



Universidad de Jaén
Centro de Estudios de Postgrado

Trabajo Fin de Máster

**THE USE OF GOTHIC
LITERATURE IN THE EFL
CLASSROOM IN SPANISH
SECONDARY SCHOOLS**

Alumno/a: **Abad Morales, Miguel**

Tutor/a: Dr. Euroulla Demetriou Demetriou
Dpto: Filología Inglesa

Septiembre, 2023

ABSTRACT

This Master's Dissertation has been created for the 4th year of Compulsory Secondary Education, following an eclectic methodology that aims on the one hand, to foster the use of literature in the EFL class in Spanish schools, showing its benefits among students, and on the other hand, to encourage reading habits among teenagers. Besides, selection criteria to use graded readers as a useful tool to acquire a Second language are included. Furthermore, research on Gothic fiction main themes, features, authors and academic criticism has been carried out to prove that it is a motivational topic for adolescents that may identify with the situations described in Mary Shelley's *Frankenstein*, with the purpose of making them reflect on their own emotions and behaviour after analysing the novel in class. Besides, a Didactic Unit has been designed with different types of activities to work with concepts such as isolation, monster or transgression.

Key words: Gothic Fiction, Literature in the EFL class, Frankenstein, Isolation, Monster, Transgression, Graded Readers, Gothic Academic studies.

RESUMEN

Este Trabajo de Fin de Máster ha sido elaborado para alumnos de 4º de ESO, siguiendo una metodología ecléctica que pretende fomentar el uso de la literatura en las clases de inglés como lengua extranjera en los institutos españoles, mostrando sus beneficios, y también fomentar el hábito lector entre los adolescentes. Igualmente se citan criterios para seleccionar el material adecuado para la adquisición de una segunda lengua. Además, se ha realizado una investigación sobre los principales temas, características, autores y crítica académica de la ficción gótica para demostrar que es un tema motivacional para los adolescentes, pudiendo identificarse con las situaciones descritas en *Frankenstein* de Mary Shelley, con el fin de hacerlos reflexionar sobre su propias emociones y comportamientos tras analizar la novela en clase. Además, se ha diseñado una Unidad Didáctica con diferentes tipos de actividades para trabajar conceptos clave como aislamiento, monstruo o transgresión.

Palabras clave: Ficción Gótica, Literatura en la clase de lengua extranjera, Frankenstein, Soledad, Monstruo, Transgresión, Lecturas guiadas, Estudios Académicos sobre el Gótico.

Table of Contents

1. Introduction	5
2. Epistemological Foundation	7
2.1 The use of Literature in the EFL class	7
2.1.1 Introduction and historical overview	7
2.1.2 Advantages of using literature in the EFL class	11
2.1.3 Disadvantages of using Literature in the EFL class	17
2.1.4 Criteria for selecting appropriate literary works in the EFL class	19
2.1.5 Graded Readers, Abridged Versions and Adaptations	20
2.1.6 Criteria for selecting Graded Readers	21
2.2 Teaching Gothic Literature in the foreign language class	25
2.2.1 Introduction and Historical overview of the Gothic literary genre	25
2.2.2 Gothic Criticism. Academic Studies	31
2.3 Why use Gothic fiction with Secondary school students?	35
2.2.3 Frankenstein. Concepts of Monster, Isolation and Transgression.....	38
3. DIDACTIC UNIT	
3.1 Justification of this Unit	44
3.2 Contextualization	45
3.3 Legislation	46
3.4 Objectives	47
3.4.1 Specific Objectives of this Project	47
3.4.2 Stage Objectives	48
3.5 Competences	50
3.5.1 Key Competences	50
3.5.2 Specific Competences	51
4. Contents/Saberes Básicos.....	53
5. Cross Curricular elements/ Transversality	57
6. Interdisciplinarity	59

7. Methodology	60
7.1 Attention to Diversity	61
7.2 Class Materials	62
8. Evaluation	63
8.1 Evaluation Criteria	63
8.2 Evaluation Tools.....	66
8.3 Students Assessment Rubrics	67
9. Lesson Plan	69
9.1 Session 1. The Gothic Universe	76
9.2 Session 2. Letters from the Pole	83
9.3 Session 3. The importance of friendship	90
9.4 Session 4. The monster inside	94
9.5 Session 5. Transgressing the limits	101
9.6 Session 6. The scariest story of all time	107
9.7 Session 7. The big day has come	111
10. Conclusion	113
11. References	114
11.1 Legal References	118
11.2 Images	119

1. Introduction

Teaching is both a passionate and sometimes hard practice when we teachers try to transmit to our students' knowledge, skills and experiences. The degree of difficulty is even higher when we talk about managing a class with an average of 25 to 35 Secondary School students. Why do I say that? Because adolescence is a period where teens experience many physical and emotional changes, having as a result, on the one hand, more rebellious students with unexpected behaviours and reactions in class, or on the other hand, we may find students who do not want to participate in class activities or discussions, or just disconnect from what is being taught in this or that lesson.

One of the reasons why they do this is because they are questioning everything and they are trying to find their place in an adult world full of new discoveries and uncertainties. They also need to be part of a social group or to be accepted by their friends or classmates, but at the same time, teenagers are developing their own identity that in many cases, clashes with the social rules and established conventions, feeling isolated or even alone as "different beings", perhaps separated and marginalized from the rest of the members of their environment that are not able to understand what they think or how they feel.

Thus, taking into consideration those ideas of teenagers having uncontrolled emotions and behaviour and feeling isolated, feeling different to others gave me the perfect excuse to deal with adolescents' emotions in this Master's Dissertation, with the purpose of encouraging secondary school students to express themselves and reflect on their own and trying to develop their critical thinking skills to cope too.

For the didactic unit included in this Dissertation I have chosen to use an abridged version of Mary Shelley 'novel *Frankenstein* (1818), as I consider it a classic piece of literature and a perfect example of Gothic literary genre. Through its reading and analysis, apart from the 4 basic skills of the language: listening, speaking, reading and writing through the specifically created activities developed in the practical part of this Unit, the aim is for the students to work on their emotions and growing preoccupations such as their self-esteem, physical appearance, unhappiness or isolation.

All of these previously mentioned topics are included in the novel, so students will maybe identify with the "monster" of the story since many times they feel alone

and misunderstood, almost like someone outcast or even a “monster” because of their unexpected and irrational reactions and their low self-esteem.

With the purpose of making students feel freer and happier individuals having tools to face their daily problems, and being more motivated to achieve their personal, academic or professional aims, these emotional drawbacks will be worked on through class exercises, specific questions and debates, to give them chance to express what they think and feel.

Then, the main reason for selecting literature to be used in the English language class is because I want to prove through a brief investigation, collecting different authors' ideas and arguments the advantages of using literature to learn a foreign language as an authentic source of knowledge. It is in my opinion a very positive tool to help students advance in the acquisition of different linguistic features, to promote the development of essential communicative skills, as well as a way of personal and cultural enrichment.

Regarding the use of the Gothic Literature topic in this unit, it has been chosen because in my view, it can be considered “an appealing topic” with which Secondary students will feel identified thanks to the topics it deals with.

These include supernatural events, the characters' spontaneous emotions, the mysterious tone of the narration, decadent settings, the transgression of social/moral values that they show, etc. My aim is for it to engage adolescents in the practice of reading and to develop their curiosity and love for literature in general and for the literature in the English language in particular.

To conclude this introduction, I would mention that working through specifically created interactive or more traditional activities, the required grammatical contents that the 4th year of Compulsory Secondary students have to achieve in their stage objectives and key competences marked by Spain's Autonomous and National Education legislation will be covered in the final Didactic Unit composed of 7 sessions.

2. Epistemological Foundation

The aim of this section is to carry out research on what different scholars have said about the concept of literature, reviewing first the methodologies used to teach foreign languages through the centuries.

Then, the reasons for using literature in the EFL class will be analysed, mentioning the pros and cons according to the ideas and criticism of different academic authors. Subsequently, some criteria will be listed to select adequate literary texts to demonstrate with arguments the effectiveness of using literature with Secondary school students when learning a foreign language.

Furthermore, another research section on Gothic literature will be included, showing its historical evolution and main features, main authors, works, and academic studies on the topic provided by scholars, to finally prove that Gothic fiction is an appealing topic to for adolescents to be used in class, to make them improve their English language skills, and to critically reflect and express their ideas and emotions.

Mary Shelley's novel *Frankenstein* has been selected as a good example of the Gothic literary genre, where several key concepts dealt with in the book such as transgression, isolation and the monster will be reviewed because of their connection with adolescents' feelings. They will be dealt with, in class with the specifically designed activities included in the Didactic Unit.

2.1 The use of Literature in the EFL class.

2.1.1 Introduction and Historical overview

When thinking about the concept of literature, it seems evident that most people know what it means, but trying to define the term would be a much more complex task since this artistic discipline encompasses many aesthetic, linguistic, grammatical, cultural or verbal aspects.

Checking the official Cambridge dictionary, the definition given is "written artistic works, especially those with a high and lasting artistic value." But as it seems a too general and incomplete definition, thus, it would be necessary to revise what scholars said about this term. For instance, Long (1989) has defined the term by saying: "Literature is the expression of life in words of truth and beauty; it is the written

record of man's spirit, of his thoughts, emotions, aspirations; it is the history, and the only history, of the human soul" (1989:8).

Furthermore, Morris (2005) points out that:

The literary work is an immediate part of the literary environment, the aggregate of all the socially active literary works of a given epoch and social group. From a strictly historical point of view an individual is a dependent and therefore actually inseparable element of the literary environment (Morris, 2005: 81).

Bressler (2011) defines literature as a work that "concretizes an array of human values, emotions, actions, and ideas in story form" (p.14).

Hence, through literature, many linguistic skills are learnt, as well as the acquisition of universal values, cultural or historical aspects are acquired by readers through mental and critical analysis and assimilation.

So, if literature brings to the readers so many benefits to learn other languages, and to acquire essential knowledge, why literature has not been taught for decades in the EFL classes?

Nowadays, many language teachers are still surprised by the fact that foreign languages have been taught in Spanish schools without including literary works. Teachers seemed to be focused on the instruction of grammatical contents of the curriculum leaving aside the incorporation of literary texts in their classes, and therefore, obviating all the advantages of using literature to learn another new language.

Fortunately, that tendency has changed in recent years, and increasingly, more teachers are incorporating literary texts into their English language classes.

However, several centuries ago, there was no questioning about this, as foreign language learning was based on the study of literature. This practice was considered a prestigious activity, and the study of literary texts and classical authors was a fundamental task in order to reach a higher level of knowledge and to be considered a literate person.

Thus, different types of literary texts were grammatically analysed and translated into the native language of learners, this being the main way of learning different foreign languages. Among the different methodologies used to teach, one undoubtedly stood out from the others. This was the Grammar- Translation Method.

The Grammar Translation Method was highly influenced by the so called Classical Method for teaching classical languages since the 16th century to the 19th century, when Latin started to lose its hegemonic position as a prestigious academic language. Indeed, it was no longer a useful language for international communication,

being replaced by other emergent global languages related to economic and political affairs such as English or French.

Hence, influenced by the Classical Method, German Professor Karl Plotz implemented this approach for teaching and learning foreign languages from the mid-19th century. It became quite popular in many European countries schools as well as in The USA until the 1940's.

Class instructions were given through the translation of texts or sentences, learning the L2 grammatical rules to be understood and compared by students to their native language structures; repetition of grammatical components and memorization of long lists of words were other strategies followed in this method. Explanations were given to students in their mother tongue; therefore, there was little opportunity to listen to native speaker's real tone and pronunciation.

So, learners had no chance to orally practice the learnt concepts within a real communicative setting. Thus, due to this lack of attention to the development of communication skills and speaking proficiency, this methodology has often been criticized by many scholars through the years.

In this regard, Richards and Rodgers (2001) describe the Grammar-Translation method as "a tedious experience of memorizing endless lists of unusable grammar rules and vocabulary and attempting to produce perfect translations of stilted or literary prose" (2001, p.4).

Other authors also criticised the fact that if someone is learning a new language, sooner or later, it would be necessary to use it with communicative purposes in different social interactions; but in the case of this Grammar Translation method the lack of communicative aims makes it an incomplete and unrealistic approach to be used in the current global context of commercial, educational or personal exchanges.

In this sense, Brown (2001) comments in his *Principles of Language Learning and Teaching*, that this method "It does virtually nothing to enhance a student's communicative ability in the language" (2001, p.19).

On the contrary, there are scholars that praise the use of the Grammar Translation Method, for instance, Chellapan (1982) in his article *Translanguage, Translation and Second Language Acquisition* pointed out:

"Translation can make the student come to closer grips with the target language. A simultaneous awareness of two media could actually make the student see the points of convergence and divergence more clearly and also refine the tools of perception and analysis resulting in divergent thinking" (1982:16).

Schäffner (2002) also defends the use of the Grammar Translation Method in class, and translation activity in particular, since it provides benefits to learn a foreign language. He states in the following list that it could help to: “(a) improve verbal agility, (b) expand the students’ vocabulary in L2, (c) develop their style, (d) improve their understanding of how languages work, (e) consolidate L2 structures for active use, and (f) monitor and improve the comprehension of L2” (2002: 125).

Nevertheless, over the years, the Grammar Translation Method slowly began to be replaced by other new methodologies for teaching foreign languages such as the Direct Method, the Audio-Lingual Method, the Silent way, the Community Language Teaching, the Communicative Language Teaching, or more recent approaches like the Task and Project Based approaches or the Flipped Classroom methodology among others. But, far from being completely rejected, the Grammar Translation Method is still used in many schools around the world and its application remains strong in some Asian and Arab countries.

Another approach that encourages the use of literary texts in the foreign language class is the so-called Direct Method. It implies direct target language use, and the oral communicative skills are taught without having to translate from the learner’s mother tongue. However, the study of grammar is left aside.

Thus, listening and pronunciation become the main skills to be worked on in class, and although the main object of study is language rather than literature, using literature may be considered a positive tool to improve those skills since any language has different forms that can be used in many communicative situations.

From the 1950s, after the Second World War, a new languages teaching-learning approach emerged in America developed by the army. It was called the Audio-Lingual method. It focused on memorizing structures of a foreign language after continuous oral repetitions of words, sentences, or created dialogues to make students remember and learn without thinking, sounds and language structures. So, its weak point is that it mainly focused on speaking and listening competences for communicative purposes, without paying any attention to practicing other necessary language skills such as writing, reading and comprehension.

In the 1960’s, concepts about foreign language teaching were changing, and the theoretical assumptions behind them were also being discussed and reconsidered by many linguists. In that intense debate to find a more accurate method to teach second languages, a new approach called the Communicative Language Teaching (CLT) began to be used in Britain. This approach may be considered as eclectic since it takes the best and most useful features from previous approaches. It arises from the idea that language is mainly for communication and, therefore, it tries to make the learner competent in a communicative way using different grammar and semantics in real life

interactions and contexts. Besides, as it is a student-centred approach, it focuses on the student autonomous learning and progress.

Thus, the Communicative Learning Approach pursues the authentic use of the language for meaningful communicative purposes, paying attention to the meaning and functioning of the language itself rather than its structure or form- although both are considered to be important in the acquisition of any language. Therefore, real-life communicative activities and authentic materials must be used by teachers and educators to provide students with the most realistic context to understand how that language is spoken by native speakers.

With this approach, literature came back to the language class as a rich and authentic source of knowledge that could be used with students to encourage them to express their opinions or emotions about what they had read in class

Later, in the 80' s and 90' s, the Communicative Language Teaching approach had its international expansion and popularity among schools around the world. Despite the emergence of new teaching methodologies in recent years, the Communicative Language Teaching approach is still used by many teachers in their classes as an effective method to teach and learn a second language.

2.1.2 Advantages of using literature in the EFL class

Then, literature, after several decades of being almost relegated from the educational curricula, started again in the 1980's to gain presence in the foreign language classes, thanks to new research carried out by experts on the subject matter that proved its efficiency in language learning. Thus, nowadays, literature is considered by most educators as a relevant source for language acquisition and an essential tool to develop basic communicative skills.

Hence, many authors celebrate the return of literature to language classrooms praising its use and its advantages as will be mentioned throughout this section. For example, Van (2009) points out that "the study of literature is a must as far as it exposes students to meaningful contexts rich in descriptive language and interesting characters" (2009, p.3). Other language experts such as Kramsch (1993), also highlights the comeback of literature to the foreign language class by saying:

Many arguments have been made in recent years for including literary texts in the readings taught in language classes. More than any other texts, it is said, the piece of literary prose or poetry appeals to the students' emotions, grabs

their interest, remains in their memory and makes them partake in the memory of another speech community (1993:130).

Hismanoglu (2005) gives some reasons why any teacher should include literature in an English teaching class. He distinguishes four reasons that are:

Being valuable authentic material (providing students with knowledge on various linguistic forms), cultural enrichment (adds to the cultural grammar, as well as understanding of foreign cultures through storytelling and literary texts), language enrichment (learn syntax and improve understanding of the written language) and personal involvement (students are more interested to learn the language as they become more involved in the literary texts) (2005: 55).

In the case of other scholars, they have listed multiple advantages when using literature in the EFL class. The advantages classification suggested by Iranian professors Khatib, Rezaei and Derakhshan (2011) has been included in this project as a clear example to summarise longer classifications. The advantages have been enumerated and explained using my own words based on these authors' ideas and clarifications:

1. Authenticity

Literature is an essential source of knowledge and literary works are authentic materials that expose students to real language and vocabulary. The concept of authenticity is relevant in the sense that most of the textbooks normally used by EFL learners show an artificially created language and contents. Regarding this aspect, Berardo (2006) states: "one of the main reason for using authentic materials in the classroom is once outside the safe, controlled language learning environment, the learner will not encounter the artificial language of classroom but the real world and language how it is really used" (2006, p.60). According to Ghosn (2002) "Literature is inherently authentic and provides authentic input for language learning" (2002:173).

2. Motivation

Literary texts are motivating since the stories narrated in them are just a reflection of the daily experiences that many readers can experience. There is a process of identification between the reader and the fictional characters that makes the former become completely engaged in the reading practice. Also, these stories open the doors of the reader's curiosity, wanting to find out, - for example- , what will happen to their

favourite characters. So, if the readers are enjoying their texts, they will go ahead in their purpose of improving their foreign language skills.

Furthermore, Elliott (1990) affirms that “literature motivates advanced students and is “motivationally effective if students can genuinely engage with its thoughts and emotions and appreciate its aesthetic qualities” (1997:197). Therefore, Literature captures readers’ attention, making them to develop a special interest for understanding and acquiring new vocabulary and ideas through the voices of the real or fictional characters and their emotions.

3. Cultural/Intercultural Awareness

As Multicultural Education must be integrated in the curriculum, literature can be the perfect excuse to approach other cultures through the large variety of topics dealt with in books, poems or drama plays. Through literature, learners can be aware of other cultural manifestations, and learning about them implies either having a personal enrichment or acquiring values such as tolerance or respect to diversity- in other words, to respect race, gender, cultural or ethnical differences.

Furthermore, working in class with literary texts exposes students to develop their linguistic, pragmatic and discursive competences, their critical thinking skills and their global awareness on other nations’ social, historical or political issues.

Besides, since literature deals with universal concepts and feelings such as love, revenge, jealousy, sadness, wrath, etc., this aspect facilitates points in common to firstly, have a mutual understanding among cultures, and ultimately, to interact or have exchanges with them whatever the reasons, to guarantee a prosperous and peaceful development of the different territories of the world.

4. Extensive- Intensive Reading Practices

Reading, is without any doubt one of the best ways that human beings have to achieve knowledge and experience. In her book on second language acquisition, Muriel Saville-Troike (2012) defines reading as “the most important area of activity for individuals to engage in for the development of L2 academic competence, [...] interpersonal functions and for merely getting along in a literate society” (2012, p.164).

There are two main ways of approaching to reading, one is called extensive reading and the other one is intensive reading. On the one hand, extensive reading is a language learning approach that encourages learners to choose their own books to read for pleasure, fostering their autonomy without being told to do so. These extensive readings are normally done with “Graded Reader” books. They are

specifically created adaptations of the original longer books with a controlled grammar and vocabulary according to the language level of the students, since they ensure the learner is going to be motivated to continue reading and learning thanks to their easy comprehension and repetitive vocabulary and grammatical structures. In this sense, Renandya & Jacobs (2002) argues that “extensive reading is a strategy devoted to read as much as possible without the pressure of tests or marks, keeping pleasure on the foreground” (2002, p.295).

On the other hand, the intensive reading method requires a deeper analysis of the given texts with the purpose of learning their linguistic, grammatical and syntactic rules, to have a complete understanding of the subject matter of the text. In this sense, Miller (2012) describes the intensive reading practice as a moment when students “read passages in their textbooks, and the teachers attend to issues of grammar, vocabulary, text organization and meaning that arise from the readings” (2012, p.69).

So, unlike the other approach where students have more autonomy and are focussed on a more general understanding of a topic they have read, with intensive reading, the teacher directs the reading towards a more detailed grammatical analysis, to have a broader understanding of a specific grammatical aspect. This teacher-centred approach may also has its disadvantages, especially when it is used with younger learners as Harmer (1998) asserts “ (Intensive reading) tends to be more concentrated, less relaxed, and often dedicated not so much to pleasure as to the achievement of a study goal.” (1998: 206).

Controversies aside, what is clear is that when a reader gets immersed in the reading practice, he or she mentally starts visualizing language structures, concepts and then, interpreting and making meaning to question his/her own beliefs, ideas or values compared with the ones shown in the book. At this moment, a personal process of exploration takes place. In relation with this idea, Lazar (1993) praises reading habits by saying they are “a particularly good source for developing students’ abilities to infer meaning and to make interpretations” (1993, p.19).

Besides, the reader’s identification with the characters of the book or the author’ ideas, helps him/her to form his own identity, finding pleasure when appreciating other perspectives as much as his/her own. Related to these ideas, Arthur Bradford (2006) suggests that “Through the use of literature, a language learning experience might become at the same time a source of immediate pleasure and satisfaction for the student” (2006, p.200).

Thus, reading helps students to learn faster and to incorporate essential knowledge to cope with daily problems. The more they read, the better the lexicon they incorporate to be used in different oral or written activities and communicative

interactions; it also increases their knowledge of the world, their interpretation of meanings, and they develop a social consciousness as citizens of a diverse world to understand and respect others.

5. Grammar and Vocabulary Improvement

Teaching literature implies covering the 4 basic language skills- reading, writing, listening and speaking- and also language areas such as vocabulary, grammar and pronunciation. Due to the enormous variety of literary texts, from poems, drama plays, short stories, fables, tales, songs, etc, teachers find a wide range of possibilities when using one of these texts in class. As they are authentic materials, students are exposed to infinite possibilities of learning, easily improving their lexicon and grammatical performance.

6. Imagination and creativity development

Students' imagination grows considerably thanks to their exposure to literary texts. They get involved in a world of fantasy that produces satisfaction since they can freely fulfil all their ideas and desires without having to respond- at least momentarily while reading- to the established social rules. Without imagination, there would not be innovation, and therefore, societies would not evolve.

By fostering students' creativity, we make them individuals with a greater capacity to adapt to any unfavourable or unexpected situation and to expand their awareness and comprehension of the world around them. If teachers stimulate students' creativity, they will develop positive values and skills such as motivation, critical thinking abilities and curiosity to learn. In relation to these ideas, Ladousse-Porter (2001) encourages the use of literature in the foreign language class by asserting that “

“On top of its appeal to creativity and imagination, reading a work of literature activates and enhances the reader's emotional intelligence, and this makes literature particularly suited to the language classroom where the constituents of emotional intelligence, namely self-awareness, self-regulation, motivation, empathy and social skills, all contribute to more effective language learning” (2001:27-36).

7. Encourage students to talk about their feelings or opinions.

Thanks to the engaging feeling produced by the practice of reading and the identification process that many readers experience, literature is an excellent tool to

be used in class to explore students' emotional side, making them verbalize their emotions after reading a text. If teachers know how their students think, feel or behave, it would be much easier to help them or to try to correct inappropriate behaviour. In this regard, one of the reasons Vandrick (1997) lists for using literature with students is that literature motivates students "to explore their feelings through experiencing those of others" (1997, p. 1). Pulverness (2007) also mentions some key words on Literature by saying "there is a secret formula in literature that literature reaches the parts of a person's feelings, dreams, fantasies, and experience that other texts can't reach" (2007:05).

8. Literature as a healthy habit.

Another advantage of literature is that it makes adolescents learn in a healthy and entertaining way, separating them- at least momentarily- from personal problems that can end up in addictions. Furthermore, literature makes them more educated and rational, normally showing a more balanced behaviour, and facilitating healthier and more peaceful social relationships with the people around them, both inside and outside the classrooms.

