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Student's motivation in learning English literature: using Emily Brontë's *Wuthering Heights* in the ESL classroom

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ABSTRACT

This work will deal with the study of student' motivation to learn English literature, mainly concerning high school students with a B2 level of English. Furthermore, relevant factors will be analyzed in order to achieve the students 'motivation, for instance, the role of teachers and their pedagogical resources. To get that, the work *Wuthering Heights*, by Emily Brönte, will be used. Moreover, this study will be divided into two sections; a theoretical part, which will define what motivation is, how to teach literature and how students can be motivated to learn English literature. Besides, the main theories, in which motivation is compatible in this field, will be exposed and the importance of graded readers as a teaching medium will be exposed as well. Therefore, in the second part, a didactic unit of the romantic work *Wuthering Heights*, by Emily Brönte, is going to be explained with a series of main objectives: understanding the work, learning English literature, learning English and providing motivation for students to be interested in this subject.

Key words: motivation, English literature, graded readers and didactic unit.

RESUMEN

Este trabajo analizará el estudio de la motivación de los estudiantes a la hora de aproximarse a la literatura inglesa, especialmente en alumnos de bachillerato con un nivel B2 de inglés. Para ello, se analizará el papel del profesor y los recursos pedagógicos que utilice como factores relevantes para conseguir la motivación de los alumnos. Como ejemplo de enseñanza, se utilizará la obra *Wuthering Heights* de Emily Brönte. De este modo, este trabajo va a estar dividido en dos secciones; una parte teórica, en la que se explicará cómo enseñar literatura y cómo se puede motivar a los estudiantes para que se interesen por la literatura inglesa. También, se expondrán las principales teorías, las cuales, demuestran que la motivación es compatible en la enseñanza del inglés. Para ello, se explicará la importancia de la lectura gradada como el principal factor motivador y como herramienta clave en la enseñanza de esta asignatura. Por consiguiente, en la segunda parte, se va a realizar una unidad didáctica de la obra romántica *Wuthering Heights*, de Emily Brönte, con una serie de objetivos: la comprensión de la obra, el aprendizaje de literatura inglesa y de inglés y proporcionar motivación para que lo estudiantes se interesen por esta asignatura.

Palabras clave: motivación, literatura inglesa, lectura gradada y unidad didáctica.

1.Introduction

We often hear how important it is to be motivated to achieve what you set out to do. However, do we know what motivation really is? Motivation is an internal state that activates, directs, and maintains a person's behaviour toward specific goals or ends; it is the impulse that moves the person to carry out certain actions and persist in them for its culmination. In other words, motivation is what gives energy and direction to behaviour, it is the cause of behaviour. Therefore, motivation is a process that goes through several phases. Initially the person anticipates that he will feel good if he achieves a goal. In a second time, it is activated and begins to do things to achieve that goal. And finally, the person will enjoy the result. Moreover, motivation acts equally in the educative field, mainly in teaching, where the promotion of motivation in the classroom is totally important and necessary in order for students to achieve their goals or even to be interested in a subject. For this reason, not only the role of teachers, the relationship with their students and pedagogical resources that they use are significant in the teaching-learning process but also in the motivational process.

On this account, the purpose of this Final Degree Dissertation will be to deepen in the search of factors that motivate students to be interested in a subject, mainly English Literature, also, in the importance of graded readers as an educational tool, in the analysis of the teacher's role, his way of teaching and the pedagogical resources that he should use with three main objectives: the promotion of motivation in the classroom, the teaching of English literary knowledge and the development of learning English as a second language. For this, the literary work Emily Brönte's *Wuthering Heights* will be used as an example to achieve these three objectives. Moreover, we will explain why *Wuthering Heights* is a motivational literary work.

For this reason, this work will be divided in two parts, a theoretical framework, where motivation's factors will be exposed. And in the second part of the work, a didactic unit of this work will be carried out to students of the last year of High School before studying university studies. This didactic unit will provide information on the social and historical context of the work, biography of the author, main characteristics of this literary genre and a series of comprehension activities of this book that will help achieve the objectives mentioned above and allow students to develop the receptive and productive English skills as well.

2.Theoretical Framework

2.1.Motivation in teaching English literature at level B2: *Wuthering Heights*, by Emily Brontë.

The accelerated scientific-technological development that occurs in the world has imposed important changes in various areas of human life. In the educational sector, it gives priority to look for ways or mechanisms to improve teaching, to do it more comprehensive, more complete and of better quality. This situation creates new challenges to educational research and therefore to the education sciences, so that, they contribute with elements that allow to deepen on the requirements that the educational process suggests in this new context. In this sense, the training and preparation of teachers and professors must not only be focused on teaching knowledge in a certain area, but also to become teaching professionals at the same time. For this reason, we will have to consider the process of construction of knowledge and how to make learning easier to promote motivation as well.

However, one of the main concerns that teachers have is to know if all students like English Literature and if they are interested in studying it. Therefore, I ask myself: what is the concept of motivation? How can teachers teach English Literature? How can teachers motivate students? What is the role of motivation in the learning process? How can we get the most of motivation when teaching English Literature? How can a teacher, for example, teach Emily Brontë's *Wuthering Height* to motivate students? Several themes related to these questions are going to be analyzed in the following points.

2.1.1.What is motivation

Motivation is the process that maintains a behavior oriented to a goal, in other words, it refers to the force that makes us act. According to some psychologists, motivation depends on biological, emotional, social and cognitive states that a person has. Besides, there are many definitions for this term as a large number of authors expose:

“Motivation is an ongoing process” (Goudas, Biddle, & Fox, 2011).

“Motivation is defined as a cognitive process” (Osborn, Irwin, Skogsberg, & Feltz, 2012).

“Motivation is a desire to do something” (Kim, & Lee, 2008).

Concerning this last definition of motivation, also, I would like to emphasize that motivation cannot depend on one factor, but it depends on some needs of human beings. Maslow (1954) affirms that our actions are born from the motivation directed towards the objective of meeting certain needs, which can be ordered according to the importance they have for our well-being. In other words, this humanistic psychologist created a hierarchical theory, which is ordered according to the human needs that people have, and stated that when human beings achieve basic needs, we develop higher needs or desires. This fact is known as *Maslow's Pyramid* which encompasses the next needs:



R.S. Peters supported this declaration, but he also established a difference about the factors that contribute to achieve something:

Students' actions are not simply directed towards ends: they also conform to social standards and conventions, and unlikely calculating machine. Students acts because of their knowledge of rules and objectives. For instance, we ascribe to people traits of character like honesty, punctuality, considerateness and meanness. Such terms do not, like ambition or hunger or sexual desire, indicate the sorts of goals that a man tends to pursue: rather they indicate the type of regulation that he imposes on his conduct whatever his goals may be. (p 5)

2.1.2. Motivation in learning

As we have explained before, motivation is everything that encourages people to achieve their aims and this depends on the people's needs too. So, during the student's learning process, motivation has become a vital element for its correct development. In this way, motivation in learning can be associated with the student's interest in their own learning or related activities. In addition to that, interest can be acquired, maintained or increased depending on the main factor in the classroom, the teacher. For this, the traditional system

must be taken into account; what the teacher does to motivate students. Another important factor that intercedes in motivation or in the lack of motivation of a student is the context in the classroom. Here, what is of primary importance is the role of teacher at the beginning of class. One method to capture the attention of the students and thus begin to motivate them would be to awaken their curiosity.

It is not the same to start a class by posing a question that arouses curiosity than to ask students directly to take out the books and start reading or say that "today we are on the unit ..." and then starting a masterful or point out that they should pay attention because the content of the class will appear in the next evaluation. (Alonso Tapia, 1997, p.4)

Moreover, Alonso Tapia considers "to create a useful context for the motivation of students, teachers have to pay special attention to the different competences that students have" (p.5). For instance, when doing an activity, there are students whose cognitive abilities are more developed than others. In this case, the competent and skillful students will be motivated quickly. Concerning the motivational context in a class, it is important that educators develop two concepts with students at the same time: a good classroom management and a positive learning environment. Because both actions are essential in order to achieve the motivation of students.

