Universidad Nacional

Facultad de Filosofía y Letras

Escuela de Literatura y Ciencias del Lenguaje

Who is the Teacher I Want to Become?

Expediente Académico

Trabajo Final de Graduación para aspirar al grado de Licenciatura en Lingüística Aplicada a la Enseñanza del Inglés.

FACULTAD FILOSOFIA Y LETRAS
UNIVERSIDAD NACIONAL : HEREDIA : COSTA RICA
MCMI . XXIII
BIBLIOTECA

Presentado por

Vanessa González Garita

2010

Trabajo Final de G

Vanessa González Garita

Presentado ante el tribunal calificador integrado por:

Máster Lelia Villalobos Rodríguez
(Representante de la Decana)

Máster Catalina Domian Sánchez
(Representante de la Directora)

Dra. Olga Chaves Carballo
(Profesora Tutora)

Máster María del Rocío Miranda Vargas
(Lectora)

Máster Gustavo Álvarez Martínez
(Lector)

Index

Abstract
Introduction

Section 1: *Résumé* 6

Core Essay: Who is the Teacher I Want to Become? 9

Annotated Bibliography 37

Section 2: Improved Paper 53

Section 3: Materials and professional products 71

Didactic Unit (justification) 74

Mapping, Teacher's guide, Unit and Glossary 77

The Design of my lesson planning 144

Lesson Plan Activities 146

Lesson Plan 149

Sessions 1-3 156

Achievement Test 163

Oral Test 166

Other Rubrics 175

Observation Report: Initial approach 179

Class Observation 184

Interactive Class, Recommendations and Analysis 188

Section IV Final Reflection 197

Bibliography and Electronic Sources 208

Appendixes 1-7 214

Who is the Teacher I Want to Become?

Vanessa González Garita, Universidad Nacional de Costa Rica.

En este trabajo se realiza un análisis de las teorías de la Lingüística Aplicada por medio de una reflexión del autor a nivel profesional. Para realizar este documento, se utilizó la guía para expediente académico escrita por el M.A. Oscar Rojas. La misma indica que el documento debe de constar de cuatro apartados (I. experiencia académica y profesional; II. trabajo o proyecto mejorado; III. materiales y productos profesionales; IV. reflexión sobre el expediente) los cuales se dividen en secciones, que desarrollan las diferentes áreas de la Lingüística Aplicada.

En términos de currículo, cultura y evaluación, se diseño una unidad didáctica en base a la cultura gótica. En esta unidad se desarrollan las cuatro habilidades (conversación, escritura, comprensión de lectura y auditiva) por medio de actividades comunicativas. La unidad está dividida en cuatro secciones de acuerdo a cada habilidad. En el caso de escritura, el estudiante aprenderá como desarrollar ensayos argumentativos y esquemas; en lectura, se estudia skimming y scanning al igual que el análisis literario por medio del género llamado elementos de misterio y arquetipos; en cuanto a comprensión auditiva, se explora música gótica, y el estudiante puede adquirir vocabulario para utilizar en las actividades orales; finalmente, en toda la unidad se encuentran actividades de expresión oral en las cuales el estudiante podrá utilizar el conocimiento aprendido en toda la unidad.

En los otros apartados se estudian procesos de aprendizaje en relación a la enseñanza de una segunda lengua, como por ejemplo estrategias, estrategias de

aprendizaje, el área socio-afectiva concerniente con la inmersión en una cultura extranjera. Finalmente se diseñan instrumentos de evaluación como tablas de cotejo analíticas las cuales permiten al estudiante tener la oportunidad de experimentar éxito al interactuar con el concepto/destreza que está aprendiendo. Estos instrumentos cumplen con objetivos específicos los cuales están presentes en la unidad didáctica y en el trabajo mejorado. La elaboración de estos instrumentos son prueba de la investigación y estudio realizado en términos de evaluación; estos mismos son utilizados actualmente por el autor en sus clases en el Instituto Nacional de Aprendizaje (INA).

Para concluir, este expediente académico muestra un recorrido por las cuatro áreas de la Lingüística Aplicada por medio de las experiencias profesionales y personales vividas por el autor. Esta mismas proveen información de gran valor para aquellos docentes que deseen informarse en cuanto a teorías en la enseñanza de una segunda lengua, evaluación, currículo y cultura.

Descriptores

Enseñanza de la literatura, diseño curricular, enseñanza de una segunda lengua, materiales didácticos, unidad didáctica, desarrollo de rubricas, estrategias de aprendizaje y cuatro habilidades.

INTRODUCTION

Introduction

When I chose to work on the portfolio, I was not aware of the demanding research needed to complete it. It has been a long and hardworking process; however, the rewards are impossible to enumerate. According to O'Malley and Valdez this type of work includes" samples of students work, students' self-assessment, and clearly stated criteria," they also state that "a portfolio is a unique opportunity for students to learn to monitor their own progress and take responsibility for meeting goals..." (35-36). Through this graduation project, I have been able to identify my strengths and weaknesses as a teacher. This portfolio encloses an introspection that awakens self-awareness and self-observation of my own work and development, which allowed me to see the field of Applied Linguistics from a different point of view.

This graduation option compiles a study of the five areas of Applied Linguistics: culture, evaluation, second language acquisition, methodology, and curriculum. Each section of this portfolio illustrates one of these areas through an exploration of my experiences, teaching beliefs and techniques. It portrays the observation of another teacher's work as a method to monitor my own teaching and to reflect on the areas that need improvement. Also, the formulation and development of new or already written material such as a didactic unit, assessment, lesson planning, and testing among others. Next, there is a brief explanation of each of the sections this portfolio presents.

Section I: *Professional Experience*. Here, the reader will find my résumé which includes a summary of my educational and professional experience. Another part in

this section is the essay *Who is the Teacher I Want to Become*. It has an analysis of the process a teacher experiences before becoming an instructor. In narrative form, I describe my life before and after being a teacher, and I support the information presented with the contribution of experts in the field of Linguistics such as Brown (1994), Bailey (1998) and Richards (2001) among others. This essay is the framework to the rest of this portfolio; it presents examples of theories and strategies to be used in the classroom, the importance a teacher has in the classroom, and how the growth of an educator is the success of students in the learning process.

Finally in this part, there is an annotated bibliography that consists of the fifteen books that contributed the most to the development of this project. Each entry has a brief reference about the content, and the sections that can be of help to other teachers. This bibliography was divided in the five areas of applied linguistics: second language acquisition, culture, methodology, curriculum design and evaluation.

Section II: *Improved paper.* In this section, the reader will find *a* paper that was completed during the year 2003 with Professor Oscar Rojas. This paper is a part of an exam that was applied during my teaching at Saint Francis College. First, there is a copy of the original version, which has the observations made by Professor Rojas during 2003, and the feedback provided by Professor Valenzuela, during 2010. The recommendations provided by both experts allowed me to design a more communicative test, as well as the appropriate rubrics to offer accurate evaluation to students. I also supported the making of the test with some of the authors that are presented in the annotated bibliography and the working bibliography.

Section III: *Materials and Professional Products.* Each section has a justification, discussion and analysis of a main topic. For example, the didactic unit includes the procedure of design, the importance of culture, and the use of literature as a teaching technique as well as the development of the four macro-skills: writing, reading, listening and speaking. This unit has four different parts: the mapping, the teacher's guide, the body of the unit and a glossary. This subdivision of the portfolio was a fundamental piece of work for the practical area of this project. It was the basis for the lesson plan report, the observation report, the assessment and testing.

In the case of the lesson plan, Saint Francis College gave me the opportunity to apply it with one of their groups; therefore, I was able to identify flaws in the didactic unit and to analyze the development of the lesson plan through a lesson report in which I explain all the pros and cons of the activities applied.

The rubrics and exam designed were based on the unit *"Is Gothic a Culture or a Trend."* These products portray my view of evaluation in terms of communicative assessment. The reader can find a written and oral test with the rubrics to evaluate each task. The rubrics are analytic scales that can be an example for teachers to create their own instruments.

Finally, the observation report was done with the cooperation of a 9th grade teacher from Saint Francis College. This teacher implemented the same material I used in my lesson plans, which allowed me to make the proper changes in the unit, according to students' needs.

Most of the material of this unit was previously used during my years as a teacher at Saint Francis College and at that time, students demonstrated a positive reaction toward this topic and material.

The learning process this portfolio has provided brought a change upon my personal and professional life. As a student of the Applied Linguistics program with Emphasis in English, I have forced myself to study and understand the theories, methodologies, assessment, culture and curriculum design in the course of my own professional experience. I will live in constant evaluation of my work and will make an effort to continue growing in order to provide meaningful teaching and to facilitate the learning process of my students.

As a final point, there is no doubt that the research included in this portfolio will contribute to other professionals' experience through analysis and discussions on second language learning. Furthermore, the development of products in areas such as evaluation and curriculum offer an example to those teachers who are interested in applying them. Teachers and students who wish to use this portfolio can be confident that the material presented has been put into practice and improved according to student's needs. In the following sections, instructors will find valuable information in terms of theory related to the field of Applied Linguistics through the presentation of examples related to my teaching experience.

Résumé

Résumé

Name: Vanessa González Garita
Nationality: Costa Rican
ID number: 4-173-304
Address: San Joaquin de Flores, Heredia

Education

Universidad Nacional — **Jan 2003 to May 2010**
Heredia, Costa Rica.
Licentiate on Applied Linguistics

Universidad Nacional — **May 2000-Dec 2002**
Heredia, Costa Rica.
Bachelor on English Teaching

Liceo Regional de Flores — **December, 1997**
High School Diploma

Other Studies

Santa Luces High School
Lantana, Florida — **Jan 1999 to Apr 2000**
ESOL program

Skills

- Bilingual Spanish and English
- Adolescent and adult education
- Call center experience
- Over the phone interpreting experience

Employment

INA
English Instructor — **Oct 2009 to present**

Pan-American School, Belen — **Jan 2008-Dec 08**
Elementary school teacher

Classroom Management
Homeroom teaching
Teaching English Language Arts
Experience teaching, 6th grade.

Language Line Services, Heredia **March 2006-Jan 08**
Interpreter

Interpreting with accuracy during all calls
Interpreting medical, financial and insurance calls
Providing customer service

Saint Francis College, Moravia
English Teacher **Aug 2003- December 2007**

Classroom Management
Homeroom teaching
Teaching literature, grammar, composition and conversation
Organizing language fair
Experience at teaching the TOEFL course
Experience teaching, 8th, 10th and 11th grade.

CEIC, Universidad Nacional, Heredia **May 2004-Dec 04**
English Instructor

Creating interactive activities
Teaching conversation
Relating to adults and teenagers

Intensa, Alajuela **Apr 2001 to Dec 2003**
English Instructor
Teaching with the audio-lingual method
Relating to adults and adolescents

References

Fray Victor Mora Mesen, General Director Saint Francis College
2297-1704
Juan Diego Villegas, General Manager Language Line Services
2293-4302

CORE ESSAY

Prologue

This essay is the framework to this graduation project. The authors found in the annotated bibliography were used as a reference, as as other experts in the field of applied linguistics. The information presented is well supported with theory and personal experience. Developing this section required a lot of investigation in order to comprehend the premises that the authors of the books offered, and to identify the material intended to be included in this framework.

The paper starts with a brief description of my position about the role a teacher plays in the classroom and the use of material to promote learning. Step by step, through a deep introspection, I portray my teaching philosophy, my understanding of the English language and experience in the field of English teaching in the form of a narration. This core essay has been divided in sections that contain different titles, in order to guide the reader into the different stages of my life experience.

WHO IS THE TEACHER I WANT TO BECOME?

Taking my First Steps into a New Language

At the beginning, writing about my philosophy as a teacher was very difficult because I did not like to reflect on my work; I thought everything in relation to this area of my life was going well. Brown mentions the following about the teacher's role: "what is needed according to Rogers is a real facilitator of learning and one can only facilitate by establishing an interpersonal relationship with the learner" (86). As teachers we have to understand what our role as educators is and our responsibility in the learning process of our students. Therefore, through introspection on my professional development, I provide a reflection on the steps I followed to become a good professional, and to show my position in regards to the most outstanding aspects of Applied Linguistics that have contributed to my knowledge in this field.

Rogers's Humanistic Philosophy (in Brown, 86) makes emphasis on the role of the teacher. He considers that teachers and the educational system should focus on learning rather than teaching. Consequently, teachers do not have to be outsiders who take over a class, people who are strangers to the learners. To illustrate, when I was a high school student, teachers were far from establishing an interpersonal relationship with the learner. They were not able to obtain what Brown calls, "a genuine trust, acceptance and a pricing of the person, the student-as a worthy, valuable individual" (86). I remember how my English teacher became very upset because she could not seize our attention, and we did not care about her presence in the classroom. She had us sit in a circle around her desk, and then translated texts and asked us to write down

the meaning of the words. This type of teaching prevented genuine interaction from taking place between the teacher and the students.

We were exposed to pure rote learning[1]. Our English classes were always limited to translation of readings and then vocabulary learning that would be later applied in sentences, grammar drills or in more readings. This method clearly recalls the grammar translation method[2] in which the participation of students is only to know how to open a dictionary and identify the meaning of the words in Spanish. There is little or no interaction between peers or teacher- student. I thought then that my English lessons were uninteresting and irrelevant for my future.

Therefore, when I go back to my high school days, I remember the reasons why I did not want to become a teacher. Teaching was not an attractive or appealing activity to follow, mainly because, as Murphey says in his article "Why Don't Teachers Learn What Learners Learn[3]," educators should ask their students at the end of class to write down what they think about what they did in the class; this would help students be more attentive and feel involved in the class. Different from Murphey's viewpoint, our perception of the classroom was not taken into account, and we spent five years in high school learning the very basic aspects, to graduate and not be able to speak much in the foreign language (FL). Trying to behave during class, to pay attention and to become involved in any of the activities that were not meaningful for my learning

---

[1] Ausbel states that rote learning involves the mental storage of items having little or no association with existing cognitive structure (quoted in Brown: 1994, 79)

[2] According to Richards and Rodgers it was based first through detailed analysis of its grammar rules, followed by application of this knowledge to the task of translating sentences" (6).

[3] This article is part of the selection Thomas Kral made from "The English Teaching Forum Magazine" to the book Creative Classroom Activities.

BIBLIOTECA
FAC. FILOSOFÍA Y LETRAS

process was not easy to accomplish. If my teacher had been able to listen to our perception, the time spent in class would have been valuable. After five years of this kind of instruction, I graduated with the purpose of becoming bilingual some day. As a result, after a year at the university (UNA), I decided to go to the United States looking for an opportunity to learn English.

Traveling Abroad

Time went by and I graduated from high school. I felt serious uncertainty about my career, but remarkable enthusiasm to learn English. I made an attempt to be accepted at the Department of Literature and Language Science at Universidad Nacional to study English Teaching, but my proficiency level was very low, so I felt discouraged and I looked for another possibility. Consequently, after a year of making plans with my family in the United States, I departed to one of the most important adventures of my life, living abroad.

I arrived in Florida in 1998 fully motivated[4] to learn. My goal was to be as proficient as a native speaker of the language. My desire was to be fluent and accurate, so I could return to Costa Rica, begin my major and obtain a job as a receptionist or any other position that required English.

In addition, living in a country where the target language (TL) was the official language, I knew there was going to be a total immersion into the culture. I would learn

[4] Littlewood stated in his book *Foreign and Second Language Learning,* in regards to motivation: "it is a complex phenomenon and includes many components: the individual's drive, need for achievement and success, curiosity, desire for stimulation and new experience, and so on" (53).

Tesis 7452
FI-18593

English as a second language (ESL) because it was going to be part of my life's needs to communicate with people. If I had to go to the doctor, to the store, the movies or any other place, I had to use English. Moreover, my teacher at night school was an American, and this forced me to learn faster. I was studying in an ESL program three times a week with a very active teacher who promoted learning.

Nevertheless, my learning process was very slow, and I went through a silent period of about 6 months. During this time, I did not speak much in the second language (L2) because I was afraid of making mistakes; yet, I could understand phrases people said. However, acquiring a language requires practice and exposure, which I was not having very regularly.

Language learning involves a number of forms of **alienation**. Richard-Amato and Snow define the term alienation as "between the critical me and the performing me, between my native culture and my target culture, between me and my teacher, and between my fellow students" (83). Somehow, the lifestyle I adopted alienated me because I would spend most of the day at home taking care of my cousin's baby, watching T. V and not talking to anybody. As a result, every time someone tried to start a conversation, I became very anxious and avoided response. At school, I would try to speak more in English, but the class included Latin American students, so there was a lot of Spanish spoken.

Throughout the first months living in Florida, I tried to create methods to practice English. Sitting down in front of the mirror, trying to move my mouth and making initial sounds in the same way native speakers did, was one technique. Just as children learn

their first language, I imitated sounds and phrases; I also watched many children's shows and they helped me acquire and improve basic and some complex vocabulary.

Krashen and Terrel state that "acquisition can take place only when people understand messages in the target language" (19). In this statement, Krashen talks about the ability to capture a message in order to acquire the language. In my case, I was undergoing a silent acquisition process[5] which allowed me to focus on understanding meaning instead of producing sentences.

When I finally understood my surroundings and I could comprehend what people were saying, the moment to speak arrived. I was progressing onto a new stage; it was time to communicate. This can be seen in Krashen's input theory: "The input theory states that in order for acquirers to progress to the next stage in the acquisition of the target language, they need to understand input language that includes a structure that is part of the next stage" (in Krashen and Terrell, 32). As an example, once I was sitting down in the living room with my cousin and uncle when, in the middle of the conversation, he made a remark on the improvement I had made in terms of speaking, and how I was starting to communicate using English. I felt very motivated because others were noticing my progress.

Language became a functional as well as a social tool. I used it for school, to do homework and also to socialize with other people. I stopped feeling afraid of making mistakes and of talking at a store or restaurant. Littlewood states that functional needs

---

[5] Littlewood affirms that "the silent period occurs in the stages of first language learning and natural second language learning" (70).

are "the desire to convey messages without misunderstandings…" and social needs are "the desire to use language which is socially acceptable and enables the learner to integrate satisfactorily with the second language community" (70-71). I became capable of going out without my cousin translating everything for me; yet the best part was being able to respond to those who would make comments in English about me. I was not afraid of interacting any more. It was the beginning of an acculturation process for me.

I became self confident and my skills started to develop. I was able to do as Brown states " 'gamble' a bit and to be willing to try out hunches about the language and take the risk of being wrong" (140). Not being afraid of making mistakes opened many doors for me: I worked with a very wealthy family during Easter week; my cousin's friends talked to me more often and invited me to go out with them. The language barrier had been broken, an important step to reach my goal to communicate in a foreign language.

Moreover, Moran makes reference to the encounter with the foreign cultures, saying, "beyond communicating, however, I also had to adapt to the Ivorian way of life, a process that took time, effort, and attention, and was alternatively exhilarating and maddening" (2) In my case, I was beginning an acculturation process and I had improved my language skills. Nevertheless, even when I could communicate more fluently, culture was very challenging and I had to make an effort to cope with it.

Do You Understand Why You Should Not Behave This Way?

"My original intention of becoming a native speaker of French had led me into completely unexpected territories of language, culture and identity" (Moran, 3). I was only eighteen years old when I lived with my father's brother and his family; I was very inexperienced and I had to encounter many disagreements and confusion. It was *a completely unexpected territory*. I was the guest and they were the hosts, and so we went through difficult situations in our day to day life because of cultural differences. Gorden explains that "both the guest and the host may have moments of discouragement and excitement, of depression and euphoria, of closeness and distance, of conflict and harmony" (1). I came from a very protective family, from being under the total control of my parents; on the other hand, my uncle would not supervise me and I had unprecedented freedom. My prospect of limits had completely changed as well as culture in general.

We encountered communicative misunderstanding because communication depends upon more than language. For example, I had a construct in regards to obligations in the house that automatically made me responsible for all the house chores. These were operative assumptions and Gorden defines them as "those that are culturally appropriate for people in certain roles who are interacting in a certain situation for some purpose" (4). I thought that my cousin would do the same and help me keep the house under certain organization; nevertheless, that was not the case, and we had multiple disagreements and some serious fights.

Another misconception arose over the appropriate way to dress. My mother is a very devoted Catholic and very conservative, and so was I; as a result, when my cousin's boyfriend wandered around the house in his underwear, I was shocked and confused. I found this inappropriate according to what I had been taught. It was very easy to judge different cultural patterns based on my background because the distinction violated my sensitivity and caused loathing or irritation. There were many moments in which I felt frustrated at not understanding, but after a complete immersion in the language, learning about customs, managing the currency, enjoying sports, shopping and other activities, taught me to avoid judgments and to enjoy the experience.

Once I was able to accurately express my ideas, I was confident in terms of my knowledge. Sometimes, ESL students whose language limitations become a reason to also limit their knowledge do not have the chance to engage and interact in other than language activities. Thereby, having the capacity to express my thoughts and beliefs permitted a higher interaction with those who wanted to know about me and my background, and I was ready and willing to learn about others.

After a long and fascinating year living in a foreign country, I considered it was time to go back home and start my career. I had been able to experience life in a different culture without my family's nurturing. I had improved my language skills and I could initiate my career in English teaching. Thus, I decided to return to my country in April 2000 and start a new adventure in my own culture.

Coming Back to my Roots

Coming back to my roots was very difficult. I had to readapt to the lifestyle of Costa Rican families. I had several problems with my parents; they could not accept my coming in and out at will. Asking for permission was a habit I had to recover. Also, my new wardrobe did not conform to my family's standards, and some of my forms of speech were unknown for most of the people I knew. I felt lost from time to time, even though I was in the country where I had lived for eighteen years.

Brown refers to the process of becoming bilingual as a way of life, and he explains it as follows: "...your whole person is affected as you struggle to reach beyond the confines of your first language and into a new language, a new culture, a new way of thinking, feeling and acting"(1). Those who have not lived the immersion may believe that the behavior a person adopts is intended to attract attention; nonetheless, life is deeply affected. In my case, I tried very hard to belong in a foreign culture with determination and effort to reach this goal; therefore, returning to Costa Rica meant changing my view about culture once again.

In addition, Samovar, Richard and Stefani refer to the importance of understanding the use of symbols in another language, as well as the rules for using those symbols (in Gutierrez, 39). I, as an ESL student, lived a process of acculturation[6] and as an adolescent subsisted in a self reliant culture; later I came back to a

---

[6]Acculturation is "a process in which changes in the language, culture and system of values of a group happen through interaction with another group with a different language, culture and system of values (Longman Dictionary of Teaching and Applied Linguistics)" (In Moran, 133).

FACULTAD FILOSOFIA Y L
BIBLIOT

paternalistic culture where symbols and rules were spoken differently and I had to re-adjust.

The encounter with another way of life threatened my identity; nevertheless, the interaction with a foreign culture shaped my life. Dynamics differed so much, that at some point interpretations and responses led to misunderstandings, and it was very difficult to know how to behave. Kim calls this a process of "'deculturation and acculturation' that consists of discarding cultural behaviors or attitudes that do not fit the new culture while at the same time acquiring new ones" (in Moran, 126). When I came back to Costa Rica, I was aware of culture as non-static; people around the world do not have a fixed behavior. I had realized the importance of understanding and accepting my cultural identity. It was the appropriate time to focus on my studies in language teaching.

Starting a New Challenge

When I arrived in Costa Rica, I had already defined a goal: it was time to get back to my books and obtain a degree. Before traveling, I had taken the admission test to the English teaching major, but I did not pass it. This time I took a proficiency test to start on the second quarter of the year. Luckily, my language skills were adequate to fulfill the expectations required by the Department of Literature and Language Science, and at the end of April 2000, I was a new student in the English Teaching program.

The first year in the Bachelor's program represented a shock regarding previous knowledge I had acquired in the Unites States. First, the pronunciation classes made me feel insecure; the professor was very demanding and I felt that all the effort I had

made to pronounce words correctly had not been enough. I realized that I still had a long process to learn and improve. I also became conscious of the value of learning from professionals and all the areas that a teacher has to be acquainted with.

I studied for almost three years. I was taking six or seven classes per quarter. I worked on my writing because it was one of my weaknesses, and also in literature because it was my favorite subject. In fact, the Victorian literature class left a mark in my teaching and my life, especially because it provided useful information for my future job at Saint Francis. There, I had to teach Gothic literature and that has been the basis for the didactic unit I designed.

Finally, the Bachelor's program set the theoretical basis of my teaching philosophy; however, it did not provide enough tools to go into a classroom and create a learning environment in which students construct knowledge together with the teacher. I knew what the *present perfect* was, but I did not know how to explain it, or how to provide communicative practice. Teachers must be prepared not only to transmit information, but to build it with their students. I obtained the necessary experience in the licentiate program and through the various jobs I have had. In the following sections, these working experiences will be described in more detail.

Grammar, You Should Follow the Grammar…

In addition to my traveling abroad and my new studies came the need to find a job. I had to have a financial support to prove my new independence to my parents. I did not want to continue behaving like a person who had gone through a learning

process without results. Therefore, I started applying at different companies, mainly to work part time, so it would not interfere with my studies.

I sent my résumé to several places, but I was hired at Intensa, which is a language institution. Intensa was founded in 1980 and adopted the audio-lingual method. This method was created in the United States in answer to the need to teach foreign languages, so Americans did not become isolated from scientific advances in other countries during World War II. Audiolingualism drew from early experiences of the Army with the Aural-Oral approach (structural approach) developed by Fries and his colleagues in 1945. This method considered grammar a branch of logic, and it stated that foreign language learning was basically a process of mechanical habit formation.[7]

This methodology at Intensa had to be strictly followed. It was not required to bring any extra activities or to take a lot of time to plan a lesson; everything was done for the teachers. I went through a two- week training program, in which the class procedures, the books that were used and the lesson planning were clarified. The training emphasized the use of grammar. We as teachers had to be very clear at teaching the grammar topics because the students' evaluations were based on the use of structures. During the first year at Intensa, I had to identify strategies to teach the grammar content, especially because most of the structures I knew were acquired; nobody had explained them to me in formal instruction.

---

[7] See Richards and Rodgers, Approaches and Methods in Language Teaching. 2nd ed, pages 53-54, 56.

The audio-lingual method[8] states that language has to be spoken before it is seen in writing. Activities are based on dialogues and drills because they provide means of contextualizing and key structures. These activities also provide an example of how a situation can be presented in the target culture. The class had four stages; first, the grammar drills, in which students had to do oral practice repeating the same exercise three times (usually 2 times). Second, we had the practice with a book in which they read a sample dialogue, and later had to create a dialogue following the same pattern.

Later, we had the storyline, a story given to the teachers to write on the board for students to memorize it. Illustrated charts were used to exemplify the story. In the case of the advanced levels, they could invent the story, the teacher wrote it on the board and finally students had to memorize it. Finally, we had a section for short readings or more dialogue production.

As can be seen, the methodology this institution uses is based on habit formation and grammar content. I encountered many students during those years who found it hard to elicit sentences without having to organize the grammar structures in their heads. Fluency was sacrificed in order to obtain correct sentence formation.

As a teacher, I was initially shaped by Intensa and their audio-lingual method. After three years working with the company, grammar became a necessity in my teaching. I evolved in terms of teaching techniques because my explanations were

[8] See Richards and Rodgers, page 59.

FACULTAD FILOSOFIA Y LETRAS
UNIVERSIDAD NACIONAL : HEREDIA : COSTA RICA
MCMI XXIII
BIBLIOTECA

more accurate. It was very motivating to see my students' faces and perceive they were following what I was saying. I felt very proud of myself.

On the other hand, when I was taking my licentiate degree, I learned about new methodologies and approaches. For example, the communicative approach, task-based instruction, content-based instruction and cooperative learning. Then, I analyzed whether grammar was so important in teaching or not. I could see that interaction and meaningful material can give more to a student than just going over and over the same topic. All this information made me realize that I had to make changes in my teaching. In the following section of this paper, I will explore how the uses of varied methods and techniques have transformed my teaching, as well as the outcomes I have obtained from these modifications.

Professional Development

Saint Francis College

Working at Intensa was my first working experience, and I overcame my fear to be in front of a group of students. Even so, when I was hired at Saint Francis College, I encountered the challenge to teach adolescents; this meant that I had to earn their respect and trust through my teaching skills and ability to manage the class.

Dealing with a demanding teenage classroom can be frightening especially for an instructor without much experience. Thus, my first year at Saint Francis was one of the most complicated in my professional life. I was terrified; I did not feel prepared to manage the class. I was employed three days before the school year started, and I

received only a list with the content to be taught and a literature anthology with readings I did not know.

I had to go home on a Thursday and research the topics that were to be taught on the first week of class (the following Monday). I was given a homeroom group, so I had to look for activities and information related to that field. My house was filled with books from the university. I took a notebook and made notes of grammar and writing exercises to prepare for class.

By Monday, nervousness had taken over. I had to teach 10th grade. As I approached the classroom, students were whispering and looking at me; I asked them to come in and take a seat. The first thing they asked was if we were going to have entertaining activities as part of the class. At that moment, I could have answered in different ways, but I was so worried about giving the correct impression, that I cannot recall my answer.

Teaching requires dedication and hard work, thus when I look back at those memories, I realize that my years of experience and research have helped me construct an understanding about the way a classroom works. That first year helped me to grow from a young adult to an adult who was responsible not only to teach a subject matter, but to listen to my students and to try to involve myself in their world.

I decided to listen to some of their favorite music and also to watch T.V. shows and other activities that were appealing to them. I had to teach Gothic Literature through the story "I Know Why the Caged Bird Sings" (1969) by Maya Angelou, which was not appealing to my pupils, so I had to relate some of the situations in this novel to a soap

opera or show they were familiar with. This is how I was able to get through the story without major complications.

Another professional area in which I grew during this time was classroom management. At the beginning the students did not like me and even tried to get me fired. Nevertheless, I began to understand my role as an adult. I was the one in charge and I deserved respect. Establishing the class rules is a requirement for all teachers, and in my case that allowed me to have control of my class and my students. As a result, by the end of the year, they respected me and stated that my class had become interesting and entertaining for them.

During my second year, I had the opportunity to choose the material to be used in the English class for 10th grade. Therefore, I made an anthology with material that reflected my experience the previous year. As an English teacher at Saint Francis, I had to teach content as well as language. Richard-Amato and Snow make the distinction between content-obligatory language objectives and content-compatible objectives: "content obligatory, specify the language required for students to develop, master, and communicate about a given material... content comparable can be taught within the context of a given content but are not required for successful content mastery" (30-31). I had to teach English divided in four areas: literature, grammar, composition and conversation, which have a percentage within the evaluation of 100%. Thus, it was my responsibility attempting an integration of all four areas.