In this sense, another advantage of using Literature in the foreign language class should be included in this classification. Indeed, reading helps teenagers to use their time in a more responsible way keeping them apart from digital addiction to videogames or big dependence to other technological appliances such as mobile phones or computers.

However, managing technologies is an elementary practice nowadays, taking into account that they are part of the daily life of any person, especially in this 21st century globalized and interconnected world around us. So, their use is encouraged from a reasonably early age, not only at home, but also from educational institutions to provide students with sufficient knowledge to function in a society that increasingly demands more content of this type, and to know how to solve the challenges posed by using them in diverse contexts.

The problem comes when many students nowadays misuse technology and become addicted to it, uselessly spending a lot of time and energy in front of screens. This fact leads to more serious consequences such as lack of concentration, constant distractions, lack of interest in learning, or the acquisition of violent behaviours, reproduced both inside and outside the classroom.

For this reason, the use of literature can be an alternative to those pernicious forms of entertainment, since a greater motivation of the students to learn may be achieved if these students manage to acquire the habit of reading. In this sense, they

will have a better degree of concentration and they will acquire cultural values and manners that are far from the previously mentioned means.

Other authors, such as Van (2009) give other reasons why studying literature in the EFL classroom is advantageous. Notice that some of them have already been mentioned. The following criteria have been taken from *The relevance of literary analysis to teaching literature in the EFL classroom*, *English Teaching Forum* (Van, p.3).He enumerates the following ones:

- It provides meaningful contexts;
- It involves a profound range of vocabulary, dialogues and prose;
- It appeals to imagination and enhances creativity;
- It develops cultural awareness;
- It encourages critical thinking;
- It is in line with Communicative Language Teaching CLT (henceforth CLT) principles for the following reasons:
 - Literature can enhance meaning.
 - Learning is facilitated through involvement and joy, which can be created by literary style. Moreover, reading literature makes for more active and critical thinking and learning.
 - Learning is facilitated through authentic communication and active involvement. As such, literature can be particularly useful as it provides opportunities for student-centred activities and collaborative group work.
 - The role of learners as active and autonomous participants is emphasized in CLT, and as literature reading creates individual meanings, this goal is achieved.
 - The role of teachers as facilitators, guides and active planners is embodied in the process of literary work and analysis. (2009:3)

Apart from these clear advantages in the use of literature to learn foreign languages, there are also scholars who question its effectiveness and find somehow problematic its application in schools. In the following pages, it will be shown their arguments and criticism against the use of this educational device.

2.1.3 Disadvantages of using Literature in the EFL class

Fortunately, many more advantages than disadvantages have been found by scholars and language experts when using literary texts to teach a foreign language. However,

there are still authors who do not find the use of literature in the classroom as something beneficial for the students' learning process. For example, McKay (1982) contends that "it is easy to view any attention to literature as unnecessary" (1982, p.529). In this way, after searching and reading different scholars' theories, most of them coincide in the general idea that a lot of students are not keen on literary texts since they find hard to understand the way in which they are written, with specific and sometimes refined lexicon, being far from the teenagers common vocabulary.

In this regard, Robson (1989) argues that due to its syntactic and lexical difficulty, literature is seen to be able to do "little or nothing to help students to become competent users of the target language"(1989, p.25). Moreover, the great amount of cultural references that literary texts normally contain may be considered an extra difficulty for learners to understand them, since a previous linguistic knowledge and a sufficient cultural background on their part is required.

Thus, Duff and Maley (1990) claim that cultural factors can represent an obstacle for the students' understanding in a way that "it is clearly impossible for outsiders to share fully the range of references of an insider" (1990, p.7). Following the same idea, Savvidou (2004) states that "the creative use of language in poetry and prose often deviates from the conventions and rules which govern standard, non-literary discourse" (2004, p.6).

Other authors allude to the fact that literary texts require concentration efforts that are difficult to achieve from adolescents since they are living a period of biological, physical and psychological changes that makes teenagers not spend much time working on a task, especially if they consider reading a boring or irrelevant practice according to their personal interests.

Another major problem regarding the use of literary works in the foreign language class may be the selection of the appropriate material. Many teachers usually hesitate whether using some texts or others. This is a difficult task since many factors are involved such as age, language proficiency, background knowledge, etc. These factors are important as Lima (2005) suggests, "teachers' desire to provide students with a literary experience may also result in a source of conflict simply because students do not have the linguistic, literary and cultural competence to tackle the text" (2005: 186).

For instance, if the texts are too long, they can have a negative effect on the reader's motivation, especially at early ages, but if they are shorter or abridged versions they can be also a problem since, as Duff & Maley (1990) state "they do not offer extended contextual support and repetition which longer texts do" (p.7).

On the other hand, texts having a higher language level than the class average may result in the students' frustration when trying to deal with them in class. Moreover, it is necessary to mention that if the selected texts do not fit in with adolescents' taste or interests they can produce both dissatisfaction on their part, and lack of interest in reading them. This could ultimately produce a negative view on the learner when facing reading practices or comprehension activities in class, making them reluctant to participate or even hate literature.

Precisely, to avoid rejection or negative feelings towards literary texts on the learners' part, some criteria for selecting the adequate material can be established.

2.1.4 Criteria for selecting appropriate literary works in the EFL class

To reduce inconveniences when selecting the adequate literary texts, teachers should follow some previous criteria. Here below, some useful criteria and their explanations by Professor Minoo Alemi (2011) in her article *The Use of Literary Works in an EFL Class* are listed, since they may summarise the proposed criteria cited by other academic authors that I have read too.

1. Language proficiency: Employing literature so that students find it useful and enjoyable is a challenge for teachers in ESL classes. The vocabulary and sentence structure must be suitable to the level of the students.
2. Time availability: how long students have to work on the text at home (reading), and how much background information on the text the teacher will need to provide.
3. Cultural Competence: The texts selected also should be within the teachers and students competence culturally.
4. Short texts: The brevity of the text is important for the students this will give students a feeling of achievement and self-confidence.
5. Personal involvement: Selecting texts that can stimulate personal involvement and arouse the learners' interest is essential. If the learners' ideas, experiences, and needs are completely at variance with what they are asked to read, it is useless to expect them to be motivated (Allemi, 2011, pp.177-180).

Furthermore, Professor Flora Debora Floris in her 2004 article titled *The Power of Literature in EFL Classrooms* also mentions similar criteria for the selection of literary works to be used in the foreign language teaching, the only appreciable difference is the terminology she uses. Despite this fact, they will be shown below to have another alternative terminology to some of the previously mentioned criteria. They are the following ones: (2004:5-6)

1. Language competence
2. Length of text
3. Cultural competency
4. Students' interests (literary text is meaningful and enjoyable for students)

Thus, taking into account the previous criteria to select literary works in the foreign language class, a possible solution would be the use of graded reader and abridged versions will be explained in detail in the next sub-section.

2.1.5 Graded Readers, Abridged Versions and Adaptations

Selecting the ideal literary texts to teach a foreign language is not an easy task as we have seen before, and teachers should take into account several criteria to avoid students' frustration and future unsuccessful academic results. Instead of using the original material in class, it is recommended to select an appropriate version of the selected book. An optimal resource that can be used in class is graded readers.

Graded readers are books specifically designed for language learners at different levels of proficiency. They are usually simplified versions of popular or classic literature, with simplified vocabulary, grammar, and sentence structures to make them more accessible to language learners. Graded readers are typically categorized by level, ranging from beginner to advanced, and often come with accompanying audio recordings to help learners improve their listening and pronunciation skills. They are a popular and effective tool for learners, as they provide an engaging way to improve reading comprehension, vocabulary, and overall language proficiency and extensive reading practices among students.

Similarly, abridged versions of books can also be a useful tool for teaching a second language. These versions of classic novels are edited to simplify the language and make the text more accessible to language learners. They are often used in language classrooms to introduce students to classic literature, popular novels, or other texts that are not originally written in the target language.

Additionally, abridged books can help students to improve their reading comprehension, vocabulary, and grammar skills, and they have as one of their main advantages the fact that they usually engage students in the learning process and make language learning more enjoyable.

However, it is important to note that abridged versions of books should be used in conjunction with other language learning materials, such as grammar exercises,

vocabulary lists, and speaking activities. They should not be relied on as the sole source of language learning, as they may not provide enough exposure to the complexities of the language.

2.1.6 Criteria for selecting Graded Readers

When selecting graded readers for language learners, there are several criteria to consider. Here are some of the most important ones:

A) Language level.

This is probably the most important criterion since graded readers should be appropriate for the language level of the learner. It is important to choose books that are not too difficult or too easy, as this can discourage learners or fail to challenge them. And, how can teachers determine whether a book is more difficult or easier than another? Graded readers are classified according to their lexical complexity, which refers to the level of difficulty of the vocabulary- specifically headwords- used in the text.

There are several different systems to classify graded readers following a scale used by the diverse Book Companies, editorials or publishers. The levels go from the lowest to the highest, that is, from 0 to 6- although this classification may vary and sometimes it might be confusing. After checking multiple classifications, I have created my own one shown below.

Language Level	CEFR	Number of Headwords
Level 0- Starters	Pre-A1	200-250
Level 1- Beginners	A1	400
Level 2- Elementary	A1+	700
Level 3- Pre-intermediate	A2	1000
Level 4- Intermediate	B1	1400
Level 5-Upper Intermediate	B2	1600-1800

Level 6- Advanced	C1	2000- 3500
-------------------	----	------------

The column in the middle of the table represents the different levels established by the Common European Framework of Reference for Languages (CEFR) that is an official guideline used to describe the language proficiency that foreign language learners have achieved according to different levels, from Pre- A1 to C2. Other possible classifications could be found depending on the criteria followed by the different editorials. I have checked their official web pages to show some examples below.

1. The Oxford Bookworms Library: This is a popular series of graded readers that are classified into six levels based on their lexical complexity. The levels range from Starter (200-400 headwords) to Stage 6 (2500-3000 headwords).

2. The Pearson English Readers: This series of graded readers is also classified into six levels based on their lexical complexity, ranging from Level 1 (beginner) to Level 6 (advanced). The word count for each level varies, with Level 1 texts having around 300 words and Level 6 texts having around 2500 words.

3. The Cambridge English Readers: This series of graded readers is classified into seven levels based on their lexical complexity, ranging from Starter (around 250 headwords) to Advanced (around 6000 headwords).

4. The Macmillan Readers: This series of graded readers is classified into five levels based on their lexical complexity, ranging from Starter (around 250 headwords) to Advanced (around 3500 headwords).

In short, the higher the level of the graded reader is, the more complex the vocabulary used in the text will be. However, other factors such as sentence structure, grammar, and comprehension also affect the complexity of the text, which is why graded readers are often classified based on multiple criteria.

B) Topic and genre.

When selecting graded readers, it is also important to consider the learner's interests and preferences. The topic should be interesting and engaging for the learner to motivate him or her to continue reading for pleasure, or from a more academic perspective, to choose books that match the learner's language goals and needs. Therefore, teachers could ask themselves, which genre are my students interested in?

Then, they would need to check the possibilities and choose the most suitable genre for the aims that are needed to be fulfilled. Including a mix of fiction and non-fiction books, as well as different genres such as fantasy, historical fiction, biographies, or travel stories might keep the reading experience fresh and allow readers to explore different styles and themes.

C) Length and complexity.

Graded readers should have a reasonable length and complexity for the learner. Too long or complex books can be overwhelming, while too short or simple books may not provide enough of a challenge for students. The length of a graded reader refers to the number of words in the text, and its complexity refers to the level of difficulty of the text beyond just lexical level. This includes factors such as complexity of sentence structure, grammar, context- familiar or unfamiliar contexts to students- and overall comprehension. The complexity of a graded reader should be appropriate for the target audience's level of proficiency, while also challenging them to improve their reading skills.

D) Authenticity.

Graded readers and abridged versions should be authentic material and culturally appropriate. It would be convenient to choose books that reflect the language and culture of the learner's target language. In this project, for the sessions of the Didactic Unit, a Pacemaker classic abridged version of Frankenstein will be used as a good example of the Gothic genre, where all its main features and motifs are clearly represented.

Moreover, this abridged adaptation gives interesting descriptions about sublime landscapes, geographical places and European cities, family relationships at that period of time, how lives were organised at the beginning of the 19th century, which things science students used to learn at university, and above all, how people behaved socially or thought at that time, giving students a general overview of different historical and cultural aspects that they can learn.

E) Supplementary materials.

Graded readers should include supplementary materials, such as audio recordings, comprehension questions, or vocabulary lists. These materials may help learners to improve their language skills and make the reading experience more engaging. Among these supplementary materials, it would be necessary to highlight some of them, for example, illustrations.

Illustrations, either black and white or the coloured ones, may be more attractive to teenagers, and they will help learners to create a mental image of the narrated events

or characters contributing to a better understanding of the text and making the reading experience more enjoyable.

Another supplementary material included in graded readers is glossaries. These lists of words normally include a definition or explanation of the text most complex or relevant words that help learners to understand specific terminology or new words to learn, thus expanding their vocabulary to be used in upcoming communicative situations.

Comprehension questions are often included in graded readers too, and they may be useful resources that help learners check their understanding of the text and their reading progression.

F) Teach positive attitudes and values.

Graded readers and abridged versions have the potential to teach positive attitudes and values as they often feature stories that have moral messages. Many graded readers are carefully selected and written to promote positive values and themes such as kindness, empathy, respect, and responsibility.

In the case of *Frankenstein*, students will have the chance to reflect and learn values such as empathy towards the outcast – the monster- the consequences associated to transgressing the social limits ending in an unwanted situation such as isolation, or how to avoid negative values or behaviours like revenge, discrimination, ambition or physical image prejudices.

Moreover, graded readers often feature diverse characters and cultures, which can help learners develop a more open and inclusive mind-set. Exposure to different perspectives and experiences can promote understanding and respect for others.

However, it is important to note that the effectiveness of graded readers in teaching values depends on the quality of the materials and the approach of the teacher. Teachers should actively engage learners in class discussions and activities that promote reflection and critical thinking about the values and themes presented in the selected books.

To sum up, graded readers are a valuable tool for language learners as they provide an engaging and effective way to improve reading comprehension, vocabulary, and language proficiency. Teachers, before selecting graded readers should consider the learner's needs, interests, and language level, as well as the quality and authenticity of the materials.

To conclude this section, after having dealt with the concept of literature and the different approaches used to teach foreign languages throughout the decades, the advantages and disadvantages of using literature in the EFL class have been reviewed

according to different authors' positions in favour or against its implementation in schools.

Furthermore, criteria to select adequate literary works in the language class have been included as well as a revision on the notion of graded readers and abridged books, showing their features, advantages regarding their use and the criteria to select them.

It seems evident that literature is a perfect tool to enhance students' possibilities to learn the necessary linguistic, grammatical and communicative skills to be competent in another language, as well as the perfect means to achieve personal and social values, and to develop their critical thinking skills to be fully integrated citizens of the world. As Toronto University professor and researcher Claudia A. Mitchell (1989) asserts: "literature extends the second language classroom beyond its four walls and into the community of the target language and culture" (p.74).

2.2 Teaching Gothic Literature in the foreign language class

2.2.1 Introduction and Historical overview of the Gothic literary genre

The term Gothic has a long history and its meaning has evolved through the centuries. Initially, it was used to refer to the Goths, old Germanic warrior tribes that invaded the Roman Empire borders on several occasions between the 3rd and the early 5th centuries until its downfall, giving way to a new historical period, the middle ages. The Romans considered the Goths as "foreigners, savages and invaders".

Thus, since the very beginning the word has had a dark and negative connotation. Later, the term evolved and was transferred to the field of architecture to name the new architecture style, the Gothic architecture, which emerged in Europe between the 10th and the 15th centuries. Again, with a negative connotation, the Renaissance architect Giorgio Vasari used the term to mention the "barbarous German style" used to construct Gothic buildings, as a criticism of those buildings that broke with the Classical Roman canon of balance, order, harmony, proportion and beauty.

In the 18th century, those old medieval, dark, intricate and flamboyant Gothic buildings were the inspiration and setting for the emergence of a new literary genre called Gothic literature or Gothic fiction. Gothic fiction was a literary genre which combined old and new Romance elements and horror, finding popularity at its time mainly among lower and middle class readers with famous authors such as Ann Radcliffe, Horace Walpole, William Thomas Beckford or Matthew Lewis, to later

influence other relevant 19th century writers such as Mary Shelley, Walter Scott, The Brontë sisters or Bram Stoker.

During the 19th century, Gothic fiction expanded to other territories like The USA, influencing prominent writers such as Edgar Allan Poe or Herman Melville. After a few decades of oblivion, Gothic literature experienced a revival in The 1880s thanks to significant authors and works such as Robert Louis Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde* (1886), Oscar Wilde's *The Picture of Dorian Gray* (1891) or Henry James' *The Turn of the Screw* (1898).

The success of the classic works of Gothic literature has had such a big impact on the following generations that it has reached our days, becoming a cultural trend and a fundamental source of inspiration for many new writers, television series, horror movies, theatre plays or other artistic manifestations such as painting or fashion.

But going back to its origin, Gothic literature arose in England in the second half of the eighteenth century, having Horace Walpole's *The Castle of Otranto* published in 1764 as its first literary work.

Thus, Gothic fiction emerged in a turbulent context of political, social and economic agitations and changes, where citizens started questioning the old institutions and religious dogmas that have been always taken for granted to be substituted by the explanations provided by the new scientific advances. Late 18th century society started demanding more individual liberty and autonomy as an opposition to the rigid principles of The Enlightenment.

In this regard, Sarah Gray (2019) contextualised some of these previously mentioned social and political conflicts in which Gothic fiction was born, referring to Michael McKeon and later to Ian Haywood 's descriptions of the 18th century population concerns as it follows:

“In Georgian England, the period that gave birth to Gothic literature was also the era that witnessed some of the most horrific atrocities and fantastic accomplishments in the country's history...”. “The American Revolution from 1765-83, the anti-Catholic Gordon Riots of 1780, the Regency Crisis of 1788, the storming of the Bastille in 1789, the French Revolution from 1789-99, and the Reign of Terror from 1793-94, and a rapidly advancing industrial and capitalist economy supplied crises with which the people of England dealt daily along with cultural upheavals” (382-399, 139).

Hence, in a context of revolutionary ideas and social fights, profound aspirations of social changes, diseases spread provoking many deaths, scientific discoveries that questioned the old religious beliefs and values, citizens committing atrocities, and

personal, sexual or psychological repressed feelings and fears, the 18th century authors found the perfect environment to write their works. Thus, the Gothic story, due to its creative and fantastic freedom, allowed the possibility of dealing with issues that were difficult to represent from reality.

In relation with the previous idea, Carol Margaret Davison in her book *History of the Gothic* (2009) tries to answer "why, in the so-called Age of Reason, was there a seemingly insatiable appetite for the irrational, in the form of the Gothic novel," which "focused its lens on a past seemingly far removed from eighteenth-century realities?" (p.24).

Revisiting medieval times, both authors and readers, could find a way to critically confront the established moral conventions to escape from harsh reality around them through reading immoral, imaginative and transgressive texts that somehow satisfied their curiosity, morbid feelings and fuelled their revolutionary ideas.

Precisely, dealing with common elements in the Gothic fiction such as villains, heroes, legends, supernatural events, superstition, sins, corrupted priests, ghosts, etc., writers could oppose the strict moral values and philosophical principles of the age of reason in a subversive and irrational mode; but also, it could be a reflection on all the sufferings and uncertainties that people lived at that time, producing in them surprise, distress and horror. According to authors, Chris Baldick and Robert Mighall (2012) the purpose of anachronism in Gothic fiction is "to allow the birth of modernity through the anachronism's defeat and removal" (p.278).

As British professor and critic writer Fred Botting (1996) asserts in his book *Gothic*, "It appears in the awful obscurity that haunted eighteenth-century rationality and morality. It shadows the despairing ecstasies of Romantic idealism and individualism and the uncanny dualities of Victorian realism and decadence." (1996, p.1)

Botting also remarks the idea that:

"Gothic condenses the many perceived threats to the established values (...) associated with supernatural and natural forces, imaginative excesses and delusions, religious and human evil, social transgression, mental disintegration and spiritual corruption". (1996, p.2)

The Enlightenment spread the secular thoughts throughout Europe, questioning religious orthodoxy and superstition. The Gothic genre is contemporary and closely related to The Romantic movement, and they influenced each other with common features such as the wild nature depiction, their interest in the supernatural, the excess of emotion contained in their fictional characters, the use of imagination over

reason, fascination for the extreme mental states and physical or emotional suffering, among others.

Some of Romanticism famous poets such as Keats, Coleridge, Byron or Shelley were a strong influence on Gothic writers and vice versa and one of the ties between Romantics and Gothic authors was a key concept, the Sublime. This concept was first dealt with in depth by Edmund Burke in his book *A Philosophical Enquiry into the Origin of our Ideas of the Sublime and the Beautiful* (1757), having a big influence for many Gothic writers to establish the theoretical basics for their later works. Burke distinguished between two concepts, beauty and the sublime. Following his own ideas, it could be summarised by saying that Beauty produces love and tenderness while the sublime produces a mixture of fear and excitement along with awe and terror. According to Botting (1996)

Objects which evoked sublime emotions were vast, magnificent and obscure. (...) sublimity presented an excess that could not be processed by a rational mind. This excess, which confronted the individual subject with the thought of its own extinction, derived from emotions which, Burke argued, pertained to self-preservation and produced a frisson of delight and horror, tranquillity and terror. (1996, p. 26)

An example of the sublime could be the contemplation of mountains. On the one hand, they produce in the viewer's mind a mixture of emotions such as astonishment and pleasure to be in front of them, but on the other hand, it arouses a sense of awe and horror due to their magnitude and excess, as it is something that escapes from human control and it cannot be rationally processed by our minds.

Mountains also evoke a feeling of danger. That danger is no other than human unconscious fear of his or her own 's death; a sentiment of being mortal, fragile and insignificant compared to the grandeur of Nature, as part of God's creation.

Age and durability are also concepts that evoke the sublime, since anyone can find beauty and pleasure contemplating a chain of high mountains or an old medieval monastery in ruins, but a quick disturbing thought comes to his or her mind, as a reminder of the brevity of human lives compared to the durability and longevity of those stones, ultimately producing horror in the mind of the viewer.

Thus, Gothic writers found in the psychological treatment of human emotions, especially those irrational emotions provoking fear, repulsiveness, anger, sadness, guilt, etc; a perfect field to portrait the darker side of human beings and its destructive instinct through evil representation.

Hence, evil representation was done by incorporating a large variety of characters in the novels. Spectra, dead people coming back to life, tormented noblemen, bleeding

nuns, heroes, young ladies in emotional distress, villains, ghosts, priests accused of raping, monsters, vampires and all kind of nightmarish silhouettes that were nothing else than the product of real and imaginary situations lived by a terrified growing middle class population trying to cope with their inner fears, anxieties and pains.

In addition, Botting (1996) included some more Gothic characters that later appeared in the following decades of the 19th century: "This list grew, in the nineteenth century, with the addition of scientists, repressive fathers and husbands, madmen, criminals and the monstrous double signifying duplicity and evil nature." (1996, p.2)

All of these protagonists- either the ones that might belong to the real world such as sick aristocrats, knights or sinful religious members, or the ones that are sons of dark fantasies and the imagination realm- share a common feature, that is, they are all representations of social evils, and therefore, rejected by society, not only for their monstrous appearances, but for transgressing the moral and social limits with their actions. However, this transgression serves at the same time as a way to explore and feed readers' mental dark fantasies in their desire of freedom.

Moreover, the decaying sceneries, the nocturnal actions and the dreadful settings along with the emotional instability of the characters helped to create a successful formula repeated in almost all the novels and short stories of the Gothic genre.

Regarding main characters, they normally live isolated- sometimes by personal choice, sometimes as victims of their inevitable tragic destiny- in decadent or remote places such as old mansions, castles, Catholic monasteries or near graveyards, taking the readers back to a medieval past, associated with barbaric practices, superstition, threats and death.

These gloomy and mysterious places contribute to creating the atmosphere of suspense and fear that equally scares and fascinates readers with tragic topics such as impossible love relationships, family murders, evil prophecies, corpses coming back to life to terrify and avenge old crimes, etc. Hence, the desolate places are nothing more than a duplication of the physical or mental state of the characters themselves, or in other words, those places create feelings of physical and psychological entrapment.

Furthermore, the representation of Nature and natural environments plays an important role when building the setting for Gothic works. If Nature and its powerful forces gave inspiration to Romantic writers, Gothic writers took advantage of this idea and portrayed Nature as something wild, unpredictable, terrifying and obscure.

Nature, which represents purity and an inexhaustible source of imagination for the Romantics- a shelter from the chaotic urban civilisation and its sins-, is no longer a safe place since it evokes fear of the unknown. It is a wild and dangerous place where monstrous creatures and bloody villains can hide to commit their crimes.