The creation of a positive learning environment, because the term calls attention to the totality of activities and people in a classroom, as well as to their goals and expectations about learning (Jones & Jones, 2007). When one of us (Kelvin) was teaching, he used both terms almost interchangeably, though in speaking of management he more often was referring to individual students' behavior and learning, and in speaking of the learning environment he more often meant the overall "feel" of the class as a whole (Kelvin Seifert and Rosemary Sutton, 2009, p.139).

As we described in the previous point, there are factors that intervene in the motivational process. Therefore, we have seen, the teacher's way of teaching, the existence of a context, the classroom management and the positive learning environment have an essential role in the learning motivation process. However, there are other relevant factors, to foster the student's motivation. For instance, Seifert and Sutton refer "We call the topics (1) motives as behavior change, (2) motives as goals, (3) motives as interests, (4) motives as attributions about success, (5) motives as beliefs about self-efficacy, and (6) motives as self-determination" (2009, p.110). Furthermore, in order to reach motivation, two main sources of motivation are combined: "students' expectation of success and the value that students place

on a goal” (Seifert and Sutton, 2009, p.130). Finally, these authors explain how all these resources have effects, which guarantee motivation in students’ learning.

The relationship between expectation and value is “multiplicative” rather than additive because in order to be motivated, it is necessary for a person to have at least a modest expectation of success and to assign a task at least some positive value. If you have high expectations of success but do not value a task at all (mentally assign it a “0” value), then you will not feel motivated at all. Likewise, if you value a task highly but have no expectation of success about completing it (assign it a “0” expectancy), then you also will not feel motivated at all (Seifert and Sutton, 2009, p.130).

Therefore, previously we referred to the factors that surround the student so that he feels motivated in learning a subject. The classroom environment and the role of the teacher is important, but Seifert and Sutton (2009) affirm that the expectations of the student and his goals are also significant for him to feel motivated:

Expectancies are the result of various factors, but particularly the goals held by a student, and the student’s self-efficacy. A student with mastery goals and strong self-efficacy for a task, for example, is likely to hold high expectations for success—almost by definition. Values are also the result of various factors, but especially students’ interests and feelings of self-determination. A student who has a lasting personal interest in a task or topic and is allowed to choose it freely is especially likely to value the task—and therefore to feel motivated (p.130).

2.1.3. Teaching English literature

In the previous point, we have mentioned several factors that can be necessary to motivate students such as the importance of a context in the classroom and pedagogical resources used by teachers. Concerning the English Literature’s teaching process, throughout history, literature has been taught from a socio-historical and a biographical perspective, in which information has been given greater importance than the understanding process. However, teaching literature is not the same as reading literature; therefore, reducing its conception only to a historical process is limited. Probably what is needed today, rather than teaching literature, is teaching to appreciate literature. So the teacher's job should be to propose texts that students are able to understand and analyze critically, for instance, with the use of graded readers, which not only guarantee this, but are also a means of teaching and a way to motivate students to be interested in reading or in English Literature. Thus, the educational system must generate skills and attitudes aimed at developing analytical and critical skills in students. However, the biggest problem facing education today is still how to

develop these competencies, so that students learn to reflect on literature. In this way, there are students, influenced by external factors, who have lost this ability. Therefore, literary competence must be worked on at a level in which the particular language is used. For this reason, I am going to use the graded reader *Wuthering Height*, by Emily Brönte in this dissertation in order to achieve the student's motivation, to teach English Literature and develop the productive-receptive student's skills.

Nevertheless, do students know what literature really is? What is it about? Is literature everything that is related to books? When did literature begin? So, according to Encyclopedia Britannica; **Literature** can be defined as:

“A body of written works. The name has traditionally been applied to those imaginative works of poetry and prose distinguished by the intentions of their authors and the perceived aesthetic excellence of their execution. Literature may be classified according to a variety of systems, including language, national origin, historical period, genre, and subject matter.”

In addition to that, Encyclopedia Britannica mentions that Literature “is an artistic expression that is based on the use of language”, and, “Literature is also considered as the set of books that talk about a specific topic”. So, literature encompasses everything related to the expressions of language from ancient times to ours days and it is divided in three main genres; poetry, prose and theatre. Nevertheless, this source declares:

In England, in the 18th century, what was included in the concept of literature was questioned and what was not, basically, consideration was given to the writings produced by those who belonged to the literate, educated class. There were letters, essays, philosophical texts, and poetry in English literature at the time, but texts such as novels had a bad reputation and were therefore not considered. Terry Eagleton defines that the criteria of then to label something like Literature or they were not ideological and they went according to the values and the tastes of the dominant class.

Why using literature? According to the article *Teaching literature in the language classroom: an introduction*, by Simon Bybby, there are three models explaining why teachers use literature: cultural model, language model and personal growth model, which are considered effective in the ESL classroom. Bybby defines the **cultural model** as “a traditional model” (p.6). In other words, a model where Literature is analyzed considering the context in a certain period.

The cultural model views literature as a product, as an artefact. Prose and poetry (perhaps additionally more flexibly, songs, TV, movies as noted earlier) are studied and analysed as literary representations of the culture from which they derive. From this perspective, literature may be used as a means of attempting to understand the target culture, and as a prism through which to view events of the day. This is the traditional model (p.6).

Concerning the **language model**, it studies the use of language within a text and how learners act with this text. Also, this model offers benefits for L2 students. Basically, this model serves as an example of explanation of grammatical points. In fact, Simons Bubby defines it as:

The focus of the language model is psycholinguistic, how language is actually used within the text, how language learners engage with and process the language. The text may be used to provide exemplars of particular grammatical points, vocabulary and/or lexical chunks. More ambitiously, teachers may ask students to engage in stylistic analysis of the text. Among the suggested benefits of the language model are: the expansion of vocabulary; increased reading fluency; enhanced interpretive and inferential skills due to dealing with texts of increased complexity and sophistication; exposure to greater variety of language and greater depth of language and intended meaning; increased motivation to continue (p.6).

Finally, the **personal growth model**, it is the most successful model used by teachers, which is affective in the study of literature. The aim of this model is to teach to students to be capable of distinguishing literary discourse types within the text, as form, structure, etc. Moreover, a large number of benefits are provided from criticising to value texts. Simons Bubby mentions:

The personal growth model offers a more student-centred approach to literature study. With regard to perhaps the most commonly discussed area in the L2 affective domain, motivation, the study of literature is widely regarded as a high status activity, something that is intellectual and somehow 'important'. In addition, a sense of achievement is likely derived from successful reading of a non-graded authentic text (p.7).

The next criterion that teachers have to take into account to teach literature, especially English Literature, is the level of English that students have, criterion mainly oriented to high school education. Teachers will have to choose literary works in order to be understood by students, such as, the graded readers. Furthermore, they have to give consideration to the genre and the length. For this, teachers will have to adapt them

considering the learner's skills, for instance, the text's comprehension. In addition to that, teachers can use abridged texts and graded texts, which are text adapted to the level of English of the classroom. Concerning these proposals, this article *Teaching literature in the language classroom: an introduction* provides these two criteria: "One possibility is to use abridged texts. Graded readers series commonly feature a number of classics abridged to differing levels, graded according to number of head words" (Bibby, 2012, p.7). Otherwise, graded readers are tools that help in the ESL's teaching-learning process, they have many advantages for students as well, for instance: the increase of lexicon thus learning new vocabulary, teaching grammar, fluent reading, and even they provide motivation and are accessible to all ages and levels. Later, there is a section where graded readers will be analyzed in detail, mentioning all these advantages.

Once we know the definition of literature, what literature involves and what the main criteria to teach English literature are, teachers should take into account that different contacts with literature must be made according to the age, attitudes, degree of preparation and motivation of the student. Differences between the reader and the text must be forbidden so that the student does not reject literature. Moreover, the teacher's attitude is crucial in order to motivate students in a subject: "Finally, if the teacher radiates boredom, it is unlikely that students will be enthused. So, teach what you like to read and you are likely to be more energetic and your enthusiasm for the text will communicate itself to students" (Bibby, 2012, p.9). Concerning that, there are many theories which provide motivation is totally guaranteed in English teaching-learning process.