That is why I chose a book for tenth grade that could motivate students to read, and that could be integrated into the other areas of evaluation, but it continued being

content obligatory language objectives. In literature for example, I first gave my students new vocabulary related to the genre to be studied. Then, we discussed the different definitions, connecting them to real life situations. Later, we had short readings to identify the genre topics, finally a brief discussion about it and then the test. For evaluation I included high order thinking questions in order to challenge my students to go beyond their current competence.

When we read the book *Interview with the Vampire* by Anne Rice (1976), 10th grade English classes transformed into a classroom where students talked about topics that no other teacher offered. I integrated composition, by asking learners to investigate about a topic they liked (related to Gothic) and to write a term paper about it. Next, they had to do an oral presentation for the class based on a famous gothic story such as *Dracula* or *Frankenstein*. Listening to my students talk about their projects on the hallway, using the meta-language learned was impressive. These activities forced many students to monitor their language structure because they knew the rest were paying attention.

On the other hand, I encountered complexity at incorporating the grammar topics into the literature content because the drills studied in class came from a different textbook. Despite the fact that I tried to introduce more content compatible language into the class, 50 or 55 percent of the evaluation had to be given to written tests that contained content obligatory language objectives.

To conclude, professionally speaking, I had to be very demanding with myself because my students expected a lot from me and the class activities. I forced myself to

learn beyond EFL teaching and I had to do more research to be able to teach content matter. My experience during the three years at Saint Francis provided the opportunity to create and implement the cultural unit that is presented in this graduation portfolio. It also allowed me to apply many techniques and methods learned during my licentiate program; it provided awareness of what a teacher can accomplish with her students if there is careful planning and hardwork that involves them successfully.

Centro de Estudios en Idiomas Conversacionales (CEIC)

The second year after my university graduation, I had the opportunity to work with CEIC, which is a branch from the Department of Literature and Language Science at Universidad Nacional. The purpose of this language center is to prepare students to develop English speaking competence (listening, speaking, writing and reading). This type of instruction was completely different from the content and grammar teaching I had been exposed to. It was a new teaching perspective.

Piepho refers to different levels of objectives in a communicative approach, in which he mentions that language can be a means of expression of values and judgments about oneself and others; that can assist individual learning needs; finally it can be included in the school curriculum (in Richards and Rodgers, 162). At CEIC, the staff was EFL teachers, and most of them were applying these objectives as part of their teaching. Most teachers researched material that was meaningful for the students. Learners enjoyed their learning process and this contributed to a rapid understanding of the language.

I learned how to use the language laboratory, which was useful for listening comprehension. Students received individualized attention through the headphones. This helped to have one on one sessions without making the learner feel uncomfortable or stressed by others listening. The laboratory also supplied the option of having pupils record themselves and then listen to their mistakes. Sometimes they wrote down what they thought was incorrect and would compare it to the feedback I gave them.

During this brief year in this institution, I valued the research and identification of materials that provided students with the chance to use their cognitive background foreign language. Nunan talks about the communicative task: "it is a piece of classroom work which involves learners in comprehending, manipulating, producing or interacting in the target language while their attention is principally focused on meaning rather than form " (in Richards and Rodgers, 224). As Nunan makes reference to the value of manipulating and interacting with the material rather than with the form, I discovered that grammar can be set aside or integrated, and that it is not necessarily the only basis for instruction. As a result of this experience, I constantly advice my students to use their environment to practice English in order to create valuable images in their heads; this facilitates remembering what has been studied, for example, their family, jobs, friends and other topics.

Language Line Services

Previous to my working at a well known private institution (next section), I had been an interpreter for two years. In this section, I am going to refer briefly to this

professional experience because it influenced me professionally and brought growth to my teaching.

Listening comprehension had been an area of improvement for me, and I needed to work on that outside of the educational environment. Therefore, as an interpreter, I developed skills for note taking, quick thinking in both English and Spanish, and I realized it was very difficult for me to interpret from English into Spanish.

Another piece of knowledge I acquired was in relation to the business setting in the United States, mainly in insurance, finance, medicine and commerce. I experienced the cultural differences between Latin American people and their dialects through the phone calls I interpreted. There were many times in which LEP's (low proficiency person) register was not comprehensible and I had to clarify in order to interpret into English. After two years of listening to people through a head set, my listening skills and my vocabulary had developed.

During my time at Language Line, I also became a mother, and that meant a major change in my life. Call centers manage schedules that do not give a lot of opportunities to be with the family; there are no holidays and very short vacation periods. That is why after analyzing the situation, I applied to diverse schools in order to go back to teaching. Consequently, I was hired at well known-school but as an elementary school teacher in charge of sixth grade students.

Well-Known Private School

Being an elementary school teacher brought many responsibilities to which I was not accustomed. I had to teach Language Arts, which is content-based instruction. Since this is a very wealthy school, there are strict standards for all the staff. This was different from my previous teaching experiences; there was constant supervision and I was under a lot of pressure. The administration's approach towards the teachers was very difficult to manage. I felt harassed and my professional development stopped due to the nervousness and insecurity that this working atmosphere provoked.

"... We all became nervous, irritable, jumpy" (Bailey, Curtis and Nunan, 159). The traditional class observation is the one in which the teacher develops a class, while the observer sits at the back with a check list in which there is the column for what has been done successfully and what has not. Day by day I lived that type of observation. My boss visited me at least three times per week, every week. I was overwhelmed by stress and discomfort every time she came in. Observations were unannounced and my boss constantly interrupted my class to give me an order or "suggestion" about the way I had to conduct my lessons. I never understood whether she was performing a participant or non-participant observation[9]; in addition, my students did not know who they should follow, and many classroom management problems arose because of this situation.

---

[9] Bailey, Curtis and Nunan state that a participant observation is when the observer does not interact in the situation, and a participant observation is when the observer becomes actively engaged in the event that is being observed. For further reference see Pursuing Professional Development: The Self as a Source.

Bailey, Curtis and Nunan talk about Burton's key points for a proper observation; for instance: observation as means of staff development must be kept separate from administrative supervisory requirements; observation is effective when it is teacher-initiated; observation is most usefully conducted by teachers (who might also sometimes be middle managers because middle managers do often teach) (in Bailey, Curtis and Nunan, 160). My boss' observations contradicted all of the previous guidelines. As a result, I was so concerned about teaching according to her requirements that I lost myself in the process. She was the observer who sets herself as a model to follow, and if it was not done, then there were many reprimands and more confusion in the classroom.

This type of treatment causes distrust and low self-esteem. As an educator, the constant criticism I received became my boss' method to impose teaching techniques of which I disapproved. In conclusion, this school taught me to improve and learn to defend my judgments and criteria. I know I will not always be correct; therefore, I should have the opportunity to make mistakes and to advance and to use advice when it is appropriate to my own criterion.

The Beginning of the Journey

It would be very difficult to include all the experiences I have had since the English language became part of my life. I refer to the language because to have learned it completely changed who I am. I could have never imagined where I am standing now, writing a conclusion to eight years of English teaching, and ten years since I approached the language for the first time.

I am a professional who is fully proficient in a second language. I was exposed to a brief immersion of a year in the culture, which gave me the foundation to grow strong and improve my English competence. I have worked to be accurate and fluent. This has made me a very demanding teacher in terms of what I expect from my students. I want to see students who are able to achieve a dream the same way I did; the dream of learning a foreign language even though they do not have complete immersion. I enjoy the time I spend in the classroom and the process of helping others improve and become competent in terms of communication in the foreign language. I like to teach literature, grammar, culture and any other type of content because I can mature in knowledge together with my students.

I am sure that for many my teaching experience can be just the beginning; however, the progression and advance never end. I have grown from a high school student with almost no knowledge of a second language into a young adult with the option to pursue a career, and then from a novice teacher who was afraid of her students, into a confident and hardworking teacher. I hope that this paper provides useful information for those who believe that they cannot learn or for those who think they cannot teach.

The professors who have guided me along this course of learning, the authors of the many books I have consulted and the precious experiences I have lived guided me to be a knowledgeable teacher. As a professional, I am familiar with the fact that learning is based on what we can get from our students and how we can construct

knowledge so that in the future, students can obtain better opportunities and feel proud of their achievements.

Conclusions

In this essay, there is a listing of different authors, theories and methodologies that make reference to the area of Applied Linguistics through the author's experiences. Initiating with a brief view of the methods used in the Costa Rican educational system to teach English as a Second Language (from the author's perspective), the essay analyzed stages of the learning process a learner can have when he/she goes through cultural immersion. Then, it points out possible situations a teacher could face in the process of acquiring expertise in the field of English teaching.

Developing this essay represented a challenge. It required extensive reading from different experts in the field of Applied Linguistics to conclude it. The most outstanding aspect about writing this core essay is that it allowed discovering my teaching philosophy. Even though I knew how to teach a class, and how to plan or prepare my material, I had not comprehended where I was going and what my teaching purposes were. Finally, after all the research done, I understood that my main objective in teaching is based on my students' motivation to come to my class, to enjoy it and to be able to learn through enriching and meaningful activities.

The entries that follow in this graduation project contain an annotated bibliography, an improved paper, and professional products that represent the experience acquired during my teaching experience.

FACULTAD FILOSOFIA Y LETRAS
UNIVERSIDAD NACIONAL : HEREDIA : COSTA RICA
MCMI XXIII
BIBLIOTECA

Works Cited

Bailey, Kathleen, Andy Curtis and David Nunan. Pursuing Professional Development: the Self as a Source. Boston, Massachusetts: Heinle and Heinle, 2001.

Brown, Douglas. Principles of Language Learning and Teaching. 3er ed. Englewood Cliffs, NJ: Prentice Hall, 1994.

Gorden, Raymond. Living in Latin America; A Case Study in Cross-cultural Communication. Lincolnwood, Illinois: National Textbook, 1976.

Littlewood, William. Foreign and Second Language Learning. 12ed. New York: Cambridge UP, 1996.

Kral, Thomas, ed. Creative Classroom Activities1989-1993, English teaching Forum. Washington: English Language Program division, 1995.

Richards, Jack and Theodore S. Rodgers. *Approaches and Methods in Language Teaching.* 2nd ed. New York: Cambridge UP, 2001

Samovar, A. Larry, Richard E. Porter and Lisa A. Stefani. Communication between Cultures. In Laura Gutiérrez thesis of graduation: Adaptación Metalingüística e Ideología en un Contexto Cultural. Heredia: Universidad Nacional, Facultad de Filosofía y Letras, 2006

FACULTAD FILOSOFIA Y LETRAS
UNIVERSIDAD NACIONAL : HEREDIA : COSTA RICA
MCMI XXIII
BIBLIOTECA

ANNOTATED BIBLIOGRAPHY

Prologue

The following section includes a summary and/or evaluation of the fifteen most important sources used in the development of this portfolio. This annotated bibliography contains sources from authors in the five areas of Applied Llinguistics, starting with second language acquisition and concluding with evaluation.

In order to write this section, there was an assessment done to identify whether the topics presented in each book were useful or appropriate to the research, and to compare the information with other sources consulted in the bibliography. Finally, the process of summarizing, assessing and reflecting found in this part of the portfolio, provides valuable information for any educator interested in learning about authors and their products related to the area of Applied Linguistics.

Second Language Acquisition

Kral, Thomas, ed. *Creative English Teaching Forum, Classroom Activities 1989-1993.* Washington. English Language Program division, 1995.

This book is a compilation of articles from Forum Magazine which contains very effective activities for teachers to apply within the ESL and EFL classroom. Even though the articles are from 1989-1993, the authors propose ideas that include approaches such as cooperative learning, task based approach, process- oriented approach and content -based approach. This book can be of enormous interest for teachers who are looking for new ideas to use in their classroom. It explores the teaching of topics such as science, grammar, writing, reading and also literature. I have already used some of the activities the book offers in regards to the teaching of literature and also activities that arise curiosity among students; for example, the one stated on page 91 in the article called "Putting up a Reading Board and Cutting down the Boredom" by Vanikieti and Keyuravong (1989).

Brown, H. Douglas. *Principles of Language Learning and Teaching*. 3rd ed. Englewoods Cliffs, NJ: Prentice Hill, 1994.

Reading this volume provides an extensive explanation about language teaching. Brown is able to describe methods, theories of language, personality factors, styles and also cultural aspects that involve the learning of a second language or a foreign language. Teachers can find clear explanations and examples in this book that are easy

and interesting to read. Units 1, 2, 3, 4, 7, 9 and 11 offer a view of theories such as behaviorism, humanistic psychology, meaningful learning, input theory and others. I found the reading of this book enriching because the information does not refer only to the classroom, but the learning outside of it. For example on page 38, **Imitation** refers to the stages my daughter went through when she was 2 years old, and how I can help her acquire a foreign language at home.

Littlewood, William. *Foreign and Second Language Learning.* 12th ed. New York: Cambridge, 1996.

Littlewood presents a well written book, in which he portrays characteristics about language acquisition. The theory described is simple to comprehend and is an outstanding tool for an ESL or EFL teacher; it emphasizes the needs of students according to the learning or acquisition process. For example, he states "Indeed, teachers are often tempted to reproach learners for their 'carelessness' in failing to make use of what they 'know'" (81). This quote makes reference to the learning process and how teachers sometimes believe that students have learned something, when in fact, they have not internalized the concepts yet.

This author looks at factors such as learners' errors, whether learners are predisposed to acquire language in certain sequences, why some people are apparently more successful at learning languages than others. Also, how learners make use of their new language to communicate, as well as how social factors can affect second language communication.

Ellis, Rod. *The Study of Second Language Acquisition*. Oxford University Press: New York, 1994.

Ellis provides in his book resources for student-teachers and also for new and experienced teachers. He explains the processes that can interfere in the learning of a student. Language transfer, contrastive analysis, pidginization, overgeneralization, variability, pragmatics, motivation and social factors are just some of the topics this writer refers to. He makes reference to theories and experts who have explored the field of second and foreign language acquisition. As a teacher, I consider that understanding the diverse processes a student encounters when learning a foreign or second language are of major significance. The students benefit from the changes an instructor can make in his teaching in order to help him/her overcome these processes and learn faster.

Culture

Richard-Amato, Patricia and Marguerite Snow. *Strategies for Content Area Teachers. The Multicultural Classroom: Readings for Content Area Teachers.* Reading, M.A: Addison-Wesley, 1992.

The authors of this motivating book provide teachers with valuable information in relation to content-based teaching in a multicultural classroom. Most of the information provided in the chapters of this book is based on experiences in the United States' environment (classrooms), where in fact there is a large amount of learners that come from different cultural backgrounds such as Mexicans, Chinese, and others. Teachers in

Costa Rica can apply the advice given in this book because their values and beliefs can vary in a classroom setting. I found specially useful the section that refers to the teaching of content and how it can be used together with EFL lessons. The use of cooperative learning as a tool to integrate students with a lower level of English proficiency can be very useful to apply in the classroom setting.

Seely, Ned. *Teaching Culture: Strategies for Intercultural Communication*.3rd ed. Lincolnwood, Illinois: National Textbook Company, 1993.

As an English teacher, reading Seelye's book gave me very good examples of why students tend to be so indisposed to learn a second or foreign language. Sometimes as language instructors, we are so focused on teaching the correct grammar or the correct sentence structure that we forget about culture, and how it can interfere in the learning process. The affective area of a student can highly affect his cognitive development because of rejection towards the culture of the target language, and sometimes learners believe they can learn the language without getting involved in its culture. Therefore, Seelye gives examples of activities that can be used in class. I personally enjoyed the one on page 101 in which he makes reference to an experience he had trying to take a bath in a small town in Guatemala.

Moran, Patrick R. *Teaching Culture: Perspectives in Practice.* Boston Massachusetts: Heinle and Heinle Publishers, 2001.

Moran discusses what culture is in terms of experiencing and helping students appreciate the encounter with a foreign culture. He explains how the adaptation process of culture can be done through the use of content together with practice and interaction. Students need to develop conscious awareness of themselves because once a student realizes his/her identity (native culture) is not at risk, he/she is able to open to the new culture.

This book also explores the importance of managing emotional reactions such as disorientation, or cultural shock. Once there is a change of attitude, the learner is able to interpret the culture because there is greater response and that way there is a greater insight. Teachers will enjoy and find this book very useful because it reminds the reader that speaking a foreign language does not guarantee that you will survive as part of that foreign culture.

Methodology

Richards Jack and Theodore S. Rodgers. *Approaches and Methods in Language Teaching.* 2nd ed. New York: Cambridge UP, 2001.

This book portrays the major trends in language teaching, beginning with the teaching of Latin and moving on to the latest methods and approaches applied in our time. The authors give the teacher (new-experienced) an extensive explanation of the movements and reforms that language went through, beginning with definitions of

approaches and methods: "we have described an approach as a set of beliefs and principles that can be used as a basis for teaching a language" (244). Also, "a method refers to a specific instructional design or system based on a particular theory of language learning" (245). The author discusses the importance of curriculum design, roles of teachers and students and the instructional material.

The book gives the teachers the opportunity to learn about methods such as: Lexical approach, Multiple Intelligences (Howard Gardner), The Natural Approach (Terrel and Krashen), Neurolinguistic programming (Grindler and Bandler), Task-based Language teaching and Whole Language. Also it refers to methods such as: Audiolingualism, Counseling learning, Situational Language, The Silent Way, Suggetopedia (Georgi Lozanov) and Total Physical Response (James Asher).

As a teacher, this book allowed me to understand how my experience teaching with the audio-lingual method influenced my view of the structural context. I was able to notice how my lessons had a major focus on grammar, not only with drills and repetition, but with the constant correction and search for accuracy beyond fluency. It also presented the importance of the parts each method or approach has and which are the ones that apply to my teaching methodology.

Nunan, David. *Designing tasks for the Communicative Classroom.* New York: Cambridge UP, 1989.

Nunan covers a number of topics around one central theme, *the task* in second language learning. It explains how to relate tasks to syllabus design, how to grade and

sequence tasks, among other aspects. An excellent element of the discussion that can be noticed in text book design is the difference between real-life and pedagogical tasks. A pedagogical task is based on a specific pedagogical goal in a set up and controlled context; whereas a real–life task is based on a need that students will confront in a genuine life situation such as assisting a customer at a front desk.

It is remarkable how Nunan points out the meaning of the teacher and student's role's in the development of tasks. Also, this should be taken into consideration before the actual design of one. He also makes the distinction about the different parts of a task which include input data (verbal or non-verbal), teacher and learner roles and goals.

Curriculum design

Richards, Jack. *Curriculum Development in Language Teaching.* New York: Cambridge UP, 2001.

Richard's text provides a systematic and practical guidance for language teachers, administrators and curriculum developers. It contains useful tools like guidelines and checklists on various aspects in the field of language teaching such as needs analysis. This information can be very useful for the analysis of textbooks in schools and learning centers.

The section about the syllabus framework to curriculum design provides comprehensible concepts in relation to the different aspects that have to be taken into account before designing a unit, module, etc. In the case of the unit designed in this

portfolio, the information provided in this book, allowed me to understand that the syllabus it has is integrated, and that I have moved away from a grammar based framework to incorporate functions to offer a more communicative product.

Buford, Anna ed. *The Hidden Curriculum.* Reston, VA: National Business Education, 1992.

As an educator, The Hidden Curriculum provides material that places aside overt (not hidden) curriculum design and focuses on those covert (hidden) characteristics that should be taught to students. These aspects can contribute to their success once they become part of the workforce environment. Teachers usually have a deadline to fulfill the subject matter, to evaluate students and to conclude a school year. However, the hidden curriculum refers to the constant changes the business teacher should make, the adaptability and tolerance in order to prepare the future workers to flourish in the business environment. This book gives motivational words that remind instructors about the importance they have in the life of a student, and how they can make the difference in the upcoming development of their pupils' careers. The reading of this text can be related it to the INA teachers who work with people who need to be prepared to enter the workforce in a short period of time.

Posner, George. ***Análisis de curriculo- El Docente Del siglo XXI, Como Desarrollar una Práctica Docente Competitiva- adapted from Analyzing the Curriculum by Bernard J Poole.*** **Mexico, D.F: MacGraw Hill Interamericana, 2001.**

This book helps develop the ability to determine why a curriculum proves better for some students than for others. It presents a differentiation between the parts that structure a curriculum. As a student from the licentiate program, I often confused the terms syllabus and curriculum. Nevertheless, the author is able to provide the distinction among these terms, he makes reference to the use of perspectives at the time to establish a curriculum, for example, bottom to top and top to bottom arrangements. The author, also talks about the difficulties a curriculum could encounter during implementation. In addition, the kinds of changes parents, students, and administrators would need to make, which takes the teacher back to the needs analysis to identify the real needs of a specific population.

Evaluation

Bailey, Kathleen. *Learning about Language Assessment: Dilemmas, Decisions and Directions.* Boston, Massachusetts: Heinle and Heinle Publishers, 1998.

Bailey poses a theoretical framework in relation to language assessment. The author explains major aspects about language testing (objective and subjective scoring) through straightforward definitions and stories referred to as teachers' voice. This section portrays experiences she had as a language rater, and significant questionings teachers have when confronted with an evaluation circumstance. The section about

dictation and continuous assessment can be very useful, mainly because this is an area that has been neglected in many schools in this country. Another aspect that is very valuable is that assessment, different from quantitative evaluation, can demonstrate unknown information about a student's progress without giving it a number.

Hughes, Arthur. *Testing for Language Teachers.* 2nd ed. New York: Cambridge UP, 2001.

Reading this book offers the opportunity to analyze the varied evaluation techniques to give students appropriate assessment. This text is enjoyable because it helps understand the importance of establishing the objectives or goals behind a test. A teacher should go beyond testing not because it is easy, but because it will bring productive results for those being evaluated.

For teachers who are concerned to learn more about language testing, Hughes has resourceful information to study about test construction and how to become a more reliable scorer, also, the designing of analytic and holistic rubrics which allow learners to obtain valuable feedback in relation to their evaluation.

O'Malley, Michael and Lorraine Valdez. *Authentic Assessment for English Language Learners: Practical Approaches for Teachers.* Reading, M.A: Addison-Wesley,1996.

Teaching and evaluating according to authentic assessment should become a necessity for teachers who desire continuous assessment that measures more than a final score at the end of a quarter or of a class. O'Malley and Valdez deliver new and

experienced teachers information with examples as well as simple explanations about the use of authentic assessment in the classroom. They explore the writing, reading, and oral assessment process and the use of portfolios and class activities that can give the teacher tools to identify students' weaknesses and strengths. This book supports the meaning of a portfolio and how it can help a student analyze and advance in the learning process through the examination of his/her own work.

FACULTAD FILOSOFIA Y LETRAS
UNIVERSIDAD NACIONAL : HEREDIA - COSTA RICA : MCMLXXIII :
BIBLIOTECA

Conclusions

This annotated bibliography provides series of authors and books about the five areas of Applied Linguistics. It begins with second language acquisition and the following authors: Kral (1995), Brown (1994), Littlewood (1996) and Ellis (1994); for culture: Amato and Snow (1992), Seelye (1993), and Moran (2001); for methodology: Richards and Rodgers (2001), and Nunan (1989); for curriculum design: Richards (2001), Buford (1992) and Posner (2001); finally for evaluation: Bailey (1998), Hughes (2001), and O'Malley and Valdez (1996).

There is a brief summary with the most outstanding information found in each book. This section is very important because it provides a guideline of well-known authors who present clear definitions about the terminology and the metalanguage a teacher should be familiar with in terms of Applied Linguistics. This section allows teachers to identify information for written and oral reports.

Each book used in this annotated bibliography was carefully selected. I read different books from varied authors before choosing the ones found in this section. I discovered that these authors portray information through experiences they lived or seen in other teachers. The study of these books provided information that has helped become a more knowledgeable professional.

In the following section, there is an improved paper about assessment, which allowed me to identify mistakes I was making in terms of evaluation and assessment. Teachers who are focused in grammar teaching will find this section interesting because it provides a possible solution to a more communicative evaluation.

Works Cited

Bailey, Kathleen. Learning about Language Assessment: Dilemmas, Decisions and Directions. Boston, Massachusetts: Heinle and Heinle Publishers, 1998.

Brown, Douglas. Principles of Language Learning and Teaching. 3rd ed. Englewood Cliffs, NJ: Prentice Hall, 1994.

Ed. Burford, Anna M. The Hidden Curriculum.. Reston, VA: National Business Education, 1992.

Ellis, Rod. The Study of Second Language Acquisition. New York: Oxford University Press, 1994.

Hughes, Arthur. Testing for Language Teachers. 2nd ed. New York: Cambridge UP, 2001.

Kral, Thomas, ed. Creative Classroom Activities1989-1993, English teaching Forum. Washington: English Language Program Division, 1995.

Littlewood, William. Foreign and Second Language Learning. 12 ed. New York: Cambridge, 1996.

Nunan David. Designing Tasks for the Communicative Classrooms. New York: Cambridge UP, 1989.

Moran, Patrick R. Teaching Culture: Perspectives in Practice. Boston, Massachusetts: Heinle and Heinle , 2001.

Nunan, David. Designing Tasks for the Communicative Classrooms. New York: Cambridge UP, 1989.

O'Malley, Michael and Lorraine Valdez. Authentic Assessment for English Language Learners: Practical Approaches for Teachers. Reading, M.A: Addison-Wesley, 1996.

Posner, George J. El Docente Del siglo XXI, Como Desarrollar una Práctica Docente Competitiva- adapted from Analyzing the Curriculum by Bernard J. Poole. Mexico, D.F: MacGraw Hill Interamericana, 2001.

Richard-Amato, Patricia and Marguerite Snow. Strategies for Content-AreaTeachers. The Multicultural Classroom: Readings for Content Area Teachers. Reading, M.A: Addison-Wesley, 1992.

Richards Jack and Theodore S. Rodgers. Approaches and Methods in Language Teaching. 2nd ed. New York: Cambridge UP, 2001.

----. Curriculum Development in Language Teaching. New York: Cambridge UP, 2001.

Seely Ned. Teaching Culture: Strategies for Intercultural Communication. 3rd ed. *Illinois:* National Textbook Company, 1993.

FACULTAD FILOSOFIA Y LETRAS
UNIVERSIDAD NACIONAL : HEREDIA : COSTA RICA : MCMI. XXIII :
BIBLIOTECA

IMPROVED PAPER

Prologue

This section is based on a paper written in 2003, during the course called Communicative Evaluation, taught by Professor Oscar Rojas, M.A. Therefore, initially the reader will find the original version that contains the feedback provided by Professor Rojas, and the advice given by Professor Nandayure Valenzuela, M.A, during 2010 in regards to the exam chosen to develop this segment.

In the next part, there is a developed paper that has all the improvements done according to the feedback given by both experts. This essay explains the reasons to have chosen evaluation among the other areas of applied linguistics. It also includes two tests (written and oral) with the rubrics to evaluate the students.

Universidad Nacional
Evaluación Comunicativa
Vanesa González
Prof.: Oscar Rojas
Licenciatura en
Lingüística Aplicada

95 very good

Analysis of a Test

Part I. Short Answer. Answer the following questions in a concise, clear way. Make sure you use the answer sheet to respond.

Section B. Read the following situation, and in your answer sheet write five sentences using the past constructions with modal auxiliaries. (5pts)

Nancy invited some friends over for dinner. She had thought of serving steak, but she decided on chicken instead because she only had white wine at home. For dessert, she had the choice of preparing an apple pie or a light papaya pudding. She decided to serve the pie because baked apples would go well with the chicken. An hour before her guests were due to arrive, she finished cooking, set the table, and rushed to change her clothes. Then, she waited for her guests in the living room. She waited, and waited anxiously looking at her watch frequently and wondering why they had not arrived or called. After nearly an hour had passed, she decided to put the food in the refrigerator. It was then that she saw the calendar on the kitchen wall. She had confused the dates. No wonder none of her friends had come!

1. Nancy could have_____
2. She should have _____
3. She would have _____
4. She must have _____
5. She might have _____

This text was ~~taken~~ selected from the first exam my students had to take this year. This was also the first time I had to ~~make~~ design an exam. As a result, it had a lot of mistakes, and I faced some difficulties with it, specially with the part presented before, so I want to find a way to improve it in order to avoid certain situations that put me in a spot, also to push my students to apply their grammar in a different context, and not in a mechanic way.

Among some of the problems I had was that my students did not want to come up with new ideas applying the grammar into context, on the contrary, they only copied sentences from the text and changed them into the form of a past modal auxiliary, even if it did not have any sense, afterwards they claimed that If they knew how to apply the grammar correctly, the meaning was not important. It is not communicative because they did not have to produce their own ideas and everything turned into reproducing sentences without any sense, and the main objective, which was to understand meaning as well as structure, was lost. Also it is not open to let the students think about new ideas because the grammatical forms are already given (*Nancy could have, she should have etc*)

Following the steps to prepare a communicative text, this part of the exam could be changed as it follows:

- Objective: To use present past and future modals correctly in context, and in oral production.
- Functions: Giving recommendations (should, should have), making logical conclusions (must, must have, might, might have), expressing preferences (*would*), *expressing ability* (*could have, could, can*).
- Topic: Robberies
- Context: Police situation
- *Skills*: Writing, critical thinking, speaking.
- Content: Modal Auxiliaries

Part I. Short Essay Questions. Answer the following questions in a concise, clear way. Make sure you use the answer sheet to respond.

Section B. Use the situation given below, and write a 14-lines paragraph. Make sure you use the appropriate transitions. Use a syntactic variety and consistency facility in

the use of language (correct use of structures, word choice used and spelling). Use a variety of modal auxiliaries to express your ideas in the paragraph.

Situation: Someone broke in your neighbour's apartment, and you have to report it to the police, and you have to let your neighbour know. Explain what happened, how you think they thieves got in, give suggestions about the situation, and how it could be solved, etc.

This kind of activity keeps being controlled, but the students will have to apply their knowledge through the paragraph they have to write, and they will have to have a good understanding of the structure as a well as the meaning, in order to have a good communicative competence through their writings. This way the teacher can know the problems their students are having and they will be able to have a better competence when they practice their speaking skills. Another way of evaluating this part can be done orally, for example:

Oral Exam

Section A. Work with a classmate and make up a dialogue using modal auxiliaries (present past and future) using the situation given below. You will have 7 minutes to prepare your conversation, which should last 10minutes the least.

