figure: "Fairly Obscure Literary Monsters" retrieved from: <https://electricliterature.com/31-fairly-obscure-literary-monsters/>

THE VAMPIRE:

Work in groups and divide the work, chose something to focus on and share later with your group:

Historic origins	
Main supernatural characteristics	
What villagers did to kill vampires	
Logical explanations	

From the TED video, what has been the most shocking information you have heard?
Take notes while you listen,

https://www.youtube.com/watch?v=_0ThKRmySoUç



Did you expect vampires to be so old? Can you remember one of the names which was used for *vampire*?

THE VAMPYRE (a fragment): John Polidori

Aubrey and Ianthe began to be closer; her innocence, which made her so special and different from all the other women, won his heart and he found himself more and more attached to her. Although he would sometimes get away from her on purpose, as she was an uneducated Greek woman and he was a distinguished English man, he always found it impossible not to think of her. Ianthe didn't know of his love towards her and this only made her more innocent to Aubrey.

She was always talking to her parents about Vampyres, and both her parents, confirmed their existence, pale with horror at the very name. Soon after, Aubrey decided to continue with one of his excursions. When they heard the name of the place, they all at once begged of him not to return at night, as he must necessarily pass through a forest, where no Greek would ever stay after the sun sets. They described it as the hangout of the vampyres in their nocturnal rituals and told him about the **evil deeds** that they used to do to people who crossed. Aubrey did not really listen to their stories and tried to laugh them out of those ideas; but when he saw them shiver at him making fun of a superior, infernal power, he was silent.

Next morning Aubrey **set off** on his excursion; he was surprised to see the sad face of his host, and was worried to think that his words, making fun of the belief of those horrible creatures, had scared him. When he was about to go, Ianthe came to the side of his horse, and begged him to return, before nigh time when these creatures came out to feed; -- he promised. He was, however, so busy in his study, that he did not realise daylight was about to end, and that in the horizon there was a big cloud which could pour all its rage upon the country. -- He at last, however, **mounted** his horse, determined to make up by speed for his **delay**: but it was too late. Twilight, in these southern climates, is almost unknown; immediately the sun sets, night begins: and before he had advanced far, the power of the storm was above him -- its echoing thunders had no rest; -- its thick heavy rain forced its way through the leaves of the trees, while the blue lightning seemed to fall at his very feet. Suddenly his horse was scared, and he was carried with awful speed through the entangled forest. The animal at last was fatigued and stopped, and he found, by the light of lightning, that he was in a neighbourhood. **Dismounting**, he approached, hoping to find someone to guide him to the town, or at least give him **shelter** from the storm. As he approached, the thunders, for a moment silent, allowed him to hear the dreadful screams of a woman together with the joyful mockery of a laugh; -- he was frightened: but, as thunder again rolled over his head, he, with a sudden strength, forced open the door of the **hut**. He found himself in absolute darkness: the sound, however, guided him. Apparently, no one noticed him; he called, but still the sounds continued, and no notice was taken of him. He found himself in contact with someone, whom he immediately touched; when a voice cried, "Again!" to which a loud laugh succeeded; and he felt himself being taken by one whose strength seemed superhuman: determined to save himself, he struggled; but it was in vain: he was lifted from his feet and thrown with enormous force against the ground: -- his enemy threw himself upon him, and **kneeling** upon his breast, had placed his hands upon his throat when the shine of many torches disturbed him; -- he instantly got up, and, leaving his **prey**, rushed through the door, and in a moment the crashing of branches, as he escaped through the forest, was no longer heard. The storm had calmed; and Aubrey, incapable of moving, was soon heard. They entered; the light of their **torches** fell upon mud walls. Aubrey told them to search for the woman who he had heard before screaming; he was again left in darkness; but what was his horror, when the light of the torches once more burst upon him, to perceive they brought in a lifeless corpse. He shut his eyes, hoping that it was but a vision coming from his disturbed imagination; but he again saw the same form, when he unclosed them, stretched by his side. There was no colour upon her cheek, not even upon her lip; -- upon her neck and breast was blood, and upon her throat were the marks of teeth having opened the vein: -- to this the men pointed, crying, simultaneously with horror, "A Vampyre! a Vampyre!" A litter was quickly formed, and Aubrey was laid by the side of her to whom the flower of life had died within her. He didn't what to think -- his mind was **numb** and confused;