2.2. Main theories on motivation in English teaching.

Motivation has a relevant role in the learning process, not only in English's subject but also in any educational subject. So, if students are motivated, the effects will be seen in their results. Furthermore, as I explained before, the motivation of each student is influenced by positive or negative aspects. "Intrinsic and extrinsic motivation both play an important role in reading. Intrinsic motivation manages to engage the learner through curiosity, involvement and preferences, while extrinsic motivation is characterized by recognition, grades, social motives, competition and compliance" (Cheetham C. Harper A. Elliot M. and Ito M. 2016, p.2). However, there are several theories which exhibit motivation can be developed in the teaching-learning process, mainly in the range of English as a Second Language, from the

interest in writing to the interest in reading. Many of them address the students' confidence, and how they engage in an activity to achieve success. Another theory explains how students are able to get their goals focusing on the realization of them, even they do not realize they spent time because they enjoy with these activities. A different theory is based on the behavior of humans in order to achieve the motivation in learning through stimuli and responses in the organism. Finally, Tolman's theory will be exposed. This theory considers learning as the acquisition of knowledge. Also, it describes the gestalt signs, it proposes that the path leads from the sign to the meaning and even, it introduces the concept of Expectation.

2.2.1. Expectancy-value theory motivation

The expectancy-value theory was developed by Jacqueline Eccles and a friend of her, Wigfield in 2002. This theory proposes students' achievements are motivated by the combination of their subjective values and their intentions to achieve success and both are associated. "In their research, Eccles and her colleague have focused on how expectancies, values, and their determinants influence choice, persistence and performance. They also have examined this developmental course of children's expectancies and values" (Eleftheria N. Gonida and Marina S. Lemos, 2019, p.17). This theory was applied in students from Japan at the first time, in the subject of Maths, who were interested in resolving all mathematic challenges then, this proposal was used by teachers of different subjects in order to perceive learners' motivation by the theme. To this, the expectations and values of the student influence the choice of tasks and their own performance. Similarly, these students are motivated by their beliefs or goals; "individuals' expectancies and values influence performance and task choice. Their expectancies and values are influenced by their task-specific beliefs such as their beliefs about their competence and their goals and self-schema, along with their affective memories for different achievement-related events" (Eleftheria N. Gonida and Marina S. Lemos, 2019, p.17).

Finally, applying this theory to the branch of literature, some authors affirm that the motivation of students to read will change over time. Each one will have a different experience or result in the learning process. Therefore, scholars recommend reading easy enjoyable texts without difficulties to catch the students' interest in readings.

Eccles' *expectancy-value theory* is widely cited (Wigfield,1994; Wigfield & Eccles, 2000). According to this theory, expectancy for success relates to the level of confidence an individual has in accomplishing

a given task, whereas the value refers to perceived importance, usefulness or enjoyment of the task. A learner's core preferences and basic approach to activities are largely determined by these values. The assumption of the *expectancy-value theory* is that an individual is motivated to act if he or she expects to succeed. Dörnyei and Ushioda (2011) also suggest that the most comprehensive means of motivating learners is by promoting positive language-related values and attitudes. (Cheetham C. Harper A. Elliot M. and Ito M., 2016. p.2).

2.2.2. *Theory of Flow*

The theory of flow or the optimal experience was formulated by the psychologist Mihaly Csikszentmihalyi in 1975. It was published in the *Journal of Humanistic Psychology*. Csikszentmihalyi (1975) defines it as “optimal experience to describe those occasions where we feel a sense of exhilaration, a deep sense of enjoyment, which we cherish for long and that becomes a landmark in our lives” (p.1). This is the moment in which you are not aware of the passing of time because you are so immersed in a task and you enjoy it so much that you are not able to think of anything else. “These moments are often not passive, receptive relaxing times. They tend to occur when a person's body or mind is stretched to its limits in a voluntary effort to accomplish something that is difficult or worthwhile” (Csikszentmihalyi , 1975, p.1). According to Csikszentmihalyi (1975) the theory of flow is determined by a series of characteristics:

- The task or goal is possible to achieve, that is, the establishment of specific objectives is necessary.
- We must be able to fully focus on it.
- The task must have clear goals.
- Clear goals make successes and failures in the course of the activity obvious, so behavior can be adjusted
- We act effortlessly, fully focused and carefree.
- A feeling of control over the situation or activity is created this eliminates fear of failure.
- Concern about personality disappears and there is a loss of self-awareness. Consciousness fades because attention is focused on activity. All the physical and psychic energy is involved in completing the task.

- The sense of the duration of time is altered. In the flow state the hours can seem like minutes, while on other occasions a few seconds can become infinity. The watch is no longer a valid means of measuring the temporal quality of the flow experience.
- Flow occurs when there is a balance between the challenges of the task or activity we are facing and the skills we have for such coping, that is, the activity is neither too easy nor too complicated for us.

The theory of flow is also applicable to Literature, given that if the student is interested in the activity or literary book and also he likes it, all his attention will be focused on the realization of the activity and he will not surrender until he achieves it.

Csikszentmihalyi (1990) developed the theory of *flow*, which is regarded as the mental state at which a person is fully immersed in an activity such as reading (Grabe, 2009; Kirchoff, 2013). Dörnyei and Ushioda (2011) apply this concept of *flow* to language learning as a means to motivate language learners. They describe it as “a heightened level of motivated task engagement” (p. 94) with cognitive elements, such as the ability to evaluate challenge, set clear goals, and attain elements of success and autonomy (Judge, 2011). An individual becomes not only involved, but also completely focused while procuring enjoyment in the process of the activity; therefore, *flow* can essentially be characterized as complete absorption. In order to reach a state of *flow*, the learner’s skill level and the scale of the challenge need to match. (Cheetham C. Harper A. Elliot M. and Ito M., 2016. p.3).

2.2.3. Theory of Hull

The theory of Hull was elaborated by the American psychologist Clark Leonard Hull. This psychologist was interested in understanding learning and motivation through human behavior. Hull (1943) states this theory is recognized as a mechanistic behaviourist that avoids references to consciousness, mainly focusing on habit. Hull understood learning as a means for organisms to adapt to their environments in order to survive. Hull's goal was to guess the reason for human behavior in learning, so he came to the conclusion that everyone acts on a stimulus and therefore will make a response “Hull developed a version of behaviorism in which the stimulus (S) affects the organism (O) and the resulting response (R) depends upon characteristics of both O and S” (Culatta, 2020). In addition to this, Hull's theory included some requirements, on which these stimuli were based:

They include: (1) organisms possess a hierarchy of needs which are aroused under conditions of stimulation and drive, (2) habit strength increases with activities that are associated with primary or secondary reinforcement, (3) habit strength aroused by a stimulus other than the one originally conditioned depends upon the closeness of the second stimulus in terms of discrimination thresholds, (4) stimuli associated with the cessation of a response become conditioned inhibitors, (5) the more the effective reaction potential exceeds the reaction threshold, the shorter the latency of response. As these postulates indicate, Hull proposed many types of variables that accounted for generalization, motivation, and variability (oscillation) in learning (Culatta. 2020).

Next, I will show an example where the theory of Hull would have validity in the learning of English literature, following some principles:

- First of all, the teacher has a fundamental role in the behavior of the students. He has to organize the educational objectives, in small steps in order to reinforce the knowledge with an expected response from the students. (Drive must be essential for responses are produced, in other words, the students must want to learn).
- Secondly, the teacher does not have to explain the new lesson; he has to arouse the students' curiosity for them to investigate it. (The organism must detect responses and stimuli. For conditioning to produce, the responses must be made. In fact, students must be active and affective).
- Finally, at the end of the class or the topic, the teachers have to ask what they have learned today. For students to reflect on the lesson. (Conditioning only takes place if the reinforcement is satisfied by a need, which means that learning has to satisfy the learner's wants).

2.2.4. Theory of Tolman

The theory of Tolman was developed by the American psychologist Edward Chance Tolman. This man was a very important behavioral and cognitive psychologist for the study of learning motivation. Tolman considers learning as the acquisition of knowledge and proposes that the path leads from the sign to the meaning, introduces the concept of *Expectation*, and the difference performance learning argues that conditioning is a limited form of learning. This model contains three basic concepts, the needs system, the conviction-value matrix and the space for immediate and concrete behavior. From the expectation theory, his experiments allow a clearer conception of the concept of learning.