Situation :

Someone broke in your neighbour's apartment, and you have to report it to the police. Imagine you are talking to the police officer tell her/him how you found out, tell him/her what you think happened. The police officer should give recommendations, and should know how to calm the speaker down.

Through this other type of activity as a teacher I will be testing not only the grammar structure, and the understanding of the meaning, but also their communicative competence through their oral production. One advantage I have as a teacher is the laboratory the school has, which allows me to record my students if I need to. Also in one activity I will be evaluating the different tenses modals can be applied in a t the same time.

How Do I Obtain Communicative Evaluation?

Selecting the appropriate written work to improve upon given feedback was a challenge. The paper chosen is called ¨Analysis of a Test¨ is based on a test developed with Professor Oscar Rojas, M.A, during the Communicative Evaluation course in the Licentiate program. Evaluation is an area that requires constant design and better choices. Therefore, the qualitative assessment done by Professor Nandayure Valenzuela, M.A, provided feedback to improve this paper through the use of more communicative evaluation.

This test is about my first experience designing a one at Saint Francis College in 2003. When this test was handed out to the English coordinator of the school, she explained how to make it better, and she also suggested some grammar books with examples to read. I had a tendency to include only grammar and language structures learned and used at Intensa. In fact, it was still difficult for me to understand how to create communicative evaluation.

Saint Francis College is very strict in terms of content and the instructors must teach a certain amount of grammar content per quarter. It was a challenge to place grammar in context, especially when a teacher has to evaluate 250 students at the same time. As O'Malley and Valdez mention, "the assessment often focuses on how students apply information rather than how much they recall of what has been taught" (13). As an evaluator, I had to identify the real purpose of assessment and to focus my objectives on the functions (meaning) rather than on the structure.

This test was taken from an exam applied during the first quarter of 2003. It was my first generation and students were very demanding during that time of the year; mainly with young or new teachers. Students avoided building up sentences with new ideas; they completed the drills by copying sentences from a text, even if they did not make sense. My methodology fostered this situation because of the teaching techniques used in class. Students could not relate the exercises to personal experiences. They did not know how to use the grammar rules in a conversation.

In terms of content validity, the correct amount of points per item was not being provided. For example, if a section of the test requested a sentence using a specific structure, two points had to be given: one for appropriate grammar and another for content. Thus, content did not match the objective to be evaluated. The objective had to be re-stated because the test items had to be done in conversation use rather than structure reproduction.

After years of experience, I have understood that the procedures used in the class did not match the type of evaluation given to students. For that reason, I tried to implement a new methodology with students in 2003, and it was improved during the following years working at Saint Francis College. Rodgers and Lockhart state that "students must learn to think for themselves. They need to realize they can learn as much on their own as they can from me. I am just there to facilitate learning" (105). This idea influenced a change in planning lessons. More communicative activities were included and they contained challenges for my students and the use of grammar in context.

Even though this test is part of an achievement test (midterm), the type of activities presented in it were used during the conversation lessons as well. There, students had the opportunity to link new knowledge to background knowledge. The class activities had topics that were close to their reality and the objectives started being less teacher- centered.

Taking into account the previous information and the feedback provided by Professor Valenzuela, the developed version of the test together with the analytic rubrics to evaluate the students' work are included. The written test can be applied as a short essay question of a regular test; meanwhile, the oral exam has to be an individual evaluation due to the time required for completion. Both tests can be applied during the conversation lessons (40 mn). During this time, the teacher is in charge of half the class. Included below there are the specifications used to the design of this test.

Test Specifications:

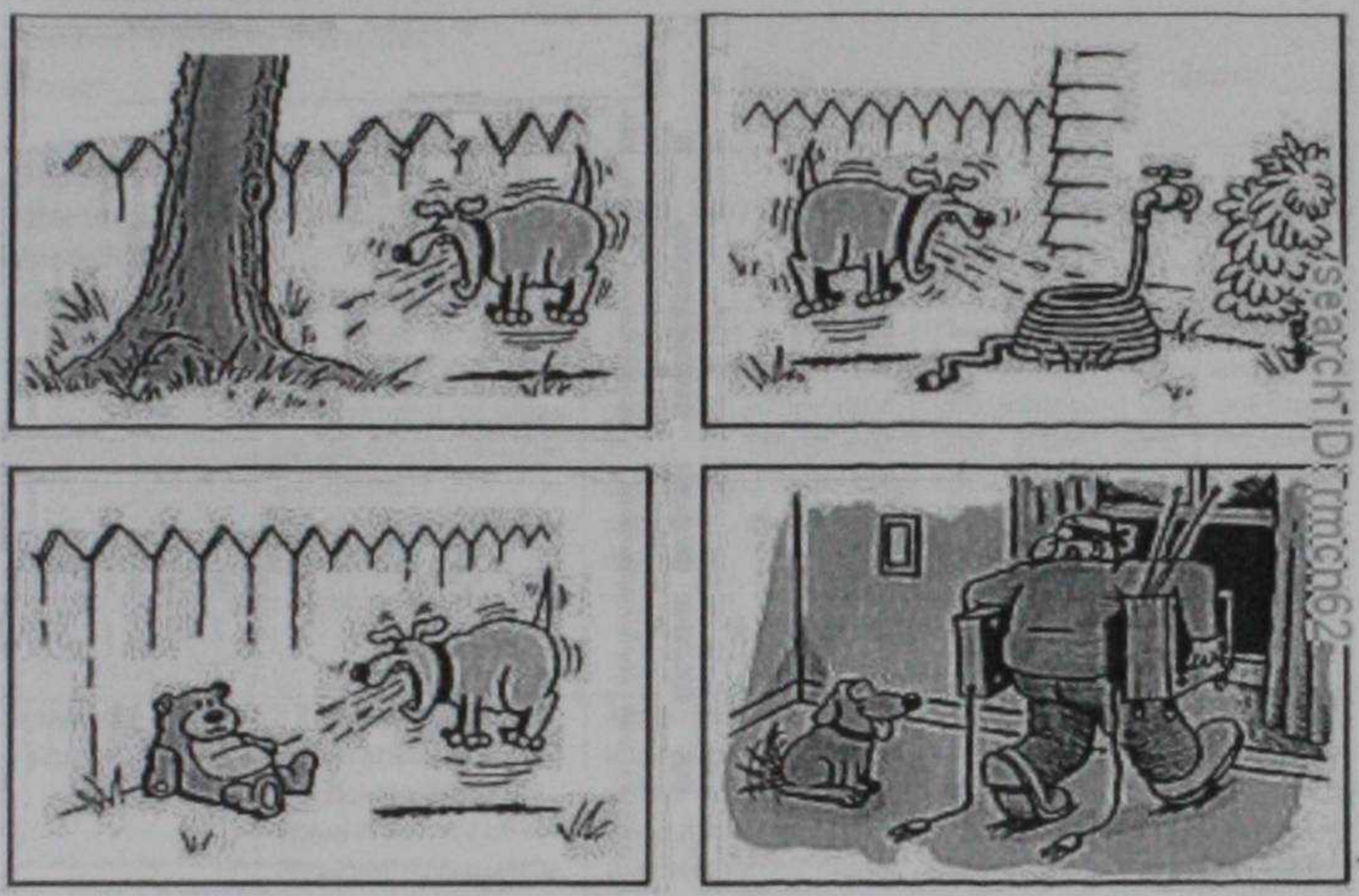
- Objective: Combine the use of recommendations, conclusions, preferences and abilities to solve a set up situation.
- **Functions:**
  - Giving recommendations
  - Making logical conclusions
  - Expressing preferences
  - Expressing ability
- **Topic**: Robberies
- **Context**: Police situation
- **Content:** Modal Auxiliaries

Part I. Writing Prompt

Read the following writing prompt and develop a 2 paragraph composition. Write a narrative in which you include an interpretation of the events from your own perspective. Look at the cartoon and think how the events could have happened in order to develop your narrative paragraphs. (Correct use of spelling, word choice and structure will be graded) (25 pts).

Situation:

Someone has broken into your neighbor's apartment. You saw the thief climb down the window; he was carrying something in his hands. You think it is very strange that your neighbor's dog wasn't barking. You have to report it to the police, and let your neighbor know about it. Explain what happened, how you think the thief entered into the apartment; give your neighbor suggestions so he can calm down, and about the security problem could be solved.



[10]

[10] Taken from web: http://www.cartoonstock.com/directory/T/THEFT.asp

FACULTAD FILOSOFIA Y LETRAS
UNIVERSIDAD NACIONAL : HEREDIA : COSTA RICA
MCMI XXIII
BIBLIOTECA

Saint Francis College
First midterm exam [11]
Teacher: Vanessa Gonzalez
Name: _____ **Date**_____ **Score**_____

The students is able to fulfill the following criteria	5 Excellent	4 Very Good	3 Good	2 Average	1 Poor
Purpose and Organization	The writer is able to establish a clear development of ideas by providing valuable information in relation to the theft to the officer and to his neighbor	The writer is able to provide most of the required information and somewhat convincingly helps the police and his neighbor	The writer is able to provide the information to some extent, using some conclusions and suggestions to help the police and neighbor	The writer tries to express his ideas but they seem unclear or dull.	The writer presents a poor development of ideas as well as support to establish clear information.
Language Structure	Effectively integrates varied sentences (modal auxiliaries). There is fluency of ideas and appropriate use of sentence structure	Adequately incorporates varied sentence patterns (modal auxiliaries) that help with a fluent course of ideas and sentence structure is appropriately used.	There is use of some basic vocabulary. It reveals the use of some variety of sentences and there are some limitations in the use of sentence structure (modal auxiliaries).	There is inappropriate use of language. Shows confusing sentence patterns and structure.	There is use of unintelligible language which hinders comprehension.
Mechanics/Format	Exhibits control of appropriate conventions (spelling, capitalization, punctuation, and verb tenses)	Exhibits control of most convention; but with occasional errors.	Exhibits partial control of conventions, and presents some errors that do not hinder comprehension	Exhibits little control of conventions with frequent errors that occasionally hinder comprehension	Exhibits no control of conventions; the writing is unintelligible and hinders comprehension
Task	Maintains consistent focus and writes according to the genre. The use of details and the description of events allow to visualize the writers' perspective of the given events	Adequately establishes focus based on the genre There is a logical description of events, as well as some development of the writer's view point	Attempts to maintain focus There is lack of logical order and ideas; it is difficult to understand the writer's view point.	Presents a confusing or irrelevant development of ideas. Exhibits an attempt to organize ideas but comprehension is hindered.	Fails to maintain focus on the genre There is a complete lack of organization and coherence

[11] Original rubric created by author (based on the course Communicative Evaluation taught by Professor Oscar Rojas M.A, 2003)

After analyzing the first version of the test, and reading about evaluation from authors like Hughes (1995), Bailey. O' Malley (1996) and Cohen (1994), this test has been developed in a more communicative manner. Even though grammar is still an important aspect due to the topic that is being evaluated, there is higher importance given to functions and this is reflected in the analytic rubrics designed for the tests. Also, this exam contains authentic material that offers authentic assessment for the learner. The teacher will have the viewpoint of the student's cognitive awareness and concepts that serve in the development of intellectual abilities and communicative skills.

Another aspect taken into account to design the test was visual learners. Shuell refers to learning styles as "the preferred ways that different individuals have for processing and organizing information and for responding to environment stimuli" (in Goethals and Howard, 29). In the case of visual students, using a cartoon as part of the writing prompt helps them respond to visual stimuli. The learner can relate it to an actual situation he might have in his/her real life. This type of authentic assessment allows the teacher to identify whether or not the learner has understood the structure and the application through a meaningful activity.

In addition, an oral test was designed for the same topic, focusing on functions. Students will perform and prove their communicative competence in a controlled and meaningful situation. On the following page, there is a copy of the test containing its rubric and a cartoon to develop the task. The use of this cartoon will not affect the final result because creativity is not being evaluated. It only provides a visual cue for students to initiate a conversation.

Part I. Oral Exam

1. Read the instructions carefully before starting the test.
2. Look at the cartoon and think how the events could have happened in order to develop your conversation.
3. Remember to give recommendations and suggestions, develop conclusions and look for solutions in your brief conversation.
4. You have 15 minutes to complete this task.
5. Work with a partner and prepare a 3-5 minute dialogue using the following information:

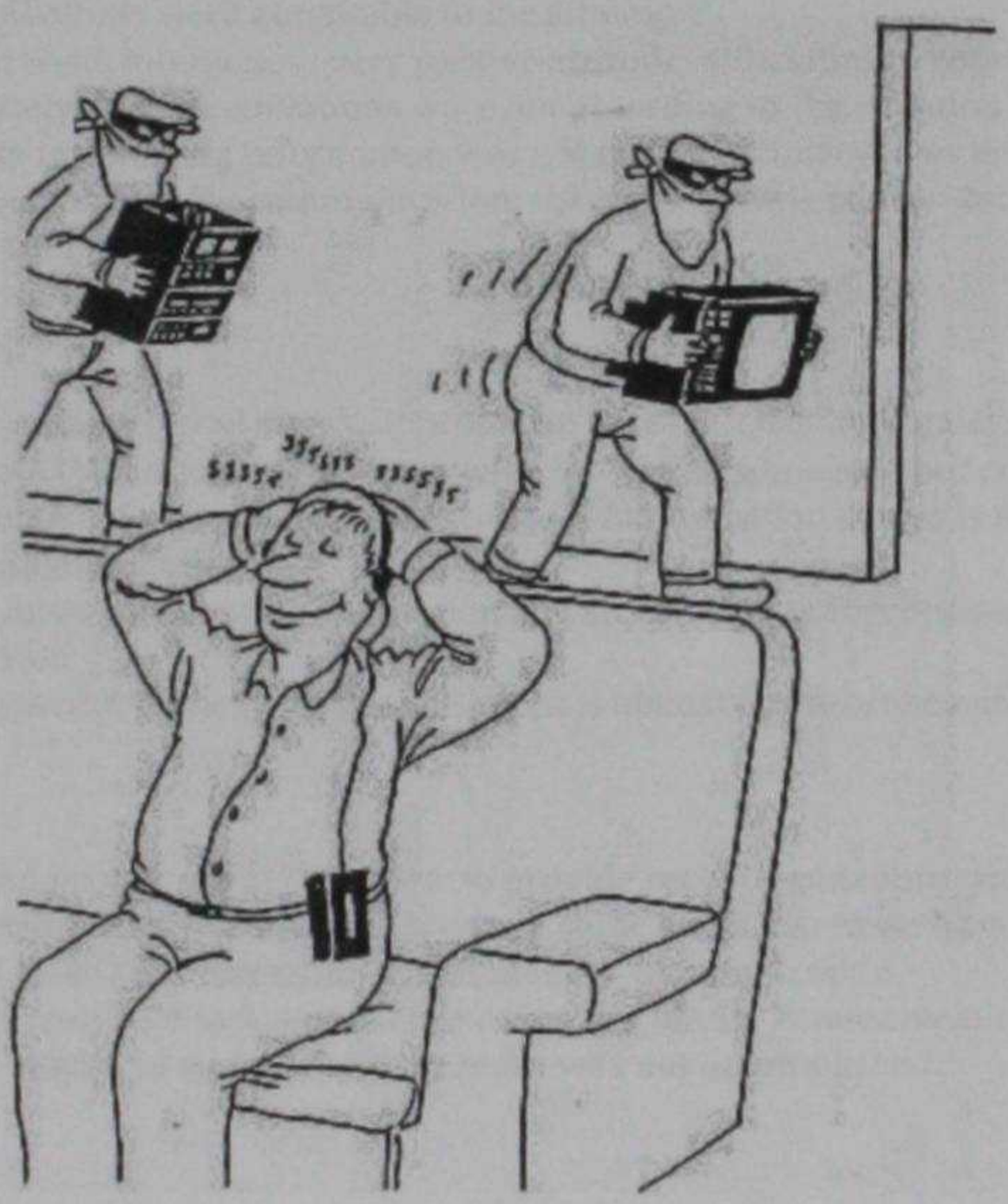
Situation:

Someone broke into your neighbor's apartment while he was inside. He was watching TV with his headphones on, so he could not hear when the robbers came in.

Student A: You were in your apartment watching TV and had your headphones on. You were so concentrated that you did not notice two robbers were stealing objects from the apartment. Your neighbor alerts you by strongly knocking on the door of your house. By then the robbers are gone. You need to call the police and make the report, but you are so nervous that you ask your neighbor for advice.

Student B: You are close to arriving home from work. Suddenly you see two strange men coming out of your neighbor's apartment and they are carrying some metallic objects in their hands. As the two men get into a car, you knock on your neighbor's door and there is no answer. You knock again or until you get

him to open the door. Both of you discover there has been a theft, but your neighbor is so nervous that he asks you to help him.



12

[12] Taken from web: http://www.cartoonstock.com/directory/r/robberies.asp

Saint Francis College
First midterm exam [13]
Teacher: Vanessa Gonzalez
Name: _____ Date_____ Score_____

COMMUNICATION 20%

_____Excellent interaction very active; the information is appropriately conveyed and the recommendations (conclusions, expressing ability and preferences) given allow a clear development of the stated situation
_____Appropriate interaction, some passive attitude; a few problems to convey meaning; recommendations were acceptable to the situation.
_____Somewhat weak interaction; very passive attitude, difficulties to convey the meaning appropriately; recommendations were not according to the situation.
_____Inadequate interaction; information was not properly conveyed or understood
_____Unclear and inadequate communication; the message was poorly stated and inappropriate to the context.

PRONUNCIATION 20%

_____Excellent intonation and stress, appropriate pausing, clear and understandable elocution.
_____Appropriate intonation and stress, pacing interfered somehow, but communication is achieved
_____Consistent errors in intonation and stress; communication pacing is too fast or too slow, this hinders communication
_____Frequent mispronunciation, intonation and stress were inappropriate, pacing is unacceptable
_____Too many errors in the three areas. Speech is almost incomprehensible

STRUCTURE 20%

_____Correct and proper use of structure to provide recommendations, advice or suggestions
_____Some mistakes in the use of this structure some confusion in verb conjugation
_____Misuse of these structures sometimes hinders communication.
_____Frequent errors and lack of sentence command hinder communication
_____Frequent misuse of structures. Coherence was not accomplished.

VOCABULARY 20%

_____Confident use of vocabulary. Appropriate according to the situation
_____Use of simple and limited vocabulary but still adequate to the situation
_____Vague vocabulary, too much repetition and lack of lexicon to express ideas
_____Inadequate usage, very simple use of lexicon to express ideas
_____Poor vocabulary distorted communication

TASK 20%

____Both speakers participated cooperatively during the role play and used the time allotted accordingly.
_____ Both speakers participated cooperatively, but somehow one spoke more than the other.
_____ One speaker took over the conversation and there was misuse of time allotted.
_____ Inadequate use of cooperation hindered communication
_____ Poor development of the task

---

[13] Original rubric created by author (based on the course Communicative Evaluation taught by Professor Oscar Rojas M.A, 2003)

Conclusions

This entry presented the process to design a test in order to identify whether or not communicative evaluation is being used. The exam developed from the initial paper called "Analysis of a Test" represented only one part of a complete test and it was analyzed during 2003.

After, reading and researching about evaluation, two other tests were designed, and they were done based on the paper written in 2003. These exams show two options for communicative evaluation in terms of written and oral assessment. Each test has examples of analytic rubrics that can be used as a guide for teachers who want to design their own instruments. This section has presented an analysis on what communicative evaluation is, mainly using linguistic structures carefully in order avoid drills that do not promote fluency or accuracy. Students have to be assessed on their day to day performance rather than waiting for a written test that does not reflect the real progress of the learner.

One of my goals in this portfolio has been to learn about language assessment. Through the suggestions given by both experts, I was able to identify the weaknesses of my evaluations. I was able to design rubrics that had content validity because I evaluated what had been studied in class. Also, I discovered how useful these instruments are especially to provide students with clear feedback that help them identify their own mistakes. In the next section, the reader will find products and materials developed for this graduation project. First, the didactic unit, later the class activities, lesson plans, and the observation report.

Works Cited

Bailey, Kathleen. Learning about Language Assessment: Dilemmas, Decisions and Directions. Boston, Massachusetts: Heinle and Heinle Publishers, 1998.

Cohen, D. Andrew. Testing Language Ability in the Classroom. 2nd ed. Boston, Massachusetts: Heinle and Heinle Publishers, 1994.

Goethals, M. Serra and Rose A. Howard. Student Approaching: A Process Approach to Reflective Practice. New Jersey: Prentice Hall, 2000.

Hughes, Arthur. Testing for Language Teachers. 2nd ed. New York: Cambridge UP, 2001.

O' Malley, Michael and Lorraine Valdez. Authentic Assessment for English Language Learners: Practical Approaches for Teachers. Reading M.A: Addison-Wesley, 1996.

Richards C Jack and Charles Lockhart. Reflective Teaching in Second Language Classrooms. New York: Cambridge UP, 1996.

Electronic Sources

Robberies Stock Cartoons. "Man being burgled while listening to headphones." 3 Feb. 2010. <http://www.cartoonstock.com/directory/r/robberies.asp>

Theft Stock Cartoons. "Dog barking at everything except a burglar." 5 Feb. 2010. <http://www.cartoonstock.com/directory/T/THEFT.asp>

FACULTAD FILOSOFIA Y LETRAS
UNIVERSIDAD NACIONAL · HEREDIA · COSTA RICA · MCMLXXIII ·
BIBLIOTECA

Materials and Professional Products

Prologue

This entry represents the union of this portfolio. The products developed (assessment, observation and lesson report) in this graduation project were based on some of the material designed for the unit: *Is Gothic a Culture or a Trend?* This unit started as a compilation of material to teach 10th grade at Saint Francis College and with time and experience, it was built up to the final product found in this section.

To create this unit represented a challenge in terms of organization, narrowing of the topic and research. That is why, this unit is so meaningful professionally speaking because it began with the question: how can gothic be taught at a high school level?

This product includes the justification of the unit, mapping, teacher's guide, the actual unit and a final glossary that can be used by the teachers to help students understand the vocabulary incorporated in the unit. This section also includes four papers based on material taken from the didactic unit: observation report, lesson report with its lesson plan and the test designed with topics chosen from the unit. These parts are very important because they present in detail the use of a section from the unit.

The observation report presents a complete explanation of a class taught by a Saint Francis College teacher. It refers to the importance of a non-participant observation as well as the details of the class observed with the appropriate analysis of events. In regards to the lesson plan and lesson plan report, the reader will be able to appreciate a complete process to develop the main topic: Gothic Culture. It includes the difficulties encountered to adapt to the population. Finally, the evaluation section

portrays a sample test with its specifications and rubrics to be able to assess students accordingly.

FACULTAD FILOSOFIA Y LETRAS
UNIVERSIDAD NACIONAL : HEREDIA : COSTA RICA : MCMLXXIII :
BIBLIOTECA

Is Gothic a Culture or a Trend? [14]

This is a teaching/learning unit based on the Gothic Culture in which speaking, listening, writing, reading, grammar and higher order thinking- together with culture- have been integrated. It uses language as a tool to express ideas concerning related content which permits the learners to talk in a more academic manner. The main objective of this unit is to combine content-based instruction (CBI) with communicative language teaching (CLT) in order to intertwine content that can provide both a motivational and cognitive basis for language learning and to avoid abstraction of conceptual or communicative value.

Kramsch states "one can learn a lot about a discourse community's culture by looking at the names it gives to genres, for genre is society's way of defining and controlling meaning" (63). The unit focuses on genre analysis[15] because it studies behaviors, thoughts and social characteristics of the writers of the 19th century as well as writers from our time. Seelye refers to literature's objective as a way "to increase awareness of the extent to which one's behavior is conditioned by one's culture" (68). Through literature, students will learn about several topics such as architecture, fashion, folktales and others. Students can read and analyze the messages the writers want to provide, and how they evoke characteristics of their life experiences and communities. The use of the story "The Lottery" is very useful because it facilitates the discovery of social roles and stereotypes found in society.

---

[14] Justification for the didactic unit called "*Is Gothic a Culture or a Trend?*"

[15] Whereas a literacy event is defined as any interaction between readers and written texts within a social context, a **genre** is socially sanctioned type of communicative event, either spoken- like a sermon, a joke, a lecture- or printed, like a report, a novel, or a political manifesto (Kramsch, 62)

Also, students will be exposed to recordings and readings about the gothic movement. Through the use of literature as a point of departure, students will be guided to explore social matters that are part of nowadays society. For example, stereotypes, interest about the gothic trend regarding architecture, witchcraft, vampires, fashion and literature. The integration of culture allows learners to investigate, discover and express their ideas and thoughts in group discussions with the use of visual resources related to a cultural topic.

In terms of grammar and vocabulary, they are integrated through brief explanations and topics related to gothic. Students have to apply the structure or word in a communicative activity presented in the unit. Grammar is mainly a tool to be used in context after a few sentence structure practices that require communication and formulation of new ideas in a given context.

As it has been explained, the syllabus framework is integrated in the use of language functions, grammar and tasks. Krahnke concludes: "for almost all instructional programs, it is clear that some combination of types of instructional content will be needed to address the complex goals of the program" (in Richards, 165). The framework has a skill syllabus because the activities are based on the four macro-skills: reading, writing, listening and speaking besides the use of critical thinking through literary analysis, which includes managing a specific register in terms of language discourse (connotations and archetypes). There are tasks linked to topics and functions; for example, speaking about a specific gothic topic using the appropriate language structure.

Finally, in appendix 7, there can be found papers written by students from Saint Francis College during 2006, when I started collecting material in relation to gothic. Also, there are samples of the actual unit used in 2009 at the same school. Both set of samples help to visualize a comparison between the initial material and the final product. The practice is based on the story "The Lottery" by Shirley Jackson. This story facilitated the discovery of social roles and stereotypes.

I devoted a long time to the design of this unit, and it is the pinnacle of three years of work at Saint Francis. These years helped me mature in terms of experience, and the studies in the Applied Linguistics program provided the theoretical background to finally construct the unit that is shown in this section.

In the following pages, is presented the didactic unit *"Is Gothic a Culture or a Trend?"* which contains: the mapping of the unit, the teacher's guide and the unit with the practice and explanations to be developed by the students. Finally, there is a glossary that gives support to the teacher to help students understand the vocabulary presented in the unit.

Gonzalez177

MAPPING OF THE UNIT

Title/Topic	*Functions*	*Grammar*	*Writing/reading*	*Speaking /Listening(pronunciation)*
Language rules	Describing possible situations that could have been resolved in the past	Past Modal Auxiliaries Regular and irregular verbs Simple past Present perfect	Reading and stating sentences in the past using verbs accordingly in situations related to gothic	Giving advice, suggestions or making conclusions
Introduction to Gothic/ Literature Analysis	a) Expressing opinions b) Requesting and giving information about cartoons and vocabulary c) Brainstorming about known and new topics d) Identifying and describing elements of mystery and archetypes in a story	Information questions (what, where, when, who, how, why) Simple present and simple past If statements	Reading the short story "The Lottery" by Shirley Jackson. *Writing* a short story of one or two paragraphs including the vocabulary of this section and elements of mystery and archetypes	Discussing arguments about games, raffles, lotteries and possible prices Listening to peers' comments about a topic to reach an agreement
Reading and Listening Comprehension	a) Understanding the main idea of a reading, a song, and a short section of a movie b) Identifying vocabulary	Simple Present Simple Past Present progressive	Reading three articles about werewolves, witches and gothic architecture. Listening to a song by Dream Theater (Forsaken) and a part of the movie *Interview with the*	Discussing concepts about vampires and where they come from Listening to the song "Forsaken"

Gonzalez178

	in context c) Skimming and Scanning		*Vampire.*	and talking about it with a classmate
Writing an Argumentative Essay	Posing statements through debatable and non-debatable arguments.	Modal auxiliaries Simple present Simple past Present perfect Mechanics	Writing an argumentative essay stating a strong opinion in relation to a topic about Gothic chosen in class.	Listening to each other's opinions Agreeing and disagreeing Giving suggestions, posing questions and giving solutions

Teacher's Guide

Modal auxiliaries

Present Tense for Modal Auxiliaries

1) In order to guide students to an appropriate use of past modal auxiliaries, the teacher has to make sure students have an extensive view of the present form of modal auxiliaries. The chart below shows a brief explanation of the use and meaning of modal auxiliaries in the present tense that can be used as a short review.

2) As it can be seen in the chart, modal verbs are, for example, may, can, must, should, and shall. They express ability, permission, and willingness.

Modal Verb	Substitute	Example
Must	to have to	I must swim. = I have to swim.
Must not	not to be allowed to	I must not swim. = I am not allowed to swim.
Can	to be able to	I can swim. = I am able to swim.
May	to be allowed to	I may swim. = I am allowed to swim.
Shall / should/ ought to	to be supposed to / to be expected to / to be to	I shall / should / ought to swim. = I am supposed to swim. / I am expected to swim. / I am to swim.

Past modal auxiliaries

1) Page two of this unit gives the teacher the possibility to explore grammar in context. In the text you can ask students to explain the difference between the use of modal auxiliaries and past modals. Ask students if they comprehend the meaning in context. Verify it by asking for examples using this grammar structures.

2) Students are ready to be familiarized with past modal auxiliaries. Even though students have an explanation in their books, the teacher can use his/her own examples to introduce the subject. Once the explanation is completed, ask students to open their books on page 3 and read the chart based on past modals adding more examples.

3) After this activity is completed, ask students to sit in pairs and work with the questions in the "after reading section", page 3.

Class activity:

1) Ask the class to divide in two teams of 4-5 people (depending on the size of the class, you may divide the group in four teams, five people each).

2) Each group should write situations that require a specific direction to be solved.

   For example:

   Student A: My car broke down on the highway last night. How could/should I have avoided this situation?

   Student B: You should have taken it to the mechanic a long time ago; or you could have been more careful.

3) Students have to write sentences related to this grammar structure for the other team to solve it. Students should make sure the sentences are grammatically correct. If the sentence team **A** gives is not grammatically correct, they lose a point; if it is, they score one. If team **B** gives an appropriate sentence, they score a point.

4) The main purpose of this activity is to have students create spontaneous situations that can happen to them on a daily basis; also to produce their own solutions to these circumstances.

Introduction to Gothic

1. Have students sit in groups of 4 or 5. Give each group a different copy from worksheets 1 to 4 (pages 1-4 from the annexes).

2. Discuss vocabulary check 1 before going into the activity. Invite students not to use complex definitions, or long explanations from a dictionary. Students should answer the questions on page 4 from this exercise by using background knowledge.