-- he held, almost unconsciously, a **dagger** in his hand of a particular construction, which had been found in the **hut**. They were soon met by different people who had been searching for the girl, as her mother had reported her missing. Their cries as they approached the city, **warned** the parents of some dreadful catastrophe. -- To describe their **grief** would be impossible; but when they knew the cause of their child's death, they looked at Aubrey and pointed to the corpse. They were inconsolable; both died broken-hearted.

Work in groups, what similarities and differences can you find between the video and the fragment from Polidori's short story?

WEREWOLVES	
History	
Physical appearance	
Powers	
Weaknesses	
Natural habitats	

Work together to complete the table above. From the next different pictures and your own previous knowledge, how much information do you know about werewolves?

Now read the story below. Do any of the facts you have written match with the story in any way? Can you imagine the origins of the monk?

The Thing in the Forest: Bernard Capes

Into the snowed forests of Upper Hungary there are wolves in winter; but there are worst beings who prey upon the heart of the lonely traveller. One December evening Elspet, the young, newly wedded wife of the woodman Stefan, came **hurrying** through the White Mountains from the town where she had been all day. She carried a basket with provisions on her arm; her rosy cheeks were like a couple of cold apples. It was almost nightfall, and she was glad to see the little lonely church in front of her, as she recognized the road to her own warm **cottage** half a mile away.

She stopped for a moment at the foot of the steps, undecided about entering the little building and making her **plea** for protection to the great stone image of Our Lady of Succour which was close to the **confessional box**; but the growing darkness decided for her, and she went on. A spark of fire glowing through one of the church's windows felt wrong to her, and she was glad when she could not see it anymore from her path back

home. Being new to the town, she had seen very little of Father Ruhl, and somehow the image of his burning eyes made her feel uncomfortable.

Somewhere the sun, like a dead fire, had fallen: the little light from the sun made the scene gloomy and mysterious. The light crunch in the snow of the girl's own footsteps made her feel uncomfortable. Suddenly there was something near her that had not been before. It had come like a shadow, without sound or **warning**. It was here—there—behind her. She turned, in mortal panic, and saw a wolf. She screamed and started to hurry on her way; and always she knew that the shadow followed her. Desperate in her terror, she stopped once more and faced it. "A wolf!"—was it a wolf? who could doubt it! However, the wild expression in those hungry eyes, so lost, so **pitiful**, so **insatiably** hungry! Condemned, for its unspeakable **sins**, to become this monster after sunset, and so howl and sniff the doors of men until the blessed day released it. A werewolf—not a wolf.

That terrific realization of the truth almost made her **faint**. And then her heart was filled with **pity**. So lost, so infinitely **hopeless**. And so pitiful—yes, in spite of all, so pitiful. It had sinned; but she was a woman, very blessed, very happy, loved, in her own humble home. She knew that it was forbidden to help or **sympathize** with these **damned** and **nameless** outsiders.

But— she had some meat in her basket, and who was going to tell? With shaking hands, she found and threw a piece of meat to the desolate brute—then, turning, she ran back home. But at home her guilt came over her. What had she dared—what done? By her own act she had damned her own innocence; by her own act placed herself in the power of the evil to which she had helped. All that night she lay in shame and horror, and all the next day, until Stefan had come about his dinner and gone again, she moved in a **dumb** agony. Then, driven by her guilt, as twilight approached, she put on her **cloak** and went down to the little church in the hollow to confess her sin.