Thus, Nature as part of God's creation surprises by its immensity and powerful creative or destructive powers generating both fascination and fear since men cannot control it or understand its functioning, and therefore, it is unconsciously perceived by the human mind as a threat, producing those overwhelmed emotions that the sublime concept deals with.

Little by little, with the passage of time, Nature as an essential element in Gothic fiction in the 18th century, started to disappear, giving way to other urban environments from the beginning of the 19th century onwards.

In the early Victorian period, famous authors such as Charles Dickens borrowed Gothic images and motifs- the poor child abandoned in a dreadful environment or the stranger hiding dark secrets- and set them in his contemporary urban society to address modern fears and preoccupations. For instance, London suburbs with their dim and polluted narrow streets and violent misery ghettos became the new settings of Gothic terror.

Later, at the end of the century- still in the Victorian era- there is another change. Now, the physical setting is replaced by a new location; at this moment, human body and mind became the centre of writers' attention. They were especially interested in morbid and evil aspects of a contradictory society, with lights and shadows, where social and economic differences and scientific advances gave place to both human progress and degeneration, corrupted thoughts, mutating bodies, decaying social values and controversies about human evolution as descenders of uncivilised hairy apes after Darwin's theories.

In the 20th century, with the development of cinematographic productions, Gothic fiction reaches its climax of popularity and international expansion. As Fred Botting (1996) states: "It has been the cinema that has sustained Gothic fiction by endlessly filming version of the classic Gothic novels. In this respect, Gothic always nourished in popular culture, is perfectly at home" (p.101).

Nowadays, Gothic fiction remains very popular especially among the younger generations, and many contemporary writers and film-makers continue exploring its themes and conventions in their works, films or television series.

One of the ways in which Gothic fiction has evolved in the 21st century is through the incorporation of modern technology and cultural references. For example, some contemporary Gothic novels feature haunted houses that are equipped with smart home technology, or characters who are haunted by digital ghosts or wicked scientists.

Furthermore, other writers have used the genre to explore contemporary social issues such as racism, sexism, and environmental catastrophes or natural degradation, often through the lens of supernatural horror. Another trend in modern Gothic fiction

is the blending of genres, such as Gothic romance, Gothic mystery, and Gothic science fiction. This allows writers to create complex and layered narratives that draw on a variety of literary traditions and appeal to a wide range of readers.

Overall, Gothic fiction remains a vibrant and dynamic genre that continues to captivate readers and inspire new generations of writers. Whether exploring the dark side of the human psyche or the mysteries of the supernatural world, Gothic fiction will continue offering fascinating experiences to the next generations all around the world.

2.2.2 Gothic Criticism. Academic Studies

Gothic literature, since its appearance at the end of the 18th century, has aroused much controversy and criticism from different authors. Always challenging the rankings of literary value and the principles of morality and good taste, Gothic fiction criticism has evolved through the centuries from the initial positions that consider it as compilation of dangerous and marginal pieces of writing to new critical and cultural theories that praise its adaptability and hybrid form. The secret of its success might be in passing from one generation to another among both academic environments to popular culture productions, pleasing most readers' choices and interests.

For the elaboration of this section, it has been necessary to consult several specialized books on the topic which are Fred Botting book called *Gothic* published in 1996, specifically the chapter called "Criticism" from page 11 to 13, and Andrew Smith *Gothic Literature* published in 2007 from page 5 to 10, where a big amount of information about early critics and their works are mentioned. I paraphrase their ideas and descriptions.

Thus, Botting (1996) mentions that the first relevant academic studies of Gothic fiction appeared at the beginning of the 20th century with the publication of influential works such as Dorothy Scarborough's *The Supernatural in Modern English Fiction* (1917), Edith Birkhead's *The Tale of Terror* (1921) and Eino Railo's *The Haunted Castle* (1927).

They were not proper studies on Gothic fiction; however they tried to place the literary genre within other literary cultures. In the case of Scarborough, she examined an enormous compilation of Gothic Romances from Horace Walpole's *Castle of Otranto* to the works published during her life time, analysing the supernatural elements included in those literary pieces, especially the presence of ghosts and demons in early Gothic productions. Thus, it could be defined as an overview of the literature of supernatural fantasy and horror.

Eino Railo in *The Haunted Castle* (1927) traced a historical development of the concept of the haunted castle from medieval stories to late 19th century Gothic novels where it is clear that this setting resource started to disintegrate in favour of new urban settings for horror.

In Edith Birkhead's *The Tale of Terror* (1921), she made an overview of the Gothic Romance and the Tales of Terror from the year 1769 to the late 1800s, centring her attention to those works of greater literary merit.

In the 1930's, new critical publications about this literary topic appeared, and it would be necessary to highlight the contributions of authors such as J.M. S. Tompkins that in her book *The Popular Novel in England, 1770-1800* (1932), made an exhaustive journey through the history of Gothic main features and works, arguing how those themes were the influence to create a tradition of suspense developed by later authors.

A year later, the prestigious Roman literary critic Mario Praz published *The Romantic Agony* (1933) where he compared and reviewed the Gothic genre in relation with Romanticism. In Montague Summers' *The Gothic Quest: A History of the Gothic Novel* (1938) there is also a comparison between early Gothic novels and the Romanticism works to find their influences in the 20th century texts. All of these authors tried to stand out and to situate the Gothic genre as a literary trend leaving apart previous negative stereotypes and criticism.

In the 1950s, a special mention should be made about the Indian-Canadian professor and scholar Devendra Varma. In his work *The Gothic Flame* published in 1957, he argues that Gothic fiction is an opposition to rationalist ideas and the capitalist world. He also was considered one of the first scholars to make a distinction between the concepts of horror and terror and he expanded Montague Summers' classification of different Gothic texts by categories.

In the next decade, authors such as Robert Hume and Robert Platzner published their critically acclaimed essay *Gothic vs Romantic- A revaluation of the Gothic novel* (1969), which contributed to raise international interest in the Gothic fiction topic among other critics and scholars. Paraphrasing Botting's words (1996), it could be said that their aim was to analyse the characteristics and development of Gothic novel and to defend original Gothic novels from previous historical criticism by contrasting them with the romantic literature of the same period.

In addition, in this same year, the work of Masao Miyoshi called *The Divided Self- a Perspective on the Literature of the Victorians* (1969) was published and Botting (1996) mentions it that "Popular Freudianism, assimilated by nineteenth-century notions of

human duality, is ubiquitous, informing texts like Robert Kiely's and Masao Miyoshi's on the romantic novel and the divided self" (1996, p.12).

The majority of these initial studies were devoted to the relation and contrast between the Gothic and the Romantic texts, but in many cases leaving Gothic themes aside for being less adequate to deal with them in formal writings. As Fred Botting (1996) states "Gothic becomes the dark or negative side to Romanticism ... a fiction of unconscious desire, a release of repressed energies and antisocial fantasies" (1996, p.12).

Nevertheless, it was not until the eighties when the most influential critical studies on the Gothic fiction field started to be carried out by prominent authors like David Punter or Franco Moretti. Punter's book *The Literature of Terror*, published in 1980, and Moretti's *Signs Taken for Wonders: Essays in the Sociology of Literary Forms* (1983) provided a detailed analysis of the Gothic history under a psychoanalytic and Marxist perspective.

In this regard, Botting (1996) says that Gothic texts are analysed by these authors under a Marxist perspective since classics such as *Dracula* or *Frankenstein* "focuses on issues of class by relating Gothic texts to anxieties about aristocratic and bourgeois power, as well as the fears about the monstrous proletariat and forms of alienation" (1996, p.12).

Soon after Punter's publication, Rosemary Jackson's *Fantasy, the Literature of Subversion* (1981) appeared to be an essential study from a Psychoanalytic perspective, where she analyses Gothic fiction using the Freudian concept of the Uncanny.

On this concept of the Uncanny, David Punter (1980) comments that "In the essay Freud attempts to account for feelings of unease, and relates them to anxieties about the return of the dead in which the dead are reanimated and the living become corpse-like" (1980, p.6)

Hence, due to the growing interest in the critical study and theorization of Gothic fiction as evidenced by the publication of numerous books, critical articles and theory essays, new critical approaches to the subject have been developed, adopting diverse perspectives such as the psychoanalytical, historicist, feminist or the colonial and postcolonial ones.

For instance, the psychoanalytic approaches are undoubtedly influenced by Sigmund Freud's ideas, and they try to interpret and analyse Gothic works as if they were dreams, following Freud's masterpiece *The Interpretation of Dreams* (1900).

In the case of the feminist approach, it arose after Ellen Moers coined the term "Female Gothic" in 1976 to make a distinction between the works written by either

men or women. Since the very first moment, a big controversy and many critical discussions took place among scholars to clarify whether the Female Gothic referred to Gothic texts written specifically by women or if it is a different literary form with different themes or symbolism which focuses on gender issues and patriarchal dominance. The debate is still ongoing today.

Female writers such as Ellen Moers, Shirley Jackson, Toni Morrison, Sarah Waters or Angela Carter have contributed enriching Gothic fiction with a reinterpretation of classical Gothic stories. They do this to give prominence and voice to those initial female characters- created by male authors- that were, either heroines in distress, women trapped under the domestic sphere or sexual objects of desire in the hands of perverse men.

In the case of Angela Carter's *The Bloody Chamber* (1979), she rewrites 17th century popular fairy tales to make visible female positions and narratives that were normally treated in the past as marginal moods of expression.

Carter has done so, with the intention of establishing a social debate about gender stereotypes, women misconceptions- as manipulative and evil creatures to men- and to previous taboo issues concerning women, using a rich and dark vocabulary with images of extreme violence, sexual abuses, almost pornographic descriptions, and above all, the prevalence of female power over weakened representation of men who suffer the horrible consequences of the latter.

Hence, the female Gothic subgenre has gradually increased its interest and discussions, giving way to other important critical works and contemporary female authors such as Ellen Ledoux (2017), Alison Milbank (2007), Marie Mulvey-Roberts, Diana Wallace (2013), Anna Shajirat (2019), and probably the most influential figure of all of them, Carol Margaret Davison (2009).

In her book *The Female Gothic, History of the Gothic Literature 1764-1824* published in 2009, Carol M. Davison offers an introduction to British Gothic literature examining classic Gothic works against the cultural, political and historical background of that time, making an identification of the major motifs and conventions to reinterpret them from a contemporary feminist perspective.

Therefore, Gothic novels have recently been re-evaluated as part of a wider feminist critical movement that values the forgotten pieces of writing produced by women, and which deals with female issues such as their memories, traumatic experiences, their role in society and family, sexual exploitation, feminine repression and gender differences.

Regarding other critical theories, Gothic has been re-examined in terms of race, colonialism and post colonialism. For example, Toni Morrison's *Beloved* (1987) is a

female historical reconstruction of the 19th century fears and anxieties related to the abuses suffered by black people- concretely women- in order to create social consciousness about black identity and race discrimination.

New discussions of colonialism and post colonialism related to former British Empire overseas territories contribute to explain and understand national identity crises included in numerous Gothic modern stories, as well as the social and cultural anxieties that those nations experience when asking themselves the meaning of national identity.

Other interesting critical approaches to Gothic fictions are the ones that connect notions of power, desire and textuality, theorised by Jerrold Hogle; in the case of Robert Miles, in his book *Gothic Writing* published in 1993, he studies the discursive frameworks used to create the first Gothic texts. More recently, Andrew Smith's *Gothic Literature* (2007) who provides a complete journey through the history of Gothic literature analysing discursive tensions of each period and concepts of class, gender, race and national identity applied to Gothic texts, to ultimately, argue how those texts should be critically read by both common readers and experts.

In short, Gothic fiction has given rise to numerous investigations and academic publications as described throughout the previous pages. From early studies to new critical approaches and future examinations, the Gothic genre has aroused the curiosity and interest of readers and critics for the last 250 years.

Its capacity to adapt to different social, national or cultural contexts through time, and its constant transgression of all social and moral limits, generating controversies and debate, to bring to light the darkest hidden feelings of all human beings, has made Gothic literature one of the most distinctive literary genres of today, whose easily recognizable features and themes transcend worldwide the literary world to extend to other forms of art or entertainment such as cinema, television series, video games, fashion, painting or architecture.

2.3 Why use Gothic fiction with Secondary school students?

Adolescence is a complicated period in the lives of most teenagers as they experience big physical and psychological changes. It is a process full of emotional ups and downs and contradictions that are normally difficult to cope with. Thanks to the process of brain maturation, teenagers start being aware of everything that happens around them, but they also start questioning universal beliefs or social norms, and ultimately, they try to find their role in this world.

Through that personal quest, teenagers often feel lost or misunderstood by the rest of the people around them, and they do not understand why they are feeling this way or another. That is why, in many cases, they prefer to be alone and not stay with their peer group. Besides, adolescents are trying to create their own identity, and in that already mentioned process of searching, they may experience a lot of emotional outbursts and unpredictable behaviour, which usually end up breaking the established rules.

Therefore, a way to make them reflect and talk about their own emotions and behaviour- specially the negative ones- is by using Gothic texts in class. As Gothic literature is a literary genre that most teenagers love since they are used to watching scary movies at the cinema or they have read this or that horror novel, it could be an appealing topic to work with them on different class contents.

Furthermore, with the practice of reading in class or at home, adolescents get immersed in that fantasy world that Gothic fiction provides escaping from reality, making them feel free, and ultimately, they get emotionally identified with the dramatic love stories and supernatural events typically portrayed by Gothic works.

Thus, using Gothic fiction in the foreign language class has several advantages presented in the following pages. The first one is motivation. Students normally reject reading literary texts, especially the classical ones as they consider them boring and too difficult to understand. They do not identify with most of the stories or the characters' actions so that could be a serious inconvenient.

In the case of Gothic works it is different since it is a popular genre among teenagers and they enjoy reading shocking stories mixing dramatic love relationships, excessive emotions, grief and horror. Teenagers identify with the situations narrated in the novels since they are also experiencing an emotional roller coaster, exploring and living for the first time many new life situations, frequently feeling lost and fearing the unknown.

Precisely, the psychological connection between adolescents and novel characters is strong since they get involved with an atmosphere of confusion, of anxiety, a feeling of being frightened about the unknown. So, if young students are already motivated and they enjoy reading Gothic stories, it would be winning battle for teachers.

The second advantage is participation. If students are motivated, this will increase their class participation, having no fear or shame to express in public their opinions, emotions or correcting class activities. It also will help students to develop their critical thinking skills and their own perspective to discuss selected ideas included in the novel.

The third advantage of using Gothic fiction is the development of their imagination. Students' imagination could experience a big progress since Gothic texts are an excellent source of inspiration. From the described wild natural landscapes to the great number of supernatural events to the numerous fearful characters included in the works like ghosts, monsters, spectra, skeletons, etc., students will find stimuli to develop their creativity, improving their written or spoken English skills.

The fourth advantage of using Gothic fiction in class is its capacity to help students to explore their inner world. Adolescents are in a process of self-discovery and Gothic literature can bring them the possibility to be free, or to find a safe place to escape from school or parental norms, losing themselves in the characters' torments and pernicious acts. By reflecting on characters' behaviour, young students learn which actions are good or bad and their consequences, to incorporate later that knowledge into their lives.

The fifth advantage is that it develops critical thinking skills. Gothic fiction often deals with multiple themes and ideas, such as morality, power, and the decadence of the human condition. By analysing and interpreting these works, students can develop critical thinking skills and learn to approach literature with a more nuanced perspective.

And the last advantage of using Gothic literature with adolescents is that it provides a safe way to explore emotions. Gothic fiction often deals with intense emotions such as fear, love, and grief. By reading and discussing these works in class, students may explore these emotions in a safe and controlled environment, which can help them develop emotional intelligence and empathy among other positive values.

In summary, there is a strong connection between adolescents' uncontrolled emotions and the way Gothic fiction represents them. But going further in this analysis, it is convenient to check Wendy Rodabaugh's essay named *Teaching Gothic Literature in the Junior High Classroom*, published in 1996, where she pointed to the existing close relationship between the two by examining the common features between adolescence as an emotionally complicated period and Gothic literature's excessive forms. In this regard, she stated:

It appears to me that there are five characteristics which are shared by the period of adolescence and the Gothic genre. The first one may be described as extremes of emotion; the second as the journey of self-revelation; third, the individual against the unknown; fourth, rebellion against authority; and, finally, sympathy with the outcast (Rodabaugh, 1996, p.69).

Then, if Secondary school students are already motivated and interested by such an appealing topic, why not use Gothic texts to teach students other necessary grammatical or linguistic content to learn a foreign language? Why not use it to make them critically reflect and express their emotions after reading some passages selected Gothic novel?

For this dissertation, a Pacemaker classic abridged adaptation of the classic novel *Frankenstein* by Mary Shelley has been selected to focus on three specific concepts included in it. The first one is the concept of the monster- how it is represented in the novel, who is the real monster in the novel, and what do students understand nowadays to be a monster. The second concept is transgression. How this concept is dealt with in *Frankenstein*, to later talk in class about the consequences of transgressing the social rules. And the third concept, related with the previous one is isolation. It will be discussed in class with students the reasons and consequences of an unwanted or imposed isolation and if they have ever felt alone and why.

Moreover, some dynamics will be developed so that no student should feel isolated from the rest of their classmates.

2.2.3 Frankenstein. Concepts of Monster, Isolation and Transgression.

Frankenstein is a well-known classic novel written by British author Mary Shelley. It was published in 1818, and since then, it has captivated readers across generations around the world, and it has been the inspiration for many theatrical and film adaptations. The novel was created as a “dare” in 1816, when Mary Shelley and her husband, the famous Romantic poet and writer Percy Bysshe Shelley, spent an unusually rainy summer with other fellow writers such as Lord Byron, John William Polidori and Claire Clairmont in an old villa near Lake Geneva, in Switzerland.

Frankenstein, even before starting to read the novel, is challenging the reader’s cultural knowledge by its subtitle, “The Modern Prometheus”. Mary Shelley, by making this direct reference, is asking her readers to recall the Greek myth of Prometheus, in which the titan Prometheus stole the fire-representing knowledge- from the Olympian Zeus to give it to primal and pre-rational man, to suffer later the consequences of his actions.

By stealing the fire, Prometheus defied the gods and transgressed limits, an act that brought knowledge and advancements to humanity but at the same time, he had to suffer an eternal punishment. The message is clear, human actions could never surpass divine powers.

Thus, in the novel, scientist Victor Frankenstein becomes “The Modern Prometheus” since his pursuit of knowledge derives into an excessive ambition that transgresses all the moral and ethical boundaries of human nature and religious principles, by playing to be God in creating life from parts of dead bodies, and gaining knowledge that was previously unknown to humanity.

Therefore, the comparison to Prometheus suggests that human pursuit of knowledge and power can have unintended and disastrous consequences, just as Prometheus' actions brought suffering to humanity.

It is also a deliberate criticism to the scientific advances that developed during the Enlightenment period, substituting the natural and religious laws that were considered by the Romantics as the real values for new rational and scientific-experimental theories and making way for an urban, industrial and dehumanised society.

In the case of Victor Frankenstein, his mad desire to create a new man through secret experiments leads him to destruction and despair. He loses everything he loves; his friends, his family, his wife, his reputation and even his own life at the end of the story trying to catch his creature by going to the North Pole. Here are represented the dangers of transgressing the social or ethical rules as will be explained later in this section.

Hence, Victor could have been a recognized hero for his contribution to science but nevertheless he becomes a wretch, a kind of fallen angel, an anti-hero, condemned to live in disgrace for his actions. This biblical reference to the fallen angel connects Victor with Satan, another angel expelled from Paradise for his rebellious actions.

Actually, there are several references in the novel to Satan and John Milton's *Paradise Lost* epic poem. For instance, the monster created by Victor Frankenstein was influenced by the reading of Milton's work, and as Satan did, he revels to his punishment, turning from being a kind and cultivated creature to an evil and destructive monster. The creature learns to read thanks to several books that he took from a French family that lived in the countryside.

Two references to *Paradise Lost* and Satan are shown below, although there are others mentioning the fallen angel too on pages 114 and 274 in the novel. The following fragments have been taken from the 2011 Editorial Santillana adaptation of the original novel. Thus, the creature says at the beginning of chapter 15:

Fortunately the books were written in the language, the elements of which I had acquired at the cottage; they consisted of *Paradise Lost*, a volume of Plutarch's *Lives*, and the *Sorrows of Werter*” (Shelley, 2011, p.151).

But Paradise Lost excited different and far deeper emotions ... Like Adam, I was apparently united by no link to any other being in existence; but his state was far different from mine in every other respect. He had come forth from the hands of God a perfect creature, happy and prosperous, guarded by the especial care of his Creator; (...) but I was wretched, helpless, and alone. Many times I considered Satan as the fitter emblem of my condition, for often, like him, when I viewed the bliss of my protectors, the bitter gall of envy rose within me (p.154)

In this second quote, it can be seen how the creature constantly reproaches its creator for its loneliness and its miserable life as an outcast, since it is abandoned to its fate and rejected due to its grotesque appearance by the rest of the humans who see it as a threat, as a monster, for having a different physical appearance and size to others. This idea of being rejected for either its physical image or its evil actions will help us to introduce the first relevant concept of the novel, that is, the concept of monster.

A. The concept of monster.

As aforementioned, Gothic novels challenges the reader's psyche with a strong emotional charge that mainly produces feeling of strangeness, shock and fear. Precisely, those inner fears are no other than repressed emotions, projected and represented by Gothic writers as monsters, giving voice to contemporary fears and concerns of any society. As Fred Botting (1996) states "they warn of dangers of social and moral transgression by presenting them in their darkest and most threatening form" (1996:7).

Thus, the concept of monster is a human creation, a cultural product associated to a determined specific culture, since each culture has its own monsters that may vary according to the time, place or social concerns, and therefore, they may be represented in different ways and with diverse shapes. As Jeffrey Andrew Weinstock (2014) points out:

We use to describe that which threatens, that which tempts, and that which confounds our framework for making sense. Our monsters therefore tell us a great deal about ourselves- They tell us who we imagine we are, what we hope we are not, and what we are afraid we might ourselves become. (2014, p.42)

In the 18th and early 19th centuries, the monster represents an opposition to neoclassical values and rules of harmony, proportion and aesthetic limits. It signifies deformity, irrationality, immoral thoughts or actions that do not follow social or family conventions. Then, monsters are both a way of social criticism to prevent readers

against vices, excesses and unacceptable behaviours, and the hidden dark side of human beings that tries to come to light.

In the same line, Jeffrey Jerome Cohen (1996) in his book, *Monster Theory: Reading Culture*, he asserts that "the monster is always a faction of our culture that we try to hide. It is always a displacement, always inhabits the gap between the time of upheaval that created it and the moment into which it is received, to be born again" (1996:4).

Thus, the concept of monster in Mary Shelley's novel *Frankenstein* is complex and multifaceted. By reading the novel, a question immediately arises: who is the real monster in the novel, the creature or its creator? Because at the beginning of the story, the creature is born as an innocent being- despite its size and image- it tries to be polite, it learns to speak and read, it wants to have an education, it wants to belong to a social group, it would like to have a love relationship, etc. But it becomes an evil monster after being abandoned by its creator and being rejected by humans only because of its grotesque and monstrous physical appearance.

So, the lack of love and social integration made him to live as an outcast, and his desire of revenge and hatred, turned him into a real monster, destroying everything that made its creator happy. At this point, another debate arises, that is, the duality of good and evil. Are people or creatures born being good and become evil after bad social experiences?

More than fear, the monster generates a certain feeling of compassion and empathy among readers who sees it as a victim of an unfortunate life that it has to live. In class, teachers can work with students on these feelings to integrate all students equally so that they do not feel isolated or rejected, and therefore, helping to avoid antisocial, violent or other inappropriate behaviour in the future.

Adolescent Students also identify with the monster because they are suffering many physical and emotional changes, and they often feel different, not socially integrated, misunderstood and alone, like outcasts, and that idea fits well with the concept of monster.

In class, this concept of monster could be worked on in relation with a self-acceptance concept since teenagers give much importance to their physical image and if someone does not comply with the canon of beauty, they might be rejected by their peers, or he or she could suffer any type of discrimination or bullying, making that person feel like a monster.

To avoid this discriminatory practice, it should work with activities that foster integration, tolerance, respect and other positive values should be used. These will be developed in the Didactic Unit activities included at the end of this Dissertation.

With regard to Victor Frankenstein, his moral degeneration starts from the moment that he tries to defy the natural order creating a new being, and later refusing to take responsibility for his actions. He is horrified after contemplating his own creation, which is nothing more than the representation of his wickedness, his emotional and psychological darkest dreams and desires embodied in the creature.