According to this theorist, quoted by Kimble, apparently, in a sequence of acts that lead to a goal, the subject follows the signs that mark the path of behavior that leads to the meaning or goal. The terms meaning and goal refer to reinforcement in this theory. The concepts remain valid in the modern conception of motivation in the teaching-learning process. (Batista, Gálvez and Hinojosa, 2010, p.379).

Finally, once I have dealt with all these theories, I will follow the Hull's Theory as an approach to *Wuthering Heights* as a motivating and learning tool. I will consider this theory because it mainly focuses on a habit, where the teacher's role is crucial. The student's motivation is influenced by stimuli rather than their goals. In this case, teacher is the stimuli. So, the teacher function not only will be based on teaching the subject but also on getting students feel motivated when they are in the English literature classroom.

2.3. Graded readers as a resource in the English classroom.

We have previously stated the difference between abridged texts and graded texts and how they are important in teaching-learning process. In addition to that, literature is composed of an essential element that is language; an elaborate, enriched language that always contributes to acquiring this linguistic competence. That is why literature becomes just as important as the language itself. Over the centuries, literature has served as a medium for learning a whole series of contents related to various disciplines: for instance, in the field of History and Art History or in the scopes of the contents of each literary work themselves. Within this function, this final degree dissertation proposes to make an approximation to the didactic value of English literature focused on the learning of English language and English Literature with the use of graded readers, mainly with the masterpiece *Wuthering Heights*, by Emily Brönte.

Literature is also a tool towards knowledge: each work provides a vision of the world and of the different historical, economic, social and cultural contexts, reflecting attitudes and ways of behaving of different social groups. Because of this I have chosen this Romantic work. This subject will not only be considered as the way and tool capable of helping to develop the skill of reading or listening (through audiobooks), but also as a element capable of developing and motivating students towards writing skills. As it is said, in any language, in the reading process, a familiarity with the language and a facility to use it is

acquired. The style of any literary work proposes a syntactic, semantic and grammatical model that increases the knowledge of the language, thanks to which later strategies can be developed. In any language, own or not, Khoirunnisa (2018) suggests reading habits lead to better writing and understanding. For this reason, at the time to use literature in the classroom, it is important to know the literary pleasures of the students and the degree of elaboration of the text, since it may not be appropriate for both age and difficulty.

However, is it possible to learn English literature through literary works at a high level of English in high school students with an intermediate level of English? The answer is no, if the teachers use readings with certain complex grammatical structures and with a vocabulary unknown or not familiar to the students, to that, Bosque and Gallego (2016) suggest students may feel lost themselves, they may stop paying attention to the teacher or they may even become discouraged by the subject. For this reason, the use of graded readers is convenient, in other words, texts adapted to the level of English of the majority students in class. Then, graded readers will be defined in detail in the next point to understand the true function that they have.

2.3.1. Definition of graded readers

According to Nation and Wang Ming-tzu, (1999) “graded readers are books which are specially written or adapted for second language learners. This involves severely restricting the vocabulary that can occur, controlling the grammatical structures that can occur and matching the length of the text to the vocabulary and grammar controls” (p.356). Moreover, another relevant definition can be attributed to graded readers by the next article:

Graded readers are extended texts, mostly fiction, written in language reduced in terms of structures and vocabulary. They were initially simplified versions of classics, modern novels, and fairy tales (simplifications), but since the 1960s an increasing proportion have been written specially for a series (simple originals) (Hill, 1997, p.57).

Graded readers are especially important in the field of teaching, as they are in great demand by language teachers and students of different languages. In fact, this type of reading is mainly used in high school education in order to teach the main English literary works. However, Hill (1997) claims that some scholars, linguists, native speakers and teachers of

English consider that graded readers are not valid because they distort the English linguistics “... they are not authentic” (p.57). Fortunately, nowadays there are many English teachers, who agree with the use of graded readers and they recommend their students to use them in order to encourage them to learn English and English literature at the same time. In addition to this, Hill mentions “the authenticity of graded readers is irrelevant. Criticism should be directed at the extent to which they fulfill the purposes for which they are produced” (1997, p.58).

Furthermore, graded readers are not only characteristic for the way in which a text is adapted to an English level but also for the good presentation of the story the quality of the content and the support for students to understand the stories. Thereby, in the literary studies’ ambit, the graded reader is an easier means to access to English literature for students of English. Therefore, not only the correct alternative to access English literature is with the use of graded readers, but also with the creation of stories directly with a certain level of English. However, the most widely used choice is graded readers over the world, Hill states “...simplifications remain very popular, and account for 44 per cent of all current titles, excluding starter and beginner levels” (1997, p.59). So, graded readers guarantees English literature learners feel eagerness with the support of these texts, “but all learners will read with more enthusiasm, and so more effectively, if they are helped to appreciate the literary aspects of a book that they may be reading simply to improve their English” (Hill, 1997, p.59). Thus, this author proposes a series of questions to evaluate how graded readers can help students understand and appreciate a certain literary work. Furthermore, these questions will serve as a model to examine whether graded readers fulfill their function. So, we have to focus on the original text and ask: “1 How well do these simplified versions reflect the original texts? 2 How much help is offered for developing literary appreciation? 3 How well do graded readers prepare learners for reading the original texts?” (p.59).

Relevant points to take into account about these texts are the analysis and assessment of the corpus of the graded readers, in this way, to answer the previous questions, we have to focus on four main aspects in graded readers: content, language, aids to learning and presentation. First, content is the main basis that promotes student motivation and language learning, in fact, it must have a clear structure (introduction, development and ending). However, this point is not considered by editors because they develop their own scheme without reflecting about the original story’s content. Second, language determines the

language level of graded readers, nevertheless, there are many difficulties to adapt a complex masterpiece to a low level of English. Another aspect is aids to learning, which help the student to understand the literary work. These aids provide information on the historical context of the work and the author, like laws in the past. Finally, the last concept is the presentation, it refers to the length, the illustrative support and the font size. Graded readers to a basic level of English are full of pictures and drawings in order to help the reading's comprehension, for that, this fact is oriented to learner's age.

2.3.2. Aims of graded readers

The physical aspect of these books is characterized by its striking colorful pages to get students' attention and motivate them to read. It is important for them to see their progress from the beginning. Finishing a book written in a foreign language is one of the challenges and most motivating experiences for a student to continue their teaching practice both in class and outside of it. In addition to that, as we have previously mentioned, graded readers and <extensive readings> are synonymous, both readings are a continuation and complement of <intensive readings>. Intensive readings aim is to develop specific reading skills, for instance, finding out the meaning of unknown words or looking for concrete information within the same content. However, the graded readers aims are totally different since they focus on developing other skills depending on the student's level of proficiency. As Nation and Wang Ming-tzu, (1999) mention, "Reading graded readers can have several learning goals. These include gaining skill and fluency in reading, establishing previously learned vocabulary and grammar and gaining pleasure for reading" (p.356). Therefore, Hill states in his article, the main aim of extensive readings is to learn language due to the addition that a wonderful story can create.

The aim of an extensive reading is not to develop the reading habit or instil a love of reading for pleasure, though these are desirable outcomes. Rather, the aim is to promote language learning using the motivation generated by a good story, and drawing on the insights of literary appreciation" (1997, p.58)

Finally, Wang (1999) develops a series of objectives and advantages that graded readers provide, among them, we can find the improvement of knowledge and use of language, taking literary texts as models to express themselves. Also, the increasing capacity of observation, reflection, analysis, communication and criticism. The identification of main

characteristics in a given text. Moreover, the use of improvisation, spontaneity and creativity. The reading and writing enjoyment as a form of communication and as sources of cultural enrichment and personal pleasure. Besides, analysing, commenting and producing literary texts from critical and creative positions. And the most important, satisfying the needs and interests of the readers depending on their age.