'Mother, forgive, and save me,' she whispered, as she passed the statue. After ringing the bell for the confessor, she had not knelt long at the confessional box in the dim chapel, cold and empty, when the footsteps of Father Ruhl were heard. He came, he took his seat; and, with many sighs, Elspet confessed her guilt. And as, she ended, a strange sound answered her—it was like a little laugh, and yet not so much like a laugh as a growl. With a shock as of death she raised her face. It was Father Ruhl who sat there—and yet it was not Father Ruhl. In that time of twilight his face was already changing, narrowing, becoming wolfish—the eyes rounded and the jaw salivated. She gasped; and at that, barking at her, with a wicked look he dropped—and she heard him coming. She was horrified. With a scream she ran, trying to save herself. Her cloak caught in something—there was a stretching sound and a crash and...

It was the old deaf **monk** who found them lying there, the woman unhurt but unconscious, the priest crushed out of life by the fall of the ancient statue. She recovered, for her part: for his, no one knows where he lies buried. But there were dark stories of hearing loud growls that night, and of an empty, bloodstained pavement when they came to search for the body.

DEBATE/DISCUSSION: VAMPIRES VS WEREWOLVES

Divide into two groups, one defending vampires as the most powerful beings and another defending werewolves. Use the table above and the one we completed about vampires to support your arguments.

Writing:

WRITE YOUR OWN GOTHIC TALE/SHORT STORY

Where and when does your
story start?



How many character's are there?
Do they know each other?
Who is/are the protagonist/s?



Do any of them have special abilities, or are they a supernatural being? Do they have an origin story? Or, is the place where they live special/cursed?

Is there a chance any of them will survive?



Lastly, will you focus on the character's feelings making it the focus of the story? And did you get inspired by any of the pictures from the padlet? If so tell me which.



You can use this space to get started, if you ran out of space you can use another sheet of paper.
Good luck writers, get inspired!



Project:



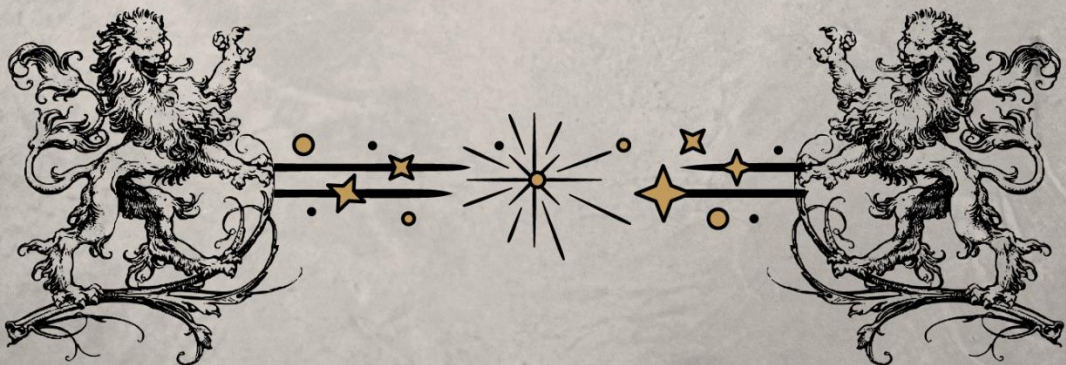
THE CREATION OF THE GOTHIC MONSTER



IT'S YOUR TIME TO TAKE OVER!

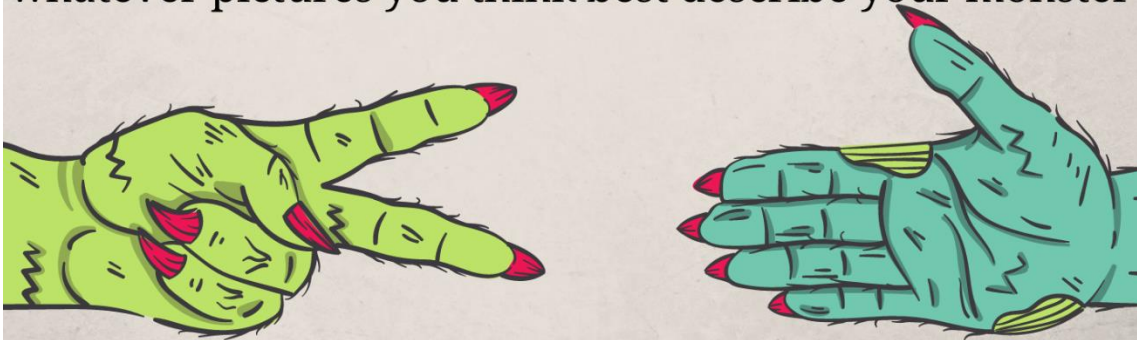
Divide into groups and create, design and/or draw a monster of your own creation.