Hence, Victor represents the social fear and dangers that science could bring to humanity if there are no ethical limits in its use. He becomes the real monster of the story, since his abominable experiments could create a whole race of monsters that might destroy the world. That menace and tension disappears at the end of the story when he dies.

In short, the concept of the monster in Frankenstein may serve as a cautionary tale about the dangers of unchecked ambition and the importance of compassion and acceptance to the one that is different. It raises questions about the responsibility that comes with scientific discovery and the ethical implications of playing with the forces of life and death to create immortal beings.

B. The concept of Transgression.

The second concept dealt with in the novel and directly connected with the previous one is transgression. Transgression means to exceed boundaries, and in this Gothic novel, transgression could not be missed. Thus, there are in the book several instances of transgressions committed by the main characters. The most significant transgression is Victor Frankenstein's act of playing God by creating life. Human life is no longer conceived by a woman but manufactured.

In this way, by bringing the creature to life through his scientific experiments, Victor goes against the natural order of life and death, which ultimately, devastated by his remorse and being aware of the big mistake he has committed creating a monster, leads him into a self-destructive process trying to kill it.

Another transgression in the novel is the creature's own actions. Because of its abandonment, the creature seeks revenge on Victor and his loved ones, causing pain and destruction. The creature's transgressions include murder, manipulation, blackmail, and after all, the destruction of Victor's life and his relatives.

Additionally, Victor's attempt to create an immortal being also transgresses the natural cycle of life. The idea of an eternal life is opened to many questions such as: what will happen if nobody dies? Would it be the end of our planet?

Therefore, uncontrolled scientific experiments produce anxiety and fears in the readers to think about what would happen if experiments go too far and they lead

humanity to social disintegration, to destruction, substituting the safe place of familiarity by the chaos, the unknown.

This concept of transgression could be dealt with in class with students, since they are normally transgressing the limits of respect and politeness, to make them reflect on the consequences of transgressing social, moral, ethical, behavioural or school norms to prevent uncivil behaviours, and to make them develop their critical thinking and opinions against inadequate or unfair situations.

C. The concept of Isolation.

Transgressing norms often leaves someone to be singled out and excluded from society. In the novel, the main characters experience various forms of isolation, both physical and emotional, which ultimately lead to their downfall.

Thus, one form of isolation portrayed in the novel is physical isolation. Victor Frankenstein decided to isolate himself- a chosen isolation at first- from society in order to pursue his scientific experiments, but he becomes consumed by his obsessive work and shuts himself off from his family and friends. This physical isolation leads him to an emotional isolation, to a deterioration of his mental and physical health until he dies feeling guilty for the consequences that his creation has brought to their beloved relatives.

Mary Shelley also criticises through the character of Victor the dangers of family disintegration. The abandonment of traditional beliefs and family values in favour of a new scientific and industrial model will lead individuals to be alienated in urban spaces suffering the emotional negative consequences of being alone that could lead to a person to becoming mentally insane.

Another form of isolation is the creature's isolation from society; in this case, it is not a voluntary isolation. It suffers both physical and emotional isolation, and after being rejected and abandoned by his creator, the creature is left to fend for himself. He is ostracized by society due to his grotesque appearance, and this isolation drives him to seek revenge on Victor and his loved ones. The creature's loneliness and longing for companionship highlight the devastating effects of isolation. The only possibility that the creature has is to find shelter in nature, since it is the product of not only a human action but of lightning, it belongs to the natural world.

Nature also plays a fundamental role in the novel. It is presented in a very Romantic way, that is, as sublime scenery for humans. It is beautiful, mysterious and threatening, a dangerous and fearful place where hidden creatures can be lurking around innocent people to harm them in opposition to the safety found inside the houses in urban environments.

Furthermore, isolation in *Frankenstein* serves to highlight the detrimental effects of loneliness and the importance of human connection. It shows how isolation can lead to despair, resentment, and ultimately, tragedy.

Thus, imposed loneliness is something very negative for human beings who need to relate to each other in order to have a correct communicative, emotional and affective development. We learn from each other through shared experiences and interactions, and teachers should foster those interactions and ties among their students to avoid discrimination, rejection, bullying or situations where one student may feel isolated.

3. DIDACTIC UNIT

3.1 Justification of this Unit

The following Didactic Unit has been designed as part of my Master's Degree in Teacher Training for Secondary Education final Dissertation, undertaken at the University of Jaen during the 2023/2024 Academic Year. It will be implemented with 4th year of Secondary School students in a Public Educational Centre called I.E.S. Jabalcuz in Jaen (Spain).

The main purpose of this Unit is to implement the use of literature in the English as a Foreign Language classroom regarding the benefits it brings to the language learning process and the acquisition of the necessary skills and competences for it. Literary texts are authentic pieces of information that cover many universal human topics, making readers to be engage and identify with the situations and ideas presented in them.

Precisely, using an adaptation of the well-known Gothic novel *Frankenstein* by Mary Shelley, we will have, on the one hand, the opportunity to introduce students to the main features of this literary genre that seems to be attractive to teenagers for its transgressive ideas and characters.

Furthermore, working on this literature will allow students to talk about their emotions, making them critically reflect upon and verbalize their ideas or feelings after reading, analysing and doing the created activities on the selected book.

Also, it is aimed to make students incorporate positive values to their daily lives in order to avoid disruptive behaviour in class or personal or psychological problems related to discrimination or isolation.

The Didactic Unit is composed of 6 theoretical- practical sessions, where students will have the chance to obtain a deeper knowledge of the Gothic topic, and the last session (number 7) would be dedicated to the final activity where each group will have to

create a Gothic-influenced short story, taking into account the notions they have learnt in the previous sessions on this topic.

Regarding the Methodology, this one would be eclectic. The 4 basic skills of the English language will be equally covered in the sessions. The realization of oral activities will follow a Communicative Approach interconnected with some tasks that students will do at home following a Flipped-Classroom Methodology and the Cooperative Learning Methodology will be used in the last session when the different class groups create their own Gothic tale following the teacher's instructions.

Besides, as we are working with a novel, the Grammar-Translation methodology will be used in class too. Students will need to read aloud selected passages from it and translate them to check their pronunciation and comprehension skills. Even though this methodology is considered old, or old fashioned, this does not mean that one must always avoid using it.

3.2 Contextualization

The present Didactic Unit has been created to be used with the 4th year of Compulsory Secondary Education students, in the I.E.S Jabalcuz, which is a Bilingual Public High School in the Andalusian city of Jaen. It is a heterogeneous group consisting of 27 students (16 girls and 11 boys) of whom there are students with different types of intelligence. They have an average level A2/B1 in the first foreign language (English) according to CEFRL.

Regarding students, most of them belong to middle class families; many of whom have had the opportunity to improve their foreign language skills going to different English academies. We also have in class three students with special needs. One of them is a high capacity or gifted student and the other two have ADHD (Attention Deficit Hyperactivity Disorder). In this case, special activities have been created for them in order to attend to diversity in the class.

This Didactic Unit will be carried out during the second semester of the next Academic Year. It is made up of 6 theoretical- practical sessions, and in the 7th one, students will use the concepts learnt throughout the previous sessions and their creativity to elaborate their own Gothic story in groups.

Each session will last one hour approximately and will be carried out twice a week, on Tuesdays and Thursdays. In these sessions, a 1986 abridged and adapted version by T. Ernesto Bethancourt- part of the Pacemaker classic collection- of Mary Shelley's *Frankenstein* novel will be used to work on the 4 main English skills through specifically created worksheets with exercises as well as the use of interactive activities to make the sessions more enjoyable.

So, having the intention to engage students into reading practices to foster their love for literature, an appealing topic will be used in the class, that is, the Gothic genre.

Through the analysis of the novel's characters, students will be able to reflect and use their communicative skills to express themselves talking about their emotions, to improve their self-esteem, to encourage them to change inappropriate behaviour, and to learn positive values that make them live fully integrated in society.

3.3 Legislation

The elaboration of this Didactic Unit has been created based on the official, European, National and Autonomous legislation, following their contents, objectives, competences, evaluation criteria, etc. with special attention to the First Foreign Language (English) subject criteria for Compulsory Secondary Education students in Andalusia. As regards European legislation, the Common European Framework of References for Languages will be referred to. Spanish legislation will refer to national laws and those of the Andalusian Autonomous Community:

European Legislation:

Council of Europe's Common European Framework of References for Languages, 2020. (henceforth CEFR).

Spanish Legislation:

- 1) Organic Law on Education 3/2020 (LOMLOE) of December, 29th published in BOE nº 340 of December, 30th, 2020 that modifies the previous Organic Law 2/2006 (LOE) of May the 3rd, 2006 and the Organic Law 8/2013 (LOMCE) of December, 9th, 2013.
- 2) Royal Decree 217/2022, of March, 29th. BOE nº 76, of March 30th 2022
(It establishes Core curriculum organization in Secondary Education.)

Andalusian Legislation:

- 1) Law of Education in Andalusia (LEA) 17/2007 of December, 10th. BOJA nº252, of December 26th, 2007.

2) Decree 102/2023, of May 9th, 2023 published in BOJA nº 90 of May 15th, 2023. (It establishes the curriculum development in Secondary Education in Andalusia)

3) Order of May 30th, 2023. BOJA nº 104 of June 2nd, 2023

(It develops the curriculum in CSE & NCSE in Andalusia, regulating attention diversity and officially describing how to evaluate students' learning process).

3.4 Objectives

3.4.1 Specific Objectives of this Project

As aforementioned, the present unit has several objectives. On the one hand, it is intended to promote in adolescents the healthy and necessary habit of reading as a fundamental source of knowledge, to obtain personal, cultural and educational enrichment. This is always necessary but especially in our times since it is being abandoned and replaced by other more pernicious forms, not of culture, but of entertainment, having as a result the “poor reading competence data” provided by official educational reports that many of our Spanish adolescents unfortunately have.

Besides, this fact can be easily noticed in other subjects too, since many secondary school students have deficiencies in reading comprehension, a limited vocabulary, or their ability to reason and their critical thinking skills are lower than in previous generations. Thus, it is a big problem to be tackled by all the Educational Community.

On the other hand, as a second objective of this Unit, it is intended to promote the use of literature in English to reinforce required grammatical contents and language skills in order for students to have a complete training in the use of the English language and culture. This should help to introduce students to other ways of thinking, learning how to respect other cultures whilst acquiring positive values through reflecting and incorporating them into their own.

Hence, Literature can also be used as a powerful tool to help students to express their emotions, ideas or problems as well as an excuse to interact in or outside the class with their peers, thus strengthening their personal relationships and emotional ties.

In short, it may result in better trained individuals with enough intellectual knowledge to be used in different social situations, with a more complete and globalized vision of the world in which we live. The fact that students are learning

English through culture ultimately foments a world of freer people, having more personal and job opportunities in other parts of the world.

And last but not least, I would like to mention that the main objective of this Master's Dissertation is to employ Gothic literature to make adolescents identify with the selected literary works and topics dealt with in them, so that they can participate in class while feeling free to express and reflect on their emotions. This in turn should help to improve their self-esteem and to avoid problems that occur today in many educational centres such as cases of discrimination for reasons of race, origin, sexuality, physical image, etc. leading to more serious situations such as isolation, bullying cases, or ultimately, school failure or even abandoning their studies.

3.4.2 Stage Objectives

The following Stage Objectives are the ones students have to achieve at the end of the Secondary Education period, helping them to efficiently develop necessary personal and academic capacities. I have chosen some of them related to this project, following the Law; I have taken them from **(BOJA 90) of May 15th, 2023, chapter 2** where **the Decree 102/2023 of May 9th, 2023** was published, and from **the Royal Decree 217/2022 of March 29th published in (BOE 76) of March 30th, 2022**. They are presented below.

- a) To learn responsibilities, duties and exercise their rights in the respect for other people, practice tolerance, cooperation and solidarity among people and groups, to participate in dialogues, strengthening human rights as common values of a plural society and to be a democratic citizenship.
- b) To develop and consolidate habits of discipline, study, individual or team work as a necessary condition for effective performance of learning tasks and as a means of personal development.
- c) To value and respect the difference between sexes, equal rights and opportunities among them. To reject stereotypes that discriminate women over men.
- d) To strengthen their affective capacities in all areas of personality and in their relationships with others, as well as rejecting violence, prejudices of any type, sexist behaviour and peacefully resolve conflicts.

e) To develop basic skills in the use of information sources to, with a critical sense, to acquire new knowledge, learning basic technological skills and reflecting on their ethical use.

f) To conceive scientific knowledge as integrated knowledge, which is structured in different disciplines, as well as to know and apply methods to identify problems in various fields of knowledge and experience.

g) To develop the entrepreneurial spirit and self-confidence, participation, critical sense, personal initiative and the ability to learn to learn, plan, make decisions and assume responsibilities.

h) To understand and express correctly, orally and in writing, in the language Spanish, complex texts and messages, and get started in knowledge, reading and study of literature.

i) To understand and express oneself in one or more foreign languages appropriately.

j) To understand and express correctly, in oral or written versions in the Spanish language and, if applicable, in the co-official language of the autonomous community, complex texts and messages, and begin to know, reading practices and the study of literature.

k) To know, value and respect the basic aspects of one's own and other people's culture and history, as well as artistic and cultural heritage.

l) To know and accept the functioning of one's own body and that of other people, respect differences; strengthen body care and health habits and incorporate physical education and the practice of sports to promote personal development; to know and value sexuality in all its diversity. Critically assess social habits related to health, consumption, care, empathy and respect towards living beings, especially animals and the environment, contributing to its conservation and improvement.

3.5 Competences

3.5.1 Key Competences

According to the article 2 of the **Royal Decree 217/2022 of March 29th, 2022** published in BOE 76, of March 30th, 2022 on page 41574 it can be found a definition of Key Competences. The following definition is a translation into English done by the author of this Dissertation:

Performances that are considered essential for students to progress with guarantee in their learning itinerary to face global and local challenges. Key competencies appear in the Exit Profile of students at the end of basic education, and they are the adaptation to the Spanish educational system of the key competencies established in the Recommendation of the European Union Council of May 22, 2018 regarding key competencies for lifelong learning (p. 41574).

To implement the Council of Europe's language education principles, it was created the Common European Framework of Reference for Languages that is a standard used to measure the level of competence in European languages nowadays, which contributes to define and expand those principles.

Thus, each European country in their educational laws includes them. In the case of Spain, the different Autonomous Communities do so as they have their own competences in Education. They elaborate their own laws and include in their educational curricula the key competences that students have to achieve.

In my case, for this Unit, I have followed the **Decree 102/2023 of May 9th, 2023 published in (BOJA 90) of May 15th, 2023** and **The Royal Decree 217/2022 of March 29th, 2022 published in (BOE 76) of March 30th, 2022**. The following are descriptions of the different competences from the Law translated into English by the author of this Dissertation.¹

Competence in Linguistic Communication (CLC) is used to understand, express, interact and articulate thoughts and feelings about oneself, the other, and the mental and physical environment in which one acts and builds social relationships.

¹ The translations into English have been done by the author of this Dissertation

In the case of my work, since I follow an active and communicative methodology, it is the most obvious competence that students will use in class at almost all times. For example this competence will be worked on when the students must explain themselves orally or in writing or when learning new vocabulary, if they give a speech or to do an oral presentation or to reflect on something and debate with their classmates, etc.

Regarding this project, students will be constantly participating in class debates, answering in a reasonable way the teacher's questions after the analysis of *Frankenstein* chapters, doing Role-Play activities or presenting in the last session their original Gothic stories.

It is connected with the operative descriptors **CCL1, CCL2, CCL3, CCL4 and CCL5** that indicate what the student must do at the end of the Secondary Education stage.

Plurilingual Competence. It involves using different languages, either oral or signed, appropriately and effectively for learning and communication. This competence involves recognizing and respecting individual linguistic profiles and taking advantage of one's own experiences to develop strategies that allow mediation between languages, including the classical ones, and maintaining and acquiring skills in the native language or languages and in the official languages. It also integrates historical and intercultural dimensions aimed at knowing, valuing and respecting the linguistic and cultural diversity of society with the aim of promoting democratic coexistence.

It is connected with the operative descriptors **CP1, CP2 and CP3** that indicate what the student must do at the end of the Secondary Education stage.

Personal, Social and Learn to learn Competence is important since the effective use of foreign languages necessarily implies an open and positive vision of relationships with others, fostering attitudes of appreciation and respect towards all languages and cultures, towards other people whose uses, values and beliefs differ from their own, as well as in the appreciation of the relative nature of customs, practices and ideas, which represents a unique opportunity for enrichment and the avoidance or resolution of conflicts in a satisfactory manner for all parties. It is therefore necessary to use the foreign language in an empathetic and tolerant manner, through knowledge of the codes and patterns of conduct generally accepted in different cultures, as well as the intercultural and socioeconomic dimensions of their countries, especially European ones.

Learning to Learn is also an essential competence for lifelong and autonomous learning in formal and informal contexts. It stimulates the ability to motivate learners to learn, making students feel as they are the protagonists of their own teaching and learning

process. In addition, reflection on the learning process and the use of strategies to be able to solve problems effectively are part of this competence.

It is connected with the operative descriptors **CPSAA1, CPSAA2, CPSAA3, CPSAA4 and CPSAA5** that indicate what the student must do at the end of the Secondary Education stage.

Entrepreneurship requires skills or abilities that must be used in learning a foreign language. To communicate it is necessary to be creative, have initiative and develop the ability to take risks, learning to properly manage interaction in other languages in complex scenarios. In addition, mastering one or more foreign languages constitutes a passport that facilitates access to the job market, either in Spain or abroad.

It is connected with the operative descriptors **CE1, CE2, CE3** that indicate what the student must do at the end of the Secondary Education stage.

Digital Competence (DC) is essential for learning a foreign language, since linguistic activity is carried out largely through technological means. The new forms of communication through the Internet are a motivating source of resources to develop different skills provided that they are properly used and students are aware of their risks. In the curriculum of the subject First Foreign Language, ICTs are collected as natural supports for oral or written texts that students will have to understand, produce and process.

It is connected with the operative descriptors **CD1, CD2, CD3, CD4 and CD5** that indicate what the student must do at the end of the Secondary Education stage.

Cultural Awareness and Artistic Expressions Competence is present in the learning of the First Foreign Language, since it implies valuing with an open attitude different artistic and cultural manifestations in that language, for example: songs, theatrical performances, films in original version, gastronomy, festivals, etc.), contributing to the personal enrichment of students and increasing their motivation to learn another language or languages other than their mother tongue and to carry out linguistic and cultural immersion programmes abroad.

It is connected with the operative descriptors **CCEC1, CCEC2, CCEC3 and CCEC4** that indicate what the student must do at the end of the Secondary Education stage.

Competence in Mathematics, Science, Technology and Engineering (STEM) is necessary because when learning a foreign language, abstract reasoning is used. Therefore, it contributes to the development of this competence. Many of today's scientific texts are written in foreign languages with specific technical vocabulary. The development of research methods and techniques in scientific communities of other countries makes it necessary to exchange information through the use of foreign languages.

It is connected with the operative descriptors **STEM1, STEM2, STEM3, STEM4 and STEM5** that indicate what the student must do at the end of the Secondary Education stage.

Citizenship Competence contributes to students being able to exercise responsible citizenship and fully participate in social and civic life, based on the understanding of social, economic, legal and political concepts and structures, as well as knowledge of current events and active commitment to sustainability and the achievement of global citizenship. It fosters the adoption of democratic values founded on respect for human rights, critical reflection on ethical problems of our time, and the development of a sustainable lifestyle.

It is connected with the operative descriptors **CC1, CC2, CC3 and CC4** that indicate what the student must do at the end of the Secondary Education stage.

3.5.2 Specific Competences of the 1st Foreign Language

The following first foreign language competences for the 3rd and 4th years of Secondary Education have been taken from the **Royal Decree 217/2022 of March, 29th, 2022, published in BOE nº 76 of March, 30th, 2022 on page 41722.**

Specific Competence 1: To understand and interpret the general meaning and the most relevant details of texts expressed clearly and in the standard language, searching for reliable sources and making use of strategies such as the inference of meanings, to respond to specific communicative needs.

This Specific Competence is connected with the following descriptors of the student "Perfil de salida": **CCL2, CCL3, CP1, CP2, STEM1, CD1, CPSAA5, and CCEC2.**

Specific Competence 2: To produce original texts, of medium length, simple and with a clear organization, using strategies such as planning, compensation or self-repair, to creatively, adequately and coherently express relevant messages, and to respond to specific communicative purposes.

This Specific Competence is connected with the following descriptors of the student “Perfil de salida”: **CCL1, CP1, CP2, STEM1, CD2, CPSAA5, CE1, and CCEC3.**

Specific Competence 3: To interact with other people with increasing autonomy, using cooperation strategies and employing traditional and digital resources, to respond to specific communicative purposes in exchanges that respect the rules of courtesy.

This Specific Competence is connected with the following descriptors of the student “Perfil de salida”: **CCL5, CP1, CP2, STEM1, CPSAA3, and CC3.**

Specific Competence 4: To mediate in everyday situations between different languages, using simple strategies and knowledge aimed at explaining concepts or simplifying messages, to transmit information in an effective, clear and responsible manner.

This Specific Competence is connected with the following descriptors of the student “Perfil de salida”: **CCL5, CP1, CP2, CP3, STEM1, CPSAA1, CPSAA3, and CCEC1.**

Specific Competence 5: To expand and use personal linguistic repertoires between different languages, critically reflecting on their functioning, and becoming aware of one's own strategies and knowledge to improve the response to specific communicative needs.

This Specific Competence is connected with the following descriptors of the student “Perfil de salida”: **CP2, STEM1, CPSAA1, CPSAA5, and CD2.**

Specific Competence 6: To critically assess and adapt to linguistic, cultural and artistic diversity based on the foreign language, identifying and sharing the similarities and differences between languages and cultures, to act in an empathetic and respectful manner in intercultural situations.

This Specific Competence is connected with the following descriptors of the student “Perfil de salida”: **CCL5, CP3, CPSAA1, CPSAA3, CC3, and CCEC1.**

4. Contents or “Saberes Básicos”

According to the definition given by Professor Jose Ramón Saura (2022) in his book *Teaching Innovation in University Education: Case Studies and Main Practices*, Contents are “a set of knowledge, skills and abilities that are embodied in a study plan”. (Chapter 4, p.16).

Thus, they help students to reach the required educational objectives and Key Competences. Contents are called by the LOMLOE law as “Saberes Básicos”.

Following the list of Contents or “Saberes Básicos” included in **the Order of May 30th, 2023, (BOJA 104) 2nd June, 2023 and the Decree 102/2023 of May 9th included in (BOJA 90) of May 15th, 2023**). I have selected the ones that will be dealt with in my unit.

They are presented below:

4th year of Compulsory Secondary Education (1st foreign Language)	
A. Communication	B. Plurilinguism
LEX.4.A.1. Showing self-confidence and initiative. The error as part integral part of the learning process and instrument of improvement.	LEX.4.B.1. Learning strategies and techniques to respond effectively and with increasing levels of fluency, adaptation and correction to a concrete communicative need despite the limitations derived from the level of proficiency in the foreign language and in other languages from one's own linguistic repertoire.
LEX.4.A.2. Using basic strategies to plan, execute, control and repair production, co-production, and comprehension of oral, written and multimodal texts, as well as how to apply techniques to extract and interpret ideas main and secondary parts of these texts.	LEX.4.B.3. Applying commonly used strategies and tools for self-evaluation and co-evaluation using traditional and digital, individual and cooperative methods.
LEX.4.A.3. Having Knowledge on skills and attitudes that allow mediation activities to be carried out in everyday situations.	
LEX.4.A.4. Using common communicative	

functions appropriate to the scope and communicative context: greeting and say goodbye, introduce and introduce yourself; to describe people, objects, places, phenomena and events; events in time; place objects; request and exchange information about everyday issues; give and ask for instructions, advice and orders; offer, accept and reject help, propositions or suggestions; to express taste or interest and emotions; narrate past events, describe present situations, and state future events; express the opinion, the possibility, the capacity, obligation and prohibition; express simple arguments. LEX.4.A.5. Learning Contextual models and discursive genres of common use in understanding, production and co-production of oral, written and multimodal texts, brief and simple, literary and non-literary: characteristics and recognition of the context (participants and situation), expectations generated by the context; organization and structuring according to genre, textual function and structure. LEX.4.A.7. Learning lexicon of common use and of interest to students related to personal identification, interpersonal relationships, places and environments, leisure and free time, health and physical activity, daily life, housing and home, climate and natural environment, information and technology technologies communication, school system and training. LEX.4.A.8. Learning Sound patterns, accents, rhythms and commonly used intonation, and meanings and intentions	LEX.4.B.4. Using Expressions and specific common use lexicon to exchange ideas about communication, language, learning and communication tools and learning (Metalanguage). LEX.4.B.5. Making Comparisons between languages from elements of the foreign language and other languages.
--	--

general communications associated with these patterns.	
--	--

C. Interculturality
LEX.4.C.1. Using the foreign language as a means of interpersonal and international communication, source of information and as a tool for social participation and of personal enrichment. LEX.4.C.2. Having interest and initiative in carrying out communicative exchanges through different media with speakers or students of the foreign language. LEX.4.C.3. Learning common cultural patterns typical of the foreign language and sociocultural aspects and commonly used sociolinguistics related to life daily life, living conditions and interpersonal relationships. LEX.4.C.4. Using social conventions; language non-verbal, linguistic courtesy and digital etiquette; culture, norms, attitudes, customs and values of countries where the foreign language is spoken. LEX.4.C.5. Using strategies to understand and appreciate linguistic, cultural and artistic diversity, taking into account eco-social and democratic values. LEX.4.C.6. Commonly used detection and detection strategies action against discriminatory uses of verbal language and non-verbal due to gender or origin.