3. Once the groups have discussed the questions and the cartoons (annexes1 to 4), ask one representative per group to share the answers they gave based on their cartoon and the quote in their worksheets.

4. This activity is a key to open students' curiosity towards the real meaning of gothic. After listening to all of the students' comments, the teacher can use some images, objects or arguments to explain "The Elements of Mystery", and some important archetypes.

Optional Activity:

1. Use the pictures on the cover page of this unit to start a class discussion. Ask students about the feelings they have when looking at the pictures. Tell students to write a comparison and contrast paragraph about it. Students can include differences and similarities, they can take into account elements such as reflection of innocence, distrust, comedy, parody or any other adjective that can describe these pictures.

2. Once the discussion is over, the teacher can tell students the story related to the original painting from Grant Wood, or have them investigate about it and comment it during next class.

3. You may use the following information to help students once they have analyzed the painting.

Grant Wood's *American Gothic* caused a stir in 1930 when it was exhibited for the first time at The Art Institute of Chicago and awarded a prize of 300 dollars. Newspapers across the country published the story, and the painting of a farm couple posed before a white house brought the artist instant fame. The Iowa native, then in his late 30s, was enchanted by a cottage he had seen in the small southern Iowa town of Eldon. Its Gothic Revival style, indicated by the upper window designed to resemble a medieval pointed arch, inspired the painting's title. He asked his dentist and his sister Nan to pose as a farmer and his unmarried daughter. The highly detailed style and rigid frontal arrangement of the figures were inspired by Northern Renaissance art, which the artist studied during three trips to Europe. After returning to Iowa, he became increasingly appreciative of the traditions of the Midwest, which he also celebrated in works such as this.

American gothic[16] remains one of the most famous paintings in the history of American art. It is a primary example of Regionalism, a movement that aggressively opposed European abstract art, preferring depictions of rural American subjects rendered in a representational style. The painting has become part of American popular culture, and the couple has been the subject of endless parodies. Some believe that Wood used this painting to satirize the narrow-mindedness and repression that has been said to characterize Midwestern culture, an accusation he denied. The painting may also be read as a glorification of the moral virtue of rural America or even as an ambiguous mixture of praise and satire.

---

[16] Taken from web: <http://www.artic.edu/artaccess/AA_Modern/pages/MOD_5.shtml>

The following section will give the teacher the tools to use through this unit. It has the explanation for students to provide a literature analysis based on premises previously established. This theory can be used for oral activities, literature analysis and written expression activities.

Elements of Mystery[17]

Gothic:

The term "gothic" originally referred to the Goths, a Germanic tribe; then came to signify "Germanic," then "Medieval." Gothic Architecture, for example, now denotes the medieval type of architecture, characterized by the use of pointed arch and vault which spread through western Europe between the 12th and 16th centuries.

On the other hand, the Gothic novel focuses on the various styles and forms of the genre and analyses the cultural significance of its prevalent figures: the ghost, monsters, vampires, doubles and horrors that are its definite features. It is a combination of horror and terror; it is full of chaos, irrationality and ambiguity.

Ever since the 18th century the writers' aim has been to evoke chilling terror by exploiting mystery, cruelty and a variety of horrors. As time has passed, the term "Gothic" has been extended to denote a type of fiction which lacks the medieval setting but develops a brooding atmosphere of gloom or terror, represents events which are uncanny, or macabre, and often deals with aberrant psychological states. In this case we can find Mary Shell's Frankenstein (1817), and the terror tales of Poe.

Common Gothic settings and Characters:

Settings:

Castles/ old houses

Isolation

Gloomy forests

Darkness

Stormy weather

Silence

Mazes

Characters:

Hero/villain (a figure of power that can be an aristocrat or a priest)

Orphans

An innocent

Animals (evil side)

Excess:

Gothic signifies a writing of excess. It is a release of repressed feelings, energies and antisocial fantasies and exaggeration. Gothic excess transgressed the proper limits of aesthetic as well as social order in the overflow of emotions that undermined boundaries of life, fiction, fantasy and reality.

Transgression:

The excesses associated with Gothic figures were seen as distinct sign of transgression because they are an excess of the proper limits. It challenges the order of things in society, it is a process of self-affirmation, and it threatens the order and existence.

For example: Louis in Interview with the Vampire breaks the limits of society when he becomes a vampire and has to kill to live (good/evil)

Suspense:

It is a feeling of uncertainty, and curiosity of what is going to happen at the end of the road. It activates the sense of the unknown (imagination, terror and horror).

Horror:

It is a physical emotion. It freezes human faculties, rending the mind passive and immobilizing the body. The cause is generally a direct encounter with physical mortality, the touching of a cold corpse, the sight of the decaying body.

---

[17] Taken from Botting Fred, Gothic. Pages 2-9, 74-75, and M.H Abram. A Glossary of Literary Terms. 3rd Ed, pages 69, 102.

Terror:

It is a psychological emotion caused by the discrimination between the effects of darkness and confusion. Confusion leaves only a chaos in which the mind nourishes its fears and doubts, or acts upon in any way because there is harm coming.

Myth:

In classical Greek "mythos" signifies any story whether true or false. In its central modern significance, a myth is one story, (in a mythology) a system of hereditary stories which were once believed to be true by a particular cultural group, and which served to explain (in terms of supernatural beings) why the world is the way it is, and things happen the way they do. If the protagonist is human rather than a supernatural being, the story is called a legend, but if the story concerns supernatural beings, but is not part of a systematic mythology, it is usually classified as a folktale. For example, vampires are supernatural beings. We accept their existence. They are a folktale.

Archetypes:

Myths take their specific shapes from the cultural environments in which they grow. Actually similar motifs or themes may be found among many different mythologies, and they tend to have common meaning and to serve similar cultural functions. Such motifs and images are called archetypes.

Types of Archetypes:[18]

Water: the mystery of creation; birth death, resurrection; purification.

The sea: the mother of all life; infinity, timelessness; the unconscious.

Rivers: death and rebirth; transitional phases of the life cycle.

Sun: creative energy; law in nature; passage of time and life.

Rising sun: birth, creation.

Sunset: death.

Colors:

Red: blood, sacrifice, violent passion; disorder.

Green: growth, hope, fertility; it can be associated with death and decay.

Blue: usually highly positive, associated with truth, religious feelings security, spiritual purity.

Black: Darkness, chaos, mystery, the unknown, death; the unconscious, evil, melancholy.

White: purity, innocence, light and timelessness; in its negative aspects, death, terror, the supernatural and the blinding truth.

Numbers:

Three: light; spiritual awareness and unity (the holy Trinity).

Four: associated with the circle (desire for spiritual and physical union), four seasons; four elements (earth, air, water, and fire).

Seven: The most potent of all symbolic numbers (union between 3 & 4) the completion of a cycle.

Scapegoat: The hero, with whom the welfare of the tribe or nation is identified, he must die to atone for the people's sins and restore the land to fruitfulness.

---

[18] M.H, Abram. A Glossary of Literary Terms. 3rd Ed, pages 11, 12 and Guerin, Wilfred, Earle Labor, Lee Morgan, et al . A Handbook of Critical Approaches to Literature. 4th Ed, pages160-165.

The Lottery by Shirley Jackson

1) Students need to have previous preparation to appreciate in depth the content of a reading. Therefore, provide students with background vocabulary and information before starting the short story by Shirley Jackson.

2) In the glossary the teacher will find vocabulary from the story.

3) Start with vocabulary check 2 to make students aware of the terminology. Teachers, remember that students will have more questions about new vocabulary. Become familiar with the reading and look for synonyms that will help students increase their vocabulary and understanding.

4) Once the vocabulary is covered, students can read the brief biography about Shirley Jackson. Then, have them work with their pre-reading activities. Help students with examples about Costa Rican games like bingos after church, or "chances," "tico bingo," lotto and other raffles that are very common in our country to introduce the concept of a lottery.

5) Since teachers know the end of the story, students can receive hints of possible prizes that could be won: for instance, a trip to a haunted house, a dinner with a vampire or a vacation trip to the Bermudas triangle. These examples will help students to work in the brainstorming.

6) The teacher should assist students with their vocabulary. Also, to find elements of mystery and archetypes.

   (It is up to the teacher whether the students read the story at home or in class).

7) When students finish with the reading, work on the pre-reading, brainstorming. Later, they can work on the while-reading exercise. Analyze the story with them; remind students of important aspects such as colors, nature and human behavior.

8) Once students have cleared ideas about the story, have them work with the after –reading section.

9) In this activity students will be practicing their writing skills. Hand out each student the grading sheet (worksheet 9) to do peer evaluation.

10) Give students 15-30 minutes to write. Then ask them to exchange their work with a classmate. It is best to have students exchange their writing with classmates who are not their friends.

11) Remember that students tend to be very sensitive when it comes to being evaluated by a peer; therefore, teachers should be paying attention to their work and help them be fair and objective. In the grading sheet teachers will find the instructions to use it appropriately.

Oral Activity/Debate

1) There are 4 different worksheets (pages 5-8 from the annexes) that are related because they come from the same essay. Before going into the class discussion, ask the class to divide in groups of 4 or 5 people.

2) The teacher gives each group one of the worksheets, and asks them to read it and write their view point. Afterwards, they should share it with the rest of the class.

3) Once this first part is done, ask the class to divide in two teams. The teacher has to explain to students the guidelines for a debate that can be found in "steps for a debate". Then all the class has to agree on a topic that can have pros and cons. It should be controversial, and have counterparts. Remind students that everybody must participate, and that they should try to continue using modal auxiliaries.

Steps for a Debate[19]

A debate is a verbal argument that is conducted within a set framework. People can disagree with opposing views in a structured setting that gives all participants a chance to present and defend their arguments as well as reach conclusions about the arguments of their opponents.

The topic of a debate centers on a controversial issue that has interest for the audience. Some debates have audience participation with some questions posed by the audience to the debaters. Debates may involve one participant against another or they may be in a team format.

---

[19] Taken from web: <http://www.wisegeek.com/what-is-a-debate.htm>

The beginning speeches in a debate are called "constructive speeches" because the debaters present the basic construct of their argument. An argument in a debate means stating your position and then justifying that position by stating why your position on the topic is the right one. Evidence gained through research such as in the form of statistics or in the form of research results is used to justify a position in a debate. Quotes and personal testimony can also be used as position-strengthening evidence.

The two positions in a debate are the affirmative and the negative. The affirmative or "pro" side in a debate argues in favor of something while the negative or "con" side argues against something.

Good debaters understand the importance of appealing not only to logic and reason but to the emotions of the audience. Argumentative strategies are important and debaters must anticipate the responses of the other debaters and the audience. An in-depth understanding of the topic and not just the main points is absolutely essential for a good debate. A good debater needs to prove not only why his or her position is the right one, but why the opponent's position is the wrong one.

Reading Comprehension

Skimming and Scanning

1) In this section, students are required to read a series of three different articles about literature and architecture related to gothic.

2) Students can brainstorm on the terms skimming and scanning. A quick exercise before studying the theory will allow students to have a comprehensible view of what these terms mean.

3) Students can bring articles from the newspaper and magazines about a current event that is being discussed around the country (e.g. economy, politics, fashion, literature). Students can form teams of 4-5 people. The teacher would have each team find the main idea of the articles, significant personalities, and possible solutions stated. Students have to be informed that this activity cannot take longer than 5-10 minutes. The team that gives the correct answers in the shortest period of time is the one that wins.

4) After the competition is over, students can read the theory aloud and it can be related to the activity that was previously played.

5) Teachers can find valuable information in the glossary of this unit in regards to vocabulary. This vocabulary can be very complex for students to assimilate. As a teacher, be sure to become familiarized with the words to clarify the meaning for the students.

6) Once students have clarified vocabulary questions, they can focus on the multiple choice exercises, and the section for thinking and discussion. Students can compare their answers with their classmates or with the entire class, when they finish these exercises.

7) It is essential for students to have a clear idea about the readings. Remember that they will be the basis for students to think about possible subjects for the writing section.

Answer Key:

Werewolves: **1**.c, **2**. b, **3**. d, **4**.b, **5**.b.

Gothic Architecture: **1**.d, **2**.b, **3**. c, **4**.a, **5**. d

Witchcraft: **1**. a, **2**.a, **3**. a, **4**. a, **5**.c.

Listening Comprehension

The listening comprehension section aims at having students focus on specific vocabulary which will give them the opportunity to participate more effectively in communicative situations around gothic, music being one of them. The main focus of these exercises is to develop listening precision and language development.

1) Vocabulary is the key to a successful conversation; for that reason, teachers, take your time to work on vocabulary check 3 on page 22. Once the vocabulary is clear to everyone, move on into the section for reading and discussion.

2) The "Read and Discussion" section gives hints, so students can start thinking about the topic that will be heard in the exercise.

3) The movie as well as the book Interview with the Vampire arises among teenagers' interests. Explore with students the process of turning into a vampire. Ask students to give their opinions on how human beings turn into vampires.

4) Then, use the quotation of the description Ann Rice uses in her book on how a human turns into a vampire and compare it with the opinions they gave before.

5) Work with the questions on part B. These questions are a preparation to the listening comprehension exercise. Have students read the questions before they start listening, so they can ask any vocabulary questions that may come up about this section.

6) Teachers, remember to play the movie section 3 times. One time for students just to get familiarized, the second time for students to start answering and one last time for them to check their answers.

7) Check the answers with your students and have them comment on the segment. Remind them one more time about the answers they gave on their pre-listening activity.

8) The script for this segment is on pages 4-6 of the glossary.

9) Answer key, multiple choice: 1. a, 2. B, 3. d, 4.d, 5.c.

10) For the song **Forsaken** by **Dream Theater**, follow the same procedures for the pre and while listening activities. As an after listening activity, students can comment on the song, its meaning or possible interpretation.

11) The following information gives the teacher a brief biography about the band[20], which can be discussed after the song has been played, and it can be related to the lyrics and the reasons why they wrote that song.

Since their first studio release in 1989, this US based five-piece has notched up record and DVD sales in excess of six million and headlined to audiences of 20,000. Having undertaken seven world tours across 42 different countries, Dream Theater has established a live reputation that has swept them to arena-status around the globe. They have appeared alongside acts such as Deep Purple, Iron Maiden and Yes.

Recognized by peers and public alike for their advanced musical expertise, the band (Mike Portnoy, drums; John Petrucci, guitar; John Myung, bass; James LaBrie, vocals; Jordan Rudess, keyboards) has long held the ability to combine complex arrangements with unadulterated songwriting skills, the material often underpinned by riffs as heavy as anything in the Metallica repertoire.

"This album's got all of the elements we've become known for," reveals Portnoy. "With the focus on musicianship, the skull-crushing riffs, the big progressive epics and the heart-wrenching melodies. We've got one of the strongest and most devoted fan bases in the world, and they should certainly be happy with the new material. By working closely with the label we hope to turn a great many new heads too."

12)The complete song for this exercise is on page 7 of the glossary.

---

[20] Taken from web: <http://jnarin.wordpress.com/2007/02/09/dream-theater-systematic-chaos/>

Writing

The writing section is the last part of this unit, and crucial for the students. The purpose of this section is to prepare students to write a formal essay.

1. In the exercises for *Before Writing* students need to increase understanding about the importance of debatable and non-debatable arguments. Teacher, you can help students with examples about topics that are highly discussed nowadays. For example: **Fuel is very expensive and people can barely pay for it**: this is a non-debatable argument because it is fact and it cannot be discussed. **Fuel prices are damaging in great proportions the economy of the world**: this argument can enclose the different measures countries have taken in order to adapt to the high prices gas has reached. Teachers, gather information about those topics that are meaningful for students and that can give them a clear idea of the differences between these types of arguments.

2. After explaining this to the students, they can read the theory about debatable and non-debatable arguments. Have students sit in pairs to do this, and then they can work on exercises one and two, pages 27 and 28.

Answer Key (pages 27-28)

Exercise 1:

1. Debatable. **Possible reason**: It can be debated how this novel became a literary icon in the history of gothic literature.

2. Non-debatable. **Reason**: the movie became a hit when it was released in 11 November 1994.

3. Non-debatable. **Reason**: Bram Stocker was in fact the author of Dracula.

4. Debatable. **Possible reason**: Many people nowadays claim to be vampires; however, vampires are a myth in the eyes of many parts of society.

5. Debatable. **Possible reason**: Coronado's church was built a later period, which means it is neo-gothic. It encloses characteristics of the gothic period, but does not bear a complete gothic resemblance.

Exercise 2:

Possible answers:

1. Vampires in the past raised superstition to such levels that it led to mass hysteria in Europe; nevertheless, nowadays, the vampire is generally held to be a fictitious entity.

2. Gothic video games have raised a massive need for dark elements that cannot be found in everyday life. These videos mix elements of mythology with modern elements of society, including an increasing amount of sexuality within a virtual game.

---

3. Students at this point are familiar with arguments; it is time to use these arguments to formulate a thesis statement. Remember, the hardest part for students is to determine which the position they are going to take is, and which arguments to defend.

4. The first step is to brainstorm. Have students read the theory *Tips for Writing a Thesis Statement for an Argumentative Essay, page 29.*

5. Then, ask them to work on exercise one. Remind students to brainstorm. Ask students to write their key ideas in their notebooks. After that, they can write the main points to defend in a thesis statement according to exercises one and two. The following link provides ideas to work brainstorming with the students during class: **http://www.mftrou.com/creative-brainstorming-activities.html**

6. You may also use the cartoon on page 30 to build a thesis statement around the topic this cartoon brings up. For example, what makes a person be or look gothic?

7. Review with students how to write an outline. The following link can give ideas to work this out with the students:

http://owl.english.purdue.edu/owl/resource/544/01/

Answer Key (pages 29-30)

Exercise 1

Possible answers[21]:

1. Because of his inhuman cruelty; impalement was Vlad's preferred method of torture and execution. Vlad Tepes' atrocities against the people of Wallachia were usually attempts to enforce his own moral code upon his country. He appears to have been particularly concerned with female chastity.

2. His need to bring back to life those who had already died regardless the pain and suffering this experiment would arise.

3. Darkness means mystery; some relate it to black magic, and the devil which can cause misinterpretation against those who have a simple preference for the color.

4. Discrimination, misinterpreted ideologies or even death.

5. Pointed arches, ribbed vault, and flying buttresses.

6. Of clothes and make up style, taste for music and arts.

---

8. At this point, encourage students to think about a possible topic they would like to write about, related to gothic.

9. Give students possible topics such as: clothing, vampires in literature, vampires in the 21st century, architecture, the Victorian period, etc.

10. Read aloud A Brief Guide to Writing Argumentative Essays with the students, on page 31. Ask them about possible topics for a composition. Using the guideline, choose one of the topics they gave as examples, and start building a possible composition with them on the board. The best technique to follow is to first do some brainstorming, then writing the thesis statement and finally the outline. After this process is completed, the teacher can help students by writing the introductory paragraph. This type of exercise guides students in order to start writing.

11. When this is done, have students work on the pre, while and after writing exercises page 32.

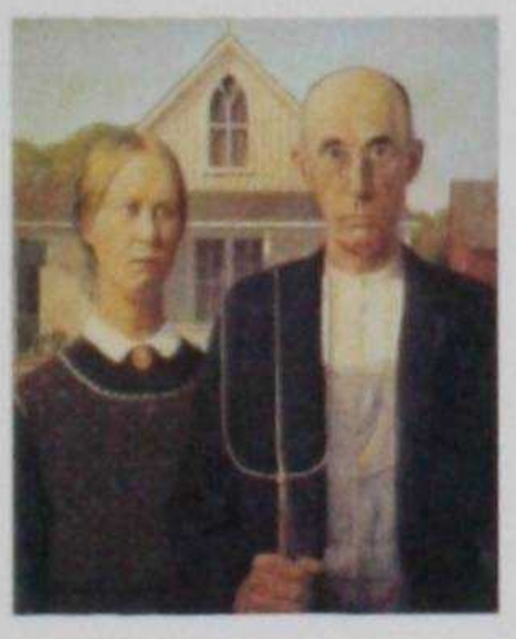
12. Teachers, keep in mind that this is a long process that cannot be completed in one week. Ask students for at least two drafts before they hand in their final version.

13. Give students a clear list of the aspects you will evaluate: size and type of the font; paragraphs (single or double).

---

[21] This Information was paraphrased by the author using as reference The Vampire Book: The Encyclopedia of the Undead by Gordon J. Melton (232-234,665-670)

Gothic, a Culture or a Trend?



***Cartoon based on <u>American gothic</u>* (1930) by Grant Wood**

Vanessa González Garita

Universidad Nacional

Applied Linguistics

Didactic Unit

Language rules

A. Read the following section about to *Bram Stoker's Dracula*. Pay close attention to the use of past modal auxiliaries.

Bram Stoker's Dracula

Directed by Francis Ford Coppola in 1993, Dracula by Bram Stoker **must have become** one of the largest non-summer movie openings of all time. It opened on November 13th, carrying according to Coppola's goal a version that relied more closely on the storyline of the book than any previous Dracula movie **have brought**. Most of the vampire fans **should have wondered** if Dracula would fulfill Stoker's description.

In fact, the story opened with Jonathan Harker (played by Keanu Reeves), leaving his fiancé, Mina Murray (Winona Ryder), to travel to the Castle in Transylvania. His first encounter with Dracula's (Gary Oldman) colorful appearance **could have** (hardly) **been** more different from his description in the novel. Their encounter as Harker was shaving produced one of the film's most memorable moments. Harker had cut himself, and Dracula took a razor from Harker and licked it to taste the drops of blood. This scene **might have caused** different reactions among viewers. This movie production was accompanied with massive advertising campaigns and souvenir items. It played on 2500 screens around the country and gained more than 32 million dollars.

Taken from: Gordon, Melton. The Vampire book. The Encyclopedia of the Undead. Pages 58-59

After-Reading

A. Read the following questions and answer based on the previous reading about Bram Stoker.

1. Have you watched any movie about Dracula or vampires? What were they about?
2. According to the reading, Coppola was able to capture the true essence of the book in his movie. Which movies have you watched that are very closed related to the book?
3. In your opinion, what makes a movie gothic?

Past Modal Auxiliaries

Is it an obligation, advise, suggestion or assumption in the past? Let's take a look at the chart

Dracula must have become one of the most sold out non-summer movies.	Must have expresses assumption, or a coincidence. According to the popularity the movie had, it can be assumed that tickets were sold out extremely fast during summer.
Previous Dracula's movies should have adapted closely to the story written by Stoker.	Should have expresses an advice or a possibility to carry out a specific activity. Previous movies had a chance to include aspects that had a close connection to the story written by Stoker; nevertheless, they did not do it.
The movie could have been an excellent option to go to the movie theater.	Could have expresses the ability to carry out an action. If I'd had the opportunity to go to the movies when the movie had played, I probably would have gone.
This scene might have caused different reactions among viewers.	Might have expresses a possibility to do or not do a specific activity. Viewers, according to their personalities, most likely reacted in different ways, surprise, disgust, etc.

Pair Work

B. Read the sentences in the chart and use a past modal auxiliary to give advice, suggestion or to make conclusions.

1. I did not go to work last Sunday. The opening of the new movie Twilight begins this week and I do not have any money.

2. I went to the theater to see the Frankenstein play and could not understand the story. The book is at home.

3. My neighbor wears very dark clothes and make up all the time. She does not talk to people.

4. My older sister wants to read a mystery story, but my mother says she is too young.

Introduction to Gothic

Study the vocabulary given below. Use this vocabulary in order to answer the questions for this section.

Vocabulary check 1

1. Bite: (v) a wound made by sinking teeth.

2. Coffin: (n) a box or chest for a corpse to be buried.

3. Darkness: (n) being without light.

4. Fangs (n) a long sharp tooth.

5. Gloomy: (adj) partially or totally dark.

6. Sink: (v) submerge; to descend lower and lower.

7. Trend: (n) a tendency.

8. Vault: (n) an arched stonework structure forming a ceiling or a roof.

A. Group Work

Work in groups of 4 or 5 people; discuss the questions given below.

1. What does gothic mean? Make a list of 5 different aspects you can relate to this term. Explain
2. What is a myth? Take a look at the cartoon given by the teacher (worksheet 1-4) and think why it can be related to a myth.
3. Can a belief change people's perspective about reality? Why?
4. Which are the thoughts that come to your mind when you see the cartoon? Relate it to the different stories these cartoons can represent.

Worksheets 1-4

FACULTAD FILOSOFIA Y LETRAS
UNIVERSIDAD NACIONAL : HEREDIA : COSTA RICA
MCMLXXIII
BIBLIOTECA

Literature Analysis

Pre-reading

Study the vocabulary given below before reading the short story "The Lottery". Also, read the information about Shirley Jackson in order to learn a little more about the author.

Vocabulary check 2

1. Ain't :(v) it is a contraction originally just for "am not", but also used for others such as "are not" and "has not." Ex. Anybody ain`t here"
2. Coal: (n) a piece or glowing carbon or burnt wood.
3. Fellow: (n) a person who is at the same level, power, or character.
4. Pile: (n) a group of stones one on top of the other.
5. Post master: (n) the person in charge of the post office.
6. Unfold: (v) to open a wrinkled section or straighten up.
7. Boisterous: (ad) to be noisy and lacking in self-control or discipline.
8. Fussing: (n) an angry disturbance.
9. Perfunctory: (adj) done or acting without real care or interest.
10. Rattle: (n) a rapid series of short loud sounds.
11. Snort: (n) a noise made to express displeasure or contempt.

About the author: Shirley Jackson [22]

Shirley Jackson was born on December 14, 1919 in San Francisco, California. After leaving the University of Rochester in 1934 she entered Syracuse University in 1937 as an English major. In 1948 Jackson's greatest success was achieved with the publication of her short story "The Lottery". She offered the following response about the reasons for the story: "Explaining just what I had hoped the story to say is very difficult. I suppose, I hoped, by setting a particularly brutal ancient rite in the present and in my own village to shock the story's readers with a graphic dramatization of the pointless violence and general inhumanity in their own lives." Many of her female characters reflect her own feelings of not belonging or fitting into the society where they lived. This is demonstrated when Tessie Hutchinson is cast out and stoned after she chooses the paper slip with the black dot on it. "The Lottery" demonstrates the true evil lying in each person's heart. Two of her six novels, called *The Haunting of Hill House* and *We Have Always Lived in the Castle*, strengthened her reputation as a master of horror and psychological suspense. Shirley Jackson died on August 8, 1965 of heart failure.

---

[22] Taken from web: http://www.unc.edu/-getkara/lottery/biography.html

Background Knowledge

A. Work in pairs; discuss the questions given below and write the answers in your notebook.

1) After reading the title of the story "The Lottery," and about Shirley Jackson, what do you think the story will be about?
2) Are lotteries commonly played in your country or community?
3) What type of prizes can be obtained from them?

B. Brainstorm

1) If you were in charge of a raffle, lottery or a bingo, what would you do to make it unique from the ones regularly played?
2) Write down the possible reactions the people playing this unique game would have.

While –reading

C. Work in pairs; discuss the questions given below, and write the answers in your notebook.

1) Make a list of those aspects that reflect the author's personality in the story.
2) As you read, highlight words or small segments from the reading that can help you identify possible elements of mystery and archetypes in this story to be used later in this unit.
3) Choose five sentences from the story and transform them into sentences with past modal auxiliaries.

The Lottery by Shirley Jackson

The morning of June 27th was clear and sunny, with the fresh warmth of a full-summer day; the flowers were blossoming profusely and the grass was richly green. The people of the village began to gather in the square, between the post office and the bank, around ten o`clock; in some towns there were so many people that the lottery took two days and had to be started on June 20th, but in this village, where there were only about three hundred people, the whole lottery took less than two hours, so it could begin at ten o`clock in the morning and still be through in time to allow the villagers to get home for noon dinner.

The children assembled first, of course. School was recently over for the summer, and the feeling of liberty sat uneasily on most of them; they tended to gather together quietly for a while before they broke into boisterous play and their talk was still of the classroom and the teacher, of books and reprimands. Bobby Martin had already stuffed his pockets full of stones, and the other boys soon followed his example, selecting the smoothest and roundest stones; Bobby and Harry Jones and Dickie Delacroix-- the villagers pronounced this name "Dellacroy"--eventually made a great pile of stones in one corner of the square and guarded it against the raids of the other boys. The girls stood aside, talking among them, looking over their shoulders at the boys and the very small children rolled in the dust or clung to the hands of their older brothers or sisters.

Soon the men began to gather surveying their own children, speaking of planting and rain, tractors and taxes. They stood together, away from the pile of stones in the corner, and their jokes were quiet and they smiled rather than laughed. The women, wearing faded house dresses and sweaters, came shortly after their men folk. They greeted one another and exchanged bits of gossip as they went to join their husbands. Soon the women, standing by their husbands, began to call their children, and the children came reluctantly, having to be called four or five times. Bobby Martin ducked under his mother`s grasping hand and ran, laughing, back to the pile of stones. His father spoke up sharply, and Bobby came quickly and took his place between his father and his oldest brother.

The lottery was conducted--as were the square dances, the teen club, and the Halloween program--by Mr. Summers who had time and energy to devote to civic activities. He was a round-faced, jovial man and he ran the coal business, and people were sorry for him because he had no children and his wife was a scold. When he arrived in the square, carrying the black wooden box, there was a murmur of conversation among the villagers, and he waved and called "Little late today, folks."

The original paraphernalia for the lottery had been lost long ago, and the black box now resting on the stool had been put into use even before Old Man Warner, the oldest man in town, was born. Mr. Summers spoke frequently to the villagers about making a new box, but no one liked to upset even as much tradition as was represented by the black box. There was a story that the present box had been made with some pieces of the box that had preceded it, the one that had been constructed when the first people settled down to make a village here. Every year, after the lottery, Mr. Summers began talking again about a new box, but every year the subject was allowed to fade off without anything`s being done. The black box grew shabbier each year, by now it was no longer completely black but splintered badly along one side to show the original wood color, and in some places faded or stained.

Mr. Martin and his oldest son, Baxter, held the black box securely on the stool until Mr. Summers had stirred the papers thoroughly with his hand. Because so much of the ritual had been forgotten or discarded, Mr. Summers had been successful in having slips of paper substituted for the chips of wood that had been used for generations. Chips of wood, Mr. Summers had argued had been all very well when the village was tiny, but now that the population was more than three hundred and likely to keep on growing, it was necessary to use something that would fit more easily into the black box. The night before the lottery, Mr. Summers and Mr. Graves made up the slips of paper and put them in the box, and it was then taken to the safe of Mr. Summers` coal company and locked up until Mr. Summers was ready to take it to the square next morning. The rest of the year, the box was put way, sometimes one place, sometimes another; it had spent one year in Mr. Graves`s barn and another year underfoot in the post office and sometimes it was set on a shelf in the Martin grocery and left there.