2.3.3. Editors

As we have mentioned in the previous points, to guarantee the objectives of the graded readers, these texts should stand out for the content as the main resource to catch the student's attention and activate their motivation. Furthermore, for the adapted language to the learner's level of English in order to procure accuracy and proficiency in each student. For the support aids that provide information to understand the story and finally, for the presentation; the uses of pictures, which will be illustrative in order to help students understand the literary work or even motivate them to read. Related to the way in which an original text becomes graded text, some editors highlight a real story does not have to be reduced, in other words, some facts do not have to be omitted because this loss would change the sense of the literary work. For instance, "John Milne, editor of Heinemann Guided Readers, laid great emphasis on information control, insisting that the learner could not process the information contained in 400 pages if it was simply condensed into 80 pages or fewer" (Hill, 1997, p.60). Furthermore, there is the chance to recreate an original story without losing its essence, as this editor refers "Jennifer Bassett, editor of Oxford Bookworms, talks of re-creating a story which is faithful to the essence of the original but has its own structure and pace" (Hill, 1997, p.60).

Moreover, a large number of graded readers editors are successful nowadays due to express the correct use of content, language, aids to support and presentations in their graded readers. For instance, Claridge (2012) Longman Favourite Fairy Tales and the new Phoenix Readers are famous in content and presentation. Longman Classics, Heineman Guided Reader and Macmillan Stories are outstanding because they offer aids to understand the reading to students, for instance an introduction to contextualize the story and plenty of information about the author. However, Oxford Bookworms and Penguin Readers are beneficial editors but they show few data about the author in small print than they provide also these editors try to hide them occasionally. Nevertheless, they provide comprehension activities at the back of books. For example, the book *Wuthering Heights*, by Emily Brönte is

a graded reader by Pearson English Reader editor, which consists of an introduction with a brief summary about the story, information about the period and even data about the author. Also, this book offers a series of comprehension questions to test the reader's understanding.

To sum up, graded readers are a useful tool to understand a certain literary work adapted to basic English's levels. However, they are only tools that help to teachers in the teaching process. The key base is methodology that teachers should employ to achieve results of teaching-learning process, as acquisition of literary knowledge, English's learning or even student's motivation.

2.4. Methodology to teach English Literature

In this point, we are going to explain several pedagogical resources and didactic methods, which may be employed by teachers in order to motivate their English literature learners. First of all, it is important to mention that these pedagogical resources are going to be adapted to the student's English level mainly for high school students with an intermediate level of English, especially B2. In addition to that, this methodology will be focused on teaching English literary masterpieces, for instance *Wuthering Heights*, by Emily Brönte. This literary work is important for students' motivation because this book itself promote motivation as well. The crucial fact that encourages readers to read this story is this work was written by a woman using a male pseudonym, this action catches the reader's attention, because it produces mystery. In addition to that, the significant themes are factors that motivate to read it as well. *Wuthering Heights* is a novel where human passions are very clearly described, it is a story full of hatred, love, rancour and revenge. Emily Brontë's ingenuity in brilliantly writing such a passionate book in such a repressed age and without having experienced so many human relationships, it definitely stuns the reader. So, the teacher's labor is to transmit these feelings to students using his own pedagogical resources.

2.4.1. Pedagogy and Didactics

Nowadays, the term pedagogy and didactics is used in education. It is true that both are related to teaching but they have different aspects and functions. What is obvious is the role of the teacher and the student is really important. According to Edwin A. Peel, a professor of Education from the University of Birmingham, stated in web Encyclopedia

Britannica “**pedagogy** is the study of teaching methods, including the aims of education and the ways in which such goals may be achieved”. However, **didactics** is defined as a discipline that studies the general aspects of teaching, which is considered to be a branch of pedagogy. These two areas of study consist of pedagogical resources or didactic resources, in other words, useful tools that help the teacher to fulfill his educational function and that serve to put into practice what has been learned.

Concerning pedagogy in the field of literature, the act of reading a book can be by your own or it can be imposed, related to this matter, “Critical Literature Pedagogy (CLP) weaves together two stances: reading *with* and *against* a text. Reading *with* a text includes familiar approaches of comprehending storylines, analyzing literary devices, making personal connections, understanding historical contexts, and developing thematic interpretations” (Borsheim-Black, Macaluso and Petrone, 2014, p.124). In other words, someone can read a book because the story can cause interest, it is a way to develop skills and imagination, it is a means to acquire vocabulary and knowledge and it produces entertainment. Despite, the function of teachers is ensuring all these reasons when they recommend a book, however, how can teachers motivate students to read if they do not like a literary work? In the next section, several pedagogical resources will be exposed to get motivation.

2.4.2. Pedagogical approaches to motivate students of English Literature

The use of pedagogical resources is quite important to achieve the student’s learning. For that, Divisar and Tahriri (2009) add “The purpose of teaching literature is to enable students to comprehend and analyze the linguistic structures, literary styles, figures of speech and rhetoric, develop their cultural understanding and expressive capabilities” (p.107). Furthermore, the base to fulfill these aims is based on the cultural model, language model and personal growth model proposed by Carter and Long (1991), which were explained previously. Also, Thi My Van (2009) states there are six important theories which explain how to evaluate and teach literature, “(1) New Criticism, (2) Structuralism, (3) Stylistics, (4) Reader Response and (5) Language-Based (p.2). The first approach deaths with literary analysis, the second provides that a set of frameworks can be applied to literature in general rather than readers’ personal reactions in analyzing text. Structuralism analyzes the features of literary language. Reader response’s approach deaths with activities where students show

feelings or personal opinion in their interpretations of literature. Finally, language-based deaths with students' needs, this approach offer techniques to understand literary texts in the ESL classroom.

As we have previously developed, the teacher has a redundant role in the learning of a student. For this, he has to know what techniques to use to motivate students in the learning of a subject. In fact, they employ pedagogical approaches, which may be defined as didactic tools to promote learning. Concerning English Literature teachers, they are able to design different techniques in order to achieve the student's pleasure toward Literature. Besides, the first thing that they have to do is selecting the reading book. Because of this, teachers have to consider that "a total of 80% of the students agreed that they enjoyed reading the short stories chosen for the component" (Norliana, 2009, p.53). Also, the election of topics will influence the motivational process, according to Norliana (2009), "the most popular topics among students were mystery or investigative stories followed by adventure" (p.54). For these two choices, the use of graded readers provides enjoying of wonderful literary topics adapted to the learner's English level. However, "a total of 86% of the students agreed with the statement 'I would enjoy watching a film or video about the text'" (Norliana, 2009, p.55) related to this fact, the teacher should propose different options, for instance, watching films based on literary work or even the audiobook, for instance, *Wuthering Heights*, by Emily Brönte in Youtube. Once the topic is chosen, teachers should do a warm-up to introduce the topic to their students, then, the next step should be to comment the topic "give opinions without the fear of having responses different from the teacher, work collaboratively in pairs or groups to debate a topic, and read poems aloud and perform scenes from plays, which brings smiles, laughter, and contemplation into the classroom" (Thi My Van 2009, p.6).

By contrast, there are many other strategies to motivate students to catch their interest in one subject, all of them are applicable to every age of students in their education. For that, the teacher of Spanish as a Foreign Language, Pascuala Morote proposes;

- To make parents aware of the value of reading.
- To have libraries that work.
- To promote lectures and meetings about and with authors alive.
- To organize theatrical performances, poetic recitals, visits to other libraries.

- To commemorate the day of the book (23th April), make literary weeks, literary contests whose prizes are books, etc. etc.
- To take advantage of birth centenarians or commemorations or deaths of famous writers to study their works, and promote research work.
- You can also guide students about conferences and symposia that are held on writers and recommend their attendance at some of the sessions.
- Equally you can suggest attending lectures on writers and literary themes, to be discussed in class later.

Inside the classroom, Pascuala Morote mentions too many methods to motivate students:

- Creation of murals with illustrations, notes, diagrams and brief comments about the authors, whose works are being read.
- Exhibitions on poems illustrated by students themselves.
- Use of texts produced by the students in class, which are read and commented.
- Possible spaces where everyone is offered the possibility to write and publish: the school newspaper.
- To change the ends of literary works.
- To add chapters to books.
- To represent the speech of the period of the works.
- To make imaginary interviews with the author or characters of some works.

Finally, taking into account all these pedagogical resources, several didactic approaches are going to be used in the didactic exploitation of *Wuthering Heights* by Emily Brönte as a means to motivate students in English literature's subject.