5. Cross Curricular Elements/ Transversality

Cross-curricular elements are those aspects that are worked on in all subjects, regardless of whether they are specifically dealt with in one or another subject of the year or stage. Some examples could be the respect for Nature and the appropriate use of natural resources or the promotion of tolerance and recognition of diversity and intercultural coexistence.

So, we, as teachers and educators have a relevant educational and social role to promote the incorporation of values among our adolescents, to achieve a holistic education. Therefore, teachers have to make students understand that those values should be taught not only in one specific subject of the curriculum but in all of them since they will be the perfect instrument to guide their lives along “the correct path”.

Besides, in the particular case of the English Language, we can ensure that it is a powerful tool to work with other subjects, (not only as an isolated subject) because of the wide variety of linguistic, grammatical, cultural or social issues or contents dealt with.

In the first section of **the Royal Decree 217/2022 of March, 29th, 2022 published in (BOE nº 76) of March, 30th 2022 on pages 41572 and 41576** it can be found a brief description of transversality and its issues to be worked in class. In this unit I will cover in this Dissertation some of the following ones:

Reading Comprehension. The acquisition of essential knowledge, skills and values will be promoted through the practice of Reading, using students' critical sense to analyse the given texts or activities, and fostering their love for Literature in general and English Literary texts, authors and culture in particular.

In the case of my unit, students will increase their interest in reading Gothic novels or other literary genres. Besides, they will learn how to develop their critical thinking to analyse the ideas included in those books, and they will also learn positive values such as friendship, integration, respect to others or simply reflecting on disruptive behaviour in order to change it.

Oral and Written Expression. Active work will be done to improve communication skills since the main purpose and methodology to be used in this unit will be the communicative one. Students will be able to express their opinions, ideas, feelings, reasoning or arguments about the topics proposed through class presentations, cooperative tasks, doing the required activities of the unit, etc., after the analysis of several passages from the selected Gothic novel.

They will be encouraged to participate and reflect critically on social issues and values that will help them to be more respectful citizens with more life or job opportunities while increasing their vocabulary, the use of grammatical structures to freely express themselves, improving their oral and written competences.

Information and Communication Technologies. Students must be familiar with the use and management of technologies to find useful information for the different subjects they study. They will be able to use them to do presentations in class, projects with audio-visual content, use apps or platforms with educational purposes, reproduce or edit videos, songs, etc.

In addition, students should be made aware of the risks of misusing certain online content, for example the social networks, and of the negative consequences for their physical, mental or emotional health (self-esteem problems) that they or their peers may suffer due to incorrect use.

Audio-visual Communication. Students will need to record themselves presenting in English, in a couple of minutes their opinion on how they see themselves in a mirror, describing the things they like or not, to later upload those videos to their Google Classroom personal accounts. They will improve their use of Tics in a responsible way.

Entrepreneurship and Creativity. Through the didactic unit, the participation and creativity of the students will be encouraged with the elaboration of the different proposed readings and specifically created activities, but above all, with their participation in class debates, given questions and reflections on their values and behaviour, on the degradation of social or family relationships (e.g. as we will deal with Dr. Frankenstein being isolated). Thus, they could reflect through those selected novels and materials upon how to be better people, have less disruptive behaviour inside or outside the school, and above all, take those attitudes and values to all the other academic subjects they have, and ultimately, to the rest of the activities or social interactions in their daily lives.

Diversity/Equality. Diversity will be worked on when seeing the characters of the novel as Frankenstein's creature is rejected due to his ugly appearance. Students will be encouraged to reflect on this, expressing their ideas and opinions, to foster respect and tolerance for other people with physical or psychological problems, having different ideas, sexuality, race, disabilities, etc. different from ours, to live in a more just and plural society and avoid discrimination. In addition, respect and equal treatment between men and women to avoid any kind of violence will be welcomed in class.

6. Interdisciplinarity

According to Professor Luque (2018) this component refers to "the role other subjects in the curriculum may realise in the activities/tasks developed in the lesson plan" (p.31).

With the help and implication of other high school teachers in their subjects, students could be stimulated in the practice of reading through teaching different grammatical contents and specific vocabulary on texts related to the historical period from 1750 to 1840, corresponding with the golden age of Gothic Literature. In this way, the English Department might work with the following subjects:

a) **Geography:** As in the novel *Frankenstein* many cities, countries or geographical points are mentioned (e.g. Geneva, England, Oxford, The North Pole, Scotland, Germany, etc.) students will have the chance to learn more facts about them (rivers, lakes, chain of mountains, population data, etc.) to later do some class presentations, role-play activities, designing their own maps, creating a travel guide, etc. related to the afore-mentioned places or countries.

b) **History:** In this subject, students will learn the main political and social changes that took place in England during the period under study. They will learn specific information about both the Enlightenment and the Romantic Period.

c) **Language and Literature:** In this subject students will work on the identification of the different type of texts, to improve their reading skills aloud, how texts are structured, their main connectors, type of sentences, etc. In the literature subject, they might see other Spanish literary pieces and authors, and they could also read some passages or chapters of those books to know the differences in terms of literary genres or works produced in Spain, in opposition to the ones produced in England at the same historical time.

7. Methodology

As it is proven that there is no single effective methodology when teaching a Foreign Language, in this didactic unit I have used an eclectic methodology, but above all, prioritizing a communicative approach in the created activities for the practical part. Those activities will be dynamic in order to facilitate oral interactions, class participation and an autonomous learning of our students.

In each of the sessions, it will be found, on the one hand, interactive activities to incorporate, to stimulate and to make students become familiar with the correct use of Information and Communication Technologies (ICT) in this globalized society that we are living in. On the other hand, there will be more traditional exercises devoted to grammar and lexicon learning or revision.

In this way, every session will begin with “Receptive activities” to attract students’ attention and participation. They will not be very demanding and consist of pre-Tasks or brainstorming activities (e.g. showing specific images, playing a short video to start a discussion, answering questions to test their previous knowledge on one topic, etc.)

Then, there will be other activities dedicated to reading comprehension and to learning new vocabulary, and finally, there will be the “Productive activities” devoted to mainly speaking in class (role-plays, discussions on the novel on relevant issues, debates on their emotions, etc.)

Thus, as I mentioned before, in this project **Communicative Language Teaching methodology (CLT)** will mainly be used. This is probably the most used approach in foreign language teaching around the world. Since its creation in the early 70 ‘s (with its advantages and disadvantages) it has been implemented in many educational centres changing the way other languages were taught in the past.

Now, the importance of teaching grammatical contents has been put aside to focus on developing the learner’s competence to communicate in real-life situations and social environments.

Cooperative Learning: According to Johnson and Johnson (2002), cooperative learning is “an instructional method which has some characteristics such as the responsibility of each learner for his understanding as well as the understanding of the whole team” (p.9). In the case of this Unit, students will have to work together in groups to develop several tasks and the final project.

Flipped- Classroom Method Students will have to work at home on certain audio-visual contents on the Gothic genre, or grammatical contents related to *Frankenstein* adaptation before dealing with them in the next class.

Project- Based Methodology will be used since at the end of this Lesson Plan, in session 7, each class group will be required to present, perform or play a recorded audio of their own created Gothic short story.

7.1 Attention to Diversity

We as teachers must take into consideration all our students must be treated equally, regardless of their different intellectual capacities and motivations. This is especially true of those who, due to a specific problem, such as socio-economic disadvantages, cultural deficiencies, having a low level in the foreign language, or different ways of learning (e.g. Dyslexic students) or with any other type of physical or intellectual

difficulty, require more attention and help so that they can have the same opportunities as other students to advance in their learning process.

Therefore, teachers must have a more open and flexible mentality when carrying out activities with them or evaluating them. In the case of this Didactic Unit, several reinforcement activities have been created and specific measures will be taken in our class with three students with special educational needs, one is a gifted pupil and the other two have attention deficit hyperactivity disorder (ADHD).

Extension Activities. Several extension activities will be specially created for those students with high intellectual abilities or who are very motivated and normally finish the class exercises or tasks before their classmates, offering them the possibility to go deeper in their learning process.

Reinforcement Activities. Some extra or reinforcement activities have been designed to be used with those students who have difficulties when learning certain grammatical or lexical contents. They will be included in the practical part of this project.

Selecting the places learners occupy in class. Those students who manifest learning difficulties whatever their reasons and those students with frequent disruptive reactions in class will be placed in the first rows of the classroom, in different parts, to have a better control over them.

Teacher's extra Attention. The teacher will give extra help and support to all students, but especially to those who present any kind of learning deficiency by explaining again, in a simpler way, the purpose of the different class exercises or tasks, and answering all the students' questions or doubts.

Flexibility. The teacher will be flexible when scolding those special needs students (ADHD students in our case) for their punctual inappropriate behaviours in class as long as they do not generate a disrespectful situation for the rest of the other students. The teacher also will be flexible when asking them to finish some class activities or when assessing them.

Grouping of Students. Students will be individually sitting on their chairs and corresponding class places with the exception of the role-play activities and the elaboration in groups of the final project when they can move freely to other parts of the class. Besides, regarding the oral interactions or class debates we will have, the chairs will be moved to form a circle, facilitating that everybody can hear the different positions and arguments and to see other people faces.

To foster their creativity and participation. The teacher will foster and value students active participation in the proposed activities, especially those related to communicative purposes (e.g. class debates, answering specific questions, group presentations, role-play activities, etc.). Furthermore, students' creativity when doing a required activity or task and the use of their critical thinking skills to reason on one proposed topic will be positively valued by the teacher.

More attention will be paid to those special needs students to equally participate in class, guaranteeing that their speaking turn will be respected without interruptions, that they will be listened to by their classmates, and the time spent in their interventions will be long enough to fully express what they want to say.

7.2 Class Materials

For the correct development of the sessions in the classroom, several resources and materials will be needed to work with our students. A mixture of both traditional and technological devices will be used to put the didactic proposal into practice.

Here below you have a list with the chosen ones:

- The Smart Board or Whiteboard: To project the different presentations and audio-visual materials for the sessions and the interactive activities prepared for the whole class
- Blackboard: Just in case the teacher has to write or explain some grammatical content, activity answers, vocabulary, etc.
- Teacher's computer and students' laptops (to do the interactive games, quizzes and online activities)
- Sheets and special Worksheets for each session
- Speakers
- Graded Readers or Adaptation. In this case we will use a 1986 Pacemaker adaptation of the novel *Frankenstein* by Mary Shelley.
- Pencils, Pens, Markers
- Red and Green cards, candles

8. Evaluation

8.1 Evaluation Criteria

All the Evaluation Criteria are included in the May 30th, 2023 Andalusian Order published in (BOJA nº 104) of June, 18th, 2023 on pages from 9727/238 to 9727/243.

I have chosen the ones that are included in this Unit.

Evaluation Criteria
Foreign Language, 4th year of Secondary Education
1.1. To extract and analyse the global sense, the main and secondary ideas, and to select key information of oral or written texts on everyday topics, of personal relevance or public interest to the student life experience and cultural background, expressed in a clear way using either traditional or digital means. Saberes básicos: LEX.4.A.2. LEX.4.A.5. LEX.4.A.7.

1.2. To interpret and value the content and discursive features of oral and written texts progressively being more complexes, typical of interpersonal and relationship areas, social media, etc and learning, literary texts suitable to the student level of maturity. Saberes básicos: LEX.4.A.5. LEX.4.A.7.
2.1. To orally express original and creative middle length texts, structured, understandable, consistent and appropriate to a concrete communicative situation, on various matters close to the student life experience and cultural background, in order to describe, narrate, explain, argue and inform, using different means, using verbal and non-verbal resources autonomously, as well as using strategies for planning, control or cooperation. Saberes básicos : LEX.4.A.4. LEX.4.A.6. LEX.4.A.7. LEX.4.A.8.
2.2. Write and reproduce medium length texts with clarity, coherence, cohesion, correctness, adapted to the proposed communicative situation in order to describe, narrate, explain, argue and inform, respecting the intellectual property and avoiding plagiarism. Saberes básicos: LEX.4.A.4. LEX.4.A.6. LEX.4.A.7. LEX.4.A.9

3.1. To autonomously plan, participate and collaborate in multiple interactive situations with different interlocutors, about everyday topics of personal relevance and public interest close to the student experience, showing his or her determination, empathy and respect towards linguistics rules, as well as by different needs, ideas, concerns, initiatives and motivations of the interlocutors giving impetus to an efficient responsible and safe communication.

Saberes básicos: LEX.4.A.8. LEX.4.B.1.

3.2. To select, organize and use strategies suitable in a way autonomous and efficient for start, maintain and end communication; to request and formulate clarifications and explanations, reformulate, compare and contrast, summarize, collaborate, debate, solve problems and manage difficult situations.

Saberes básicos: LEX.4.A.4. LEX.4.A.10.

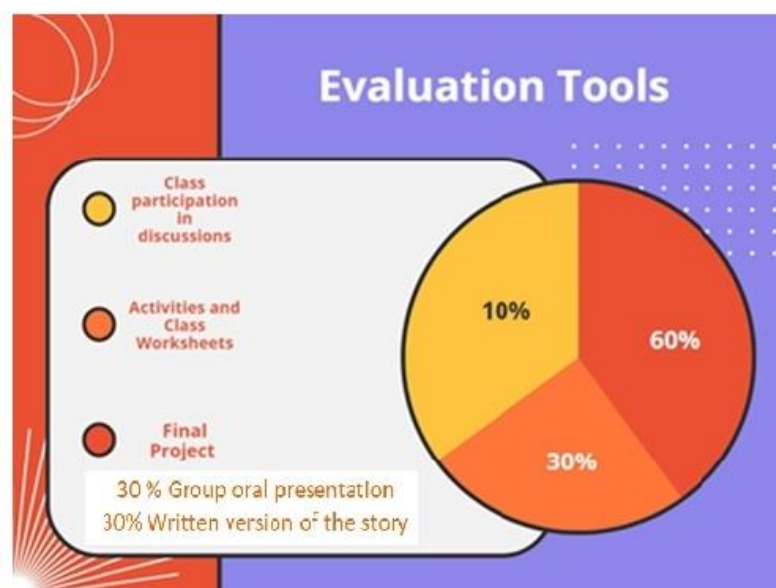
5.1. To compare and argue in a critical way the similarities and differences between various languages, from multiple oral or written texts, reflecting with autonomy over its functioning.

Saberes básicos: LEX.4.B.4. LEX.4.B.5

6.1. To act in an empathetic and respectful way in different contexts and intercultural situations building links between the different languages and cultures, rejecting any type of discrimination, prejudice and stereotype in communicative contexts; and considering and proposing ways effective solutions to those sociocultural factors that make it difficult communication and coexistence.

Saberes básicos : LEX.4.C.3. LEX.4.C.4.

8.2 Evaluation Tools



When evaluating students, several aspects will be taken into account to obtain the student's final marks.

First, the comprehension questions about *Frankenstein* worksheets + grammar revision activities that all students must do in each of the six planned sessions. This part will represent 5% of their final marks.

Second, class participation in discussions will be highly valued since this teaching unit mainly follows a communicative methodology so that students may develop their critical thinking to express their opinions and feelings in a reasonable way about the topics discussed in class or to reflect and find solutions to concrete situations. This part will represent 10 % of their final marks.

Regarding the final group project, students will have to read, perform or play their recorded audio-stories in class, as it demonstrates that they have learnt and understood the contents of all the previous sessions about Gothic fiction; this final activity will have a higher punctuation, and it will represent 60 % of their final marks.

From that total percentage, 30 % of the score will represent the evaluation of the group oral presentation that will be assessed not by the teacher but by the students' classmates with a specially created rubric shown below. The other 30 % will correspond to the written version of the story that students will have to upload to their Google Classroom profiles, and it will be marked by the teacher with another rubric included below.

Furthermore, students will not only be assessed by their teacher, but they will complete a self-evaluation rubric to see what they have learned, the easiest or the most difficult aspects dealt with in the sessions, if they found the sessions enjoyable, etc in order to help the teacher to have a real feedback, to change or improve certain activities or class dynamics for future sessions with other pupils.

8.3 Students Self-Assessment and Rubrics

Final Group Oral Presentation Rubric				
ASPECTS	4 EXCELLENT	3 GOOD	2 NEED IMPROVEMENT	1 LOW PERFORMANCE
CONTENT: STORY ORGANIZATION	All the elements of the story are organised sequentially.	Most of the elements of the story are organised sequentially.	Some of the elements of the story are organised but not in the logical order.	The elements of the story are not organised sequentially.
NON VERBAL SKILLS	The students are continuously addressing the audience. The students try to keep eye contact during the speech. There are no signs of nervousness.	The students are not continuously addressing the audience. The students try to keep eye contact during the speech. There are no signs of nervousness.	The students are continuously addressing the audience. The students don't try to keep eye contact during the speech. There are some signs of nervousness.	The students are not addressing the audience. The students do not try to keep eye contact during the speech. There are many signs of nervousness.
ORAL SKILLS: PRONUNCIATION, FLUENCY, AND INTONATION	There are no errors in pronunciation or intonation and fluent speech.	There are few occasional errors and a high degree of fluency.	There are more frequent errors in pronunciation and /or intonation and a monotonous voice.	There are lots of/more serious errors and the voice is monotonous.
USE OF ENGLISH	The students use a wide range of vocabulary and there is no repetition. There aren't any grammatical errors.	The students use quite a wide range of vocabulary and there is not a lot of repetition. There are few grammatical errors.	The students use some new vocabulary and a few new expressions. There are some grammatical errors.	The students tend to repeat words all the time. There are serious grammatical errors that prevent the audience from understanding the message.
TEAM WORK coordination	The team runs perfectly coordinated, with clear guidelines about each member's role. Each member has participated.	The team was mostly coordinated, but there were some moments of doubt and/or unbalance. Few members of the group did not know what to do.	One or two members of the group have focused most of the presentation. The rest of the group did not have clear instructions about their role.	The team did not know when to speak, or what roles were having. Only one person leads the group.

The template used to personally create the oral group rubric has been taken from the following web: <https://cedec.intef.es/rubrica/rubric-for-oral-presentation/>

Names: _____ () _____ () Class:
 _____ () _____ ()
 Title of Short Story: _____

Short Story Assessment Rubric

	Needs work	Fair	Good	Very good	Score
1. Content: • Originality of ideas • Appropriateness of setting • Development of characters and plot • Other points of interest, e.g. use of dialogue, point of view, irony, symbolism, theme	1-5	6-10	11-15	16-20	
2. Organisation: • Plot structure, e.g. orientation, complication, climax, resolution • Coherence and cohesion of ideas • Paragraphing • Other points of interest, e.g. flashback, story within a story, transitions, twist	1-5	6-10	11-15	16-20	
3. Language and style: • Range and appropriateness of vocabulary • Range and accuracy of grammar structures • Accuracy of spelling, capitalisation, punctuation • Appropriateness of tone and register • Use of narrative writing techniques, e.g. varying short and long sentences, appealing to the five senses, withholding details to create suspense • Use of literary devices, e.g. alliteration, onomatopoeia, simile, metaphor, personification	1-5	6-10	11-15	16-20	
					Total:
					/60

This short story assessment rubric has been taken from:

<https://www.edb.gov.hk/attachment/en/curriculum-development/resource-support/net/assessment%20form%202.5%20short%20story%20assessment%20rubric.pdf>

This short story assessment rubric will be used by the teacher to evaluate the written version of the Gothic story that each group must upload to their Google Classroom platform where a special entry has been created to publish their works there. This part represents 30 % of their final group project marks.

Self- Evaluation Rubric				
Student Name _____				
Complete the following Rubric including an X where you consider.				
	Always	Usually	Sometimes	Hardly ever
1. I have made enough effort to complete all the class activities and tasks.				
2. I have kept all my readings, homework and activities up to date.				
3. I have participated positively in class discussions and tasks, listening, contributing with ideas, helping my classmates, working efficiently with my group members.				
4. I have learned and become more interested in Gothic literature.				
5. During the sessions, I have reflected on my values and behaviour to improve them.				
Indicate which tasks you have found the most difficult. Explain how you have overcome those difficulties.				
Could you mention three things that you have learned in these lessons?				

Which class activity did you like to do the most?
What did you like the least? What would you change in the sessions?
Value your experience from 1 to 10 a) I have enjoyed the sessions b) I would recommend these sessions to other schoolmates c) My interest in reading has increased after these sessions d) The teacher has helped to grow my interest in the topic. He has explained well and has solved doubts and problems in class e) Final score I give to the sessions
a) _____ b) _____ c) _____ d) _____ e) _____

Students will fill this self-assessment rubric at the end of session number 7 to make them reflect on their learning process and value the development of the sessions and the teacher's work. The self-assessment rubric has been created by the author of this Dissertation.

9. Lesson Plan

This Didactic Unit is made up of 7 sessions of approximately one hour each. Its development will take place twice a week during four weeks, in the second term of the next academic year. It will be implemented with 4th grade Secondary students. This section only includes a summary of the sessions, where categories such as timing, skills, student grouping or objectives of each session are mentioned. A deeper explanation, step by step, of all the activities will be provided later.