There was a great deal of fussing to be done before Mr. Summers declared the lottery open. There were the lists to make up of heads of families, heads of households in each family, members of each household in each family. There was the proper swearing-in of Mr. Summers by the postmaster, as the official of the lottery; at one time, some people remembered, there had been a recital of some sort, performed by the official of the lottery, a perfunctory, tuneless chant that had been rattled off duly each year; some people believed that the official of the lottery used to stand just so when he said or sang it, others believed that he was supposed to walk among the people, but years and years ago this part of the ritual had been allowed to lapse. There had been also a ritual salute, which the official of the lottery had had to use in addressing each person who came up to draw from the box, but this also had changed with time, until now it was felt necessary only for the official to speak to each person approaching. Mr. Summers was very good at all this; in his clean white shirt and blue jeans with one hand resting carelessly on the black box he seemed very proper and important as he talked interminably to Mr. Graves and the Martins.

Just as Mr. Summers finally left off talking and turned to the assembled villagers, Mrs. Hutchinson came hurriedly along the path to the square, her sweater thrown over her shoulders, and slid into place in the back of the crowd. "Clean, I forgot what day it was," she said to Mrs. Delacroix, who stood next to her, and they both laughed softly. "Thought my old man was out back stacking wood," Mrs. Hutchinson went on“ and then I looked out the window and the kids was gone, and then I remembered it was the twenty-seventh and came a-running." She dried her hands on her apron, and Mrs. Delacroix said, "You`re in time, though they`re still talking away up there."

Mrs. Hutchinson craned her neck to see through the crowd and found her husband and children standing near the front. She tapped Mrs. Delacroix on the arm as a farewell and began to make her way through the crowd. The people separated good-humoredly to let her through; two or three people said in voices just loud enough to be heard across the crowd, "Here comes your, Missus, Hutchinson," and "Bill, she made it after all." Mrs. Hutchinson reached her husband, and Mr. Summers, who had been waiting, said cheerfully. "Thought we were going to have to get on without you, Tessie" Mrs. Hutchinson said grinning, "Wouldn`t have me leave my dishes in the sink, now, would you Joe?," and soft laughter ran through the crowd as the people stirred back into position after Mrs. Hutchinson`s arrival.

"Well, now." Mr. Summers said soberly, "guess we better get started, get this over with, so we can go back to work. Anybody ain`t here?"

"Dunbar." several people said. "Dunbar. Dunbar."

Mr. Summers consulted his list. "Clyde Dunbar." he said. "That`s right. He`s broken his leg, hasn`t he? Who`s drawing for him?"

"Me, I guess," a woman said and Mr. Summers turned to look at her. "Wife draws for her husband," Mr. Summers said. "Don`t you have a grown boy to do it for you, Janey?" Although Mr. Summers and everyone else in the village knew the answer perfectly well, it was the business of the official of the lottery to ask such questions formally. Mr. Summers waited with an expression of polite interest while Mrs. Dunbar answered.

"Horace`s not but sixteen yet," Mrs. Dunbar said regretfully. "Guess I gotta fill in for the old man this year."

"Right" Mr. Summers said. He made a note on the list he was holding. Then he asked, "Watson boy drawing this year?"

A tall boy in the crowd raised his hand. "Here," he said "I'm drawing for my mother and me." He blinked his eyes nervously and ducked his head as several voices in the crowd said things like "Good fellow, lack," and "Glad to see your mother`s got a man to do it."

"Well," Mr. Summers said, "guess that`s everyone, Old Man Warner make it?"

"Here," a voice said and Mr. Summers nodded.

A sudden hush fell on the crowd as Mr. Summers cleared his throat and looked at the list. "All ready?" he called. "Now, I'll read the names--heads of families first--and the men come up and take a paper out of the box. Keep the paper folded in your hand without looking at it until everyone has had a turn. "Everything clear?"

The people had done it so many times that they only half listened to the directions; most of them were quiet wetting their lips not looking around. Then Mr. Summers raised one hand high and said, "Adams." A man disengaged himself from the crowd and came forward. "Hi Steve," Mr. Summers said, and Mr. Adams said, "Hi Joe." They grinned at one another humorlessly and nervously. Then Mr. Adams reached into the black box and took out a folded paper. He held it firmly by one corner as he turned and went hastily back to his place in the crowd where he stood a little apart from his family not looking down at his hand.

"Allen" Mr. Summers said. "Anderson.... Bentham"

"Seems like there's no time at all between lotteries anymore." Mrs. Delacroix said to Mrs. Graves in the back row.

"Seems like we got through with the last one only last week."

"Time sure goes fast -- Mrs. Graves said.

"Clark.... Delacroix"

"There goes my old man." Mrs. Delacroix said. She held her breath while her husband went forward.

"Dunbar," Mr. Summers said, and Mrs. Dunbar went steadily to the box while one of the women said. "Go on Janey," and another said, "There she goes."

"We're next" Mrs. Graves said. She watched while Mr. Graves came around from the side of the box, greeted Mr. Summers gravely and

selected a slip of paper from the box. By now, all through the crowd there were men holding the small folded papers in their large hand turning them over and over nervously Mrs. Dunbar and her two sons stood together, Mrs. Dunbar holding the slip of paper.

"Harburt.... Hutchinson."

"Get up there, Bill," Mrs. Hutchinson said and the people near her laughed.

"Jones"

"They do say," Mr. Adams said to Old Man Warner, who stood next to him, "that over in the north village they're talking of giving up the lottery."

Old Man Warner snorted. "Pack of crazy fools," he said. "Listening to the young folks, nothing`s good enough for them. Next thing you know, they'll be wanting to go back to living in caves, nobody works any more, live that way for a while. Used to be a saying about `Lottery in June, corn be heavy soon. ` First thing you know, we'd all be eating stewed chickweed and acorns. There's always been a lottery," he added petulantly. "Bad enough to see young Joe Summers up there joking with everybody."

"Some places have already quit lotteries." Mrs. Adams said.

"Nothing but trouble in that," Old Man Warner said stoutly. "Pack of young fools."

"Martin" And Bobby Martin watched his father go forward. "Overdyke.... Percy."

"I wish they'd hurry," Mrs. Dunbar said to her older son. "I wish they'd hurry."

"They're almost through," her son said.

"You get ready to run tell Dad," Mrs. Dunbar said.

Mr. Summers called his own name and then stepped forward precisely and selected a slip from the box. Then he called, "Warner."

"Seventy-seventh year I have been in the lottery," Old Man Warner said as he went through the crowd "Seventy-seventh time."

"Watson" The tall boy came awkwardly through the crowd. Someone said, "Don't be nervous, Jack," and Mr. Summers said, "Take your time, son."

"Zanini"

After that, there was a long pause, a breathless pause, until Mr. Summers holding his slip of paper in the air, said, "All right, fellows." For a minute, no one moved, and then all the slips of paper were opened. Suddenly, all the women began to speak at once, saying. "Who is it?," "Who`s got it?," "Is it the Dunbar's?," "Is it the Watsons?" Then the voices began to say, "It's Hutchinson. It's Bill," "Bill Hutchinson`s got it."

"Go tell your father," Mrs. Dunbar said to her older son.

People began to look around to see the Hutchinson. Bill Hutchinson was standing quiet, staring down at the paper in his hand. Suddenly Tessie Hutchinson shouted to Mr. Summers. "You didn't give him time enough to take any paper he wanted I saw you, It wasn`t fair!"

"Be a good sport, Tessie." Mrs. Delacroix called, and Mrs. Graves said, "All of us took the same chance."

"Shut up, Tessie," Bill Hutchinson said.

"Well, everyone," Mr. Summers said, "that was done pretty fast, and now we've got to be

hurrying a little more to get done in time." He consulted his next list. "Bill," he said, "you draw for the Hutchinson family, you got any other households in the Hutchinson's?"

"There`s Don and Eva," Mrs. Hutchinson yelled. "Make them take their chance!"

"Daughters draw with their husbands` families, Tessie," Mr. Summers said gently. "You know that as well as anyone else."

"It wasn't fair," Tessie said.

"I guess not, Joe." Bill Hutchinson said regretfully. "My daughter draws with her husband's family; that's only fair. And I've got no other family except the kids."

"Then, as far as drawing for families is concerned, it`s you," Mr. Summers said in explanation, "and as far as drawing for households is concerned, that's you, too. Right?"

"Right," Bill Hutchinson said.

"How many kids, Bill?" Mr. Summers asked formally.

"Three," Bill Hutchinson said.

"There`s Bill, Jr., and Nancy, and little Dave And Tessie and me."

"All right, then," Mr. Summers said. "Harry, you got their tickets back?"

Mr. Graves nodded and held up the slips of paper. "Put them in the box, then," Mr. Summers directed. "Take Bill's and put it in."

"I think we ought to start over," Mrs. Hutchinson said, as quietly as she could. "I tell you it wasn't fair. You didn't give him time enough to choose. Everybody saw that."

Mr. Graves had selected the five slips and put them in the box and he dropped all the papers but those onto the ground where the breeze caught them and lifted them off.

"Listen, everybody," Mrs. Hutchinson was saying to the people around her. "Ready, Bill?" Mr. Summers asked and Bill Hutchinson, with one quick glance around at his wife and children nodded.

"Remember," Mr. Summers said "take the slips and keep them folded until each person has taken one. Harry, you help little Dave." Mr. Graves took the hand of the little boy, who came willingly with him up to the box. "Take a paper out of the box, Davy." Mr. Summers said. Davy put his hand into the box and laughed. "Take just one paper." Mr. Summers said. "Harry, you hold it for him." Mr. Graves took the child`s hand and removed the folded paper from the tight fist and held it while little Dave stood next to him and looked up at him wonderingly.

"Nancy next," Mr. Summers said. Nancy was twelve, and her school friends breathed heavily as she went forward switching her skirt, and took a slip daintily from the box "Bill, Jr.," Mr. Summers said, and Billy, his face red and his feet overlarge, near knocked the box over as he got a paper out. "Tessie," Mr. Summers said. She hesitated for a minute, looking around defiantly and then set her lips and went up to the box. She snatched a paper out and held it behind her.

"Bill," Mr. Summers said, and Bill Hutchinson reached into the box and felt around, bringing his hand out at last with the slip of paper in it.

The crowd was quiet. A girl whispered, "I hope it's not Nancy," and the sound of the whisper reached the edges of the crowd.

"It`s not the way it used to be." Old Man Warner said clearly. "People ain't the way they used to be."

"All right," Mr. Summers said. "Open the papers. Harry, you open little Dave`s."

Mr. Graves opened the slip of paper and there was a general sigh through the crowd as he held it up and everyone could see that it was blank Nancy and Bill. Jr. opened theirs at the same time and both beamed and laughed turning around to the crowd and holding their slips of paper above their heads.

"Tessie," Mr. Summers said. There was a pause, and then Mr. Summers looked at Bill Hutchinson, and Bill unfolded his paper and showed it. It was blank.

"It`s Tessie," Mr. Summers said, and his voice was hushed. "Show us her paper. Bill."

Bill Hutchinson went over to his wife and forced the slip of paper out of her hand. It had a black spot on it, the black spot Mr. Summers had made the night before with the heavy pencil in the coal company office. Bill Hutchinson held it up and there was a stir in the crowd.

"All right, folks." Mr. Summers said. "Let`s finish quickly."

Although the villagers had forgotten the ritual and lost the original black box, they still remembered to use stones. The pile of stones the boys had made earlier was ready; there were stones on the ground with the blowing scraps of paper that had come out of the box Delacroix selected a stone so large she had to pick it up with both hands and turned to Mrs. Dunbar. "Come on," she said. "Hurry up."

Mr. Dunbar had small stones in both hands, and she said gasping for breath. "I can't run at all. You'll have to go ahead and I'll catch up with you."

The children had stones already. And someone gave little Davy Hutchinson few pebbles.

Tessie Hutchinson was in the center of a cleared space by now, and she held her hands out desperately as the villagers moved in on her. "It isn`t fair," she said. A stone hit her on the side of the head. Old Man Warner was saying, "Come on, come on, everyone." Steve Adams was in the front of the crowd of villagers, with Mrs. Graves beside him.

"It isn`t fair, it isn`t right," Mrs. Hutchinson screamed, and then they were upon her.

The Lottery by Shirley Jackson[23]

[23] Taken from
http://www.classicshorts.com/stories/lotry.html

FACULTAD FILOSOFIA Y LETRAS
UNIVERSIDAD NACIONAL : HEREDIA : COSTA RICA
MCMI XXIII
BIBLIOTECA

After –reading

A. Read the following questions related to the reading, elements of mystery and archetypes. Discuss them with your classmates in small groups of four people, and write down your answers.

1. Where does the story take place? Describe the setting.
2. What is the difference in the way children behave with their fathers and mothers? Does it explain the end of the story? Why?
3. Why is Tessie the perfect **scapegoat** for the story?
4. Are the most powerful men in town playing the lottery just as a tradition or as an excuse? Explain your answer.
5. What is the relationship between the black box and the person who gets the paper with the black spot? Why can this color be considered as an archetype?
6. Which was your reaction when you finished reading? Which was the most shocking event at the end of the story? Is this the end you were expecting for the story? Why?

B. Use those words or segments you highlighted in the previous section and explain orally why they represent an element of mystery or archetypes. Then, use your brainstorming to write a short story of one or two paragraphs. Make use of the following guidelines:

- **Include elements of mystery that will make the story gothic.**
- **Keep in mind that it is very important to have an opening statement and an unexpected conclusion in order to drag the reader into your story.**
- **Use the vocabulary given in vocabulary check 1 and 2, as well as the one that has been given by your teacher throughout this unit. Include at least 5 different terms.**

  Use the following grammar structures:

  Past tense (regular and irregular verbs)

  Modal auxiliaries (present and past)

  Present perfect

- **Pay attention to the use of punctuation (colon, semicolon, commas, exclamation, question and quotation marks)**
- **Exchange your stories with a classmate, and identify possible mistakes according to the requirements to complete this task.**

Oral Activity

1. Work in groups of 4-5 people.
2. Make use of the readings in worksheets 5-8 (*Quotations by Goths, What is the Goth culture? Religion and stereotypes, history and background*), and use the one assigned by your teacher and discuss them in your group.
3. Read it and write down a list of the aspects that attract your attention in the reading and comment them with the whole class. Explain the reasons why you consider those aspects to be outstanding.

Worksheets 5-8

Debate

1. Work in groups of 5-6 people
2. Discuss with your classmates about controversial topics for a debate. The topics should have totally opposite view points.

Examples: Is gothic music related to evil, death, and corruption? Are gothic people satanic?

Is Gothicism a culture or a tendency?

3. Once your group has chosen the topic, investigate on the subject.
4. During the next class, establish the most outstanding points of discussion with your group

Reading Comprehension[24]
Skimming and Scanning

Read the following information related to skimming and scanning in order to complete this section.

Purpose

"What do I need to find?"

Be aware of your purpose in research before you start reading.

Efficiency

You can't read everything on a topic, so develop efficient reading skills – good reading speed and good comprehension.

Scanning

Before reading, you need to scan the book or article. This involves looking at contents, chapter headings, graphics, diagrams and introduction. Look quickly to gain an overall impression.

Scan information that looks important to select and take notes or fast skim information that is not

Skimming

This is a quick reading or skimming of certain sections: the opening paragraph, the first sentence in a paragraph, sub headings and the final paragraph of the article.

Roam down the page, concentrating on the centre section, searching for important words or key terms. "There are three reasons why ..." Train your eyes to roam down the page reading and anticipating groups of words. Practice moving your hand or finger down the page to train your eye to move quickly.

---

[24] Taken from:

<http://www.lyndale.vic.edu.au/resource_centre/skimming&scanning.html

In this section you will read short articles related to Gothic history. Each one will be followed by a series of questions you will skim and scan the readings to answer the questions. You are to choose the best answer a, b, c or d to each question.

Exercise 1: Skim and scan the article about werewolves and choose the best option to the following questions.

Werewolf [25]

By Micha F. Lindemans

A werewolf in popular folklore is a man who is transformed, or who transforms himself, into a wolf in nature and appearance under the influence of a full moon. The werewolf is only active at night and during that period, he devours infants and corpses. According to legend, werewolves can be killed by silver objects such as silver arrows and silver bullets. When a werewolf dies he is returned to his human form.

Origin

The word is a contraction of the old-Saxon word wer (which means "man") and wolf -- werwolf, man wolf. A Lycanthrope, a term often used to describe werewolves, however, is someone who suffers from a mental disease and only thinks he has changed into a wolf.

The concept of werewolves, or lycanthropes, is possibly based on the myth of Lycaon. He was the king of Arcadia, and in the time of the ancient Greeks notorious for his cruelty. He tried to buy the favor of Zeus by offering him the flesh of a young child. Zeus punished him for this crime and turned him into a wolf. The legends of Werewolves have been told since the ancient Greeks and are known all over the world. In areas where the wolf is not so common, the belief in werewolves is replaced by folklore where men can change themselves in tigers, lions, bears and other fierce animals.

History

In the dark Middle Ages, the Church stigmatized the wolf as the personification of evil and a servant of Satan himself. The Church courts managed to put so much pressure on schizophrenics, epileptics and the mentally disabled, that they testified to be werewolves and admitted to receive their orders directly from Satan. After 1270 it was even considered heretical not to believe in the existence of werewolves.

The charge of being a werewolf disappeared from European courts around the 17th century, but only for the lack of evidence. The belief in werewolves, however, did not completely disappear. In Europe after 1600, it was generally believed that if there were no werewolves, then at least the wolf was a creature of evil. This resulted in an unjustified and negative image of the wolf; images that most people still have today.

---

[25] Taken from web:
http://www.pantheon.org/articles/w/werewolf.html

1. According to this article, what do werewolves feed on?
   a. blood and fluids
   b. dead animals and human beings
   c. dead adults and infants
   d. rotten meat and blood

2. How can a werewolf be killed? A werewolf can be killed with a____
   a. wooden stick and decapitation
   b. silver arrows and silver bullets
   c. silver bullet and fire
   d. silver stick and wooden arrows

3. Look at the word ***Lycanthrope*** in paragraph 2. What does this word mean in context?
   a. schizophrenia
   b. dullness
   c. cleverness
   d. madness

4. Why was ***Lycaon*** punished by Zeus? Because____
   a. He wanted to blackmail him.
   b. He tried to buy a favor.
   c. He offended the Greek Gods.
   d. He was too ambitious.

5. Look at the word ***evil*** in paragraph 5. What word could best replaced it?
   a. God
   b. Devil
   c. Beast
   d. Ogre

Conversation topics

1. Talk about movies, stories or books related to werewolves? Did they relate to the information you read in this article? If so explain how.
2. Write a description of a werewolf, draw it and present it to your classmates. Explain the reasons for your description.

Exercise 2: Skim and scan the article about gothic architecture and choose the best option to the following questions.

Gothic architecture[26]

Gothic architecture is a style of architecture which flourished in Europe during the high and late medieval period. It was preceded by Romanesque architecture and was succeeded by Renaissance architecture.

Originating in 12th century France and lasting into the 16th century, Gothic architecture was known during the period as "the French Style" (Opus Francigenum), with the term Gothic first appearing during the latter part of the Renaissance as a stylistic insult. Its characteristic features include the pointed arch, the ribbed vault and the flying buttress.

Gothic architecture is most familiar as the architecture of many of the great cathedrals, abbeys and parish churches of Europe. It is also the architecture of many castles, palaces, town halls, guild halls, universities, and to a less prominent extent, private dwellings.It is in the great churches and cathedrals and in a number of civic buildings that the Gothic style was expressed most powerfully. Its characteristics allowed them to appeal to the emotions.

A great number of ecclesiastical buildings remain from this period, of which even the smallest are often structures of architectural distinction while many of the larger churches are considered priceless works of art and are listed with UNESCO as World Heritage Sites. For this reason, a study of Gothic architecture is largely a study of cathedrals and churches.

A series of Gothic revivals began in mid-18th century England, spread through 19th Century

Europe and continued, largely for ecclesiastical and university structures, into the 20th century.The term "Gothic", when applied to architecture, has nothing to do with the historical Goths. It was a pejorative term that came to be used as early as the 1530s by Giorgio Vasari to describe culture that was considered rude and barbaric. At the time in which Vasari was writing, Italy had experienced a century of building in the Classical architectural vocabulary revived in the Renaissance and seen as the finite evidence of a new Golden Age of learning and refinement.

---

[26] Taken from web:
http://en.wikipedia.org/wiki/Gothic_architecture

FACULTAD FILOSOFIA Y LETRAS
UNIVERSIDAD NACIONAL · HEREDIA · COSTA RICA · MCMI XXIII ·
BIBLIOTECA

1. Which buildings are considered constructions of architectural merit?
   a. Chapels and churches
   b. Classical houses
   c. Civic buildings
   d. Cathedrals and churches

2. What does the word ***dwellings*** stand for in paragraph 3?
   a. Population
   b. Residence
   c. Habitat
   d. Territory

3. Gothic was considered to be a(n) _____ culture?
   a. Educated
   b. Wild
   c. Barbaric
   d. Classical

4. What does the word ***revival*** in paragraph four mean?
   a. Period of renewal
   b. Period of death
   c. Period of birth
   d. Period of changes

5. How long did Gothic architecture revival last?
   a. One century
   b. Four centuries
   c. Five centuries
   d. Two centuries

Conversation Topics

1. What do you know about gothic architecture? Have you ever visited a building that had gothic characteristics?
2. If you could build a gothic church, what elements mentioned in the reading would you include?

Exercise 3: Skim and scan the article about witchcraft and choose the best option to the following questions.

Witchcraft[27]

Witchcraft (from Old English wiccecræft "sorcery , necromancy"), in various historical, anthropological, religious and mythological contexts, is the use of certain kinds of supernatural or magical powers.

A witch (from Old English masculine wicca, feminine wicce, is a practitioner of witchcraft). The Online Etymology Dictionary states a "possible connection to Gothic weihs "holy" and Gerweihan "consecrate," and writes, "the priests of a suppressed religion naturally become magicians to its successors or opponents." While mythological witches are often supernatural creatures, historically many people have been accused of witchcraft, or have claimed to be witches. In "Some Reflections on the Relationship Magic-Religion", author H. S. Versnel writes: "Anthropologists in particular have argued that no meaningful contrast between religion and magic can be gained from this approach and that our notion 'magic' is a modern-western biased construct which does not fit representations of other cultures." Witchcraft still exists in a number of belief systems, and indeed there are many today who self-identify with the term "witch."

While the term "witchcraft" can have positive or negative connotations depending on cultural context (for instance, in post-Christian European cultures it has historically been associated with evil and the Devil), most contemporary people who self-identify as witches see it as beneficent and morally positive. Witches are traditionally stereotyped as being female; however their male equivalents were also often referred to as witches.

Practices and beliefs that have been termed "witchcraft" do not constitute a single identifiable religion, since they are found in a wide variety of cultures, both present and historical; however, these beliefs do generally involve religious elements dealing with spirits or deities, the afterlife, magic and ritual. Witchcraft is generally characterized by its use of magic.

Sometimes witchcraft is used to refer, broadly, to the practice of indigenous magic, and has a connotation similar to shamanism. Depending on the values of the community, witchcraft in this sense may be regarded with varying degrees of respect or suspicion, or with ambivalence, being neither intrinsically good nor evil. Members of some religions have applied the term witchcraft in a depreciatory sense to refer to all magical or ritual practices other than those sanctioned by their own doctrines - although this has become less common, at least in the Western world. According to some religious doctrines, all forms of magic are labeled witchcraft, and are either proscribed or treated as superstitious. Such religions consider their own ritual practices to be not at all magical, but rather simply variations of prayer.

Witches in popular culture especially in media aimed at children (such as fairy tales), they are often portrayed as wicked old women with wrinkled skin and pointy hats, clothed in black

---

[27] Taken from web: http://en.wikipedia.org/wiki/Witchcraft

or purple, with warts on their noses and sometimes long claw-like fingernails. Like the three "Weird Sisters" from Macbeth, they are often portrayed as fabricating potions in large cauldrons. Witches typically ride through the air on a broomstick as in the Harry Potter universe or in more modern burlesque versions, a vacuum cleaner as in the Hocus Pocus universe. One of the most famous recent depictions is the Wicked Witch of the West, from L. Frank Baum's The Wonderful Wizard of Oz. Witches may also be represented as essentially good, as in "Bewitched", or Terry Pratchett's Discworld novels.

Following the movie The Craft, popular fictional interpretation of witchcraft have increasingly drawn from Wiccan practices, and portrayed witchcraft as having a religious basis. Though now in modern culture witches can be depicted as just normal looking humans such as Harry Potter and the line between "good and evil" is becoming less black and white.

1. What does the word *wicca* refer to?

   a. sorcerer
   b. witchcraft
   c. witch
   d. magician

2. What is witchcraft general characteristic?

   a. religious elements
   b. magic and rituals
   c. the afterlife
   d. use of magic

3. How do some religions consider witchcraft in the western world?

   a. shamanism
   b. variation of prayer
   c. satanism
   d. purity

4. Which movie made fictional depictions of witchcraft popular?

   a. *The Craft*
   b. *Harry Potter*
   c. *The Lord of the Rings*
   d. *The Witches of Salem*

5. What does the word *depicted* mean in the last paragraph of this reading?

   a. understood
   b. believed
   c. portrayed
   d. gazed

Conversation topics

1. How did you imagine witches when you were young?
2. If you could make a movie about witchcraft, which elements already mentioned in this reading would you include? Explain your reasons.

Listening Comprehension

Before –listening

A. Study the vocabulary given below. Comment it orally with your classmates and teacher and give examples of other sentences in which you could use those terms.

Vocabulary Check 3

1. Threshold: (n) The point that must be exceeded to begin producing a given effect: *a low threshold of pain*. The entrance to a place, the doorway.
2. Flow: (n, v) to move along in a stream.
3. Farewell: (n) an expression of good wishes at parting: They made their farewells and left
4. Drain: (v) to withdraw or draw off (a liquid) gradually.
5. Fond :(v) having a liking or affection for something or someone.

B. **Work in pairs; read and discuss the questions given below.**

"As I tried to move, he pressed his right fingers against my lips and said, "Be still. I am going to drain you now to the very *threshold* of death, and I want you to be quiet, so quiet that you can almost hear the flow of blood through your veins, so quiet that you can hear the flow of that same blood through mine'."(Interview with the Vampire by Ann Rice, pag 19)

1. What does the author Ann Rice refer to when she uses the phrase: **threshold of death**?
2. Do you believe a human being is reborn when becoming a vampire?
3. Is it a transgression when a person becomes a vampire? Why or why not?

While –listening

A. Listen to the segment from the movie *Interview with the Vampire*; choose the best option a, b,c or d.

1. When Lestat bit Louis, what did he ask him?
   a) If he wanted to die.
   b) If he wanted to drink blood.
   c) If he wanted to be young forever.
   d) If he wanted to live.

2. After Louis is bitten, what is he able to see?
   a) darkness
   b) night
   c) death
   d) evil

3. What did Louis say about myths?
   a) Vampires cannot see crucifixes.
   b) Vampires die with a stake.
   c) Vampires cannot stand garlic.
   d) Vampires sleep in coffins.

4. The first time Louis feeds, he_____
   a) killed his victim
   b) ate the whole colony
   c) killed an old man
   d) ate a rat

5. "Can we live like this? On animal blood?" What did Lestat answer to these questions?
   a) It is possible, if we lived on a ship.
   b) It is possible to live without killing.
   c) It is not a life style.
   d) It is impossible to live without killing.

B. Listen to this segment again and complete the spaces given below.

1. Might as well as Heaven what it sees, no human can know, t*he*_____, but didn't. The world had changed yet _____the same.

2. Can you look at them; actually, I'm quite _____ of looking at_____.

3. You'll be sleeping as soundly as you've ever slept. And when you_____; I'll be waiting for you...and so will_____

Before –listening

A. Study the vocabulary given below. Comment it orally with your classmates and teacher and give examples of other sentences in which you could use those terms.

Vocabulary Check 4

1. Forsaken: (v, adj) abandoned, surrendered.
2. Motionless: (adj) Being in an inert state, not moving.
3. Ivory: (adj) a creamy or yellowish white.
4. Sting: (v) to wound with a sting, as bees.
5. Crimson: (adj) deep purplish-red.

Work in pairs; read and discuss the questions given below.

1. How can you relate the title of the song *Forsaken* with the beginnings of a vampire?
2. Define gothic music in your own words?
3. Do you think the song you are about to listen to is gothic? Why?

A. Read the song *Forsaken* by Dream Theater aloud and answer the following questions.

1. After reading the song, what do you think it is about?
2. Is the song fiction or non-fiction. Why?

While –listening

Listen very carefully to the song and fill out the blanks.

DREAM THEATER - FORSAKEN (SYSTEMATIC CHAOS)

(see glossary for reference)

Forsaken

For a while I thought I fell asleep

_____motionless inside a dream

Then rising suddenly

I felt a _____ breath upon me

She softly whispered in my ear

(Forsaken)

Forsaken

I have come for you tonight

_____

Look in my eyes and take my hand

Give yourself up to me

I waited _____

For night to fall again

Trying to silence the fear within me

Out of an ivory _____

I felt a stinging kiss

And saw a _____ stain on her lips

I have to know your name

Where have I seen your face before?

My dear one don't you be afraid

Forsaken

I have come for you tonight

_____

Look in my eyes and take my hand

Give yourself up to me

Take me far away

Close your eyes

And hold your _____

To the ends of the earth

Forsaken

I have come for you tonight

_____

Look in my eyes and take my hand

Forsaken

Fly away with me tonight

_____

_____ my life

Now you are mine

Give yourself up to me

Before – Writing

A. Read the information given below related to debatable and non debatable arguments and work on the task given below.

Debatable and Non- debatable arguments [28]

An argumentative essay is built around a specific statement (or main premise) that is debatable within the field in which you are studying. Your essay will need to support that statement in a manner that convinces your readers of its truth.

To begin this unit of work on argumentative essays, we will learn the difference between debatable and non-debatable statements.

Debatable Statements: Statements with which other people might or might not agree. These are called sometimes "arguments," "assertions," "propositions" or "premises." For example: Vampires exist in the 21st century.