It musn't be one we have studied but you can get inspired by them!



You need to create an Instagram profile with three or four pictures.

Those four pictures need to resemble your monster, where he lives, what he eats even... Here you can choose whatever pictures you think best describe your monster



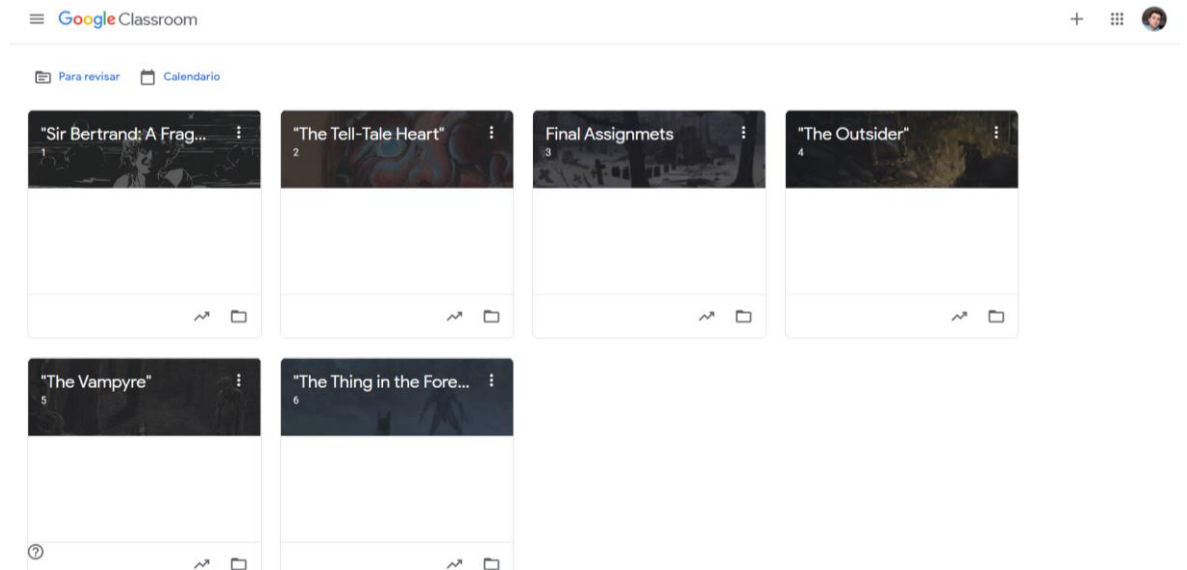
On the description of your profile and posts you will need to:

- 1: Describe your monster physically
 2. Describe his/her origin
 3. Describe where he/she lives, how and what he/she eats
 4. What would draw people in and make him/her fearful
- And most importantly IT HAS TO BE ORIGINAL!