3. Didactic unit to exploit *Wuthering Heights*

3.1. Objectives

This section will focus on the development of a didactic unit about the masterpiece *Wuthering Heights* by Emily Brönte. For that, we are going to use a graded reader, as Pearson English Readers Edition Level 5, which is adapted to students' English level. Besides, the social and historical context of 19th century and author's biography will be analyzed. Finally,

a large number of activities will be done developing the students' competences. According to Divsar and Tahriri (2009), when a teacher develops a set of activities so as to test the student's comprehension in the English Literature classroom, they have to consider three important factors to achieve the aim "participants, instruments and procedures" (p. 110). Concerning that, these exercises are going to be focused on a group of thirty Spanish students with a B2 English level. These learners are students of High School Education from Bailén (Jaén) and they are in the last course before going to university. In addition to that, the language that will be employed in the English Literature classroom (and also in this didactic unit) is English. Moreover, the teacher will need the help of materials as a computer, a projector, a whiteboard and some speakers to listening activities. For the rest of activities, some pencils and some sheets of paper would be enough. Finally, these activities are organized by chapters and they will be done in four hours, one each day.

Further, the labor of this didactic unit using *Wuthering Heights* is to achieve a series of main objectives to promote motivation in the classroom, the teaching of English literary knowledge and the development of learning English as a second language. Also, the main aim of analyzing context and author's biography is to collect basic information about this work and about mainly features of Romantic Movement in order to be taught to students and they are able to understand the work better. Besides, the objectives of these activities are the work's comprehension and students can develop productive receptive skills in the foreign language learning. For it, listening, speaking, grammatical and lexical activities are going to be involved.

Finally, the teacher will not only test the book's comprehension, but also the development of student's productive receptive skills in the English classroom.

3.2. Social and historical context

Wuthering Heights is a tragic novel by Emily Brönte who used a pseudonym, Ellis Bell. This masterpiece was written in 1847, it belongs to gothic novel and it constitutes one of the best works of Romantic Literature during 19th century. The novel begins with Lockwood, a wealthy man seeking peace and rest. Rent the Thrushcross Grange, a peaceful house, and to speak to his landlord, Heathcliff must go to a wasteland where a house called "Wuthering Heights" is located. During the night, Lockwood has a vision of a woman named Catherine.

He thinks it's a nightmare but Heathcliff believes him and opens the window of the room, inviting the spirit of Catherine to enter. The next morning, when Lockwood returns to the Thrushcross Grange he asks the landlady, Nelly Dean, for "Wuthering Heights." She tells him that she will tell him a story.

The term '*Romantic*' has undergone several changes over time. During the nineteenth century, this word was used "to describe literature, music or art [...] that is concerned with strong feelings, imagination and a return to nature" (Hornby, 2015, p. 1346). Nowadays, it is connected with the novel as a literary subgenre that contains a love story. The Romantic Movement was an artistic, literary and cultural movement that resisted Rationalism, which had ruled in the Augustan Period. It started in England and Germany, and then spread to the rest of Europe and America. In Europe, music, art, politics and philosophy were all affected by Romanticism and its spirit. It is characterized for having a great quantity of great writers (poets, novelists, essayists and critics). However, they were not part of a school, but individual distinctive voices.

Concerning the social and historical context, Romanticism lasted about forty years, from the French Revolution in 1789 – which marks the beginning of it – to the Reform Act of 1832. Basically, the late eighteenth century was an age of revolution. Between 1789 and 1832 there were a lot of changes in politics, economics and society. By the beginning of the nineteenth century most of Europe was at war against France. This influenced the Romantic Poetry, which also developed as poetry of war.

Besides, there was an expansion of free trade and industry encouraged by the English government. New inventions like the railway and the telegraph were created as new ways of communication, and printing press won more importance. This rapid economic expansion helped to the growth of the population in Western Europe and impulsed a change in the English social structure and it became industrial as towns and cities developed. The new middle class – or bourgeoisie – became powerful and it established as the dominant class, chiefly due to this Industrial Revolution. In this new system of society, the value of the person was determined by his/her monetary capacity.

In literature, Romantic writing is chiefly poetry: the poetic language and themes contrasted with the earlier Augustan Age. Then the head controlled the heart, now it was the

other way around. For Augustans, feelings and imagination were dangerous; for Romantics, reason and intellect were perilous. Feelings prevailed over reason, and this supposed a break with the Enlightenment and its ideas. The individual spirit rather than society became important. Romantic writers presented themselves as rebels who rejected bourgeoisie and society as an organism, and who claimed their freedom of speech. They challenged every rule or canon established previously in order to find that liberty. The government did not like this position, so many writers went abroad, and many of them were not recognized while they were alive. In fact, the name '*Romantic*' was given a period later, thus it is considered an anachronistic term and Romanticism a posthumous movement. Exile was not limited to a physical state; the feeling of dissatisfaction for the world they were living in took them to passed times and to imaginary and rural places, which most of the times were dark and frightening.

The most outstanding poets in Romantics were William Wordsworth *The Prelude*, *The World Is Too Much with Us*, *Lines Composed a Few Miles Above Tintern Abbey*. Samuel Taylor Coleridge with the publication of *Lyrical Ballads* in 1798, Coleridge, along with Wordsworth, became the founder of Romantic Movement in England. Also he wrote wonderful masterpieces like *Rime of the Ancient Mariner* and *Kubla Khan*. Robert Southey, *The Fall of Robespierre*. Lord Byron, *The Prisoner of Chillon*, *Darkness*. The poetry of John Keats is an unending pursuit of beauty, *Ode on a Grecian Urn*, *The Eve of St. Agnes*. William Blake *Songs of Innocence*, *Songs of Experience*. Percy Bysshe Shelley, *Ozymandias* , *A Dream of the Unknown*.

During the Romantic Period prose writing developed rapidly, giving birth to the historical and the Gothic novel. Writers changed the styles and topics of the eighteenth-century essay and created new forms in which their personal impressions and the subjects of everyday life were central. At this time, a great number of novelists were women, for instance, Jane Austen, who was interested in the moral, social and psychological behavior of her characters, and who wrote mainly about young heroines. Sir Walter Scott wrote about revolution, history and social change and about characters from all levels of society. These characters are trying to understand the changes of the world they are living in. Scott made the novel the most popular of literary forms in the nineteenth and twentieth centuries.

The most relevant romantic writers were Jane Austen, *Sense and Sensibility*, *Pride and Prejudice*. Walter Scott *Ivanhoe*, *Rob Roy*, *Old Mortality*. Moreover, the Brönte Sisters, like many contemporary female writers, originally published their poems and novels under male pseudonyms: Currer, Ellis, and Acton Bell. The three had chosen male pen-names as they believed female writers were prone to be unfairly treated by the critics. Their stories immediately attracted attention, although not always the best, for their passion and originality. Charlotte's *Jane Eyre* was the first to know success, while Emily's *Wuthering Heights*, Anne's *The Tenant of Wildfell Hall*.

3.3. Author

Emily Brönte was born in Thorton, County of Yorkshire (England) on July 30, 1818. Storyteller and poetess, who defied the Victorian era, stepped forward with themes and blazed a trail into literature with a powerful and persuasive voice. With *Wuthering Heights* and some 200 poems, published under the male pseudonym Ellis Bell, she challenged the Victorian era with a morally ambiguous narrative, broke literary schemes, explored other avenues of literature, and advanced with several of his themes whose validity they gain strength when remembering their feminist airs.

His family moved to Haworth. She was daughter of a Protestant reverend, her mother died in 1821 leaving six children at the age of 6, 5, 4, 3, 2 and 1 years. All of them were women, except for the fourth, Branwell who marked the destiny of the sisters by being the hope of the family and taking all the effort around them. Branwell ended up being a mediocre painter, alcoholic, and opium consumer. Emily looked after him until the last day. At least this experience would have served to create part of the world of *Wuthering Heights*. When her mother died, Charlotte and Emily were sent with their older sisters, Mary and Elizabeth, to Clergy Daughters College, at Cowan Bridge, Lancashire, where they fell ill with tuberculosis. Charlotte Brontë was inspired by this school to describe the sinister Lowood School that appears in her novel *Jane Eyre*. Maria and Elizabeth returned to Haworth sick and died of tuberculosis in 1825. For this reason, and due to the terrible conditions at school, the family removed Charlotte and Emily from the boarding school.