Non-debatable statements: Statements with which no-one would normally disagree or argue. These are sometimes called "facts." For example: Bram Stoker wrote the novel Dracula from which many vampire stories have developed.

Exercise 1: Read the sentences given below and choose whether they are a debatable or non-debatable statement. Write down the reasons why a statement can be debatable.

1. *Frankenstein* is one of the finest expressions of the Gothic novel and also fits many of the characteristics of a Romantic novel.

   a. Debatable
   b. Non-debatable

   Reason: _____

[28] Taken from:< http://www.Itn.Iv/-markir/essaywriting/debate.htm>

2. The movie "Interview with the Vampire" was a great success.

   a. Debatable
   b. Non-debatable

Reason: _____

3. Dracula was written by Bram Stoker.

   a. Debatable
   b. Non-debatable

   Reason: _____

4. Vampires have existed since the 16th century and still exist.

   a. Debatable
   b. Non-debatable

   Reason: _____

5. Coronado's Catholic Church was built according to gothic architecture.

   a. Debatable
   b. Non-debatable

   Reason: _____

Exercise 2: Now write a debatable and non-debatable statement about each of the following topics:

a. Vampires

_____

b. Gothic Video games:

_____

Tips for Writing a Thesis Statement

For an argumentative essay

An <u>argumentative</u> paper makes a claim about a topic and justifies this claim with specific evidence. The claim could be an opinion, a policy proposal, an evaluation, a cause-and-effect statement, or an interpretation. The goal of the argumentative paper is to convince the audience that the claim is true based on the evidence provided.

Exercise 1: Complete the following thesis statements by adding the specific points, claims or areas of investigation that you think should feature in the essay. In order to complete this exercise, research needs to be conducted.

Example: Edgar Allan Poe's work was affected greatly by the current events of his life such as his childhood, and his career which changed his style and the subject of his works.

1. Vlad the Impaler had the perfect profile for Stoker to write Dracula because...

   _____

   _____

2. Many students and critics have accused Victor Frankenstein of "playing God" by making the Creature in his laboratory due to...

   _____

   _____

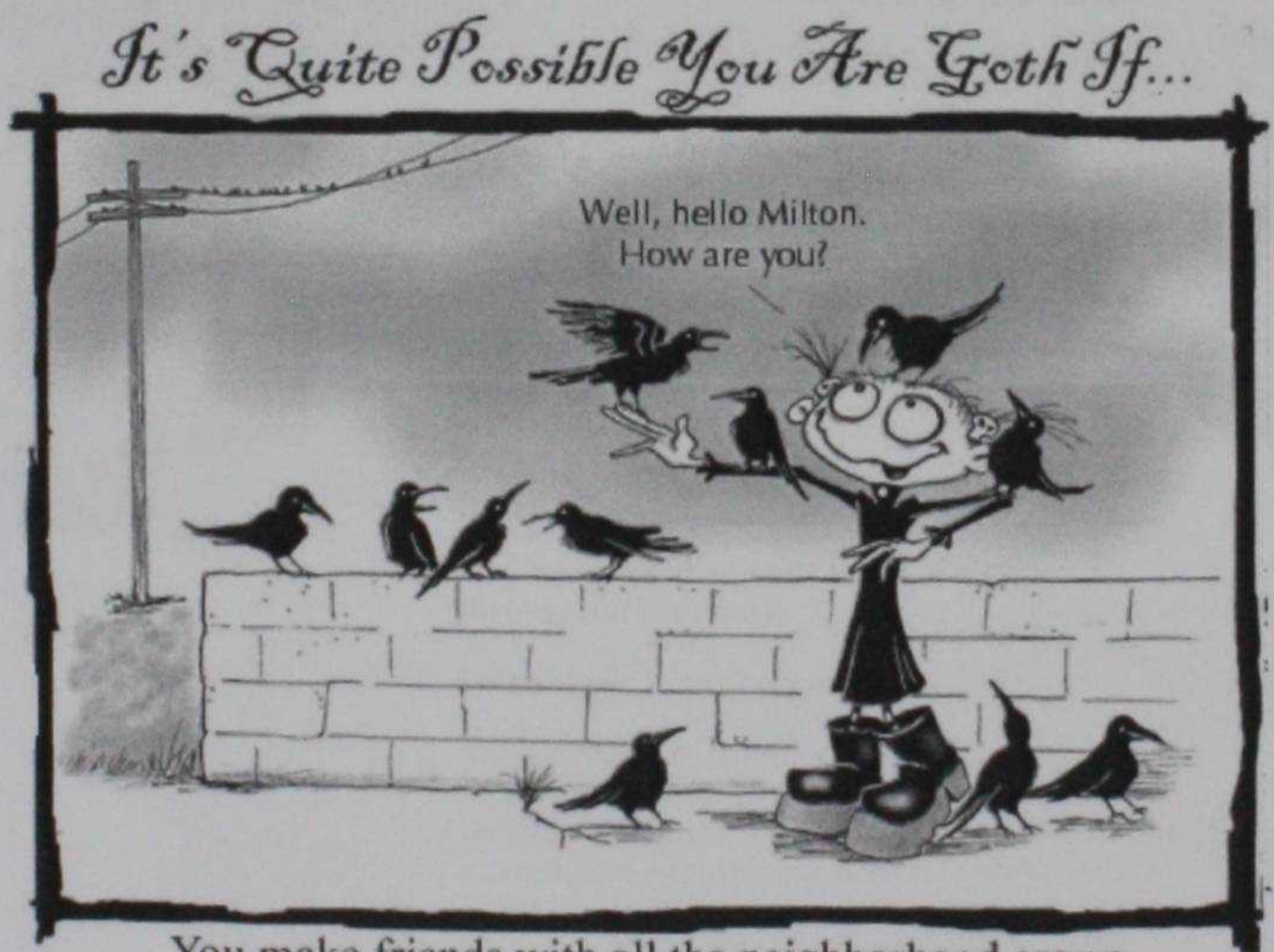
3. People believe gothic fashion is based on dark colors for the following reasons...

   _____

   _____

5. Gothic architecture was characterized by three major aspects which were...

6. People can be discriminated against and misunderstood due to fashion style because...



You make friends with all the neighborhood crows.

A Brief Guide to Writing Argumentative Essays[29]

Elements toward building a good persuasive essay include

Establishing facts to support an argument.

Clarifying relevant values for your audience.

Forming and stating conclusions.

Prioritizing, editing, and/or sequencing the facts and values in importance to build the argument

Persuading your audience that your conclusions are based upon the agreed-upon facts and shared values.

Having the confidence to communicate your "persuasion" in writing.

Staying focused on your point of view throughout the essay.

Focusing on logical arguments.

Not lapsing into summary in the development--wait for the conclusion.

Refer to the first paragraph/opening statement as well as the main points in the conclusion.

---

[29] Taken from:
http://www.rscc.tn.us.owl&writingcenter/OWL/Argument.html

Argumentative Essay

Pre- Writing

A. Brainstorming

1. Work individually and choose a topic related to gothic to write an argumentative essay.
2. Research for facts that can support your thesis statement.
3. Once you have the necessary information, make a list of debatable and non-debatable arguments about the topic you chose.
4. Decide which arguments can be the ones to define your main objective for the essay.
5. Think about your audience; is the audience your teacher, classmates, principal?
6. Finally, write the thesis statement for a 6-7 paragraph essay.

While- Writing

1. Now you have the topic for the essay and the first draft for your thesis statement. Write a brief outline to organize your ideas. Remember, you should look for information that can support your objectives in order to persuade your audience.
2. Once your thesis statement is ready, proceed with your opening statement. Look for the appropriate words attend your audience's attention.
3. Follow your outline; arrange your ideas into well-organized paragraphs. Each paragraph should have at least 5 complete sentences.
4. Exchange your work with peers in order to edit your essay.
5. Edit your final draft, write a strong conclusion.
6. The aim of the conclusion is to convince the reader that your essay has covered all the most important arguments about the topic and that your main premise is the best position on the subject.

After- Writing

1. After editing your paper check the format: margins, title, font (teacher's requirements).
2. Remember, this is a formal paper; therefore, do not use contractions or informal vocabulary.
3. Make sure you have included the following grammar structures :
4. Past tense (regular and irregular verbs)
5. Modal auxiliaries
6. Present perfect
7. Pay attention to the use of punctuation (colon, semicolon, commas, exclamation, question and quotation marks).
8. Avoid the use of run-on sentences (join two or more complete sentences with no punctuation) and sentence fragment (incomplete sentences).
9. Use references when necessary.

Worksheet 9

Glossary

Vocabulary Check

Reading Comprehension Section

Werewolves

Devour (v): To eat up greedily or ravenously. Lions devouring their prey.

Silver (adj): A metallic chemical element; it can be used to make pieces of jewelry.

Old Saxon (compound word): It was the language of the Saxons of northwest Germany until about the 12th century.

Ancient (adj): Having had an existence of many years; relate to a remote period, to a time early in history.

Stigmatize (v): To set a mark of disgrace on; a mark of reproach or scandal.

Schizophrenic (adj): A psychotic disorder characterized by loss of contact with the environment; disorder of feeling, thought (delusion), perception (hallucination), and behavior-also called dementia praecox –

Heresy (n): Adherence to a religious opinion contrary to church dogma; denial of revealed truth by a baptized member of the Roman Catholic Church; an opinion or doctrine contrary to church dogma.

Gothic Architecture

Flourish (v): To grow vigorously. That plant flourishes in cool, wet weather.

Spread (v): A decorative cloth used as a top covering for a bed. Brought a briefly colored spread for summer.

Revivals (n): An act or instance of reviving: the state of being revived: renewed attention to or interest in something; a new presentation or publication of something old; a period of renewed religious interest.

Linearity (n): The property, quality, or state of being linear; or working in a specific order.

Iconography (n): It is the science of identification, description, classification, and interpretation of symbols, themes, and subject matter in the visual arts.

Pejorative (adj): It implies contempt or disapproval.

Feature (n): It is something that sets apart an individual from others of the same kind. Ex: perhaps the most striking feature of that house is the way it was constructed to fit into its hillside site.

Buttress (n): A projecting structure of masonry or wood for supporting or giving stability to a wall or building.

Steep (n, v): It means having an incline approaching the perpendicular area. Ex: a very steep rock face that was nearly impossible to climb.

Mold (n): Molds include all species of microscopic fungi that grow in the form of multicellular filaments, called hyphae.

Ribs (n): A transverse member of the frame of a ship that runs from keel to deck. Bones that help protect the heart.

Witchcraft

Allege (v): To state as fact usually by force. Ex: he alleged that the restaurant chain was engaging in discriminatory hiring practices

Oath (n): A person's solemn declaration that he or she will not do something. Ex: I need your oath that you will not do anything until I have the time to a male a decision.

Evil (adj): Not conforming to a high moral standard: morally unacceptable. Ex: their evil deeds rank among the worst in history.

Devil (n): The supreme personification of evil often represented as the ruler of Hell. Ex: the devil is traditionally seen as a being that over and over tempts people to commit evil.

Attest (v): To declare something to be true or genuine. Ex: the appraiser attests that the lamp is an original Tiffany.

Predate (v): To go or come before in time. Ex: gunpowder predated the invention of the gun by several centuries.

Gynophobic (adj): Gynophobia is an abnormal fear of women. In the past, the Latin term was used, horror feminae, literally meaning "fear of women"

Misogynist (adj): Misogyny is hatred or strong prejudice against women. Those holding misogynistic beliefs can be of either sex.

Mysandry (adj): It's a general dislike, distrust, or hatred of the human species, or a disposition to dislike and/or distrust other people

Inimical (adj): Being adverse often by reason of hostility or malevolence.Reflecting or indicating hostility.

Depicted (adj): To represent in a picture or sculpture.

The Lottery

Profusely (adv): In an abundant manner.

Reprimands (n): An act or expression of criticism and censure.

Raids (n): A sudden short attack.

Clung (v): Past form of cling (hold on tightly or tenaciously).

Surveying (n): The act or process of measuring.

Reluctantly (adv): A certain degree of unwillingness.

Ducked (v): Avoids or tries to avoid fulfilling, answering, or performing.

Scold (n): Someone (especially a woman) who annoys people by constantly finding fault.

Paraphernalia (n): Equipment consisting of miscellaneous articles needed for a particular operation or sport etc.

Shabbier (adj): Mean and unworthy and despicable.

Underfoot (adj): Under the feet.

Perfunctory (adj): Hasty and without attention to detail; without thought.

Tuneless (adj): Not having a musical sound or pleasing tune.

Chant (noun): A repetitive song in which as many syllables as necessary are assigned to a single tone.

Craned (v): Stretch (the neck) so as to see better.

Disengaged (v): To become free.

Hastily (adv): In a hurried or hasty manner.

Chickweed (n): Any of various low-growing small-leaved weedy plants of the pink family.

Acorns (n): Fruit of the oak tree: a smooth thin-walled nut in a woody cup-shaped base.

Stoutly (adv): In a resolute manner.

Regretfully (adv): Sadness associated with some wrong done.

Daintily (adv): In a delicate manner.

Snatched (n): The act of catching an object with the hands.

Pebbles (n): A small smooth rounded rock.

Script for Listening comprehension[30]

The following script belongs to the movie Interview with the Vampire that comes with the CD attached to this unit.

That morning, I was not yet a vampire...

... and I saw my last sunrise.

I remember it completely...

... and yet I can't recall

any sunrise before it.

I watched the whole magnificence

of the dawn for the last time...

... as if it were the first.

And then I said farewell to sunlight...

... and set out to become...

... what I became.

Have you said your good-byes to the light?

I've drained you...

...to the point of death.

If I leave you here...

...you'll die.

Or...

...you can be young always, my friend...

...as we are now.

But you must tell me...

...will you come...

...or no?

Yes.

Yes.

---

[30] Taken from <http://www.script-o-rama.com/movie_scripts/i/interview-with-the-vampire-script.html>

Your body's dying.

Pay no attention.

It happens to us all.

Now look...

...with your vampire eyes.

What did you see?

No words can describe it.

Might as well ask Heaven what it sees.

No human can know.

The statue seemed to move, but didn't.

The world had changed,

yet stayed the same.

I was a newborn vampire,

weeping at the beauty of the night.

Perhaps you'd like another cigarette?

I would. It's not bothering you, is it?

I don't assume it would.

It's not like you'll die from cancer.

I don't think so.

- What about crucifixes?

- Crucifixes?

Can you look at them?

Actually, I'm quite fond of

looking at crucifixes.

And the stake through the heart?

Nonsense

And coffins?

Coffins.

Coffins, unfortunately, are a necessity

Don't worry.

Soon...

...you'll be sleeping as

soundly as you've ever slept.

And when you awake...

...I'll be waiting for you...

...and so will all the world.

Blood, I was to find,

was a necessity as well.

I awoke the next evening with

a hunger I had never felt.

Once you taste this...

...you'll never go to another tavern again.

You think so?

But what if I'd rather taste your lips?

My lips are even sweeter still.

My friend...

...should taste those lips.

Is his...

...kiss...

...as deep...

...as yours?

Deeper, ma chérie.

I will not take her life.

I've done it for you.

She's dead...

...as a doornail, my friend.

It's so easy, you almost feel sorry for them.

You'll get used to killing

Just forget about that mortal coil.

You'll become accustomed to it,

all too quickly.

Are you not hungry?

Au contraire, ma Cherie.

He could eat the whole colony.

I will finish it.

Now leave us.

Can't you pretend, you fool?

Don't give the game away.

We're lucky to have such a home.

Pretend to drink, at least.

Such fine crystal shouldn't go to waste.

I know

It gets cold so quickly.

We can live like this?

On animal blood?

I wouldn't call it living. Call it surviving.

Useful trick if you're on a ship for a month.

There's nothing in the world

now that doesn't hold some...

Fascination.

Yes.

- I'm bored with this prattle.

- We can live without killing.

It's possible.

Anything is possible

But just try it for a week

DREAM THEATER - FORSAKEN (SYSTEMATIC CHAOS)[31]

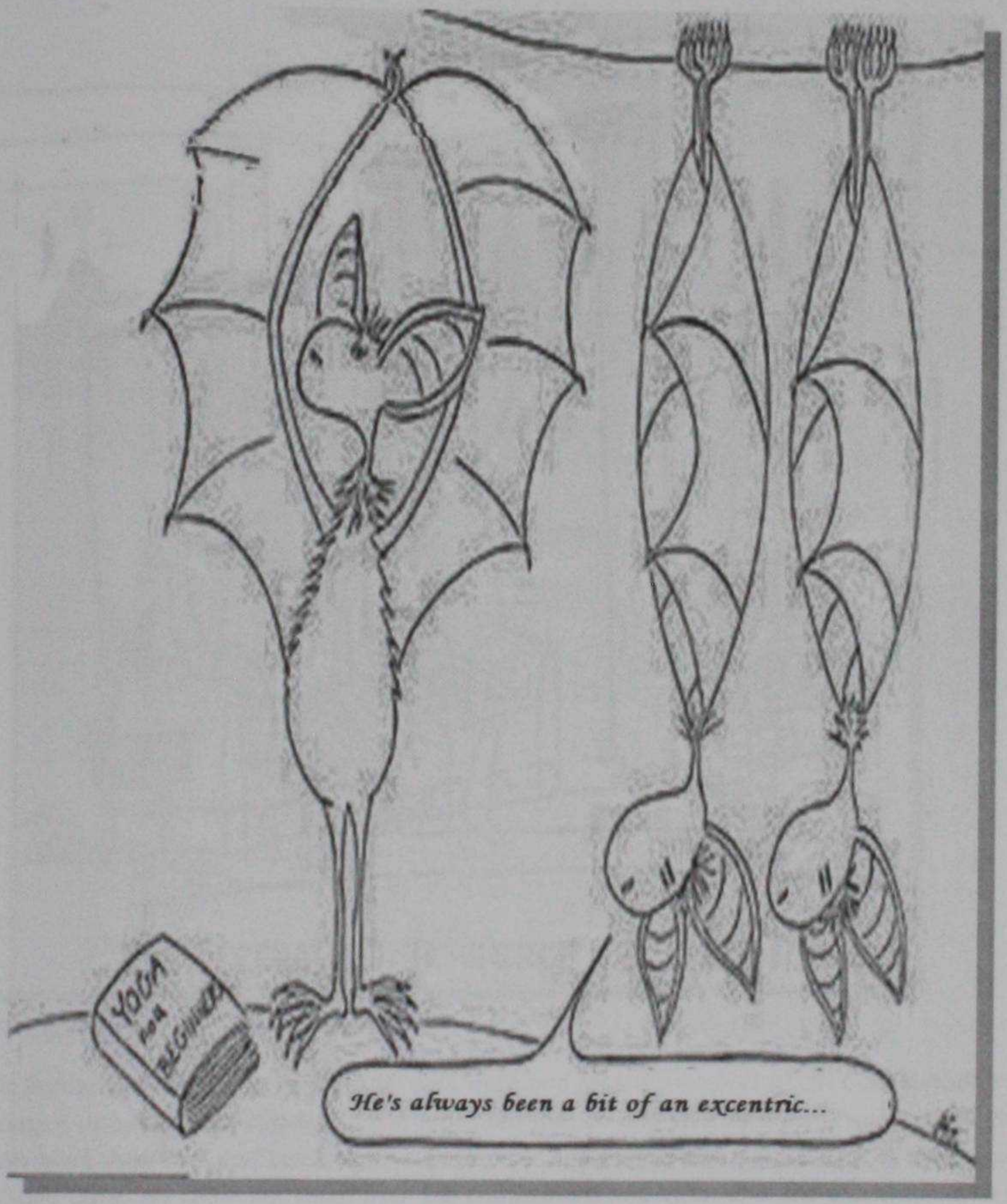
Forsaken

For a while I thought I fell asleep
Lying motionless inside a dream
Then rising suddenly
I felt a chilling breath upon me
She softly whispered in my ear
(Forsaken)
Forsaken
I have come for you tonight
Awaken
Look in my eyes and take my hand
Give yourself up to me
I waited painfully
For night to fall again
Trying to silence the fear within me
Out of an ivory mist
I felt a stinging kiss
And saw a crimson stain on her lips
I have to know your name
Where have I seen your face before?
My dear one don't you be afraid
Forsaken
I have come for you tonight
Awaken
Look I n my eyes and take my hand
Forsaken
Fly away with me tonight
Awaken
Renew my life
Now you are mine
Give yourself up to me
Take me far away
Close your eyes
And hold your breath
To the ends of the earth
Forsaken
I have come for you tonight

---

[31] Taken from <http://jnari.wordpress.com/2007/02/09/dream-theater-systematic-chaos/>

Worksheets 1



See source pag. 137

"Vampire bats, three species of which exist in Mexico and Central and South America, have become an integral part of the modern myth of vampires, and bat symbolism is inseparable from current iconography of the contemporary vampire." (Gordon, 38)

Worksheets 2

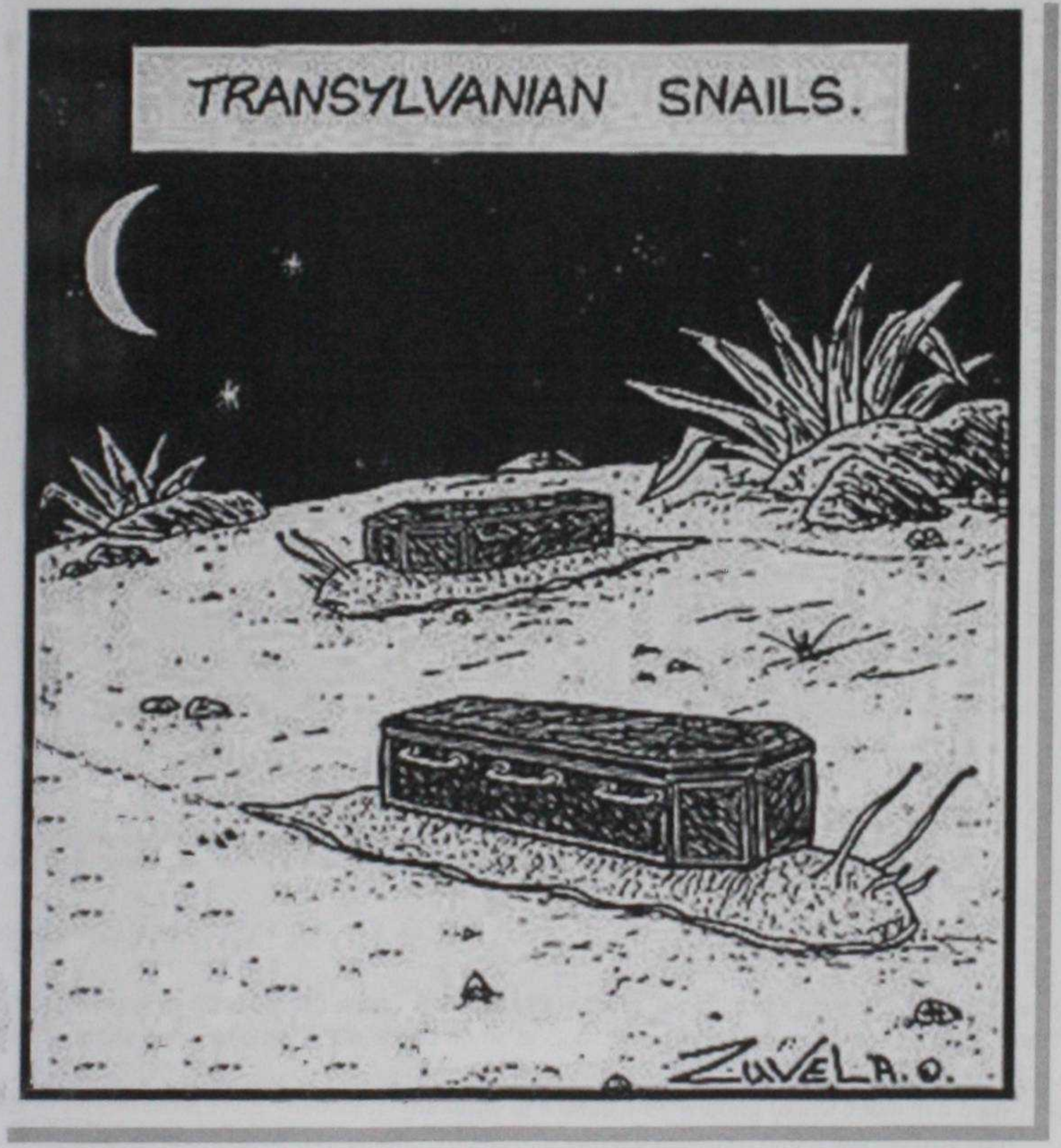
See source page. 137

Gothic fashion *is a clothing style worn by both male and female members of the Goth subculture. It is stereotyped as a dark, sometimes morbid, eroticized fashion and style of dress. Typical gothic fashion includes black dyed hair and black clothes. Both male and female Goths wear dark eyeliner and dark fingernails. Styles are often borrowed from the Elizabethans and Victorians. The extent to which Goths hold to this stereotype varies, though virtually all Goths wear some of these elements.* [32]

---

[32] Taken from web: http://en.wikipedia.org/wiki/Gothic_fashion

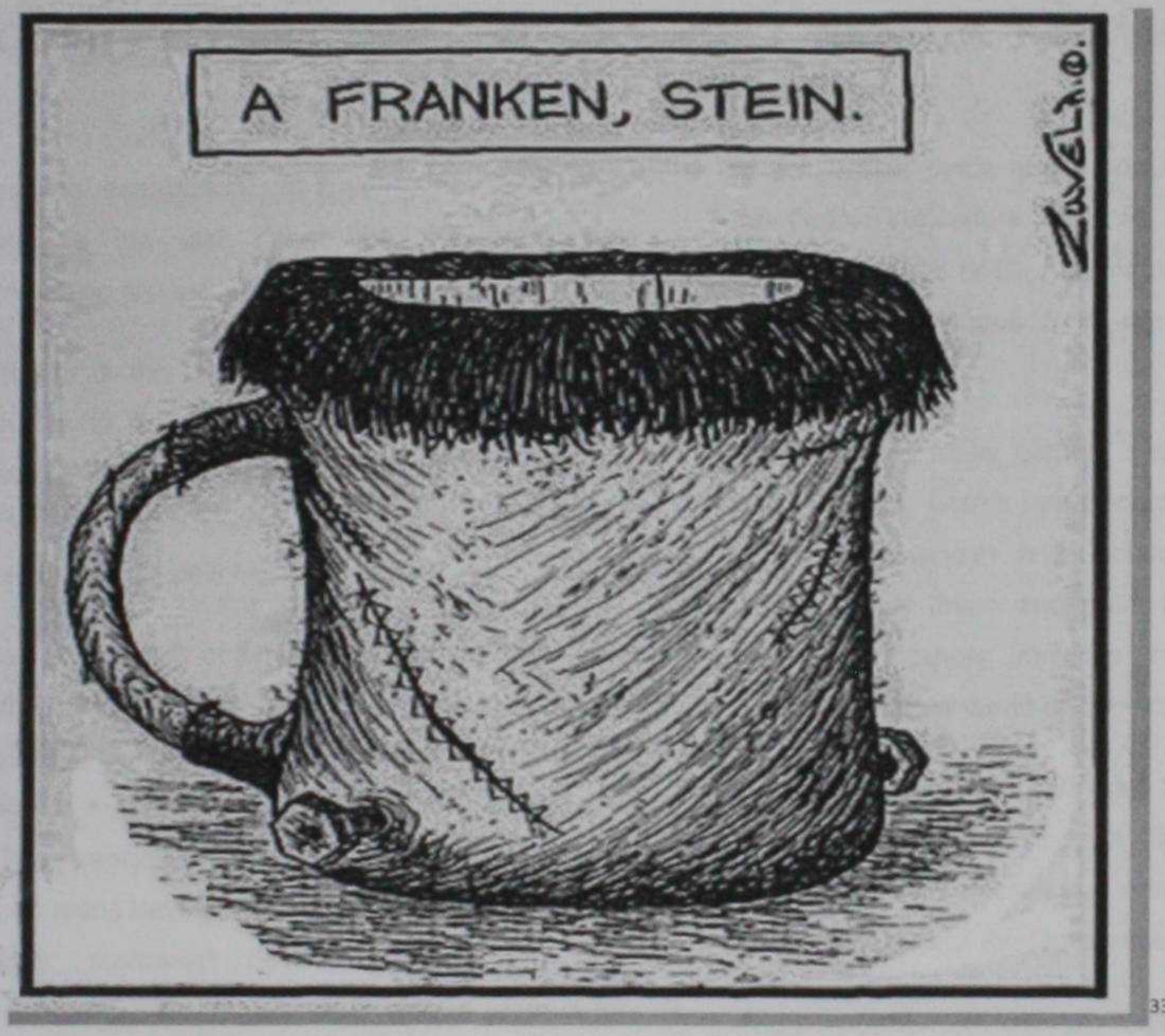
Worksheets 3



See source pag. 137

"Transylvania (literally, the land beyond the forest) is the area of north central Romania most identified in the public mind with vampires. Its reputation derives from being designated as the home of Dracula in Bram Stocker's novel." (Gordon, 610)

Worksheets 4



Frankenstein (1931)

"Look! It's moving. It's alive. It's alive... It's alive, it's moving, it's alive, it's alive, it's alive, it's alive, IT'S ALIVE!" In the name of God!" "Oh, in the name of God! Now I know what it feels like to be God!"

"The brain you stole, Fritz. Think of it. The brain of a dead man waiting to live again in a body I made with my own hands!" Doctor Waldman: "You have created a monster, and it will destroy you!" [34]

---

[33] Cartoons from worksheets 1,2,3 and 4 were taken from: <http:www.begoths.com/images/toons/Goths/25gothtoons-crows.jpg>

[34] Cartoons taken from web: http://www.mahalo.com/Frankenstein_Quotes

Worksheets 5

Quotations by Goths:[35]

"...being Goth, for me, is seeing beauty, and its coming destruction, at the same time. For me...It's the last dance as the walls are crumbling around you..."

"[Goth] is the ability to find the art where art seems to be lacking; to find the light in the darkness and embrace it for all its worth..." (Jennifer Mason). Why discuss the Goth culture on a religious web site?