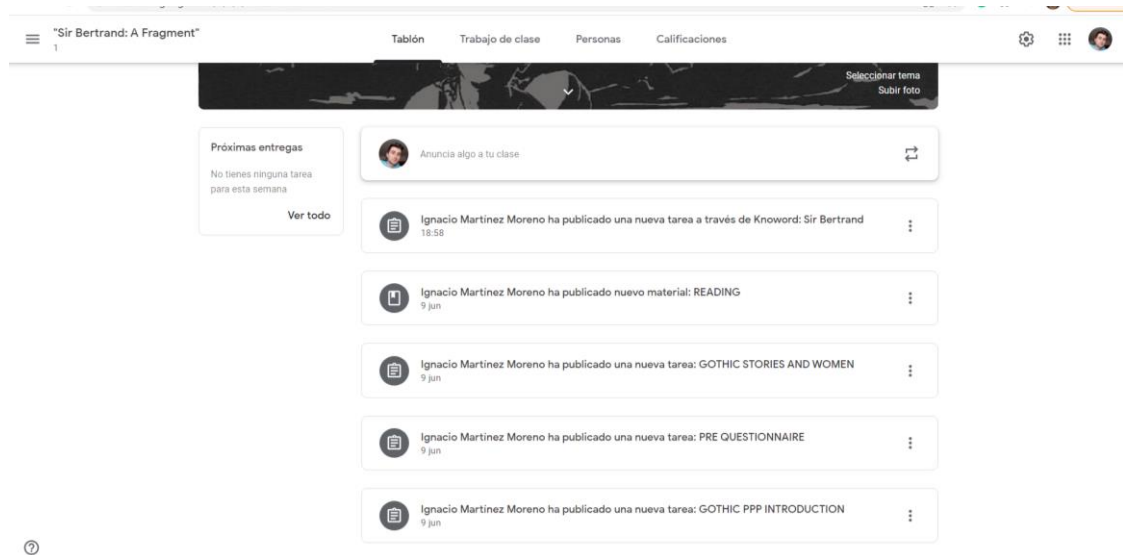
Online Materials

ONLINE GOOGLE CLASSROOM:



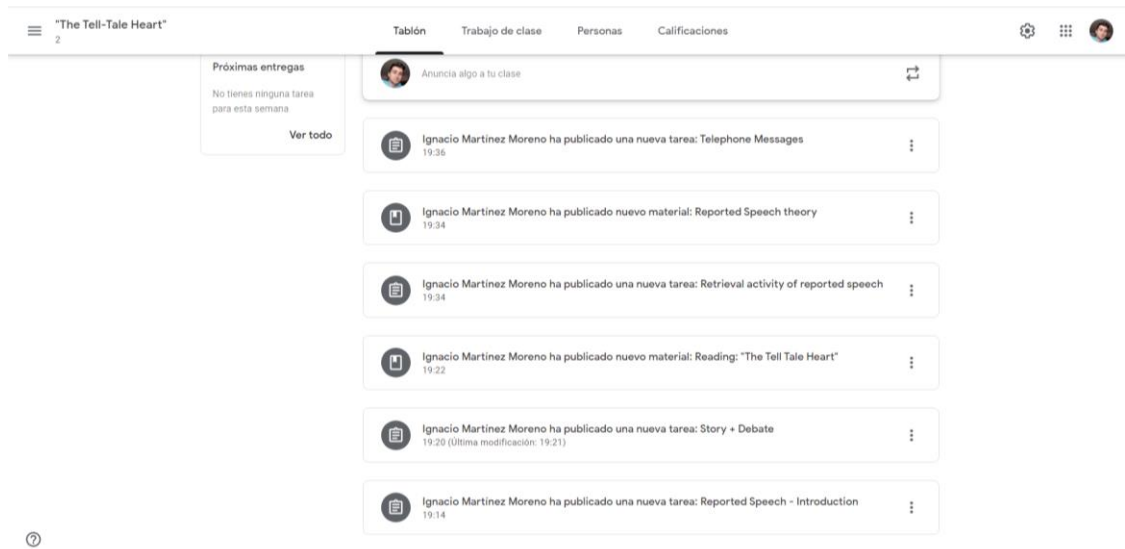
“Sir Bertrand: A Fragment” Lesson:

<https://classroom.google.com/c/MzQ5OTkzOTY1MDA1?cjc=atibsnj>



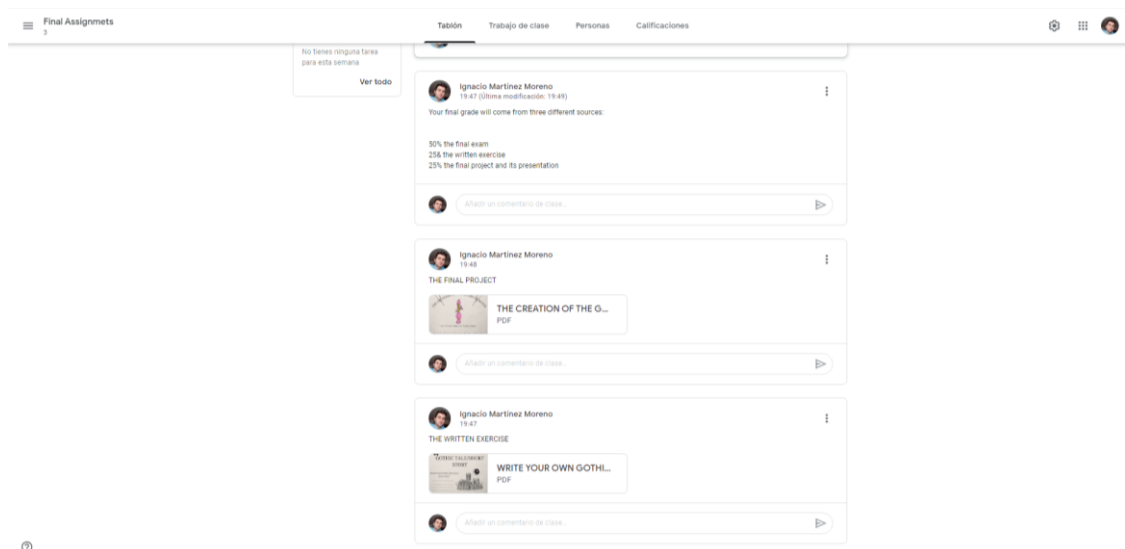
“The Tell-Tale Heart” Lesson:

<https://classroom.google.com/c/MzU3NDg0MTI1NDA1?cjc=3e24ey6>



“Presentation of the Final Assignments” (Lesson 5) Lesson:

<https://classroom.google.com/c/MzA0OTc5ODYwOTU2?cjc=7iz3fs6>



“The Outsider” Lesson:

<https://classroom.google.com/c/MzY0NjU3NjAwOTEx?cjc=f54n64x>

"The Outsider" 4

Tablón Trabajo de clase Personas Calificaciones

Código de la clase f54n64x

Enlace de Meet Generar enlace de Meet

Seleccionar tema Subir foto

Próximas entregas

No tienes ninguna tarea para esta semana

Ver todo

Anuncia algo a tu clase

Ignacio Martínez Moreno ha publicado una nueva tarea: Role Play Activity 20:12

Ignacio Martínez Moreno ha publicado una nueva tarea: While reading activity 20:07

Ignacio Martínez Moreno ha publicado nuevo material: "The Outsider"- H.P. Lovecraft 20:05 (Última modificación: 20:08)

Ignacio Martínez Moreno ha publicado una nueva tarea a través de Edpuzzle: Edpuzzle - The ... 20:03

“The Vampyre” Lesson:

<https://classroom.google.com/c/MzY0NjU3NjAzMzU3?cjc=ka6472z>

"The Vampyre" 5

Tablón Trabajo de clase Personas Calificaciones

Código de la clase ka6472z

Enlace de Meet Generar enlace de Meet

Seleccionar tema Subir foto

Próximas entregas

No tienes ninguna tarea para esta semana

Ver todo

Anuncia algo a tu clase

Ignacio Martínez Moreno ha publicado nuevo material: "The Vampyre" Jhon Polidori 22:30