During their childhood, the three sisters Brontë, and Emily, along with their brother Branwell, invented a fictional world made up of three imaginary countries <Angria, Gondal

and Glass Town> and used to play at making up stories set in it. The most of them are currently preserved.

In 1838, Emily began working as a governess at Law Hill. Not long after, with her sister Charlotte, she was a student at a private school in Brussels. However, the great concern of her later years was the care of Branwell, his brother who had no future in life. During the period that Emily cared for her brother until his death, she wrote 200 poems and her only novel *Wuthering Heights* on her insomnia nights. In 1846 Charlotte accidentally discovered the poetry her sister Emily wrote. One year later, she wrote the successful novel *Wuthering Heights* in 1847.

The three Brontë sisters then decided to publish a joint poetry book. The volume especially highlights the poems of Emily who has been considered by literary critics as one of the best poetesses in England. Those of Anne, although not of such a high level, are also superior to those of Charlotte, whose talent was essentially fictional. Only two copies of the book were sold, which went unnoticed; but the Brontë were not discouraged and decided to write a novel each. Like that of her sisters, Emily's health was always very delicate. She died on December 19, 1848 of tuberculosis at age 30, having contracted a cold in September during her brother's funeral. She was buried in the church of St Michael of All Saints in Haworth, West Yorkshire, England.

3.4. Activities to understand the work

FIRST SESSION (ONE HOUR)

In this session, the teacher is going to do a warm up with students before developing the historical context and the author's biography. Then, the teacher is going to explain the most relevant historical facts, the importance of using pseudonyms in 19th century, the most outstanding romantic features, authors and works and the most important details of the author's life. Because of this, the teacher will need the help of a projector where this content will be projected. Moreover, the teacher will deliver the previous context and author's biography in sheets of paper to students, so that they can take notes about this explanation. The duration of this class is one hour (20 for warm up, 25 minutes for context and 10 minutes for author's biography) and it is done before reading *Wuthering Heights*.

WARM UP: SPEAKING. ACTIVITY 1. Answer the following questions. The warm-up activity is a point of entry, as a prior stage to their reading. So, this activity is made before starting to read the book, it is a way to catch the student's interest in a book. Here, students have to answer the questions orally applying if they know something about the context and author, also, they should use their imagination about what the work will address. Then, students will be advertised they are going to have one month to read the book individually at home. Moreover, the teacher is going to deliver a sheet of paper with the specific vocabulary that will be useful for their reading and for comprehension activities. (20 min.)

- a) Who is the author of this book? When did she write it?
- b) How many novels did Emily Brönte write?
- c) Who were the Brönte sisters? Where were they from? Which were their works?
- d) This work belongs to Romantic Movement, but it is a tragedy. What do you think this book will be about if I say you the main book's themes are mystery, love, jealousy and revenge?

Useful vocabulary for reading and for activities: *Wuthering Heights*

- Tenant: *noun*. A person who occupies land or property rented from a landlord.
- Gentleman: *noun*. A chivalrous, courteous, or honourable man.
- Look round: *verb*. To search (for something).
- Candle: *noun*. A cylinder which is lit to produce light as it burns.
- Devil: *noun*. The supreme spirit of evil; Satan.
- Blow: *noun*. A strong wind.
- Helplessness: *noun*. Inability to defend oneself or to act effectively.
- Roughness: *noun*. The quality of lacking gentleness.
- Mud: *noun*. Soft, sticky matter resulting from the mixing of earth and water.
- Uncombed: *adjective*. (Of a person's hair) not combed.
- Yard: *noun*. Garden, outside house.
- Moor: *noun*. A tract of open uncultivated upland.
- Come across: *verb*. Meet or find by chance.
- Whisper: *noun*. Speak very softly using one's breath.
- Weep: *verb*. Shed tears.

DESCRIPTIONS	
Name, age, location	His/her name is... He/she is... years old. He/she lives...
Personality	He/she is friendly/polite/rude...
Appearance	He/she is dark/blond/tall/small/ugly/good-looking...
Likes	He/she likes... doesn't like doing something...

LINKING WORDS			
EMPHASIS	ADDITION	CONTRAST	ORDER
Definitely	In addition	However	First/firstly
Absolutely	Also	Nevertheless	Second/secondly
Obviously	Moreover	In contrast (to)	Before
Particularly	Furthermore	While	Finally

SECOND SESSION (ONE HOUR)

One month later, when students have read the book, we are going to do activities related to chapters 1-10. Besides, the teacher will do a brief explanation to remember grammatical tenses as present simple and present perfect, which will be used to do the grammatical activities of this book. The duration of this class is one hour, 55 minutes approximately, 30 minutes for grammatical tenses and 25 minutes for activities.

GRAMMAR'S EXPLANATION: Present Simple and Present Perfect (30min.)

Form Present Simple

S + verb + object ...
I/we/they/you + like + tea.
He/she/it + likes + tea.

S + don't/doesn't + verb + object ...
I + don't + like + tea.
She + doesn't + like + tea.

Do/Does + S + verb + object?
Do + you/we/they/I + like + tea?
Does + he/she/it + like + tea?

Use it for ...

- * Facts.
- * Habitual actions.
- * Things that don't/won't change.
- * Describing yourself.

Signal words

Adverbs of frequency, like:

- * Often
- * Usually
- * Sometimes
- * Never

BUT REMEMBER *** The verb 'to be' is different ***
I + am (Australian.)
He/she/it + is (clever.)
you/we/they + are (nice.)

PRESENT PERFECT

USES:

- Actions related to the present time : I have studied in this school for four years
- Period of time hasn't finished: He has seen Peter today
- Time is not mention: There has been an earthquake in India

FORM:

- Affirmative → I have drunk tea/ He has done his homework
- Negative → I have not drunk tea / He hasn't done....
- Interrogative → have you drunk tea? / has he done his homework?

TIME EXPRESSIONS → For+ period / Since+ date

PARTICLES

- Just: I have just finished
- Ever: have you ever seen a camel?
- Already: She has already bought the books,
- Yet: They haven't come yet

GRAMMAR. ACTIVITY 1: All these sentences have a grammar mistake. Circle the mistake and check it. This activity has the student finding mistakes and then checking them with the correct grammar. Here, the students have to put into practice if they have understood present simple and present perfect tenses. (3min.)

a) Ellen are the narrator of story.

_____.

b) Mr Earnshaw was in Liverpool for two months.

_____.

c) Hindley Earnshaw doesn't stand seeing the presence of Heathcliff.

_____.

d) Edgar Linton have had a daughter with Catherine Earnshaw.

_____.

VOCABULARY. ACTIVITY 2: Define the word in bold in these sentences. If you know a synonym you can use it. This is a lexical activity, in which the students acquire new vocabulary. The teacher has worked on this vocabulary previously delivering a sheet of paper with necessary vocabulary, but, what he wants to test if students are able to define these words with the sentence's meaning or if they have looked at the sheet of paper while they were reading the book. (5min.)

a) I am Mr Lockwood, your new **tenant** at Thrushcross Grange.

_____.

b) He is a dark-skinned gypsy in appearance, but in manners a **gentleman**.

_____.

c) There was no reply, and **looking round**, I saw only Joseph bringing in the dogs.

_____.

d) She answered, settling herself in a chair with a book and a **candle**.

_____.

LISTENING. ACTIVITY 3: Listen to the speaker and complete the text. In this activity, the students have to listen to a fragment of the story and fill in the gaps. Here, what teacher wants is to test the student's listening skills. The file track will be played twice. (5min.)

I locked my door and looked around. The only _____ in the room was a chair, a long heavy _____ for clothes and a large wooden box, with _____ windows cut in the top. I _____ this piece of furniture and found it was strange, _____ kind of bed, forming a little room of its own, the broad _____ of which conveniently served as

a table. I _____ the doors, got in with my light, and _____ them together again. The shelf, on which I placed my _____, had a few old books _____ in one corner, and was _____ with handwriting.