In the aftermath of the student and staff murders at Columbine high school in Littleton CO in 1999-APR, some of the media searched for simple reasons to explain the terrible tragedy. Some reporters bypassed the obvious causes (two teens having easy access to handguns and rifles; sustained ridicule, harassment, and rejection by their peers; their lack of respect for human life; their lack of hope for the future; etc.). Some reporters mentioned that the alleged perpetrators followed the Goth culture. A few reporters have incorrectly associated Goth with Satanism, violence, white supremacy and intolerance. The implication was that the Goth culture had been the cause of the alleged perpetrators' obsession with revenge, and thus is at least partly responsible for the homicides.

Some quotations: "...morose subculture of Gothic fantasy."

"They're basically outcasts, Gothic people, they're into anarchy. They're white supremacists and they're into Nostradamus stuff and Doomsday."

"Black trench coats are a consistent theme in the Gothic subculture that has attracted many teenagers to the poetry, music and costumes of a scene that ranges from benign fantasy to violent reality."

"Inspired by fantasy games such as Dungeons and Dragons, Gothic has become a fascination of many American high schoolers, some of whom simply dress and paint their fingernails black while others immerse themselves in a pseudo medieval world of dark images."

"Tuesday was Hitler's birthday, an occasion for demonstrations, mock funerals and other macabre commemorations among both neo-Nazis and parts of the Gothic scene."

The perpetrators at Littleton were apparently not Goths; rather, they had incorporated some Goth symbolism into their group's unique image. Similarly, they held hands in school; not because they were bisexual or homosexual, but in order to shock other students. Their goal was to disturb their fellow students and distance themselves from the school jocks who ridiculed and harassed them.

---

[35] Quotations by Goths, What is Gothic Culture and History and background are part of an essay taken from Web:
http://www.religioustolerance.org/goth.htm

Worksheets 6

What is the Goth culture?

It is basically indefinable, because "Goth" means different things to each follower. Many adopt unusual fashions in order to separate themselves from other youth. Gordon A. Crews, associate dean of the School of Justice Studies at Roger Williams University in Bristol, CT is an investigator of what he calls the "occult" which-- in his opinion -- includes the Goth culture. He said: "It is up to the individual to define what Goth is for themselves ... The mentality is, 'I want to be left alone but I want to be seen. I want to see the shock on other peoples' faces."

Some factors that are commonly observed are:

1. Its unique music, art and literature.
2. The use of extreme black clothing, light colored makeup, unusual hair styles, body piercing, bondage items, etc.
3. A fascination with medieval, Victorian and Edwardian history.
4. Wearing of symbols such as a Christian cross; an Egyptian ankh or "Eye of Ra," or "Eye of Horus;" a Wiccan pentacle, a Satanic inverted pentacle. etc.
5. Goths tend to be non-violent, pacifistic, passive, and tolerant. Many in the media have mistakenly associated Goth with extreme violence and hatred of minorities, white supremacy, etc.
6. Many Goths write about being depressed. Followers seem sullen and withdrawn, when in public. They are often much more "happy and carefree in the company of [other] Goths."

Examples of depression are:

1. "Tigriss," commenting on her own life, writes: "So my gothic persona fit me quite well. My black clothing and dark music aptly reflected my own depression, pain, and anger which was what I made most of my life about. Most of my Goth friends had dysfunctional families and troubled childhoods as mine. We could identify with each other through our dark make-up and painful pasts."
2. Goth music often deals with thought-provoking topics, concentrating on societal evils, like racism, war, hatred of groups, etc. Their music tends to concentrate on the very "nasty, unhappy" topics that "North American culture" wants to "ignore and forget."
3. A fascination with death. They try "to find a different way of thinking about life, like trying to find beauty in life, pain and death. It's all a quest for immortality." In contrast, many Goths are optimistic about the future and see much beauty in the world.

Some Goths enjoy playing role playing games. However, RPGs are not an integral component of Goth culture. It is just that those intellectual and creative challenges that draw them to the Goth scene make them more likely to enjoy RPGs as well.

(Source page137)

FACULTAD FILOSOFIA Y LETRAS
UNIVERSIDAD NACIONAL · HEREDIA · COSTA RICA ·
MCMLXXIII
BIBLIOTECA

Worksheets 8

History and background:

The words Goth and Gothic have had many, largely unrelated meanings in the past:

the name of the Germanic Visigoth tribes that overthrew the Roman Empire. From this source arose the concept of a Goth as an uncivilized person, a barbarian. 4

a style of architecture in Western Europe which was popular from the 12th to the 16th century.

a style of horror/mystery literature that is dark, eerie and gloomy.

Goth, as a modern movement, started as one component of the punk rock scene. As the latter faded, Goth survived by creating its own subculture.

The first use of the term Goth in its present meaning is believed to have been on a British Broadcasting Commission (BBC) TV program. Anthony H. Wilson, manager of Joy Division described the band as Gothic compared with the pop mainstream. The name stuck.

Their use of black clothing was originally "something of a backlash to the colorful disco music of the seventies." 5 It also stuck.

The movement first became established in the Batcave, a nightclub in London, England, in the early 1980's. 3

Spreading to the U.S., it first became popular in California.

Goth is featured in The Crow horror movies (1994, 1996). Other Gothic movies are the original Nosferatu, the color remake Nosferatu the Vampyre, and the Cabinet of Doctor Caligari.

Popular music bands are the Bauhaus, Siouxsie and the Banshees, the Sisters of Mercy, Dead Can Dance, and many others.

(Source page 137)

Works Cited

Botting, Fred. Gothic. New York: Routledge, 1996.

Fuchs, Marjorie and Bonner Margaret. Focus on Grammar. 3rd ed. Reading, M.A: Addison- Wesley Publishing Company, Inc, 1995.

Kramsch, Claire. Language and Culture. New York: Oxford UP, 1998.

Guerin, Wilfred, Earle Labor, Morgan Lee, et al. A Handbook of Critical Approaches to Literature. 4th ed. New York: Oxford UP,1999.

Melton J. Gordon. The Vampire Book. The Encyclopedia of the Undead. Detroit: Visible Ink Press, 1994.

M.H.Abrams. A Glossary of Literary Terms. 3rd Ed, New York: Holt Rinehart and Winston, 1971.

Richards, Jack. Curriculum Development in Language Teaching. New York: Cambridge UP, 2001.

Schrampfer, Azar Betty and Azar A. Donald. Fundaments of English Grammar. 2nd ed. New Jersey: Prentice Hall, Inc, 1999

Electronic Sources

B&L Associates. "The Lottery." July 08. < http://www.classicshorts.com/stories/lotry.html>

B.A, Robinson. "The Goth culture: Its history, stereotypes, religious aspects, etc." Ontario Consultants on Religious Tolerance. Latest update: 2008-JUL-08. September 08. <http://www.religioustolerance.org/goth.htm>

Cyprus, Sheri. "What is a debate," 2003-2008. 15 Dec. 2008.

<http://www.wisegeek.com/what-is-a-debate.htm>

Dally, Bill "Debatable and non-debatable arguments." June 1, 2005, Apr 2006. <http://www.ltn.lv/~markir/essaywriting/debate.htm>

Drew's Script-O-Rama. "Interview with the Vampire Script." June, 2006. <http://www.script-o-rama.com/movie_scripts/i/interview-with-the-vampire-script.html>

Encyclopedia Mythica "Werewolf" created on 03 March 1997; last modified on 27 March 2002. March 07. < http://www.pantheon.org/articles/w/werewolf.html>

Jordan-Henley Jennifer, "A Brief Guide to Writing Argumentative Essays" 05 Apr. 06 May. < http://www.rscc.cc.tn.us/owl&writingcenter/OWL/Argument.html>

Muscarello, James and Beth Cola. "Gothic cartoons". 22 Sep 08. <http://www.begoths.com/images/toons/goth/25gothtoons-crows.jpg>

Nicholson David, and Richenda Harrison. "Skimming and Scanning," Jan 08. <http://www.lyndale.vic.edu.au/resource_centre/skimming&scanning.html_>

Pace Hillary, Susan Hines, Lauren Huff, Grace Ho, and Danielle Jett. *"Biography"* 2 Feb. 2007. < http://www.unc.edu/~getkara/Lottery/biography.html >

The Art Institute of Chicago. "Grant Wood: American, 1891-1942," 12 July 08. http://www.artic.edu/artaccess/AA_Modern/pages/MOD_5.shtml

The Writing Lab & The OWL at Purdue and Purdue University, "Creating a Thesis Statement," March 08. <http://owl.english.purdue.edu/owl/resource/545/01/>

Veloso, Bryan. "Dream Theater Systematic Chaos." 20 Aug. 08. <http://jnari.wordpress.com/2007/02/09/dream-theater-systematic-chaos/>

Wikipedia, "Gothic Architecture," March 07. <http://en.wikipedia.org/wiki/Gothic_architecture >

Wikipedia, "Witchcraft," March 07. <http://en.wikipedia.org/wiki/Witchcraft>

WordReference.com. 2008. March 07, September 08. <www.wordreference.com >

The Design of my Lesson Plans[36]

The group chosen to develop this work is a tenth grade from Saint Francis College, located in Moravia, San José. This population was selected because of my previous teaching in this school for three years, when I was in charge of the same level. These students are teenagers between 15 and 16 years old, and their English proficiency ranges from mid intermediate to advanced. The school schedule is from 7:10 in the morning to 2:30 in the afternoon, and they receive seven English lessons per week, one of which is only conversation.

An advantage a teacher finds at this school is the constant stimulation of high order thinking skills. Richard-Amato and Snow state "high-order thinking is desirable because it can stimulate learner's interest in the content and therefore in language, precisely because it is somewhat beyond their level of competence" (37). It is advantageous because students enjoy constant challenges; as a result, it is very demanding for the teacher. Consequently, in the design of the lesson plan, three aspects that are requested in the school syllabus are included: 1) grammar content used in context, 2) reading comprehension and 3) literature analysis with its appropriate theory. An integrated syllabus was included as part of the design of the unit as well.

As a former teacher, I paid attention to the selection of materials that worked according to the learning context; it includes content-based instruction because the main goal of the unit is developed around a culture subject (gothic); it is learner-

---

[36] Lesson report

centered instruction because learners are given frequent opportunities to confront new information and experiences in the search for meaning; finally, it seeks to have learners make connections with their own reality, so that the topic discussed can make a difference in their English competence as well as cultural background knowledge.

The lesson plan includes a reading and genre analysis that guides students in a process of communicative activities. The process starts by a schema activation, in which the leaner connects situations from his/her country (raffles) to the ones presented in other countries. Then, step by step the teacher introduces new topics that are discussed orally and in a written manner. The students, together with the instructor (as a facilitator), build concepts and apply them within a meaningful context.

Due to the grammar translation method, it has been argued for many years whether or not grammar should be omitted from the teaching of a foreign language. However, it has been also discussed that grammar is part of a whole and that it plays an important role in the instruction of a foreign language. For example, Littlewood points out the following: "the learner must distinguish between the form he has mastered as part of his linguistic competence, and the communicative functions which they perform" also "linguistic systems must also be understood as part of a communicative system" (in Nunan, 13). Students need to have a theoretical background in order to be self confident when applying a specific grammar content, especially when they are evaluated on it. Therefore, grammar plays an important role in this lesson plan because it is the use of a new teaching methodology different from the one learned at Intensa. Through the application of this material, it will be discovered if changes are to be made

to the didactic unit "*Is Gothic a Culture or a Trend* "as well as how successful it can be.

Lesson Plan Activities

David Nunan defines a task as a "piece of classroom work which involves learners in the comprehending, manipulating, producing or interacting in the target language while their attention is principally focused on meaning rather than form" (10). Tasks in the lesson plan include the understanding of new concepts through the use of previous knowledge according to the cultural background of the student. The first task of the unit begins with a character extensively known by Costa Ricans, *Dracula*.

The material from page 91 of the unit: *Gothic, a Culture or a Trend?* is based on information taken from the book called The Vampire Book: the Encyclopedia of the Undead pages 58, 59 about Bram Stoker's *Dracula*. This brief text contains highlighted words that are examples of past modal auxiliaries. These examples are explained in a chart on page 92, and then there is an after reading activity with questions that allow the teacher to identify how much students know about the topic (schema activation).

The tasks in this unit aim to have learners build prevailing knowledge. "*Constructivism* emphasize that learning involves active construction and testing of one's representation of the world and accommodation of it to one's personal conceptual framework" (in Richards, 117). These words are essential because one of the main objectives is to help students create concepts that will not disappear after class is over. Therefore, as the lesson plan progresses, students receive an explanation about the

appropriate use of elements of mystery, with models that reflect their surroundings. Then, they have to carry out activities by producing a new situation based on a given task on page 93 of the unit to apply the theory previously learned. As a reference, Nunan says that:

> ... communicative language teaching has had a dramatic effect on the roles that learners are required to adopt. In the small- group interaction tasks which we have looked at in previous chapters, learners are required to put language to a range of uses, to use language which has been imperfectly mastered, to negotiate meaning, in short, to draw on their own resources rather than simply repeating and absorbing language. (86)

When the unit was designed, activities in which students could manipulate the theory were included. Learners are challenged by posing questions that do not have an easy answer. Consequently, as Nunan said in the previous quote, negotiating meaning and drawing new conclusions contribute to the absorption of new knowledge and as a result, new ways of communication.

The use of the four macro-skills, reading, writing, listening and speaking were incorporated throughout the pages used in this lesson plan. In these pages students will attempt to accomplish the following goals:

- Understand and use the dictionary
- Identify the gist of the text
- Apply note taking skills
- Construct a short piece of writing
- Negotiate meaning and information

A teacher from Saint Francis College implemented the same pages of the unit I have explained (Observation Report, 179). At the end of this document, I will briefly contrast the information she provided in the use of the material, with the results I obtained when I applied mine. I will also be able to provide proper feedback on the required changes to the pages of the unit that were taught.

Lesson Plan #1- Session 1 [37]

Student's English Background: *Tenth grade students from Saint Francis College have been exposed to the foreign language since they were in elementary school.*

Characteristics: *Adolescents 15-16 years old high school students who are a year previous to graduate*

Schedule: *Wednesday 1hr and 20 mn class*

Description of the syllabus: *" Is Gothic a Culture or a Trend?" Unit developed and adapted by Vanessa Gonzalez*

Learner's average English proficiency level: *High Intermediate-advanced*

Objectives	*Grouping*	*Activity*	*Time*	*Language*	*Material*	*Evaluation*
To use background information to talk about Dracula as a Gothic character.	Whole group	1. The teacher asks students what they know about Dracula. Then the teacher reads the paragraph about Bram Stocer's Dracula on page **2** together with the class.	20 mn	Speaking	Copies from the Unit " Is Gothic a Culture or a Trend?" Pages 2 and 3	**Students:** *Share ideas aloud with the rest of the class*
	Pair work and Whole group	After reading, students comment about the questions on page **3.**				
To identify and use the past modal auxiliary form in a reading and in sentences.	Groups of 4	2. a) Students read the theory about modal auxiliaries and try to give their own examples orally. b) Next, students	25 mn	Speaking and writing	Page 4:Theory on Modal auxiliaries	*Use past modal auxiliaries in isolated sentences to give advice, opinions or*

[37] Lesson Plan

		work in pairs on page **4** by writing appropriate sentences with past modal auxiliaries. c) Students share their answers orally with the class.				*to make conclusions.*
To apply basic vocabulary about Gothic in a group discussion		3. a) The teacher reads the *vocabulary check 1* on page **5**. b) The class is divided in groups of four. c) Each group will receive a worksheet that contains a cartoon and a quote in relation to Gothic myths. d) Each group should answer the questions on page **5** in a written manner and comment them to the class.	30 mn *5 mn to check class attendance and organize students.	Speaking and writing	Page 5: Introduction to Gothic	*Compare their cartoons and their answers by using the vocabulary studied in class through oral and written production.*

Lesson Plan #2- Session 2

Student's English Background: *Tenth grade students from Saint Francis College have been exposed to the foreign language since they were in elementary school.*

Characteristics: *Adolescents 15-16 years old high school students who are a year previous to graduate*

Schedule: *Friday 1hr and 20 mn class*

Description of the syllabus: *" Is Gothic a Culture or a Trend?" Unit developed and adapted by Vanessa Gonzalez*

Learner's average English proficiency level: *High Intermediate-advanced*

Objective	*Grouping*	*Activity*	*Time*	*Language*	*Materials*	*Evaluation*
To identify the elements of mystery and archetypes through real life situations.	Whole group Whole group	1. The teacher provides students with the theory about elements of mystery and archetypes that can be found on pages iii and iv of the teacher's guide. Students discuss the terms with the teacher by giving examples related to modern life. The theory about this topic will be applied in a later section.	35 mn	Speaking	Teacher's guide: Theory about elements of mystery and archetypes.	**Students:** Classify elements of mystery according to their characteristics in real life examples Identify elements of mystery and archetypes in a short story.

To identify outstanding information about the author of "The Lottery," Shirley Jackson in a brief biography. **To identify vocabulary related to gothic in the short story "The Lottery."** **To discuss information about games and prizes in our society.** **To identify the elements of mystery and archetypes**	Individual or pair work	2. The teacher uses the brief biography of Shirley Jackson to give students an idea of the relation the author's life has with her writing style as well as pointing out how it can be related to the genre studied. Then the teacher briefly verifies that students understand the vocabulary check on page **6**. Students work in pairs on the exercises on page **7** (background knowledge) before reading the story. The *vocabulary check 2* will help students understand the story, and the glossary provides more vocabulary	40mn	Speaking and writing Speaking and writing	Page 6 : Literature analysis Page 7 : Literature analysis Pages 7-13: Literature analysis and short story "the Lottery."	Relate information about the author Shirley Jackson with her story "The Lottery." Identify vocabulary in a short story. Relate and discuss information about raffles, lotteries and possible prizes in nowadays society. Recognize elements of mystery and archetypes in

through real life situations. To apply vocabulary related to elements of mystery and archetypes through a written and oral report analysis of the short story " The Lottery"		information for the teacher to help students. *The story can be read at home or in the following class according to the teacher's needs. If the story is read at home students can work on the while reading exercise on page 7, otherwise, it can be done as pair work in class.	*1 hr *5 mn to check class attendance and organize students.			a short story. Uses genre in and oral and written context through a short speech and short piece or writing.

Lesson Plan #3- Session 3

Student's English Background: Tenth grade students from Saint Francis College have been exposed to the foreign language since they were in elementary school.

Characteristics: Adolescents 15-16 years old high school students who are a year previous to graduate

Schedule: Monday 1hr and 20 mn class

Description of the syllabus: " Is Gothic a Culture or a Trend?" Unit developed and adapted by Vanessa Gonzalez

Learner's average English proficiency level: High intermediate- Advance

Objective	Grouping	Activity	Time	Language	Materials	Evaluation
To apply vocabulary related to elements of mystery and archetypes through a written and oral analysis of the short story " The Lottery"	Whole group Group work Whole group	1. The teacher discusses the story by paragraphs with the students and helps them identify the archetypes, elements of mystery as well as plot, setting and important characters. 2. Students work in pairs or groups of four and solve the after reading activities in their	80 min	Speaking and writing	Pages 14: Literature analysis and short story – after reading "the Lottery."	Students: Develop communicative skills by utilizing vocabulary about elements of mystery Identify genre elements (gothic) and discuss them in written and oral form

		notebooks. 3. Then students share their answers with the rest of the class. 4. Once the oral analysis is over, students work in pairs and brainstorm in order to write a brief story in which they include elements of mystery and archetypes. Students have to include the grammar aspects specified on page 14 from the unit.	*5 mn to check class attendance and organize students.			

Will the Lesson Plan Fit the Class Needs...?

Description of the teaching procedures and application of the lesson plan

Session 1

As a former teacher from Saint Francis, I know how the school system works and what students expect from teachers. However, I encountered the difficulty of teaching a new subject as a new teacher to the students. Hence, I looked for clothing that represented a stereotype of the gothic culture. I wore very dark clothing and my makeup had dark and bluish colors. That was my first attention getter.

I had a group of 25 students most of which were girls. They were sitting in five rows of five students each. As I introduced myself to them, I emphasized the fact that I had been a teacher at the school for three years. Once I had caught their attention, we began with a brief conversation. I asked them what they knew about vampires and they gave various answers, but what attracted my attention was that most of them were related to the new *Twilight* series. Up to that date I had not been able to watch the movie or read the books, which reminded me, that a teacher must update her/his knowledge in order to get closer to students' perspectives

After a brief discussion, we came to the first task. I asked them to get in pairs and read the short excerpt about *Dracula*. Some asked me for permission to sit in groups of three or four, which I allowed mainly because of the activity to come (see didactic unit, 94). Allwright and Bailey state that "group work leads to four times greater occurrence of negotiation for meaning through a wider range of communicative functions than it does in lockstep lessons-classroom interactions in which all learners and the teacher

interact together" (147-48). As students were seated in pairs and groups, they started to read. I told them to pay attention to the highlighted words (past modals) because we were going to use them later on.

Many learners were confused and did not understand very well the use of past modals, until we came to the theory and its explanation. During the discussion about the short excerpt, some students commented about vampire movies they had watched and also how many of them had been able to watch the movie *Dracula* directed by Francis Coppola on cable recently.

The next step was to work on a conversation activity "Introduction to Gothic" (see didactic unit, 94) in which students were to apply the grammar through the group discussion. However, I was able to notice that students were very confused and they needed oral and written practice using past modal auxiliaries. Even though I explained the theory, and gave them examples with an oral exercise, they seemed to require something more. As a result, I included in my unit a pair work activity in which learners had to use the grammar in a context related to Gothic (page 93).

The following activity was a vocabulary check. As I explained these words, I noticed how students could understand the meanings; I even received some suggestions in which a student corrected one of the definitions were written.

When the time to work with the cartoons arrived, the use of cooperative learning was applied through peer work; students were helping each other with the comprehension of the concept. The task was not understood at first, but as I moved around the class, and gave learners ideas about the cartoons and their background, the

discussion started; then, in their sub-groups, they wrote down their thoughts. As we started working with the whole group and shared their opinion about the cartoons, they were laughing and trying to look at their classmates' cartoons. The class finished and we were just finishing the round table about the caricatures.

Session 2

This class was very interesting because at the beginning students were very quiet and hardly participated. As I initiated the explanation about elements of mystery, (teacher's guide, 82-83) learners began to give ideas and very important contributions that made the others get involved in the activity.

After a lesson explaining elements of mystery, most students were engaged in the activity. I used examples that were related to their environment (building, weather, illumination, teachers, classmates, and others), and I also took advantage of my clothing and make up. Whitehead points out that "culture is an activity of thought and sensitivity to beauty and human feeling" (in Seelye, 14). The genre I was teaching is related to a cultural aspect of British and American history and literature that needs to be adapted to a closer reality. As I mentioned before, students knew information about *Twilight,* but they were also familiar with stories like *Frankenstein, Nosferatu, Interview with the Vampire, Dracula, Blade* and others.

When we had covered the theory, students were given copies of pages 5 and 6 from the unit (didactic unit, 95-96). The questions for the section about the author and brainstorming were done as a whole class due to time constrains. There was a lot of participation. For those who were not taking part in the discussion, I walked close to

them and asked them what they thought about the topic, and their answers were very remarkable.

For the second part of page 6, I told students they had to read the story as homework because we would be working with it during next class, and they had the weekend to do it. They had to do the while-reading activities as homework to be checked during next class.

Session 3

This lesson represented the climax of a process; it was the moment for students to apply the theory previously discussed. I asked them to take out their homework to share their answers. They said that they had not understood very well the information about the author and its relation to the story (page 95). I noticed at this point that some changes had to be made in this section for better comprehension.

I clarified that Shirley Jackson (the author) had been a woman who had a different personality, just like Tessie in "The Lottery", and that adapting to society had been difficult for her. As for the elements of mystery, they were able to identify the scapegoat as well as the various meanings the black color had in the story. As we finished checking their homework, I asked them to go back to the beginning of the story in order to analyze it from the first part. We explored the story together and it was very rewarding to see how they had been able to internalize most concepts.

As a closing, they worked on the after reading activities. We could not do the writing section which they finished with their teacher during class. I asked the instructor

how they had done in this part, and she said that the modal auxiliaries were not easy for them to identify.

Was the material successfully applied?

As mentioned earlier, there was a teacher from Saint Francis College who used the same material from the didactic unit I applied in my lesson plan. I was able to observe one of her classes, and her experience and the handling of the material was impressive.

There is a major distinction between our teaching, and it is the amount of time she took to work on pages 4 and 5 (didactic unit, 94-95). Ms. Porras worked for two lessons with these pages and she was able to extract a lot of active participation from learners and to involve them deeply into the activity.

Since she was teaching ninth grade, the topic changed: she focused on *Irony*, *hypocrisy*, and *evil*. She used the biography of Shirley Jackson to define these terms and to make students aware about the possibility to have all of these aspects as part of their daily lives. She contrasted the meaning of friendship with hypocrisy. Another aspect she changed in the use of the material was to have students come to the front and comment their answers to the class. I usually do it as a group discussion. The change was accurate because students were curious to hear their classmates' answers and to comment upon them.

Ms. Porras commented that the material had been very useful, but that the vocabulary needed a few changes. One of her suggestions was applied in the description of the word *perfunctory* because it had been complex for learners to comprehend. The teacher suggested the use of the story "The Cat" by Samuel Savage as a support reading for the didactic unit.

Our teaching methodologies are very similar because she was a mentor during my first years teaching at Saint Francis College, and her methodology is based on the communicative approach. Ms. Porras pointed out that her students felt the end was very grotesque and unexpected, a feeling that my former pupils and the ones this year showed. That is why I consider the story to be a success. As a teacher, I know that students will have an actual reaction about the story and this will help them internalize the meanings studied in class.

The appendix 7 includes copies with the tasks the students form Saint Francis worked on and the comparison between the questions and answers from the worksheets in the years 2006 and 2009. In the following section, there is a development of evaluation topics in terms of achievement tests and different rubrics based on the unit "*Is Gothic a Culture or a Trend.*" This reaffirms the unity the portfolio presents by showing the types of assessment that can be made from the cultural unit design for this graduation project.

Works Cited

Allwright, Dick and Kathleen Bailey. Focus on the Language Classroom. 4th ed. New York: Cambridge UP, 1994.

Melton J. Gordon. The Vampire Book. The Encyclopedia of the Undead. Detroit: Visible Ink Press, 1994.

Nunan David. Designing Tasks for the Communicative Classrooms. New York: Cambridge UP, 1989.

Richard-Amato, Patricia and Marguerite Snow. Strategies for Content-Area Teachers. The Multicultural Classroom: Readings for Content Area Teachers. Reading, M.A: Addison-Wesley, 1992.

Richards, Jack. Curriculum Development in Language Teaching. New York: Cambridge UP, 2001.

Achievement test[38]

Evaluating a student should not be done at random. Teachers should be very confident on what the objectives of testing are. Hughes states that "the first thing a tester has to be clear about is the purpose of testing in any particular situation" (7). On the other hand, Kathleen Bailey also points out that before designing a test, "...we have to decide which skills, processes or knowledge we want to assess" (2) Therefore, this section portrays the main objectives established to construct a valid and reliable test that reflects the objectives to be evaluated through a progress achievement test.

The Costa Rican public high school evaluation system includes two major exams per quarter: 'parcial' (midterm) and 'trimestral' (final). These tests are intended to measure how well students have achieved the objectives studied in class, during a period of time. Usually, the time established to cover the objectives is from three to five weeks. I worked with Saint Francis students for a week and a half, and the test I made is a progress achievement test (the one that intends to measure the progress that learners are making). The objectives are based on the short story "The Lottery" by Shirley Jackson and also on the genre studied in the didactic unit: elements of mystery, archetypes and the grammar topic past modal auxiliaries.

Bailey defines achievement tests as "intended to assess what students have learned relative to the curriculum they have studied" (16), and Hughes describes them as "... related to language courses, their purpose being to establish how successful

---

[38] Evaluation

individual students, groups of students, or the course themselves have been in achieving objectives" (10). The achievement test does not constitute the complete 25% of the midterm at Saint Francis College. The amount of time taken to work on the didactic unit was only 6 lessons (one week and a half) and it takes at least three weeks of work to develop a complete test. The test will be developed based in a 10%, and the objectives are described in detail in the test framework.

This test incorporates three different sections in order to give students as many "fresh starts" as possible. Hughes states that "the more items a test has the more reliable that test will be" (36); hence, this test includes, multiple choice, short answer and a short essay section. Each part with a different purpose: to have a subjective and objective evaluation. By having these two scoring methods, students would be graded with items that have the correct responses unambiguously identified, and also a call of judgment in which the learner can give open responses to a given question.

The test is criterion referenced[39]. According to Hughes in this type of test, "the tasks are set, and those who perform satisfactorily 'pass', those who don't fail" (18). Each student has an individual task to perform and he or she will be assessed according to his/her skills and not based on their classmates' grades.

The macro skill to be measured in this test is reading; however, it includes critical thinking. The function to be evaluated is giving opinions based on a specific topic already discussed in class, which makes it direct testing. At the same time, students are graded on a specific grammar point, past modal auxiliaries, which is discrete testing. I

---

[39] Hughes defines the purpose of the criterion reference test as "to clarify whether or not they are able to perform some task or set of tasks satisfactorily." (18)

included samples of what had been discussed in class, so learners are familiar with the type of items they will confront. It also has representative aspects of the language skills and structures studied in order to have content validity[40].

By taking all of the described aspects into account, a test that provided positive reaction from students was designed; also, to have learners express their thoughts and ideas in a guided manner. My experience as a former teacher at Saint Francis, demonstrated that this type of evaluation can be very successful because students understood what they were being assessed on. The topics were deeply reviewed in class, and the type of questions the students were exposed to kept a similar construction to the ones solved in class.

---

[40] Content validity (or rational) validation depends on a systematic analysis of the test's content to see whether the test contains a representative sample of the relevant language skills. See Chapter 8, Hughes, Arthur. Testing for Language Teachers.

Oral test

Intending to apply a listening and oral evaluation at Saint Francis as part of the midterm exam for the first time did not appeal to my co-worker, but it was a necessity. As a result, the didactic unit designed for this portfolio has an oral evaluation; it is a reflection of the type of assessment I tried to implement in this school while I was a teacher. Therefore, the elicitation technique chosen to design this speaking test is a role play. This method can be used by giving natural roles[41] that allow at the same time the inclusion of specific grammar content to be used in context.

This type of evaluation can be applied during conversation lessons, which are taught once a week during a forty minute period at Saint Francis. The advantage this lesson has is that one teacher (conversation) comes and takes half of the group to another class. This gives the opportunity to organize the students in pairs and to evaluate in a more organized manner. Also, Saint Francis has the benefit of a language laboratory that can be used. If it does not work, the teacher in charge of the evaluation can give more roles to students. This would allow having larger groups to assess the learners' work within the forty minute period.