Session 1 The Gothic Universe					Total time: 1 hour
Activities	Timing	Grouping	Skills	Materials	Objectives
Activity 1 Brainstorming	5 minutes	WC	Speaking	Electronic whiteboard Laptops	-To use the right expressions to give opinions -To become familiar with Gothic literature main features and vocabulary -To learn new adjectives describing feelings and Gothic settings - To be able to describe a Gothic scene or image -To narrate a terrifying experience in the past -To review past simple & continuous use
Activity 2 Gothic Literature features video + True or false activity	15 minutes	IW	Listening & Reading	Computer Speakers Activity sheet Pens	
Activity 3 Vocabulary. Matching activity	4 minutes	IW	Reading Comprehension	Activity sheet & pens	
Activity 4 Choose the adjective from a given definition	6 minutes	IW	Reading Comprehension	Activity sheet & pens	
Activity 5 Describing a Gothic setting with previous adjectives	10 minutes	IW	Writing	Activity sheet & pens	
Activity 6 Narrating a past horror experience	8 minutes	WC	Speaking	None	

Session 2 Letters from the Pole					Total time: 1 hour
Activities	Timing	Grouping	Skills	Materials	Objectives
Activity 1 Adjectives describing feelings list correction	4 minutes	WC	Speaking	Sheet with adjectives	-To learn about Frankenstein main features and the author context - To be able to make suggestions and recommendations -To know how to write a reply in an informal letter -To review the use of Conditional sentences
Activity 2 Brainstorming Frankenstein Knowledge	3 minutes	WC	Speaking	None	
Activity 3 Frankenstein Presentation	9 minutes	WC	Listening	Computer Projector Speakers	
Activity 4 Reading & analysis of Grammar in the novel + Worksheet	17 minutes	WC + IW	Speaking+ Reading Comprehension	Worksheet & pens Pacemaker adaptation of Frankenstein	
Activity 5 Writing a reply letter to a friend using conditionals	15 minutes	IW	Writing	Projector or whiteboard Sheets & pens	
Activity 6 Role play. A Tourist Guide	15 minutes	PW	Speaking	Travel Brochure	

Session 3 The importance of friendship					Total time: 1 hour
Activities	Timing	Grouping	Skills	Materials	Objectives
Activity 1 Role Play representation	15 minutes	WC	Speaking	None	-To be able to express agreement or disagreement -To be able to express ideas and arguments about friendship -To learn vocabulary related to friendship -To reflect and acquire positive values related to friendship and family ties
Activity 2 Worksheet questions+ opinion writing about friends	15minutes	IW	Reading & Writing	Worksheet & pens Pacemaker adaptation book	
Activity 3 Discussion about friendship and isolation	8 minutes	WC	Speaking	None	
Activity 4 Friendship Poster elaboration + presentation	22 minutes	GW	Writing + Speaking	Laptops Sheets + crayons Friendship values 'list	

Session 4 The monster inside					Total time: 1 hour
Activities	Timing	Grouping	Skills	Materials	Objectives
Activity 1 Description of monsters using adverbs of contrast	7 minutes	WC	Speaking	Projector or whiteboard Power Point presentation	-To compare images using adverbs of contrast -To know the concept of monster and its features -To get relevant info from a video -To promote values of respect in class -To reflect & express solutions to bullying
Activity 2 What is a monster audio + Online Quizz	8 minutes	IW	Listening	Teacher's Computer Whiteboard Speakers Laptops	
Activity 3 Reading & discussion of several chapters 'main ideas	18 minutes	WC	Reading + Speaking	Pacemaker adaptation book	
Activity 4 Video about Bullying and class discussion	11 minutes	WC	Listening + Speaking	Teacher's computer Whiteboard Speakers	
Activity 5 I'm not a monster + Solutions	15 minutes	GW	Writing	Worksheet Pens	

Session 5 Transgressing the limits					Total time: 1 hour
Activities	Timing	Grouping	Skills	Materials	Objectives
Activity 1 Brainstorming. Unacceptable behaviour?	8 minutes	WC	Speaking	Projector Whiteboard and images	-To reflect on the consequences of transgressing rules -To Learn the concept of transgression -To describe an unfair situation -To identify bad behaviour and express solutions
Activity 2 Analysis of key ideas of the novel	15 minutes	WC	Reading+ Speaking	Pacemaker adaptation book	
Activity 3 Worksheet Questions chapters 11-16	14 minutes	IW	Reading Comprehension	Questions sheet Pens Pacemaker adaptation book	
Activity 4 How is your behaviour at school? + Solutions	8 minutes	PW	Writing & Speaking	Worksheet Pens	
Activity 5 Red cards up!	14 minutes	PW	Speaking	Red and Green cards	

Session 6 The scariest story of all time					Total time: 1 hour
Activities	Timing	Grouping	Skills	Materials	Objectives
Activity 1 Brainstorming Ideas to write a good Gothic story	6minutes	WC	Speaking	Blackboard Red marker	-To know the structure of a Gothic story -To learn the steps to write your own Gothic story
Activity 2 Video explanation about horror stories	15 minutes	WC	Listening+ Speaking	Teacher's Computer Whiteboard Speakers	
Activity 3 Post-listening activity. Kahoot checking	7 minutes	IW	Reading Comprehension	Laptops	
Activity 4 Teacher Presentation. Steps to write your story	10 minutes	WC	Listening & Speaking	Teacher's Computer Whiteboard	
Activity 5 "Building the stories"	22 minutes	GW	Writing	Sheets & pens Laptops	

Session 7 The big day has come					Total time: 1 hour
Activities	Timing	Grouping	Skills	Materials	Objectives
Activity 1 Final project. Group presentations	10 minutes each group. 50 minutes all groups.	WC	Speaking	* Computer and speakers in case some groups have recorded their story as an audio track *Candles as decoration	-To improve students group work interactions and group cohesion. -To orally present or perform an original Gothic story creation as a final group project.
Activity 2 Class groups evaluation + self-assessment rubrics	10- 15 minutes	IW	Reading & Writing	Evaluation Rubrics Pens	

9.1 Session 1. The Gothic Universe.

Introduction. T. WC, 5 ´. Speaking.

Firstly, the teacher, in a couple of minutes, gives a general overview of the topic that they are going to work on in class, how many sessions, for how long the sessions will be carried out- 6 theoretical-practical sessions + a final session dedicated to present their group projects, during 4 weeks, and the purpose of developing these sessions, that is, to have a deeper knowledge of Gothic fiction, that students enjoy reading books of this literary genre, and that they write their own Gothic story.

The teacher will also remind students about the rules of behaviour in class and he/she will explain the evaluation criteria before or while having the sessions.

The final group work activity that students will have to do will not be mentioned yet to avoid the creation of not homogeneous groups, and to favour the diversity in the teams' formation.

Students have already been told to bring to the next class their Frankenstein's Pacemaker classic adaptations, but the teacher will repeat it again at this moment, as a reminder.

Activity 1. Brainstorming. WC, 7', Speaking.

Then, to check students' previous knowledge on the topic, the teacher will do a brainstorming activity with the whole class. He or she will show some pictures on the whiteboard and the students will have to identify which of those are Gothic inspired paintings, and they also will try to explain orally why. The second purpose of this activity is to reinforce in students the use of the correct expressions to give opinions such as "I strongly believe, I really think, in my opinion, I have no doubt that, etc."

https://www.canva.com/design/DAFsQwJ62gl/fliGfzRumpT0iXW8U6kuCQ/edit?utm_content=DAFsQwJ62gl&utm_campaign=designshare&utm_medium=link2&utm_source=sharebutton (link of the activity that I have created with dealing with paintings)



Then, the teacher will ask students to take their laptops in order to participate in a Mentimeter poll. Teenagers will answer the first thing that comes to their minds when

they hear the word “Gothic”, to check their previous knowledge on the topic. Here below is included the link to the activity I have created.

The image shows a screenshot of a Mentimeter poll. At the top, the Mentimeter logo is visible. Below it is a central image of a white sheet with two eye holes, draped over a doorway, creating a ghostly figure. The poll question is "What comes to your mind when you hear the word Gothic?". There are three input fields, each labeled "Enter a word" and "Enter another word", with a "25" character limit indicator. A blue "Submit" button is at the bottom.

Mentimeter

What comes to your mind when you hear the word Gothic?

Enter a word 25

Enter another word 25

Enter another word 25

Submit

<https://www.menti.com/alb8aaxo13m9> (Link of the interactive activity I have created)

After commenting on the results with all the students, the teacher will introduce the topic of Gothic fiction to the class playing a didactic video.

<https://www.youtube.com/watch?v=K1fg4y3uHDM> (video link)

Activity 2. IW. 15'. Listening and Reading comprehension questions.

The selected video explains Gothic literature's main features. Students will be informed that they will need to stay silent and, pay attention to it and. This activity is aimed to be a pre-task.

Before listening to the video explanation, the teacher will give each student the following worksheet with questions on it. They will have the chance to listen to the audio twice and answer if the given statements are true or false at the same time.



TRUE OR FALSE

GOTHIC FICTION

ACTIVITY 1. SAY IF THE FOLLOWING
STATEMENTS ARE TRUE OR FALSE

	True	False
Gothic Fiction is a literary genre that combines happiness, horror and UFOS	☐	☐
Protagonists are in isolated, decaying settings	☐	☐
Famous examples of Gothic novels are Dracula, Wuthering Heights or The Legend of Sleepy Hollow	☐	☐
Typical settings are castles, old mansions, monasteries or dark forests	☐	☐
The plot involves hidden secrets which threatens the protagonists	☐	☐
There is normally one woman role in Gothic novels	☐	☐
The supernatural elements are not considered important in Gothic novels	☐	☐
Some Gothic novels exploits fear to Science and its consequences without control	☐	☐
High emotions of the protagonists, madness and tragic illnesses are features of the Gothic novels.	☐	☐
Soldiers, sailors and firefighters are among the most representative Gothic main characters	☐	☐

https://www.canva.com/design/DAFsQwJ62gl/fliGfzRumpT0iXW8U6kuCQ/edit?utm_content=DAFsQwJ62gl&utm_campaign=designshare&utm_medium=link2&utm_source=sharebutton (True or False activity link)

Activity 3. IW. 4', Reading comprehension.

When students have finished the listening and the true or false previous activity, they will do another one whose aim is to get students familiarised with vocabulary related to Gothic literature mentioned in the previous explanatory video. Before doing the activity, the teacher will ask different students to read aloud the words given and the rest of the class will repeat it too, in order to work with pronunciation. This easy exercise consists of matching each word with its corresponding image. The teacher will give pupils five minutes to do it.

Gothic Fiction basic vocabulary

TRY TO GUESS !! Match each term with its corresponding image



Damsel

Graveyard

Corpse

Dungeons

Villain

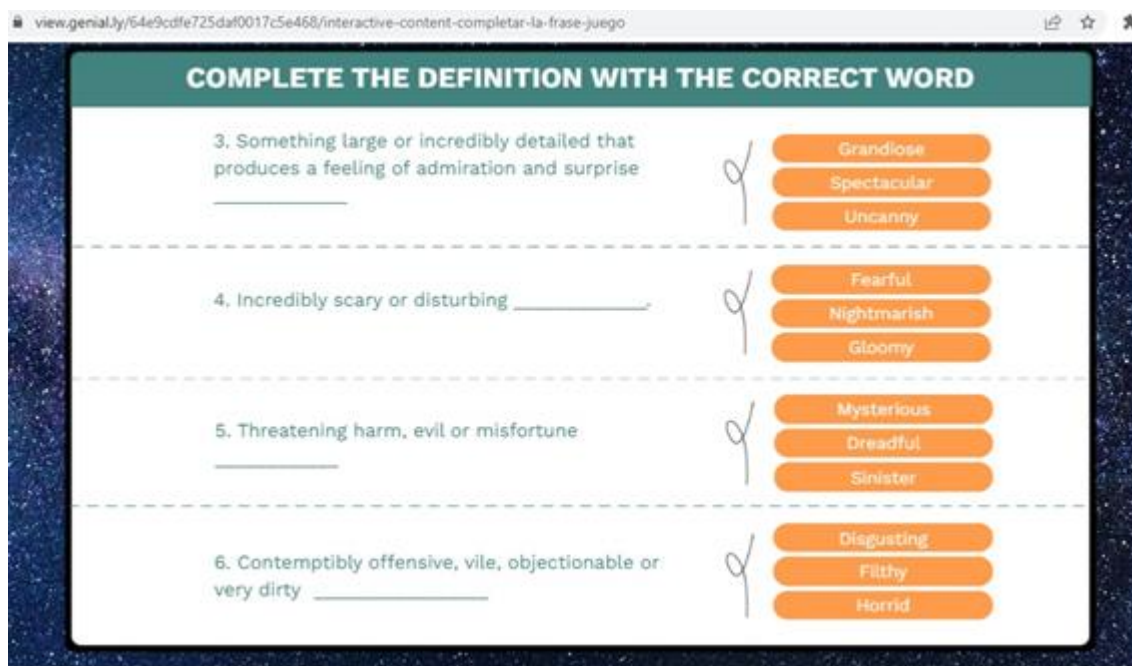
Lightning



https://www.canva.com/design/DAFsWmANOu8/mbZXiuf2U3A05s3C8wluHQ/edit?utm_content=DAFsWmANOu8&utm_campaign=designshare&utm_medium=link2&utm_source=sharebutton (Matching activity link)

Activity 4. IW. 6'. Reading comprehension.

Now that students have learnt some of the main features, elements and characters of Gothic fiction, they will learn how to describe a Gothic setting using adjectives related to feelings. In this activity, the pupils will have to check the given list of adjectives and try to complete their definitions. They will have 6 minutes to do this exercise.



<https://view.genial.ly/64e9cdf725daf0017c5e468/interactive-content-completar-la-frase-juego> (Here is the link of the activity that I have created. I only show one of several pages it has)

Activity 5. IW. 10'. Writing.

Next, students that have already known some basic vocabulary about Gothic settings, characters and feelings associated to it, in the following exercise, they will have to write a short composition of around 100 words describing one of the given pictures using the learnt adjectives from the previous activity. They will have 10 minutes approximately to do this task.

https://www.canva.com/design/DAFs0X2MwPA/wc24l9svrnxB-UVPMDZ1A/view?utm_content=DAFs0X2MwPA&utm_campaign=share_your_design&utm_medium=link&utm_source=shareyourdesignpanel (Writing task link)

ACTIVITY 6. GOTHIC SETTINGS AND CHARACTERS DESCRIPTION

Look at the following images. Choose one of them and elaborate a short composition around 100 words describing it, using some of the adjectives from the previous activity.



Photo n° 1 taken from: <https://madabouttravel.com/leyendas-reales-en-el-castillo-de-glamis/>

Photo n°2 taken from: <http://buhoevanescente.blogspot.com/2018/07/detras-de-escena-parte-1.html>



Activity 6. WC. 8'. Speaking.

Once everybody has finished their exercises, the teacher will collect the worksheets to evaluate them. This activity will represent 5 % of the final marks that each student will obtain at the end of the sessions.

Now, in the last 7 or 8 minutes of this first session dedicated to introduce Gothic fiction main ideas, the teacher will ask students to take their chairs and to sit down forming a semicircle. It is time to have a discussion.

The teacher will mention some of the key ideas of Gothic fiction as a summary of the session and he or she will remind them of some of the extreme emotions that Gothic works portray through its characters and atmosphere such as fear, madness, hatred, isolation, despair, suspense, revenge, etc. Then, the teacher will ask the group which

Which are the things that they are scared of? Next, after some answers, the teacher will ask some students to share with the rest of the class a fearful experience they lived in the past and how they felt.

The aim of this final activity is not only to make students express their emotions but also, to review the use of the English past verbal tenses (past simple, past continuous and present perfect) describing experiences, in this case a terrifying experience.

Then, the time of the session has finished and before leaving the class, the teacher will remind students again to bring their Pacemaker *Frankenstein* adaptations to the next class.

As **homework**, students will have to read the first 10 pages of the novel and they will also have to elaborate a list with at least 10 adjectives describing feelings or setting related to Gothic fiction that they may find on those first pages.

9.2 Session 2. Letters from the Pole.

Introduction. WC. 4'. Speaking.

Firstly, the teacher will explain the activities that students are going to do in this second session in a couple of minutes and then, he or she will ask for volunteers to read aloud the adjectives describing feelings and their translation that they have found after reading at home the first 10 pages of their *Frankenstein's* Pacemaker classic adaptation.

Activity 1. WC. Brainstorming. 3'. Speaking.

To introduce the topic, the teacher will ask students if they had already heard about *Frankenstein* before and what do they know about the story, to check their previous knowledge. He or she will remind students that participation will be taken into account to assess them, in case nobody wants to speak.

Activity 2. WC. Presentation. 9'. Listening.

Then, when the previous discussion is over, the teacher will play on the electronic board a Power Point presentation on *Frankenstein* to introduce the author (Mary Shelley) and contextualize the novel as a fundamental Gothic piece of Literature paying attention to different aspects of the novel such as its style, motifs, characters, symbols,

etc. Here below is the link of the personally created presentation and a caption of the contents dealt with in it.

https://www.canva.com/design/DAFs6jAEYtc/CH87hizVBwBs8SXQsJcidQ/view?utm_content=DAFs6jAEYtc&utm_campaign=share_your_design&utm_medium=link&utm_source=shareyourdesignpanel (Presentation link)



Activity 3. WC + IW. 17'. Speaking and Reading Comprehension.

After the presentation, the teacher will ask students if they have read at home the first pages and if they find the story interesting. Then, he or she will ask students to take their adaptations to read again those first pages aloud to correct their pronunciation.

Before finishing one page, the teacher will ask some questions about the grammatical structures, for example: on page 5, what is the meaning of the sentence "the sailor was leaning over" or "which is the past simple of the verb sink on page 8? or in the sentence: "but this man was from Europe" on page 6, could you change the conjunction "but" for other one with the same meaning indicating contrast?", etc.

Then, the following worksheet with several questions will be delivered to students in order to check their degree of understanding and to review grammatical content seen before in class. This worksheet will be evaluated and it will represent another 5 % of each student's final marks.

Reading Comprehension

1) Read again the text and answer the following questions.

a) Who is the narrator?

b) Where is he going?

c) What did the protagonist see going far away on a sleigh?

d) What did the ship find next morning on a piece of ice?

e) How did the stranger feel before telling his life story?

2) Correct the mistakes in the following sentences taken from the text.

a) We saw a polar bear out on the ice. It was about a half mile away.
b) There was a man in the sled. I would have thought he'd be a seal hunter.
c) The heavy ice that trapped our ship began to melt.
d) I looked at the man. He looked very cold and happy.

3) Write a synonym of the following words taken from the text.

a) Strange
b) Giant
c) Trapped
d) Master
e) Nearly
f) Remain

4) Transform the following sentence taken from the text into a Passive sentence.

"I told him that we would be happy to take him with us".

• Author: Miguel Abad Morales

Reinforcement Activity. Attention deficit students in the class will have the chance to do another activity specifically designed for them like the following one. It is a word search where they must take their laptop to do this simple online activity that consists of finding verbs taken from page 9 of the Pacemaker *Frankenstein* adaptation used in class.

Then, students will need to choose at least 6 verbs and write with them sentences in past simple or past continuous in a sheet previously given by the teacher. The intention of this activity is to review past simple tense previously worked in class, and to make students enjoy their work at the same time.

<https://thewordsearch.com/puzzle/6022856/past-simple-verbs/> (Link of the designed activity)

Past Simple verbs

C	K	O	Y	N	B	C	H	O	W	E	I	L	Q
W	M	Q	C	P	A	D	T	S	H	A	R	E	V
S	Q	H	D	E	D	T	W	J	F	T	H	I	S
B	R	E	A	K	M	Q	D	W	M	G	W	F	U
G	U	G	S	L	I	V	V	P	S	H	D	F	H
K	O	J	P	N	R	X	K	E	T	W	V	A	D
H	T	L	E	M	E	Z	C	S	A	U	U	U	N
A	E	K	A	A	E	A	G	Z	Y	N	W	X	C
M	L	V	K	S	K	O	S	H	Z	C	G	G	O
K	L	M	Z	K	N	K	J	S	A	G	L	F	V
N	Y	B	V	Y	L	X	R	V	C	V	A	E	E
O	X	N	J	J	O	C	E	H	R	H	E	E	R
W	E	F	R	K	T	P	H	F	Y	M	E	L	Q
V	I	Q	D	Z	S	K	D	X	S	M	Y	L	J

ADMIRE

CRY

BREAK

HAVE

SPEAK

FEEL

KNOW

SHARE

TELL

COVER

STAY

ASK



Now choose at least six the verbs from the ones you have found in the Word Search and write affirmative, negative and interrogative sentences with them.

Eg. "I was speaking with my best friend when The wind knocked a flower pot off my neighbour's balcony".

"Mary felt terrified when she saw a strange shape behind her bedroom curtain"

- 1) _____
- 2) _____
- 3) _____
- 4) _____
- 5) _____
- 6) _____

Extension Activity. “The places of Frankenstein”. For our gifted student (s) and those classmates who have finished the previous task, they may broaden their knowledge doing the following exercise on geographical places mentioned in the novel.

Places of Frankenstein

It is referred to as the city of light. It is located along the Seine River. Its population is about 2,2 million people. Its iron tower is a universal icon.

It is a green and mountainous area in the north part of the island. The monster of its lake is still an unsolved mystery.

It is the 2nd largest city of the country. Rhone river and the Alps are there. It is the largest city of the French language speaking segment of the population.

- It is a port city near the White sea. It was first inhabited by Viking tribes. It experiences a subarctic climate. Bandy is the biggest sport in the city

name or country?

name or country?

name or country?

name or country?

Read the descriptions and try to guess the names or countries of these places mentioned in Frankenstein

Activity 4. WC. 15'. Speaking and Writing.

Once all students have finished their worksheets, the teacher will take them and before doing the next activity, he or she will ask students what type of letters have you read in the first pages of Frankenstein, formal or informal? Why? Do you remember which parts informal letters have?

Then, the teacher will show on the whiteboard an image to quickly comment on the different parts of an informal letter and he or she will ask students to write a 90-100 words informal letter to reply to a friend that was on a ship to the North Pole who helps a stranger, using Conditional sentences to give advice on what he would or wouldn't have done in that situation. This activity is aimed to review and to reinforce the use of Conditional sentences that students have already seen and worked on previous lessons.

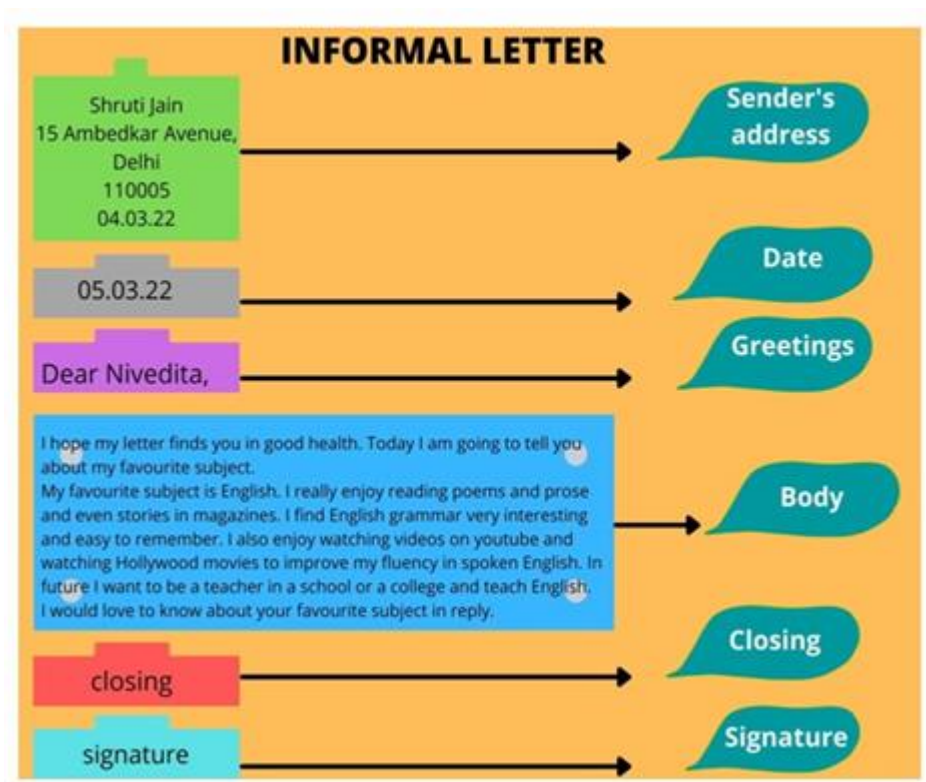


Image taken from this web:

<https://www.orchidsinternationalschool.com/learning-key-concepts/grade-5/english/informal-letter/>

In the elaboration of their letters, students will be given oral examples by the teacher such as the following ones shown below:

If I were you, I wouldn't have taken that man with us because ... or

If I wasn't so cold, I would have lent my coat to that man.

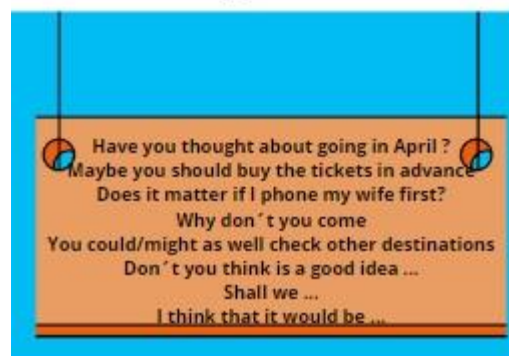
Activity 5. PW. 15'. Speaking. Role-Play activity.

And the last activity from today's class will consist of a Communicative situation where in pairs, one of the students will be a tourist guide trying to convince an Australian tourist (his/her partner in class) to visit the North Pole. To help them, the teacher will give to each pair of pupils a real Tourism Brochure with information, places to visit, prices and structures that they could use or adapt to their performances. The intention of this activity is to make students know how to express suggestions or recommendations. The expected time that they will have in class to do- or start doing- this activity will be about 15 minutes. In the next class, some volunteers will perform

their creations in front of their classmates. Those students who successfully represent their creations will be rewarded with an extra point in their final mark.



Imagine that you are a tourist guide trying to convince an Australian traveller to go on a cruise to visit the North Pole. Create a dialogue where suggestion, preference or recommendation expressions are included. Here below you have some examples that you might use.



https://www.canva.com/design/DAftCfVipDE/Tmc3YUQCMwM2GF1ZueGwfA/edit?utm_content=DAftCfVipDE&utm_campaign=designshare&utm_medium=link2&utm_source=sharebutton (Link of the activity 5 that I have created)

Homework: For the next session, students will need to read at home carefully chapters from 1 to 4 from their Pacemaker *Frankenstein* adaptation. They will need to pay attention to Victor Frankenstein story and how it was the relationship with his family and friends, and in which sense science changed his life.

9.3 Session 3. The importance of friendship.

Role- Play representation. WC. 15 ´. Speaking.

To start this third session, some pairs of volunteers will represent in front of their classmates the dialogues they have created using recommendation expressions to go to the North Pole as we saw in the previous session. When they finish, the teacher will mention the title of this new session that is “The importance of Friendship” and that they will work together on this topic later.

Activity 1. IW. 15´. Reading Comprehension and writing.

Now, the teacher will give students a worksheet to check that they have read and understood the first 4 chapters of the novel. Students will be notified that they may use their Pacemaker adaptations in class if they need to check or revise again some passages from the novel to answer the given questions. They will have 15 minutes to do it.