SPEAKING. ACTIVITY 4: Work in pairs and describe what these characters are like: Hindley Earnshaw, Catherine and Heathcliff. In this activity, the students have to describe the main characters orally using the present tense. For that, they have to follow the parameters in the table. Also, students have to use their own words and new words, which are used in the text. Here, the teachers test how students express themselves using their communicative skills and the use of grammar and vocabulary that we have worked on previously. (12min.)

Name, age, location	His/her name is... He/she is... years old. He/she lives...
Personality	He/she is friendly/polite/rude...
Appearance	He/she is dark/blond/tall/small/ugly/good-looking...
Likes	He/she likes... doesn't like doing something...

THIRD SESSION (ONE HOUR)

In this third session, the teacher and students are going to go on doing the activities about chapters 11-30. The first three exercises correspond to chapters 11-20 and the following three to 21-30. Here, the teacher will do a brief explanation about important linkers that student should use in these activities, and also, he will continue checking the book's comprehension and putting into practice the student's skills. The duration is one hour, 55 minutes approximately.

LINKING WORD'S EXPLANATION (5min.)

EMPHASIS	ADDITION	CONTRAST	ORDER
Definitely	In addition	However	First/firstly
Absolutely	Also	Nevertheless	Second/secondly
Obviously	Moreover	In contrast (to)	Before
Particularly	Furthermore	While	Finally

WRITING. ACTIVITY 1: Write a brief summary about 11-20 chapters. In this activity, the students have to write a summary of these chapters, the aim of this exercise is to test the reading comprehension and how the students express using linkers. (10min.)

VOCABULARY. ACTIVITY 2: Complete the following sentences with words from the box. The students have to fill in the gaps with several words from the box. The aim is to learn new vocabulary, which can be unknown by students. All these words have been extracted from book. (5min.)

devil	blow	helplessness	roughness	mud	uncombed
--------------	-------------	---------------------	------------------	------------	-----------------

- a) A _____ from Heathcliff broke the window and his dark face looked furiously through.
- b) You must take this as a gift of God, though it's as dark as it came from the _____.
- c) Heathcliff put a cloth round the wound with cruel _____.
- d) Mr Earnshaw would seize his stick to strike in, and shake with anger at his own _____.
- e) His clothes had seen long service in _____, his thick hair was _____, his face and hands needed soap and water.

READING. ACTIVITY 3: Answer the following questions. The procedure of this activity is to answer the questions, for that, they have to use the correct grammar. Also, the teacher can test the students' comprehension. (5min.)

- a) Are Catherine and Edgar happy in their marriage? Why?

- b) Why does Heathcliff marry Isabella?

- c) Why does Isabella run away from Wuthering Heights?

d) What are Heatchliff's plan about Hareton, Linton and second Cathy?

_____.

VOCABULARY. ACTIVITY 4: Match these words with their meaning. The students have to connect the words with their definitions. The aim is to learn vocabulary from book. (5min.)

- | | |
|---------------|---|
| a)yard | 1)shed tears. |
| b)moor | 2)garden, outside house. |
| c)come across | 3) a tract of open uncultivated upland. |
| d)whisper | 4) speak very softly using one's breath |
| e)weep | 5) meet or find by chance |

LISTENING. ACTIVITY 5: Listen to the following fragment from the text. Answer the questions and justify them. In this activity the students have to answer several questions and explain them. The aim is to improve their listening skills and test their comprehension. The file will be played twice. (10min.)

-How does Nelly Dean feel when she goes to Wuthering Heights?

_____.

- What does Cathy think when her cousin Linton comes from London?

_____.

- How does Heathcliff feel when he sees to son Linton for first time?

_____.

- What does Edgar do when Heatchliff wants to see his son Linton?

_____.

SPEAKING. ACTIVITY 6: Work in pairs and discuss why Heatchliff wants or not a revenge on these characters. The students have to use their communicative skills to express themselves. Also, they must use the correct grammatical structures (present simple/perfect). (15min.)

a)Catherine

c) Edgar

b)Hindley

d) Hareton

LAST SESSION (ONE HOUR)

In this last section, the teacher will continue with the activities of the last chapters, especially 31-38. In addition to that, there are written activities where students have to interpret the book. Otherwise, the teacher will focus on the students' interpretations, their opinions and thoughts about *Wuthering Heights*. The duration is one hour, 55 minutes approximately. Last but not less important, the teacher will give 10 minutes to resolve the students' doubts.

WRITING. ACTIVITY 1: Answer the following questions. (15min.)

a) Did you like the end of this book? Why?

b) Invent a different end. You are free to choose the facts.

WRITING. ACTIVITY 2: Who is your favorite character in the story? Why? (5min.)

What characters did you not like? Why?

WRITING. ACTIVITY 3: What is the role of women in this book? In this activity the teacher wants to test if the student is able to describe the role of women in this book and even if he is able to compare them with women from twenty first century (changes, freedom, etc). This issue is explained in the historical social context as well. (10min.)

Are there differences between social status in this period? Justify your answer.

WRITING. ACTIVITY 4: Did you like *Wuthering Heights*? Why? Have you learnt anything from the book? In this activity, the teacher will focus on the opinion of the students about the book and how they express it. (5min.)

WRITING. ACTIVITY 5: Would you recommend the book? Why? In this activity what the teacher wants to analyse is the critical skills of students about the book. For that, they have to write a brief critical writing with an introduction, body and conclusion, following the opinion's table, they have to use linkers as well. (10min.)

Personal point of view	General points of view
I consider that this book...	Everybody knows that...
I dare to say that...	It is often said that...
I strongly believe that...	It is generally accepted that...
I have no doubt...	Many/most of people think/agree...

Finally, in the last 10 minutes, the teacher will resolve students' doubts about these activities or about Emily Brönte's *Wuthering Heights*. Then, he will pick up all the activities to check them at home. Also the teacher will inform the students when he will give the results of these comprehension's exercises.

4.Conclusion

Having developed all the points of my dissertation, *Student's motivation in learning English Literature using Emily Brönte's Wuthering Heights in the ESL classroom* focuses on

the search of factors that can motivate a student to study English literature. In the same way, these factors will help the student to be interested in reading. To do this, we have made a didactic unit focused on the literary work *Wuthering Heights* exposing the main pedagogical tools that a teacher should use for its later learning.

The first step to achieve this purpose is to know that motivation is a psychological process that encourages a person to achieve something and may be determined by a series of needs related to the motivated person. In the field of learning, motivation not only consists in achieving the interests of the student in a certain subject, but also the motivation is influenced by the role of the teacher who tries to use pedagogical methods so that a student is interested in the subject, in this case English Literature. In addition to that, to teach English literature, the teacher must take into account three models: cultural model, language model and personal growth model, which will teach how literature should be learned by studying all its fields, from its period, the language used and how you can interpret literary works. Moreover, in this dissertation, several theories of motivation are developed in order to demonstrate how motivation can be present in English literature. For instance, the expectancy-value theory and theories of Flow, Hull and Tolman, which address the students' confidence, how they engage in an activity to achieve success and how the behavior of humans is relevant in order to achieve the motivation in learning through stimuli and responses in the organism.

On the other hand, another instrument that will be useful for the teaching-learning process is the graded reader. These books are adapted texts which promote the same content than real literary works, in fact, the main advantage that they have is their adaptation to the student's English level. For this, graded readers are considered as a significant pedagogical resource together with other didactic approaches, which the teacher is capable of using with view to; motivate the students and catch their attention by the subject, achieve their entertainment without preventing them from feeling bored and promoting literary knowledge.

Finally, to put the theoretical framework of this dissertation into practice, a didactic unit has been developed about the successful literary masterpiece *Wuthering Heights*, by Emily Brönte, in which the speaking, listening, lexical and grammar skills have been used. So, I consider that the techniques applied in this work are aimed to produce good results, due

to the student's involvement in his work (he feels like a protagonist), because he creates a spirit of collaboration (some activities are carried out as a team) and because the teaching-learning process is based not only on personal experience and on creativity, but also in play and research. For that, *Wuthering Heights* shows us the power of imagination, the hope in faith and how love is an enigma in this masterpiece.

“He's more myself than I am. Whatever our souls are made of, his and mine are the same.” Emily Brontë, *Wuthering Heights*.

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