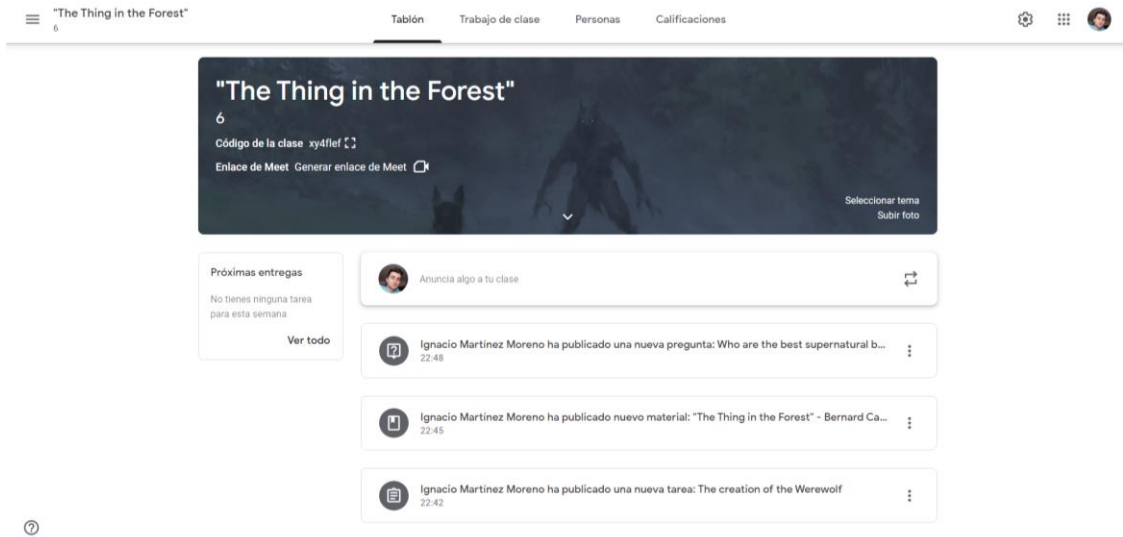
Ignacio Martínez Moreno ha publicado una nueva tarea: Vampires (Ted video) 22:20

Ignacio Martínez Moreno ha publicado nuevo material: Vampires (TED video) 22:17

Ignacio Martínez Moreno ha publicado una nueva tarea: What makes a monster? 22:14

“The Thing in the Forest” Lesson:

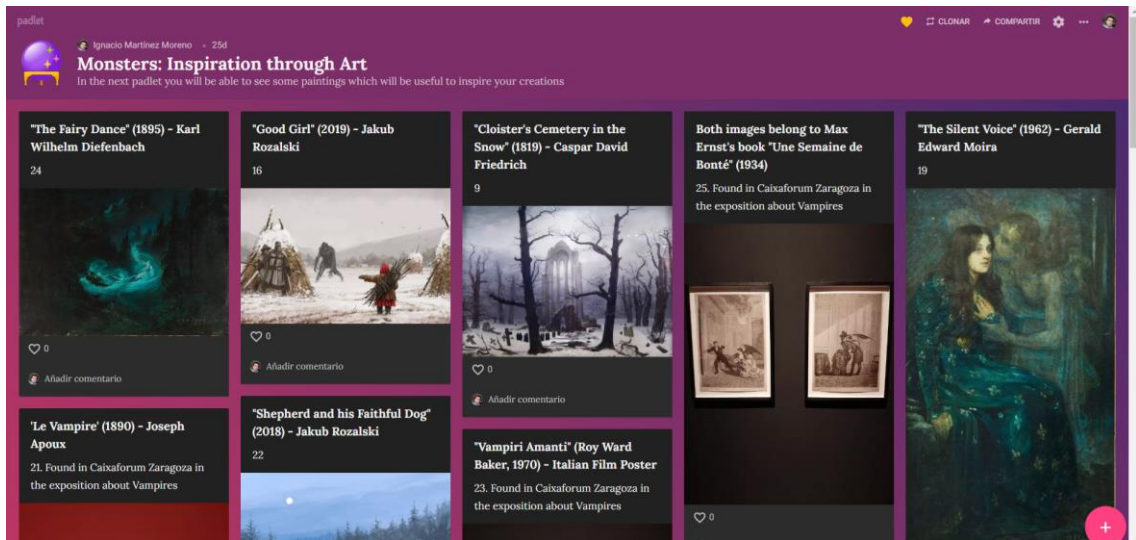
<https://classroom.google.com/c/MzU3NDkzNDc5ODY4?cjc=xy4flef>