The worksheet consists of three activities. In the first one, students will have to answer specific questions on relevant information about the characters and key facts that appear in the first chapters. In the second activity, students will have to find an opposite term to some words that appear in the first chapter.

In the last activity, students will find a fragment taken from page 10 of the novel talking about Victor Frankenstein expressing his opinion on friendship. Students will have to write a short composition giving their opinions on it, expressing agreement or disagreement with those words and reasoning their answers.

When the time has finished, the teacher will take all their sheets and once corrected, he or she will give them back, so students could use them as a study guide. This activity will be evaluated and it will represent another 5 % of each student's final marks.

The worksheet I have created is shown below.



Image taken from: <https://twitter.com/paintseuplants/status/1472092959201934881>

Class Worksheet. Chapters 1-4

1) Check your understanding after reading the first chapters of the novel. Answer the following questions. Try to use your own words.

- a) Who is the narrator now?
- b) How was Victor Frankenstein childhood?
- c) What was the name of Victor's best friend?
- d) What influenced Victor to study Science when he was 15 years old?
- e) How came Elizabeth to Victor house and become his sister?
- f) What did Victor Frankenstein want to create?
- g) To which country Victor moved to study at university?
- h) For how long did Frankenstein worked on his project?
- i) How did he feel when he saw his creation?
- j) What happened to Frankenstein creation?
- k) Did Victor Frankenstein have a strong relationship with his family those university years?

2) Write the opposite term of the following words taken from the first 4 chapters of the novel.

- a) Friend -----
- b) Famous-----
- c) Together-----
- d) Different-----
- e) Tomorrow-----
- f) Excited-----

3) Read the following extract from the initial letters of the novel where Victor Frankenstein talks about how lonely he feels sharing this feeling with Walton. Express your opinion about Frankenstein's words writing a short composition between 80 to 100 words. Do not forget to justify your explanation.

"I agree with you," he told me. "Friends can be so important. Sometimes, it seems as if we are only half-made people. Our friends become that other part, and make us whole. I once had a friend like that. He was the finest person I ever knew. Now, he is gone. He is lost to me forever. I have lost everything. I think I will never again have a friend. I am doomed to be alone." (page 10).

Activity 2. Pre-task. WC. 8'. Speaking.

Now, the teacher asks students to take their chairs and form a semicircle. It is time to start a class discussion and make them reflect on the importance of friendship in their lives. He or she introduces the new activity by saying something like:

"As you have noticed, friendship is an important issue in Frankenstein's novel since both Walton and Victor feel so lonely and miserable without friends and not receiving the love of their relatives. Even the creature that Victor Frankenstein created mainly attributes his misfortune to the lack of affection from its creator and for not having friends among humans or a couple, as we will see in the next pages. Thus, I would like to ask you some questions before we do the next activity: Do you have friends? Is it necessary to have friends or not? Why? Or which do you think are the keys to having good friends? Do you feel alone or isolated? Express why."

When the discussion is over, the teacher tells students that they are going to do a group work activity related to this topic of friendship too.

Activity 3. GW. 22'. Poster creation and presentation. Writing and Speaking.

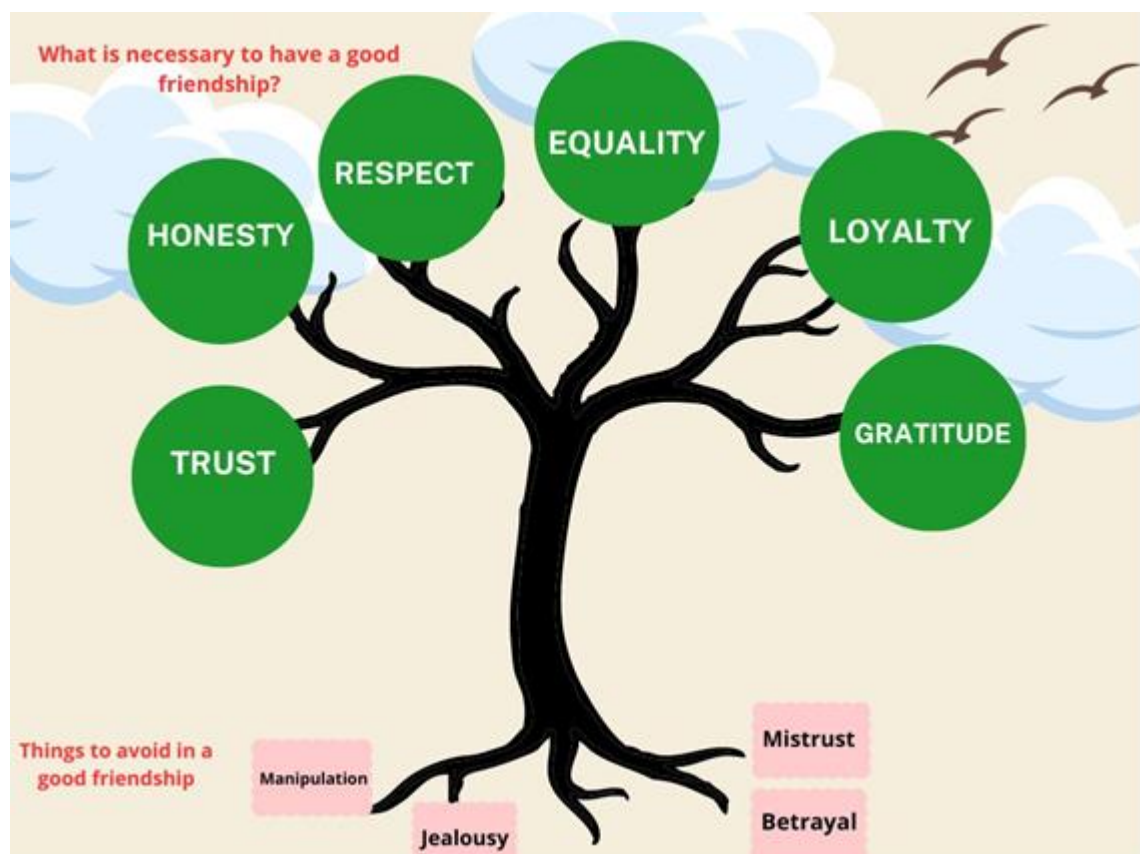
Now, students will be divided into 5 groups of 5 or 6 students each. The teacher will explain to them that they will have to design a poster and draw the image of a tree with long branches in the middle. From each branch there will be a bunch of leaves. Inside those leaves, students will have to include a positive value of friendship or keys for a lifelong friendship- only the name or its description if they consider it- for example, honesty, compassion, attention, trust, equality, etc.

The teacher will give to each group a list with different positive and negative aspects that can strengthen or weaken a friendship. The teacher will ask students the meaning of each word in case they do not know the vocabulary. Thus, students may use the list as an extra help to get ideas and to develop the required task in an easier way.

Then, in the lower part of the tree, students need to draw its roots, where they will have to include negative aspects that can affect a friendship, for example mistrust, lies, manipulation, etc.

For the elaboration of their posters each group member will have come up with ideas and arguments as well as to negotiate with their partners with a respectful attitude. For this task, students will have 10 or 12 minutes, and then, at the end of the class, a speaker from each of their groups will explain to the other classmates what his-her group have done and why they have included those terms.

The best design will be voted at the end of the session by all the students. An example of the final result could be the poster I have created that is shown below and the link of the activity.



https://www.canva.com/design/DAftX6dvd3c/VbfKsg7JmjYGuAm3Elt4QA/view?utm_content=DAftX6dvd3c&utm_campaign=share_your_design&utm_medium=link&utm_source=shareyourdesignpanel (Link of the activity I have created)

To finish the session, the teacher will could say the following:

“Do you have these positive values with your friends in order to have a good friendship? Please, reflect on them and try to implement them in your daily interactions with other people. Remember, having friends increases the feeling that you are part of a group, it improves self-confidence and self-esteem and you feel yourself completed, valued and loved as a person. So, spending quality time with friends makes us have more positive perspectives when making difficult decisions”.

“Therefore, friendship is one of the pillars that sustains society. Friendship helps us to learn necessary values and if you put into practice those values, you will have true and healthy friendships that probably will last forever”.

Homework. The teacher will also tell students to read at home chapters from 5 to 10 of their Frankenstein adaptations for the next class. He or she will also give each student a sheet with understanding questions related with the figure of the monster to help students’ comprehension and critical view such as: How does the monster feel? How does it behave? , Which is the relationship between Victor and his creature? What makes the creature to be a monster? or Is it scary or not ?. At the end of the next session, we will have time to have a discussion or debate to analyse these and other questions of the novel.

9.4 Session 4. The monster inside

Activity 1. WC. Brainstorming. 7’. Speaking.

To start this new session, the teacher will not mention the name of it as usual, and he or she will show in the whiteboard several images with famous monsters, and soon after, he or she will ask students if they know what those creatures are and their names. Next, the teacher will ask some volunteers to describe orally the images, one each- this is the intention of the activity, to review and practice how to describe an image compared with others using adverbs to express contrast. The teacher will play on the whiteboard a list with some adverbs that indicate contrast to help students to remember and use them in their oral descriptions.



Here below is the link of this same activity and the list of adverbs of contrast provided by the teacher as an extra help to students. Both are my creations.

https://www.canva.com/design/DAftarFIPm4/GKsFqUpM2TjCdhmezpa-tA/view?utm_content=DAftarFIPm4&utm_campaign=share_your_design&utm_medium=link&utm_source=shareyourdesignpanel



Once they have finished talking, the teacher will ask another question. He or she will say: "Ok, as you can see, these beings are different in shape, colour, and physical appearance, but what do you think a monster must have to be called in that way? Before giving some answers, let's do another activity to have a more concrete definition of the term monster".

Activity 2. IW. 8'. Listening+ Comprehension questions.

Now, the teacher will play twice a short video where famous horror movie director John Landis comments what is a monster for him and the different types of monsters we may find. Students will take their laptops to do an online quizz with comprehension questions about the video, so they must be silent and paying attention. This is a “While-listening activity”. The link of the video is provided below.

<https://www.youtube.com/watch?v=lmWAFHN4YCo>

The link of the Genially interactive quizz that I have created is this one shown below along with some captions from the activity.



<https://view.genial.ly/64f4ee130a274c0018eb0b89/interactive-content-definition-of-monster-quiz>

Activity 3. WC. 18'. Reading comprehension + speaking.

Here the teacher and all students will orally discuss key moments of the following chapters such as the relationship between the monster and its creator to have a deeper understanding of the novel and why characters behave in that way or another related with the concept of ‘monster’ dealt with in this session.

The teacher could then say:

“Alright, now that we already know what a monster is, let’s take our Pacemaker adaptations of *Frankenstein*. First of all, we are going back to chapter 4, to read aloud page 23 where it is included a description of the monster”.

Several students read aloud this page, each one a paragraph, and then, the teacher asks the class several questions to make them reflect. To participate, students will raise their hands and some of them will be selected. The questions are:

Who is narrating the story? – Victor Frankenstein.- Students will say-

Is the creature called a monster?- Answer: No, it is called “The thing”.

Go, to the third paragraph, Could somebody tell me how is the creature described?

How can I describe this thing I had worked so hard to make? He was very tall. I had chosen his face as beautiful. Beautiful? How wrong could I have been? His long hair was black and shiny. His teeth were white and perfect. But these things made the rest of him seem even more horrible. His yellow skin barely covered what was underneath it. His yellow eyes almost matched the color of his skin. He had straight black lips.

This was what I had worked on for almost two years. For this, I had gone without sleep and almost destroyed my health. I had worked for a

23

*This is an extract taken from page 23 of the 1986 Pacemaker Classic adaptation of *Frankenstein* that we are using in class where the description of the creature is provided.

*This is an extract taken from page 23 of the 1986 Pacemaker Classic adaptation of *Frankenstein* that we are using in class where the description of the creature is provided.

The teacher could say:

“Ok, very good, we have known the description of the monster physical appearance, but as you have read, Victor left apart his family and friends for two years, Was he finally proud of his creation?

Possible students’ answer: No he was terrified and full of remorse.

Teacher: What did Victor do after contemplating his creation being alive?

Possible students' answer: He escaped from the house. He went to the city to meet his friend Henry that came to visit him from Geneva.

Teacher: Ok, let's move on now to chapter number 5, Could someone make a brief summary of the main events of this chapter?

Possible students' answer: The monster has followed Victor Frankenstein to Geneva and it has killed his little brother. Justine, his adopted daughter has been accused of the crime and she will be erroneously hanged for committing the crime.

Teacher: "Alright, if you do not have doubts, we are moving now to page 32, to an important chapter, that is chapter number 6. At the beginning of the page you have the following words of Victor:

"I felt that I was in a living hell during those months after William and Justine died. I knew that I had caused their deaths, and I felt that I was evil. I started spending more and more time alone. I could not face my loving family". (Shelley, 1986, p. 32)

Teacher: "as you see, V. Frankenstein felt guilty and he went apart from his family. Do you think that to be separated from your family is something good or not? Why do we find relief having a family? Discuss your answers."

After a couple of minutes discussing this idea, the teacher gives a speech highlighting the benefits of having a family such as the necessary love and support you receive, the values you learn, you feel protected by your relatives, you have a house where you feel safe, you receive guidance and education for your future life, etc.

Teacher: Did the creature receive love from his creator?

Students will say: no, he was abandoned.

Teacher: Where can we find evidence in the text? Could you read it aloud?

Someone in the class would say: on page 33, the third paragraph and he or she will read the following lines whose narrator is the creature in an encounter with Victor Frankenstein in the mountains.

"People always hate those who are low and unlucky. And I am the unluckiest creature of all. Even the lowest man in the world is loved by his creator. Frankenstein, you are my creator. Yet you hate me!" (Quotation taken from the Pacemaker adaptation of the novel used in class, (Shelley, 1986, p. 33)

Teacher: So, Was the creature always an evil being? What do you think?. Where can we find evidence in the text?

Students will say: on page 34, when the creature says:

"Life has made me a killer. I would have been like an angel. But after you gave me life, you left me. You turned away from me. I have been evil because I am unhappy. Make me happy, Frankenstein, and I will be the best and kindest creature on earth." (p.34)

Teacher: "This creature wanted to have an education, it learnt to read and speak, it was polite and it wanted to have friends, thus, Do you think that it represents the image of monster that we normally have in mind? Why or Why not?"

Who is the real monster in this story, the creature or its creator? Think about it.

Students will give diverse answers, and then, the teacher will post the last question to them by saying:

Teacher: that's it, the creature became evil after being abandoned by its mad creator and society rejected it because of its physical appearance and ugliness. So, it has to live a suffering life hidden in nature. My last question to all of you is: Is it fair to reject others or call them monsters according to their physical image?

Students will reflect on this key question and they will provide their answers in several minutes before we leave the discussion and we start doing the last activity of the session.

Activity 4. WC. 11 ´. Listening and speaking.

Now that the concept of monster has been dealt with in class and students already know how Frankenstein characters feel and how both, Victor and his creature, have become monsters because of their reprehensible actions having as a result their social rejection, a final activity will be carried out in class in order to make students reflect and take measures against people who are left apart from society.

Thus, the aim of this next activity is to prevent and to avoid unacceptable attitudes towards any person for his or her physical image, sexuality, race, etc promoting values of respect, integration and equality among our students.

Hence, the teacher will play on the whiteboard a video called "Bullies called me monster"- until minute 4:32 because it is too long- where a teenage girl talks about the dramatic experiences she has faced due to her physical appearance. She has suffered discrimination and bullying, and she has been treated sometimes like a monster.

<https://www.youtube.com/watch?v=y4uLw8pJcu0> "Bullies called me monster" video link.

After listening to the testimony of this British teenager, the teacher will ask students if they have ever suffered bullying or if they know someone suffering this kind of abuse or any type of discrimination. Students will give their testimonies in 4 or 5 minutes.

The writing sheet of the activity that the teacher will give to each group is shown above. It is my personal creation.

Homework: Before students leave the class, the teacher will ask them to read at home chapters from 11 to 16 of their Pacemaker adaptation of *Frankenstein* and think about how characters in the novel transgress the limits, to be dealt with in the next session.

9.5 Session 5. Transgressing the limits, a way to self-destruction.

Introduction. This fifth session has the objective of making adolescents reflect on the risk they take after transgressing ethical, moral, social limits, etc. and their negative consequences. These ones could be from academic or legal punishments of various degrees to social rejection and discrimination, making them isolated individuals that are not part of society, and their lives may become a failure as happens with *Frankenstein* characters that will be the case of study later in this session.

If someone is a troublesome student, could become a problematic adult in the future. Our mission as teachers is to try to correct deviated behaviour and make students understand their mistakes to improve and have happy integrated lives in society.

Activity1. Brainstorming. WC. 8'. Speaking.

The teacher starts the session greeting students as always, but in this case, he or she does not mention the name of the session yet. He or she shows on the whiteboard three different pictures of people breaking the established rules in different contexts, and he or she asks for three volunteers to describe what they see.

Then, the teacher will start a discussion by asking students: Is it ok what these people do? Why? Argue your answers.

After listening to students' answers, the teacher will ask other questions to make them think in a more reasonable way:

What does it mean to transgress social limits? , What are the consequences if you break those rules?

Could you think about other examples of transgressing the limits?



<https://www.canva.com/design/DAftmn6TJDs/LQ51KQyQjI9UOc0a93GCTw/edit> (link of the designed activity)

Once the speaking activity has finished, the teacher mentions the title of this unit that is “Transgressing the limits, a way to social isolation”.

He or she will say to students:

As you have seen, there are certain actions that are legally not permitted or they are considered socially or ethically reprehensible acts, and these ones may vary from one culture to another or from one historical period to another. For instance, in *Frankenstein* we have two clear examples of transgression, Could you tell me what are they?

One student would say: “Yes, Victor Frankenstein transgresses the ethical, religious and natural laws to create life from pieces of dead bodies, playing at being God”.

Teacher: “ok, and which is the other transgression?”

Other student will say: “The monster because it transgresses the human and social cannon of beauty and proportions, and also because of its crimes, it is transgressing the laws”.

Teacher would say:

“That is so true. Very good explanation! But do not forget a third type of transgression that is to use science and technology without limits, something that we experience in our days too, for example with the case of Artificial intelligence that you are probably aware of. Alright, now you are going to take your *Frankenstein* adaptation and let’s check if you have read and properly understood chapters from 11 to 16, but before, let’s go back to chapter 10

because there are several relevant ideas I want to comment with you. Please go to page 51”.

Activity 2. WC. 15´. Reading+ Speaking.

The teacher will call the names of students to read aloud one paragraph each to correct their pronunciation.

Teacher will ask. “Ok, hold on. Which is the new mission that Victor Frankenstein has?”

Students will say: “To create a female monster. It is in the third paragraph”.

Teacher: “Go now to the next page, where did Victor go to start his new creation?”

Students’ answer: “To England”.

Teacher: “Was Victor happy with his new secret project?”

Students’ will answer: “No, he was full of remorse, it is said on page 53 in the second paragraph, he says: “I knew that Henry must not find out what terrible things I was doing on the island”.

Next student will continue reading aloud until the teacher asks students several questions.

Teacher: “What did Victor think of creating a female monster? Did he finally do it? Why not?”

One student will say: “Because he is afraid of creating a new race of evil monsters that will destroy humanity. He says that almost at the end of page 55”.

Teacher: “What happens at the end of the chapter when Victor arrives to Ireland?”

Student: “He would go to prison because it has been seen with pieces of dead bodies on a ship”

Teacher: “So, Is he transgressing again the laws? What do you think?”. Students’ answer: “Yes, he is”.

Teacher: “How does the creature react when Frankenstein tells him that he is not going to create a wife for him?”

Student’s answer: “He promises to pursue Victor and it will kill his relatives to harm him as revenge”.

Teacher: “How does the story end?, It is an expected or unexpected ending for you?”

Students will express at this moment their opinions to finish the discussion.

Teacher: "Well done. Alright now you are going to do a worksheet to check your knowledge of the chapters 11 to 16. I remind you that this activity will represent another 5 % of your final marks".

Activity 3. IW. 14'. Reading Comprehension.

The teacher will give students a worksheet of several pages created for this session and he or she will be there to help those students who need it. Pupils can use their *Frankenstein* adaptation if they need to read again or find the answers of the given questions.

The worksheet I have created is shown below. It has three activities. The first one is a true or false exercise to check that students have read and understood the story. The second one is a vocabulary activity where students have to find the correct word in the text from a given definition. And in the last activity, students are expected to transform some sentences taken from the novel in direct speech into indirect speech sentences, to review this grammatical content previously worked on in class.

Worksheet Units 11 to 16

1) Say if the following statements are true or false. If they are false, please correct them either using your own words or taken from the book.

a) Victor Frankenstein was in prison for one year after have been accused of Killing his friend Henry.

b) On the wedding night the monster goes to the hotel and kills Elizabeth while she sleeps.

c) On chapter 12, the creature left a message to Victor written on the trunk of a tree telling him to buy summer clothes to go to the Arabian Desert.

d) Victor Frankenstein chased his creature to the pole to kill it but was trapped in an ice floe until he could be rescued with a ship.

e) Victor and Walton became friends since the creature does not know him and therefore he is safe.

f) When Victor Frankenstein died in the ship, the monster was so happy that he wanted to celebrate it with a party.

g) In the end, the creature took Frankenstein' notebook to have the secret to create a new monster.

2) Find in the indicated pages of the novel a word meaning ...

- a) "A public officer appointed to decide cases in a law court" (Noun, pg. 58)
.....
- b) "A holiday spent together by a newly married couple" (Noun, pg.59)
.....
- c) "Compassion or forgiveness shown towards someone whom it is within one's power to punish or harm" (Noun, pg.64)
.....
- d) "Having an edge or surface that is not straight or even" (Adjective, pg.69)
.....
- e) "To bend or tilt forward or closer to the ground" (Verb, page 71)
.....
- f) "Desire to know something; feel curious or feel doubt" (Verb, pg. 73)
.....

3) Transform the following sentences from Direct to Indirect speech.

- a) "I would find someone who would know my gentle heart" (pg.73).
.....
- b) "I know why you think that" (pg.72).
.....
- c) "I knew I had done no wrong" (pg.58).
.....
- d) "He stays near me to enjoy all the sadness he has brought to my life" (pg.61).
.....

Extension Activity. For gifted students in the class or other classmates that have finished their worksheet before, they could do the following exercise that has been specifically designed for them.

Imagine that you are a mad scientist and your aim is to create a wife for Frankenstein's creature, How would it be? Draw a picture of this female monster and describe it in 80 or 90 words mentioning body parts vocabulary and adjectives to describe her physical appearance that you have learnt before in class.

 **Extension Activity**

Imagine that you have the chance to create a wife for the creature. How would it be?

Draw a picture of this female monster and describe it in 80 or 90 words mentioning body parts vocabulary and adjectives to describe her physical appearance.



Image taken from: <https://classroomclipart.com/image/vector-clipart/male-and-female-frankenstein-characters-dressed-for-halloween-cl-26035.htm>

https://www.canva.com/design/DAFtxHMYMUo/S5lHazEr9RzJu90zovdwzg/edit?utm_content=DAFtxHMYMUo&utm_campaign=designshare&utm_medium=link2&utm_source=sharebutton (Link to the created activity)

The teacher will take students' worksheet, and he or she introduces the next activity by the following speech to make students think:

"As we have seen, the intention to create life led Victor Frankenstein to transgress the ethical and natural laws through his dark scientific experiments which ultimately provoked his self-destruction. The same happened with his creation that transgressed the physical proportions of humans with its awful image and later with its crimes, being expelled from society and obliged to live unhappy and alone in remote places like a wild animal. If you think about yourselves, do you sometimes transgress the social rules? For instance, how is your behaviour at school? Do you think that you can improve it? How? Before you give me some answers, we are going to do an activity and then a game to reflect on your class behaviour to try to improve it, avoiding future problems".

Activity 4. PW. 8'. Skills: Reading, writing and speaking.

Now, students will be divided into pairs. Each pair will receive a sheet dealing with class behaviour. They will need to discuss and rank the worst class behaviour included in the mentioned list. Then, they will need to be in their "teacher's shoes" and try to write possible solutions to those problems using the second conditional sentences as in the given example. The activity I have created is shown below.



**HOW IS YOUR
BEHAVIOUR AT
SCHOOL? GOOD
OR BAD?**

Read the following sentences and tick the ones you do in class.
Then, discuss with your partner which are the worst behaviour. Rank them and write possible solutions to these problems as if you were the teacher.
Eg: "If two students fought in class, I would"

Swearing at teachers		To arrive late to class	
Interrupt teacher's explanations		To copy in exams	
To fight with classmates		Eating in class	
Smoking at school		Do not do homework	
Not respecting classmates speaking turns		Leaving class before the lesson has finished	
Using the mobile phone in class		To discriminate new students	
To throw class material out of the window		Do not listen to the teachers' advice	
To chew gum in class		To steal class objects	

Activity 5. PW. 14'. Red cards up !. Speaking.

Now the teacher will say that the time for the previous activity is over. Next, each pair will have to think about a good or bad behaviour at school to perform that action in front of their classmates but without talking, only through mimicry. The teacher will give all students red and green cards. Their classmates have to identify what is going on and they will show either their red or green cards to that situation. Then, after each performance, a short discussion will be taken in order to find solutions and respect class rules.

The teacher would say: "so, how can we change that bad behaviour into a good one? For example, if a new student comes to class, instead of leaving him or her alone, let's talk with him or her in a respectful way trying to integrate him or her into students' groups or trying to know his or her hobbies, culture, etc. If we all feel valued and we respect other people and we do not break the rules, we will probably have better lives without taking risks such as being bullies, to become violent people, enter in toxic environments with drugs, robbery, etc. Therefore, think before you act and reflect on your behaviour, and you will feel complete as individuals".

Homework: Students will need to watch at home a video on how to write a Gothic Horror story and take notes of the tips given there in order to use them in the following lesson. If they find some understanding difficulties, they may use the available subtitles. Pupils will find the video link in their Google Classroom personal account.

<https://www.youtube.com/watch?v=Bg9fmNhgzww>

(Video link: "How to write a Gothic Horror that will forever haunt your readers").

9.6 Session 6. The scariest story of all time

In this sixth session students will learn the steps and necessary elements to create their own Gothic story. But first of all, the teacher will tell them the intention of the session, and he or she will suggest students a game to check if they have clear ideas about Gothic fiction after the previous sessions.

Activity 1. Brainstorming. 6'. WC. Speaking.

Thus, the teacher will ask them: “what do you think is essential to write a good and terrifying Gothic story?” Students will start giving their ideas while the teacher copies them on the blackboard. Some of the pupils will say: “There must be monsters and spectra”, others would say: “the tone of the narration should be intriguing” or “There must have murders and mysteries”, etc. Then, all together, they will comment the given ideas, before the teacher introduces a new activity.

Activity 2. 15'. WC. Listening and Speaking.

Now, the teacher could say:

“Well done. These are good contributions but we need to deal with them and others step by step, so now I am going to play a video that you have seen before at home. Please be quiet, pay attention and ask me if you do not understand something. I will stop at the end of each point to ask you about certain concepts to check that you have understood the explanation, or if you want to add new ideas or concepts that are not included in the video. Please, take notes if you consider it necessary”.

The video will be played with subtitles, and the teacher will stop it several times to ask students questions such as: “Do you agree with the characters ´choice she has made? What is more important to use sensorial or supernatural elements in your Gothic writing? To make sure they are following the audio and they understand what the female narrator says.

<https://www.youtube.com/watch?v=Bg9fmNhgzww> (link to the video and caption shown below)



Activity 3. Post Listening activity. 7'. IW. Reading Comprehension.

Once the video is over, each student will do an online activity with his or her laptop to check if he or she has got the main ideas described in the video. This is a specifically created Kahoot where they must select the correct answer among several possibilities. This activity will be marked, and it will represent 5% of their final marks.



<https://kahoot.it/challenge/?quiz-id=9a6f0e9e-4f43-46f0-af79-41c31ad5bb18&single-player=true> or <https://create.kahoot.it/details/9a6f0e9e-4f43-46f0-af79-41c31ad5bb18> (Generated activity links).

Then, the teacher finally reveals what students will have to do for the last session (number 7) of this Lesson Plan about Gothic Fiction. They will have to create their own Gothic story. The class will be divided in 5 groups and each will have 5 or 6 members.

The Gothic story can be either written or recorded as an audio file, where the five or six group members narrate with a mysterious tone all the events that take place like in a podcast, to later upload it to their Google Classroom platform, where a special entry to deliver the projects will be available.

These stories should create an atmosphere of fear, gloom, mystery or suspense typical of this literary genre. They will have free choice in the development of plots and characters' design. The story should be well written, having a narrative cohesion and following a chronological order. Originality will be valued. The story should have between 900 to 1000 words approximately.

Each student will have a role in the development of the different parts of the story, but before the distribution of tasks, all the group members will discuss and express their ideas and opinions while one of their partners will be the "note-taker" writing everything on a piece of paper. Then, when they already know how the story is going to be developed, the character's names and main events of the plot, students will work in pairs. Then, two of them will develop the characters' actions and descriptions, and once they finish, the other pair will have to revise and correct the structure and grammar mistakes, they will be "the correctors".

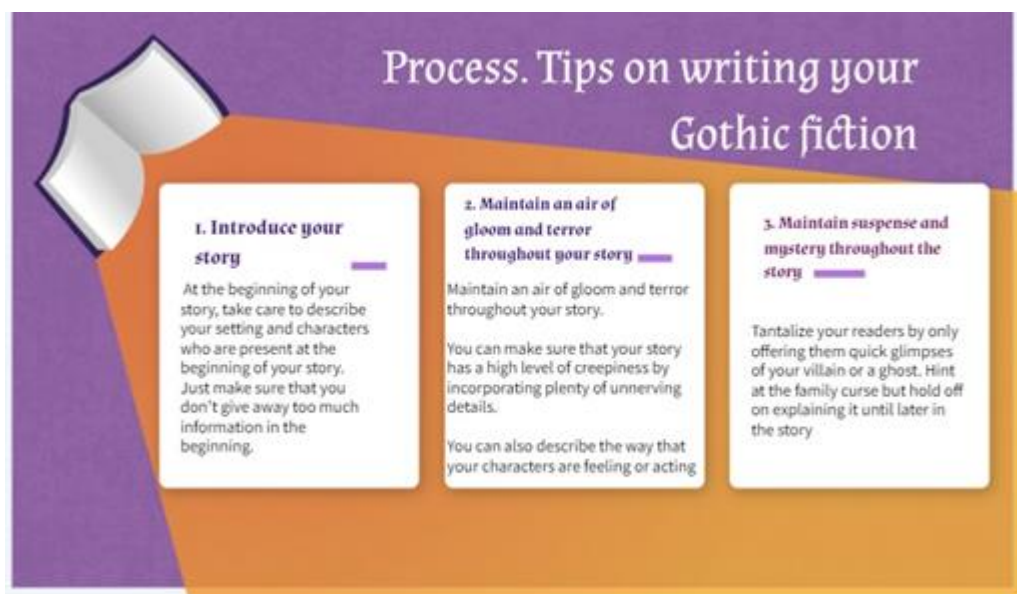
In the end, the group will be together again to make last minute changes in the story, and to distribute the roles and reading order to present or represent-, if they want the story in front of the rest of their classmates. They will have several days outside school hours to rehearse before the last session.

Moreover, students will be supervised by the teacher to ensure that everyone works equally in the project, or to solve possible doubts and to give them advice and control their behaviour.

Activity 4. WC. 10'. Presentation. Listening and Reading.

But before starting the project itself, the teacher will play a Power Point presentation on the whiteboard to review, step by step, the different aspects that students have to take into account to create a good Gothic story.

The teacher will be commenting each point in detail, providing more examples and solving questions or doubts.



<https://view.genial.ly/64ff3569acd4800018aec1fd/presentation-presentacion-cuento-genial> (link and caption of one of the presentation slides that I have created)

Activity 5. GW. 22'. "Building the story". Writing and Speaking.

Now that students have all the tools, it is the moment to leave them to work. They can freely move around the class as long as they do not disturb other classmates.

The teacher will be visiting each group to help them and to check that their work is advancing in the right direction, and that each member of the group is contributing with new ideas, having healthy oral interactions, or they are writing or developing

some parts of the story on a piece of paper, notebook or in their laptops in a WORD document.

Their creations will be read aloud or performed in front of the rest of their classmates next week in the final session. Thus, they will have enough time during non-school hours to think and write their stories.

The teacher, as the last request of the day, asks students to bring candles from home or draw horror scenes or terrifying characters on cardboard and bring them to the last session with the aim of creating a sinister atmosphere in class, appropriate for the reading or representation of their Gothic stories.

9.7 Session 7. The big day has come.

As the title of this last session indicates, the big day has come and the five class groups are ready to present their stories. But before that, students will help their teacher to decorate the class with the candles and other sinister objects that they have brought from home.

Next, the teacher will give assessment rubrics to each group because they are going to evaluate their classmates.

Now, the blinds are lowered, the candles are lit and the first group comes to the centre of the classroom to start their performance. Each group will have 10 minutes approximately for the presentation. As mentioned in the instructions given to students in the previous session, they can either read the story, perform it if they consider it necessary, or play a pre-recorded audio with those group members narrating the story that their partners are going to hear.

Once all the groups have presented their creations and all students have filled the evaluation rubrics, in the last 10 or 15 minutes of class, the teacher will give students another rubric. In this case, it is a self- evaluation rubric to know the degree of students' 'satisfaction after the sessions. They will have some minutes to give their answers and to finish the session, the teacher will ask students if they have enjoyed reading Frankenstein novel and to give suggestions to improve or to change some class activities or dynamics in order to make this lesson plan more appealing for other future students.

Besides, the teacher will remind students to upload their projects either in pdf format or as an audio recording to the specifically created section for the final project available in their Google Classroom platform.

The teacher closes the session by congratulating students for their collaboration and willingness to learn about Gothic fiction and invites them to continue reading books of this genre or another to acquire useful knowledge and skills that will help them throughout their lives.

At the end, as a closing, everyone applauds and the session ends. The final marks will be published online in the coming days in each student profile.

10. Conclusion

Throughout this dissertation, it has been possible to prove the numerous advantages of using literature in the foreign language class to acquire essential knowledge, skills and values. To reach this conclusion, an investigation has been carried out from the meaning of literature itself, going through the diverse methodological approaches used for its teaching in different periods of time, to then reviewing the advantages and disadvantages of its use in the foreign language class according to different scholars.

In addition, criteria to select the most appropriate literary works to be used in the EFL class have been included with the intention to help other fellow teachers to recover the practice of teaching literature in their classes, and not only other grammatical content.

Thus, with the use of Graded readers and adaptations of classics, teachers facilitate students the correct understanding of those complex texts, and it helps to encourage their interest, motivation and passion for reading.

Moreover, the use of Gothic fiction, of which a historical study of its main characteristics, authors, literary works and academic criticism has first been included in this Dissertation, has been seen as an attractive topic for adolescents due to their possible emotional and psychological connection with the characters of Gothic works.

Indeed, it is known that teenagers are used to watching horror movies in the cinema, or they enjoy wearing fancy dresses on Halloween, or they read Gothic or horror-inspired novels from literary sagas like “Twilight”.

After having analysed *Frankenstein* in class, students have learned to reflect on their inappropriate behaviour, and to express their feelings without feeling ashamed or afraid so that the teachers can help them or guide them on the “right path”.

The diverse activities created for the teaching unit have not only served to deepen on the knowledge of Gothic fiction, but also act as a complement to learn or reinforce other grammatical content seen in previous classes.

Furthermore, the work atmosphere created in the sessions encourages oral interactions in a relaxed and productive way, a fact that helps students to participate, develop their critical thinking, creativity and the best way to work with the other.

In short, the passion and habit of reading books have been transmitted to students as an alternative to other less advisable forms of learning, and to keep them away from pernicious temptations such as video games, television or social networks, among others.

To conclude, literature can be taught in the EFL class as a fundamental tool to help students to learn basic knowledge, values, skills, and to improve their lexicon, oral or

written grammatical structures, their critical thinking, personal motivation, to respect other cultures or artistic manifestations, fostering equality and diversity in their society. Literature will help them to achieve their personal or professional goals in life in an easier way, being more prepared to face future challenges, and to know how to solve problems more appropriately.

As the German Philosopher and writer Johann Wolfgang von Goethe once said “The decline of literature indicates the decline of a nation”

11. References

- Alemi, M. (2011). *The Use of Literary Works in an EFL Class*. Academy Publisher, Finland. Theory and Practice in Language Studies, Vol. 1, No. 2, 177-180.
- Baldick, C. and Mighall, R. (2012). *Gothic Criticism, A New Companion to the Gothic*. Ed. by David Punter, Wiley-Blackwell, 267-87.
- Berardo, S. A. (2006). *The Use of Authentic materials in the teaching of Reading*. The Reading Matrix, 6.2, 60– 69.
- Birkhead, E. (1921). *The Tale of Terror: A Study of the Gothic Romance*. London: Constable.
- Botting, F. (1996). *Gothic*. London: Routledge.
- Bradford, A. (2006). *Reading Literature and Learning a Second Language*. Language Learning, 18, nos. 3 & 4, 199-210.
- Bressler, Charles E. (2011). *Literary Criticism: An Introduction to Theory and Practice*. 5th ed. USA: Pearson.
- Brown, H. D. (2001). *Teaching by Principles: An Interactive Approach to Language Pedagogy* (2nd ed.). Longman.
- Cambridge Online Advanced Learner's Dictionary & Thesaurus ©. (2023). Definition of literature. Cambridge University Press.
<https://dictionary.cambridge.org/dictionary/english/literature>
- Carter, A. (1979). *The Bloody Chamber and Other Stories*. London: Penguin Books, 1981.
- Chellapan, K. (1982). Translanguage, Translation and Second Language Acquisition. In FEppert (Ed.), *Papers on translation: Aspects, Concepts, Implications*. Singapore: SEMEO Regional Language Center, 57-63.

- Cohen, J. J. (Ed.). (1996). *Monster Theory: Reading Culture* (NED-New edition). University of Minnesota Press.
- Davidson, C. M. (2009). *The Female Gothic, History of the Gothic: Gothic Literature 1764-1824*. University of Wales Press.
- Duff, A. & Maley, A. (1990). *Literature*. Oxford: Oxford University Press.
- Elliott, R. (1990). Encouraging Reader-Response to Literature in ESL Situations. *ELT Journal* 44 (3): 191-198.
- Floris, F. D. (2004). *The Power of Literature in the EFL Classrooms*. English Department, Petra Christian University. Volume 6, n^o 1, June, 2004: 1-12.
- Freud, S. (1997). *The Interpretation of Dreams* (A. A. Brill, Trans.). Wordsworth Editions.
- Ghosn, I. (2002). *Four Good Reasons to Use Literature in Primary School ELT*. *ELT Journal*, 56, (2), 172-179.
- Gray, S. (2019). Gothic Literature in the eighteenth century. In Laredo, Jeanette A., *A Guide to the Gothic*. The University of North Texas Libraries.
- Harmer, J. (1998). *How to Teach English: An Introduction to the Practice of English Language Teaching*. Harlow. Longman. Print. with homework in science and math. ERIC Digest. Retrieved 11/28/2006.
- Haywood, I. (2006). *Bloody Romanticism: Spectacular Violence and the Politics of Representation, 1776-1832*. Palgrave Macmillan.
- Hişmanoğlu, M. (2005). Teaching English through Literature. *Journal of Language and Linguistic Studies*, 1(1), 53-66.
- Jackson, R. (1981). *Fantasy. The Literature of Subversion*. Terence Hawkes (Ed.) London: Methuen.
- Johnson, D. W., & Johnson, R. T. (2002). *Cooperative Learning and Social Interdependence Theory*. In *Theory and Research on small groups*, 9-35. Springer US.
- Khatib, M., Rezaei, S., & Derakhshan, A. (2011). Literature in EFL/ESL Classroom. *English Language Teaching*, 4, 201.
- Kramsch, C. J. (1993). *Context and Culture in Language Teaching*. Oxford: Oxford University Press.
- Ladousse- Porter, G. (2001). Using Literature in the Language Classroom: Whys and wherefores. *English Teacher: An International Journal* , 5(1): 27-36.

- Lazar, G. (1993). *Literature and Language Teaching: A Guide for Teachers and Trainers*. Cambridge: Cambridge University Press.
- Ledoux, E. (2017). *Was there ever a "Female Gothic"?* *Palgrave Commun* 3, (17042). <https://doi.org/10.1057/palcomms.2017.42>
- Lima, C. (2005). *Is the rest silence ... ?* *IATEFL* (186). Retrieved from <http://www.iatefl.org/iatefl/iatefl-voices>.
- Long, William J. (1989). *English Literature: Its History and Its Significance*. New Delhi: Kalyani Publisher.
- Luque Agulló, G. (2018). Syllabus Design for Pre-Service English Language Teachers in Spain, *@tic revista d'innovació educativa*, 20, 26-34.
- McKay, S. (1982). Literature in the ESL Classroom. *TESOL Quarterly* 16.4, 529-526.
- McKeon, M. (2000) *Generic Transformation and Social Change: Rethinking the Rise of the Novel*. *Theory of the Novel: A Historical Approach*, ed. by Michael McKeon, Johns Hopkins UP, 2000, 382-99.
- Milbank, A. G. (2007). *Gothic Femininities*. In: Spooner, C. and Mcevoy, E., eds., *The Routledge Companion to the Gothic*. London: Routledge. 155-63.
- Miles, R. (1993). *Gothic Writing 1750-1820: A Genealogy*. London: Routledge.
- Miller, K. (2012). *Intensive Reading, Extensive Reading and the English Reader marathon at Tsurumi University*. Tsurumi University Press, 69-84.
- Mitchell, C. A. (1989). *Linguistic and Cultural Aspects of Second Language Acquisition: Investigating Literature/Literacy as an Environmental Factor*. *The Canadian Modern Language Review*, 46(1), 73–82.
- Miyoshi, M. (1969). *The Divided Self: A Perspective on the Literature of the Victorians*. New York: New York University Press.
- Molina Tejada, G., Pérez Cañado, M. L., & Luque Agulló, G. (2005). Current approaches and teaching methods. Bilingual programmes. *TEFL in Secondary Education*, University of Granada Editorial, 155-209.
- Moretti, F. (1983). *Signs Taken for Wonders: Essays in the Sociology of Literary Forms*. London: Verso.
- Morrison, T. (2004). *Beloved*. New York: Random House. Print.
- Perry, Vanessa G. dan Marlene and D. Morris. (2005). Who Is in Control? The Role of Self Perception, Knowledge, and Income in Explaining Consumer Financial Behaviour. Retrieved from www.researchgate.net

- Platzner, R. L., & Hume, R. D. (1969). Gothic versus Romantic: A Rejoinder. *PMLA*, 86(2), 266–274.
- Praz, M. (1933). *The Romantic Agony*. Translated from the Italian by Angus Davidson. London: Humphrey Milford.
- Pulverness, A. (2007). The Ghost at the Banquet. *English Teaching Professional*, May 2007:4-6
- Punter, D. (1980). *The Literature of Terror: A History of Gothic Fictions from. 1763 to the Present Day*. London and New York: Longman.
- Railo, E. (1927). *The Haunted Castle: A Study of the Elements of English Romanticism*. (1st ed.). Routledge.
- Renandya, W. A., & Jacobs, G. M. (2002). Extensive Reading: Why aren't We All Doing it? *Methodology in Language Teaching: An Anthology of Current Practice*, 295-302.
- Richards, J. & Rodgers, T. (2001). *Approaches and Methods in Language Teaching*. New York: Cambridge University Press, 4.
- Robson, A. E. (1989). The Use of Literature in ESL and Culture-Learning Courses in US Colleges. *TESOL Newsletter*, 23, 25-27.
- Rodabaugh, W. L. (1996). Teaching Gothic Literature in the Junior High Classroom. *The English Journal*, 85(3), 68–73.
- Rychen, D. S., & Salganik, L. H. (Eds.) (2003). *Key Competencies for a Successful Life and a Well-Functioning Society*. Hogrefe & Huber Publishers.
- Saura, J. R. (Ed.). (2022). *Teaching Innovation in University Education: Case Studies and Main Practices*. IGI Global. <https://doi.org/10.4018/978-1-6684-4441-2> (Definition of Academic Contents)
- Saville-Troike, M. (2nd Edition 2012). *Introducing Second Language Acquisition*. Cambridge: Cambridge University Press.
- Savvidou, C. (2004). An Integrated Approach to Teaching Literature in the EFL Classroom. *The Internet TESL Journal*, 6-12.
- Scarborough, D. (1917). *The Supernatural in Modern English Fiction*. Lethe Press, 2001.
- Schäffner, C., (2002). *The Role of Discourse Analysis for Translation and in Translator Training*. Clevedon, Buffalo: Multilingual Matters.
- Shajirat, A. (2019). Bending her Gentle Head to Swift Decay: Horror, Loss, and Fantasy in the Female Gothic of Ann Radcliffe and Regina Maria Roche, *Studies in Romanticism*, (Vol. 58, Issue 3), Johns Hopkins University Press.

- Shelley, M. W. (1818) *Frankenstein, The Modern Prometheus*. London, Printed for: Lackington, Hughes, Harding, Mavor, & Jones., 151-154.
- Frankenstein*. (2011), Quito, Ecuador: Editorial Santillana, 151-154.
- Frankenstein*. (1986), Pacemaker classic. Fearon classics. David S. Lake Publishers.
- Smith, A. (2007). *Gothic Literature*. Edinburgh University Press. 5-10.
- Summers, M. (1938). *The Gothic Quest: A History of the Gothic Novel*. London: The Fortune Press; New York: Columbia University Press.
- Tompkins, J. M. S. (1932). *The Popular Novel in England, 1700-1800*. Lincoln, NB: University of Nebraska.
- Vandrick, S. (1997). Reading and Responding to Novels in the University ESL Classroom. *The Journal of the Imagination in Language and Teaching*. IV. Retrieved January 27, 2003, from the World Wide Web: <http://www.njcu.edu/CILL/vol4/vandrick.html>
- Varma, D. (1957). *The Gothic Flame*. London: Arthur Barker Ltd.
- Wallace, D. (2013). *Female Gothic Histories: Gender, History and the Gothic*. University of Wales Press.
- Weinstock, J. A. (2014). American Monsters. In C. L. Crow (Ed.), *A Companion to American Gothic* (pp. 41–55). West Sussex: Wiley. Print.

11.1 Legal References

BOE (2020). Ley Orgánica 3/2020, de 29 de Diciembre, para la mejora de la calidad educativa (LOMCE). Boletín Oficial del Estado de 30 de Diciembre de 2020, número 340, 122868-122953. Retrieved from

<https://www.boe.es/boe/dias/2020/12/30/pdfs/BOE-A-2020-17264.pdf>

BOE (2022). Real Decreto 217/2022 de 29 de Marzo de 2022, por el que se establece la ordenación y las enseñanzas mínimas de la Educación Secundaria Obligatoria. Boletín Oficial del Estado de 30 de Marzo de 2022, número 76, 41571-41789. Retrieved from

<https://www.boe.es/boe/dias/2022/03/30/pdfs/BOE-A-2022-4975.pdf>

BOJA (2007) Ley de Educación de Andalucía (LEA) 17/2007, de 10 de Diciembre de 2007. Boletín Oficial de la Junta de Andalucía número 252, de 26 de Diciembre de 2007, 1-128. Retrieved from

<https://www.juntadeandalucia.es/boja/2007/252/boletin.252.pdf>

BOJA (2023). Decreto 102/2023 de 9 de Mayo de 2023, por el que se establece la ordenación y el currículo de la etapa de Educación Secundaria Obligatoria en la Comunidad Autónoma de Andalucía. Boletín Oficial de la Junta de Andalucía de 15 de Mayo de 2023, número 90, 8471/1-8471/35. Retrieved from

https://www.juntadeandalucia.es/eboja/2023/90/BOJA23-090-00035-8471-01_00283504.pdf

BOJA (2023). Orden del 30 de Mayo de 2023, por la que se desarrolla el currículo correspondiente a la etapa de Educación Secundaria Obligatoria en la Comunidad Autónoma de Andalucía, se regulan determinados aspectos de la atención a la diversidad y a las diferencias individuales, se establece la ordenación de la evaluación del proceso de aprendizaje del alumnado y se determina el proceso de tránsito entre las diferentes etapas educativas. Boletín Oficial de la Junta de Andalucía, de 2 de Junio de 2023, número 104, 9727/1-9727/289. Retrieved from

https://www.juntadeandalucia.es/eboja/2023/104/BOJA23-104-00289-9727-01_00284752.pdf

Consejo de Europa (2020), *Marco Común Europeo de Referencia para las Lenguas: aprendizaje, enseñanza, evaluación*. Volumen complementario. Servicio de publicaciones del Consejo de Europa: Estrasburgo. www.coe.int/lang-cefr.

11.2 Images

- 1) <https://citymonitor.ai/transport/metros/which-london-s-deepest-tube-station-2938> (London Tube Station)
- 2) <https://greyarro.ws/t/cambusnethan-priory-added-to-historic-buildings-in-scotland/13246> (Cambusnethan priory in Scotland).
- 3) <https://www.edb.gov.hk/attachment/en/curriculum-development/resource-support/net/assessment%20form%202.5->

[%20short%20story%20assessment%20rubric.pdf](#) (image of the short story rubric)