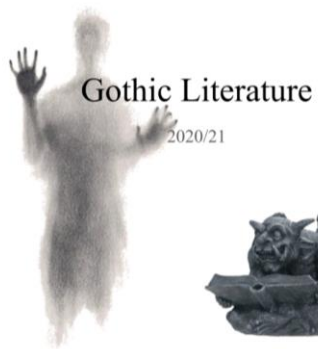
LESSON 1:

Padlet:

<https://es.padlet.com/7441851/dajdabhlittodsq6>



PearDeck for Lesson 1:



Gothic Literature

2020/21

Answer Here



Navigation arrows: left, right

Slide 1/11

Time



At midnight

At noon

In the afternoon

Navigation arrows: left, right

Slide 5/11



Moated ditch (a)

Turret (b)

Tower (c)

Cottage/Hut (d)

Crypt/Dungeon (e)



Students, drag the icons!



Pear Deck Interactive Slide
Do not remove this bar

Navigation arrows: left, right

Slide 9/11

Hunter vs. Prey
Dagger
Stake
Coffin

Slide 10/11

HOW DO GOTHIC STORIES TREAT WOMEN?

Answer Here

Students, write your response!

Peer Deck Interactive Slide

Slide 11/11

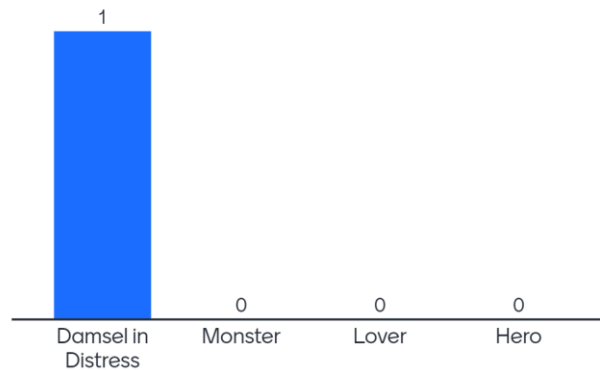
LESSON 2:

Mentimeter for Lesson 2:

Go to www.menti.com and use the code 9819 7509

How do Gothic Stories treat women?

Mentimeter



Kahoot!:

<https://create.kahoot.it/share/gothic-literature/4c28875a-5693-4499-85ab-41e4c570cdf3>

The screenshot shows a Kahoot! quiz interface. On the left, there's a thumbnail of a gothic castle at night. The main area displays four questions:

- 1 - Quiz: The Gothic genre started with the book...
- 2 - Quiz: When do most Gothic stories take place?
- 3 - Quiz: What does Gothic literature deal with?
- 4 - Quiz: What type of characters are often found in Gothic Literature ?

Each question has a corresponding image and a 30-second timer. The interface includes navigation icons at the top and a 'Show answers' button on the right.

Lesson 1, 2, 3 and 4:


Flippity: Reported Speech and Vocabulary Flashcards:

Vocabulary:

https://www.flippity.net/fc.php?k=1cw_M8GJB7Xr4tBIkp72cwN57Og4O6RdXd

[FUPDhHFu1M](#)

Flashcards List Practice Matching More...



The space or room at the top of a building, under the roof, often used for storing things.

1 / 14

Navigation icons: back, forward, search, refresh, and a small icon.

Reported Speech:

<https://www.flippity.net/fc.php?k=11TF4SH58uXOZaVp6rmPeGl80gMhTPIMItz>

[JMfpme63Q](#)

Flashcards List Practice Matching More...



PRESENT SIMPLE "I LOVE YOU"

1 / 10

Navigation icons: back, forward, search, refresh, and a small icon.