Hughes argues that even though a role play is a recommended technique, it can create difficulties when a student speaks more than the other. On the other hand, O' Malley talks about the importance of assessing oral language through cooperative learning activities "... that present students with opportunities to use oral language to

---

[41] A situation that can occur in real life.

interact with others---whether for social or academic purposes" (61). Consequently, the use of role plays in an assessing task provides an authentic situation in a classroom setting; nevertheless, the teacher has to pay special attention to time management, so all students are successful at performing this task. Also, time allotted for each student should be specified in the instructions, so students can have a clear idea of what is expected from them.

The evaluation rubric designed is analytic which O'Malley and Valdez describe as "methods of scoring which require a separate score for each of a number of aspects of a task" (91). This rubric was written based on the student's level: high intermediate and mid advanced. Tenth grade students are able to manage without major difficulty a large number of communicative tasks. For those intermediate students, they can manage the activities at an advanced level, but cannot sustain performance with the same intensity.

The rubric on page 174 portrays five evaluation aspects: task, language, structure, vocabulary and pronunciation, each described in detail. I prefer the use of analytic scoring because it gives the students the opportunity to exhibit the areas of strength and the ones that need improvement. It also provides accurate information and feedback to the learner.

Finally, this rubric can be used by another teacher to assess learners' performance. With the proper training in the use of this scoring rubric, more reliability can be added to the assessment process.

Test Specifications

Main Objectives:

Achievement test:

Analyze a short story through the use of elements of mystery

Apply past modal auxiliaries within a gothic context

Speak Test:

Solve a specific situation by giving advice or possible solutions

Specific objective:

Achievement test:

Differentiate elements of mystery and archetypes

Comprehend the main idea of the story

Identify characters setting and plot

Speak Test:

Talk about past events using modal auxiliaries

Transmit a clear message in the past

Functions:

Achievement test:

Discriminating information

Describing people, objects and places in relation to the specific genre

Speak Test:

Referring to past events

Expressing possible solutions or conclusions

Topic:

Gothic culture (literature and main definitions)

Past Modal auxiliaries with if clauses

Context:

- Genre analysis (elements of mystery) in a reading through the use of critical thinking skills.
- Past situation and giving advice to solve upcoming situations.

Skills:

Writing, speaking, listening and critical thinking.

Content:

Past Modal Auxiliaries

Elements of Mystery and archetypes

Vocabulary

Saint Francis College
Teacher: Vanessa González Garita
Name: _____ Total Points: 20
Date: _____ Grade: _____
Group: _____ Date: _____
Time allotted: 40 minutes

I Multiple choice. Read the questions given below related to the short story "The Lottery" by Shirley Jackson; choose the option a, b, c or d to respond. **(5 pts)**

1. What does the black spot represent?
   a) Resurrection
   b) Life
   c) Decease
   d) Collapse
2. Why is the lottery carried on? Because of_____
   a) Prosperity
   b) Tradition
   c) A need
   d) Folklore
3. Why is Shirley Jackson's life related to her story? Because_____
   a) She enjoyed reading mystery.
   b) She could not talk to men.
   c) She was a very good lecturer.
   d) She could not adjust into her society.
4. Where does the lottery take place?
   a) In the town school
   b) In the town square
   c) In the town plaza
   d) In the town market
5. When does the story take place?
   a) In March
   b) In April
   c) In July
   d) In January

II Short Answer. (6 pts)

A. Read the following excerpt from short story "The Lottery." Write three sentences that suggest advice or conclusion using three different modal auxiliaries. **(3 pts)**

> The postmaster, Mr. Graves, followed him, carrying a three- legged stool, and the stool was put in the center of the square and Mr. Summers set the black box down on it. The villagers kept their distance, leaving a space between themselves and the stool and when Mr. Summers said, "Some of you fellows want to give me a hand?" there was a hesitation before two men Mr. Martin and his oldest son, Baxter came forward to hold the box steady on the stool while Mr. Summers stirred up the papers inside it.

1. _____

_____

2. _____

_____

3. _____

_____

B. Read the following questions about elements of mystery and "The Lottery." Answer in a clear and concise manner. **(3 pts)**

1. Why is Mr. Summers a <u>hero/villain</u> character?

_____

_____

2. Why does the silent setting of the lottery represent the horror of the town people?

_____

_____

3. Give an example of excess presented in the story.

_____

_____

III Short Essay Question (9 pts)

Read the following questions about elements of mystery and "The Lottery." Answer in a clear and concise manner.

1. How were women viewed in the village? What roles did they serve? Give 2 examples from the text to support your answer. (4 pts)

2. How can the role women played in town be related to the scapegoat of the story? How did the scapegoat trivialize the grave practice of the community tradition? (2 pts)

3. What would you write as an end for the story? Use at least two past modal auxiliaries in your answer. (3 pts)

Saint Francis College
Teacher: Vanessa Gonzalez Garita
Name: _____ Date: _____
Date: _____ Grade: _____

Group: _____ Time allotted: 10 minutes

Speaking Test

General Instructions:

Work with a partner. Read the situations presented below, and choose the one you feel most comfortable with. You and your partner will have ten minutes to prepare your conversation. The conversation will be recorded, and it should last from eight (the least) to ten minutes (the most). Remember to include past modal auxiliaries as part of your conversation. Each student should speak similar amount of time to have a fair evaluation.

Situation 1

Student A

Your car broke down in the middle of a highway. You were able to pull over and call a friend over the phone and tell her/him your location. Suddenly, the battery of your phone dies and you are left alone waiting for your friend to come find you. When your friend arrives, you explain what happened and look for a solution.

Student B

Your friend calls you on the phone and tells you he/she is in trouble because of car problems. You start looking for your car keys, but cannot find them. After a long search you find them under the cushion. Then you head over to your friend's location to help him/her.

Situation 2

Student A

You were invited to a party and your friend offered to lend you a dress or tuxedo. You noticed that the dress was a little small for you, but you still took the risk and went into a diet. The diet never really started, and when you put the dress or tuxedo on, it did not fit you well and it is the night of the party. You call your friend for emergency advice.

Student B

You and your friend are going to a party. She/he was going to wear a dress/tuxedo of yours. Before the party she/he notices the dress/tuxedo does not fit. Your friend calls you for help in order to find a quick solution to the predicament.

Saint Francis College
Oral Evaluation Rating Form[42]
Teacher: Vanessa Gonzalez
Name: _____ Final Grade:_____

Task 15%

15__ Excellent development of ideas; the speaker provides an accurate and complete explanation of the topic.
12__ Adequate development of ideas, even though there were some omissions of important details
9___ Ideas were too limited; the topic was not fully developed lacks some important information.
6___ Incomplete development of the topic; very poor ideas. Much of the information is not connected to the presentation.
3___ Unsatisfactory presentation of ideas, very vague development of the topic Information included is very inaccurate.

Language 25%

25___ Precise use of language (fluency and interaction were carried out effectively)
20___ Often accurate to an acceptable level but some ideas were unclear
15___ Somewhat weak interaction; many ideas were unclear
10___ Inadequate interaction; very passive or very dominant attitude
5____ Unclear and inadequate communication; poor and unintelligible participation

Structure 20%

20___ Correct and proper use of basic and complex structure
16___ Some mistakes in the use of basic and complex structures, but generally appropriate. Main ideas are clear.
12___ Use of very simple structures sometimes hinders communication.
8___ Frequent errors and lack of commands hinder communication
4___ Frequent misuse of structures. Coherence was not accomplished.

Pronunciation 25%

25___ Clear, correct and understandable pronunciation and intonation.
25___ Some pronunciation problems but communication is achieved.
15___ Consistent errors in pronunciation and intonation limit and disrupt communication.
10___ Frequent mispronunciation, intonation and stress were inappropriate
5___ Too many errors in both areas. Speech is almost incomprehensible

Vocabulary 15%

15___ Confident use of vocabulary. Appropriate according to the situation
12___ Use of simple and limited vocabulary but still adequate to the situation
9___ Vague vocabulary, too much repetition and lack of lexicon to express ideas
6___ Inadequate usage, very simple use of lexicon to express ideas
3___ Poor vocabulary distorted communication

---

[42] Original rubric created by author (based on the course Communicative Evaluation taught by Professor Oscar Rojas M.A, 2003)

Other Rubrics Used as Part of the Unit

Oral Scale

Designing rating scales requires a lot of determination and careful work. Teachers have to be confident about the aspects to evaluate or assess. When thinking about assessment, it can be viewed as qualitative information to help improve students' achievements, for example self-assessment or peer-assessment. On the other hand, there are tests that mark the areas of development, but they provide a numeric result. As a rater, I planned rubrics that reflected both areas to help students identify in a guided manner the areas of development, taking into account that the Costa Rican public and private evaluation system requires a numeric result.

The first rating scale (appendix 2) permits students to be prepared on the aspects they will be evaluated on. If they are aware of the criteria for each task, they can feel more self-assured about their performance. On the other hand, it offers the teacher the opportunity to concentrate not only on how the student is doing, but on how to help him/her improve.

This oral rubric is an analytic scale, and it is the style I prefer because it does not enclose the learner within one specific category; O'Malley and Valdez point out "each student is unique and may not conform totally to a single category" (65). Rubrics should let the learner see not only what he is doing wrong, but the things that he can do well. It is important to mention that this scale was made to fulfill an academic purpose at a high school; nevertheless, students are given the opportunity to choose the topic they prefer based on the Gothic culture unit. This means that they can talk about fashion,

architecture, the Victorian period or any other topic they are acquainted with after all the study of the unit "*Gothic, a Culture or a Trend?*"

Writing Scale

This analytic rubric (appendix 4) is based on persuasive writing. It attempts to have the writer provide background information, by supporting a point of view with examples and arguments. This scale is a tool to evaluate the final product of a brief research paper students would write about Gothic culture; in fact, the project is the basis for the oral presentation explained in the oral scale.

Shuman expresses that "students who write about topics tend to understand them better" (in O'Malley and Valdez, 139). When I used this project with my students at Saint Francis, I saw it as the climax of the study of this literary genre, and as the possibility to identify how much knowledge my students had been able to internalize and comprehend. This rubric is very meaningful for me as a professional because it has gone through many changes to obtain this final product. As with the oral scale, I provided students with a copy previous to concluding the final product, so students were informed about the criteria for evaluation.

The peer assessment rubric (appendix 3) was designed to provide students with a view of the parts their work could be missing, and also to help their classmates identify the areas of improvement in the process of writing. There is a section for comments to offer options on the changes that could be done, and it makes peers responsible of finding information to correct the draft.

When I applied peer assessment, students were unenthusiastic about grading their classmates and they said they were doing the teacher's work. As a result, I changed the strategy and gave them a rubric that did not supply a specific numeric result, but helpful feedback to complete the missing parts of the project and to develop some areas that needed improvement.

Peer and Self Assessment

"By providing learners with the skills needed to independently monitor their learning, we enable them to take greater responsibility for that learning" (O'Malley and Valdez, 66). What these authors tell us is that many times teachers forget that the most demanding raters in the classroom are the students. For that reason, the peer assessment and self-assessment scales (appendix 5, 6) prepared for this unit give teachers an option to obtain directly from the learners their point of view in relation to their performance.

As a conclusion, in terms of assessment, I have become a better evaluator; it has been a challenge to develop the scales presented in this portfolio. I have grown to be conscious that grading a student's performance goes beyond the educator who writes a grade according to pure subjectivity. Teachers should have a basis to asses students. This will create a consciousness of the constant monitoring they require of themselves to achieve appropriate progression in the learning process.

Works Cited

Bailey, Kathleen. Learning about Language Assessment: Dilemmas, Decisions and Directions. Boston, Massachusetts: Heinle and Heinle Publishers, 1998.

Hughes, Arthur. Testing for Language Teachers. 2nd ed. New York: Cambridge UP, 2003.

O'Malley, Michael and Lorraine Valdez. Authentic Assessment for English Language Learners: Practical Approaches for Teachers. Reading, M.A: Addison-Wesley, 1996.

Initial approach[43]

This entry is a non-participant observation report that was carried out in a private high school in Moravia with a ninth grade group. The purpose of this observation is to identify a situation the teacher is experiencing and to analyze possible solutions to that specific scenario. LeCompte and Preissle describe a non-participant observations as one in which the researcher is a: "...detached, neutral and unobtrusive observer" (205). This means that the researcher cannot participate in the class; he/she can only observe the behaviors of students and teacher during the class based on an objective previously defined by the teacher and the observer.

The main objectives of this report were established during an interview with the teacher. Prior to the observation, the instructor who will be referred to as Ms. Porras[44], talked about problems she was encountering in the classroom. The objectives are to analyze the type of evaluation used for the English class that does not encourage the use of the target language at all times, and the use of personal computers as part of the class development.

The teacher said that even though this institution has a very demanding program for the English course, it requires improvement in the evaluation of oral production. She described how the program promotes excellence in areas such as writing and critical thinking, but that listening and speaking skills have to be used more frequently as well as assessed.

---

[43] Observation Report

[44] Ms. Porras has been a teacher at Saint Francis College for more than ten years. She graduated in Cuba with a degree in education.

The teacher agreed to use the literature analysis section from the didactic unit designed for this portfolio, but adapting it to the genre covered in ninth grade: **Irony**. The teacher explained that she liked the activity because it encouraged communication.

The following section will describe in depth the analysis of the data collected accompanied by the recommendations and outcomes accomplished during this non-participant observation.

Building up Communication

Observing can become a tool only to criticize the work of the teacher and the institution instead of identifying a possible problem and then proposing achievable solutions. Thus, there was a conversation with the teacher prior to the observation. The observer let her know the main goal was to identify a possible difficulty she was encountering and that there was not going to be criticism in this regards but feasible solutions would be suggested.

The day of the observation, the teacher expressed two main preoccupations about changes she wanted in her classroom, but also in the school in general. She explained how the year before (2008), laptops were incorporated as part of the school curricula. Every student and teacher is allowed to have a laptop in the classroom. The desks were modified, many teachers changed their instruction techniques to adapt to the new technology, and students were supposed to have a new instrument that would help them during the learning process.

FACULTAD FILOSOFIA Y LETRAS
UNIVERSIDAD NACIONAL : HEREDIA : COSTA RICA : MCMI : XXIII :
BIBLIOTECA

Conversely, she noted how computers were a distraction in class, and she said that she would rather have students not use the computer, so she would not have to worry about it. Her pupils were using the laptop as a way to chat and to browse on the internet about topics that were not related to the ones studied in class.

Another situation she stated was the evaluation for the English class. She clarified how oral production was barely taken as part of the evaluation, at least not in the regular English classes. In this private school, the program stipulates that students will have one conversation class weekly (40 minutes) in which another teacher will come and take half of the group for one lesson, and will then take the other half, for another forty-minute period. During this period, learners will only practice oral production, and will be evaluated in this area. Nevertheless, the teacher said she was trying to adapt her assessment by having short oral presentations in class based on the **communicative approach**[45] because conversation lessons were not enough.

During our conversation, I asked Ms. Porras about the ninth grade evaluation. She provided it and is shown as follows:

---

[45] Rodgers and Richards talk about Communicative Language teaching (CLT) as "activities that promote real learning, tasks that are meaningful for students in order to support the process of learning." (161)

Evaluation 9th grade.

Oral Production: Conversation and Literature. 10% a) Asking and answering questions. b) Debates. c) Group work. d) Plays. **Oral Report: Research Project. 20%** Presentation in Power Point. a) Pride and Prejudice: Examples of different kinds of discrimination. b) Elements of Mystery. The Story of Vampires. c) Plays: 1.- "Sorry Wrong Number". 2.- "A Thing of Beauty". 3.- "Here We Are" 4.- "The Still Alarm." **Grammar topics:** First Period: Verb Tenses. 10 items. Fill in the blanks... Second Period: Gerunds and/or Infinitives. 10 items. Fill in the blanks Third Period: The Passive: 10 items. Multiple Choice.	***Oral Communication Evaluation: 100 points. (Research Project)*** Overall Communication 25% Vocabulary Use 25% Pronunciation Control 20% Task Performance 15% Structure Control 15% **Drama: Judge`s Comment Sheet: (Plays) 5%** 1.- Aspect of production: Direction 30pts 2.- Acting: 40pts 3.- Technical: 30pts. **Responsible Motivated Participation. (RMP) 10%** **First Test: 25%** **Comprehensive Test: 30%** **Grammar Quiz. 5%**

Ms. Porras emphasized the need to assess the students during class, the use of appropriate structures, pronunciation, and building up accurate communication. Also, promoting teacher-student interaction during class and avoiding teacher-centered instruction. Another characteristic she commented was how students had to be motivated to speak English all the time (in the hallways, in class, to peers and teachers).

Once the instructor and the observer concluded the conversation, arrangements were made for the observation. The teacher provided a date and said it was going to be for a two period class, so information could be collected as needed.

The main focus was class assessment and how the activities promote the use of English, as well as its accurate use, and to determine if the computers were used by the learners as a distraction during the lesson.

Class Observation

The day of the observation arrived. The periods observed are the ninth and tenth periods on a Friday afternoon at 1:10 p.m; these are the last two lessons of the day. During these last lessons, it is very common for students to be extremely distracted due to tiredness and a desire to go home.

As the observer entered the classroom, the seats were arranged in five rows of four or five students each. The bell rang at 1:10 p.m. and learners started to enter the classroom. There were two boys who sat at the back of the classroom and were screaming at each other in Spanish. There were nine laptops on different students' desks and they were turned off. The teacher gave a few minutes before the door was closed and then she checked attendance.

The instructor addressed the class in English from the beginning and pupils responded in English. As the class initiated, six girls arrived late and they were instructed to take their places quietly. At that moment, some students stared at each other and made comments about the girls who had arrived, and the girls responded with a look and took their places. When everybody was finally seated and the instructor had called them in a moderate voice, she introduced the visitor.

The class started with the questions "What is the meaning of the word lottery?" Some students responded, "a way to get money," "game of luck." The teacher asked a few questions; she gave hints to her pupils in order to lead them to the main idea. For example: "Have you played lottery before or any other game in which you win a prize?"

Students answered that the schools had had bingos and they had participated in raffles where they had won prizes such as food, money, clothing or even trips. The instructor made reference to numbers and made a joke to involve the entire class into the activity. It was noticeable that none of the learners attempted to open the laptops at any time.

As the class continues, the educator introduced the terms "comedy" and "irony" and related the words *evil, weakness, death and hypocrisy* to the prizes students mentioned that can be obtained during a lottery or raffle.

At this point, some boys and girls were distracted and speaking Spanish among themselves, but the students at the front were completely involved in the class and were willing to answer as many questions as possible. Ms. Porras walked around the class as she was talking. She went near the students who were distracted and made a remark on the topic discussed and looked at her pupils; they responded by saying "yes" and stopped talking for while. The students did not say one word in Spanish to the teacher during this part of the class.

In the activity there was the use of "if clauses": what would you do if you won the lottery? Or what type of prizes would you give? The statements were appropriately used by those who participated. For example: *if I could give a prize, it would be to eat wasabi*[46]. To this response, the teacher pointed out how evil a prize can be and students laughed when she said "see there is a little evil inside everybody."

---

[46] Wasabi is a spicy side dish to be eaten with sushi

As the class progressed, the observer could hear some mistakes in structure and pronunciation that are presented in the following chart:

Structure	***Pronunciation***
Misuse in words such as "put the music" instead of "play the music."	*/t/* instead of */θ/*
Subject verb agreement	*/i:/* instead of */I/*
Omission of *do* and *does* mainly in questions	Omission of the */t/* sound in words like *can't*, that sound like *can*

In this part, the teacher could hear grammar mistakes, and she told her students the correct form. In fact, as mentioned before, there were students who were completely distracted and the instructor would call their attention back (at least for a moment) to the activity, by asking them questions directly. However, as soon as she had done this, some of them would go back to what they were doing (writing on their notebooks, playing with drumsticks, and gossiping in Spanish.)

The teacher gave handouts (see didactic unit 94-95) to the class, and they started discussing the information about the author of the short story they would read. They analyzed as a group the possible connection between the author's life and what the story would be about. The teacher had not used a word in Spanish while teaching.

However, students avoided speaking in English among themselves, except when they were answering the questions in this oral activity.

When the reading of the biography finished, the educator told them that the first exercises of the handout would be done as a group discussion and that they had to work in pairs with the brainstorming questions. As soon as she said this, students began to speak Spanish to each other. The instructor, moved around the class listening to their pair work and reminding them not to speak Spanish in class.

As a final activity, the groups had to come to the front and give their responses. It was very attention-grabbing to see how everybody was very excited to listen to their classmates' answers. This was one section in the class in which the focus was absolute; students wanted to know if the responses were similar to theirs.

As the pairs were presenting, the teacher was verifying the class was paying attention. She also corrected very subtly some mistakes students were making while being in front of the class. The observer could notice how some learners had difficulty to express their ideas accurately and the instructor had to help them build their answers. In fact, these were the students who participated very little during class.

The presentations finished at 2:25 p.m and it was time for students to go home, so class was dismissed.

An interactive class

The teacher whose class was observed was very kind to grant the opening of her classroom. Being in her class was an honor because during previous years when we were co-workers, she had been an excellent mentor and had contributed to my working experience.

The development of her class was very accurate. Even though not all students were completely involved in the class, they respected the teacher; in fact, discipline was never a drawback to continue with the subject. Also, the class was very active and most students participated during the class discussion; some of them were very animated about the activity, although it was the end of the day. The teacher did not do all the speaking during the lesson, but offered hints to her pupils in order to construct the concepts with them according to their own examples. Students were pleased and interested at the time of answering the questions in pairs because they were given the opportunity to express their thoughts and to share them with the rest of the class.

The teacher had mentioned before how she focuses her teaching on the communicative approach. I extended my congratulations to the teacher and gave her the evidence I found in regards to her concerns as well as a proposal that could help her solve some of these difficulties.

In the following section, the suggestions given are explained as well as the reactions from the teacher.

Recommendations

Taking into account the non-participant observation, and the data gathered, there was a better understanding some of the preoccupations the teacher had explained during the conversation previous to the observation.

Use of Personal Computers

In regards to the use of laptops in the classroom, Mr. Villalta[47], a technician in computer engineering provided valuable information about this topic. He commented upon this topic and helped with some suggestions. First, he considers computers are a very useful instrument to search for information that can enrich the students' knowledge. Nevertheless, he also agreed on the risk of not controlling their use and the use of internet when it comes to adolescents.

Second, he explained that in places like high schools, the network should be highly supervised and the access to web pages and programs that are not appropriate for learners should be prohibited. Among the ones he mentioned are Messenger, chat rooms or any other dangerous web pages that could promote inadequate behavior from pupils.

Third, there are programs that can block contact with these sites such as Net-nanny, Net-guard, K9 Surf Guard and Windows Parental Control, as well as the use of passwords for students and teachers with different access benefits. He states that computers should not be configured at home because students might be capable of

---

[47] Mr. Villalta has been working in IT departments for ten years and is an expert in software and computer systems.

removing blocks; the network has to be monitored from the school server directly in order to avoid distractions during class. Once the most common disruption are excluded, students will not feel tempted to use the computer for purposes different from the ones the teacher has assigned because the laptop is not a means of entertainment.

On the other hand, the inclusion of laptops as part of the school curriculum has to be carefully planned and teachers should be trained in order to achieve success. For example, Empire High School in Vail, Arizona[48], opened a high school in which computers have come to replace textbooks completely. Laptops are used to obtain access to lab work, to organize data, graphs and results. In the article, "Arizona High School Chooses Laptops over Textbooks," the biology teacher Mr. Frank makes the following comment: "they will be putting together all the results from this experiment in a Power Point presentation for the class later[49]," which means there is a specific objective for the use of this computer program in class.

This is a very educational article because it reveals how computers can be very useful, if they are adequately employed. Also, it refers to the importance teacher and student training has at the time to implement a curriculum that includes computers as part of the school year.

---

[48] Taken from web: <http://www.voanews.com/english/archive/2005-10/2005-10-20-voa65.cfm?>
[49] Taken from web: <http://www.voanews.com/english/archive/2005-10/2005-10-20-voa65.cfm?>

Oral Assessment

For listening comprehension, the evaluation that can be used is related to communicative listening tests which can include the following aspects:

> ...the text has to be as realistic as possible, with characteristics of the natural spoken language; it should be suitable to the purpose and be replicable to the tasks learners would encounter in the real world; the task should motivate the language activity by showing the test-takers the objective or purpose to take that listening test (Chapman and Corson, 70).

The teacher can propose to the school directors the purchasing of material that facilitates the evaluation of listening comprehension accompanied with activities that are valuable for students; for example the TOEFL by Longman and Pearson education which is updated every year. They promote comprehension and also production. Nonetheless, it all depends upon the purpose of the evaluation and the learners' abilities.

As far as oral language, there are holistic evaluations rubrics or analytic evaluation rubrics[50] that can contribute to the assessment of learners in their class performance. In the case of analytic scales, the teacher needs to determine what scores meet the criteria on each dimension of performance.

Students should be informed about the different levels of language proficiency they have to work with. The levels of scoring have to be "linked to the curriculum objectives and the standards set by the teacher" (O'Malley and Valdez, 66). An example

---

[50] McNamara defines holistic the rating of performance as a whole and the analytic rating of each aspect of a performance separately, as for example (in writing) grammar, organization, content, etc. (131-133).

of both scales is found in appendix 1. These scales come from the book *Authentic Assessment for English Language Learners* by O'Malley and Valdez- Pierce.

In the case of the teacher observed, she is in charge of around 130 pupils. Due to the amount of learners, she cannot assess all of her students daily; however, she can create a list of learners per week and evaluate their oral performance, or she can ask them to evaluate each other and apply peer evaluation. This can encourage students to use the language not only when speaking to the teacher but also when addressing their classmates, and outside the classroom.

On the other hand, we have the school curriculum which is content-based. Teachers are obliged to give a high percentage to written tests; as a result, the teacher explained that she uses open questions (short essay questions) in her exams so learners have to discuss the genre they are studying in the literature content.

Bailey, Curtis, and Nunan comment "... the world around us changes quickly... keeping up with change is an important reason to continue to learn about teaching... we must be prepared to cope with such changes" (7). Constant changes in education prove that improvements can be made to give students the opportunity to learn and grow in knowledge. In the case of this teacher, she can continue updating herself in terms of evaluation; nonetheless, the school has to work together with the educators to provide them with the appropriate tools to improve their teaching.

Analysis

Being part of this brief class observation made me aware of the importance of understanding the teacher's situation. Criticizing her job does not provide as much improvement as learning from her skills.

This has been the first time I have been able to learn about the needs and rules of the teacher and the institution. I thanked the teacher for allowing me to gain knowledge from her experience. She did not show any feeling of discomfort due to my presence in the classroom; neither was she reluctant to adopt the recommendation in regards to the information I collected.

The educator read this essay, and she contributed with her feedback to the suggestions. First, she said that computers will continue "being an annoyance" because the administration of the institution has made teachers responsible for the use of laptops in the classroom. That means that in her case the only system to avoid students' distraction with their personal computers is to keep the latter unplugged.

On the other hand, evaluation is another problem that is difficult to solve because the school is very academic, and they will not change the assessment system especially the percentage for tests. Nevertheless, the instructor said the assessment sheets were very useful and that she would be applying that format for future use.

In terms of observations, I learned that they are conducted for many reasons as stated in the following quote: "observations are conducted for many reasons, including supervision, research and professional development" (in Bailey, Curtis, and Nunan 7).

Finally, during this brief research, I valued the opportunity to increase my professional knowledge and to question my own evaluation methods in order to improve them.

Conclusions

This entry developed products (assessment, observation and lesson report) in based on the unit: *Is Gothic a Culture or a Trend?* This unit is a compilation of materials used and designed during the years of work at Saint Francis College (2003-2006). This product had the justification of the unit, mapping, teacher's guide, the student's book (actual unit) and a glossary to help teachers guide students in the use of vocabulary. Developing this unit required a lot of work in order to put all the material together. The teacher's guide was built according to my own teaching experience, and the way I taught my classes during my years teaching gothic as part of the literature content at Saint Francis College. The illustrations, music, titles and topics were chosen according to what students enjoyed the most working with.

In this section, there are four papers based on material from the didactic unit: observation report, lesson plan report with its lesson plan and the test designed with topics chosen from the unit. The observation report referred to the importance of a non-participant observation as well as the details of the class observed with the appropriate analysis of events. The lesson plan and lesson report have the development of a section from the unit. It also includes situations I lived such as students who did not want to participate because I was not their teacher, or time limitations which did not allow using all the material from the unit. It also portrays the behavior of two different populations in regards to the study of the gothic culture. Finally, the evaluation section portrays a sample test with its specifications and rubrics to be able assess students accordingly and to promote authentic assessment.

Works Cited

Bailey, Kathleen, Andy Curtis and Davis Nunan. Pursuing Professional Development: the Self as a Source. Boston, Massachusetts: Heinle and *Heinle*, 2001.

Clapham, Caroline and David Corson eds. Encyclopedia of Language and Education, Volume7: Language Testing and Assessment. New York: Kluwer Academic Publishers, 1997.

LeCompte, D. Margaret and Preissle Judith. Ethnography and Qualitative Design in Educational Research. 2nd ed. California: Academic Pess, 2003.

McNamara, Tim. Language Testing. Ed. H.G Widdowson. New York: Oxford UP, 2000.

Richards Jack and Theodore S. Rodgers. Approaches and Methods in Language Teaching. 2nd ed. New York: Cambridge UP, 2001.

Interview Conducted by the Researcher

Perez, Lilliam. Personal interview. 16 April 2009.

Villalta, Ivan. Personal interview. 20 April 2009.

Electronic Sources

VOA.News.com. "Arizona High School Chooses Laptops over Textbooks." Voice of America. 09 Aug 09.

<http://www.voanews.com/english/archiv e/2005-10/2005-10-20-voa65.cfm?>

CONCLUSIONS

Final Reflection

Portfolios have different papers that go through a long process of self-assessment. They include a series of products that have been developed and improved by a student. I, as an undergraduate student from the Applied Linguistic program, have matured in the four year process to complete this portfolio. I have learned about my weaknesses (evaluation and curriculum design) and strengths (methodology and second language acquisition) in the field. Also, I have been able to expand my teaching techniques, and I am a better teacher because of that. In this final reflection, I will refer to the five areas of Applied Linguistic, and how they contributed to my professional growth in the development of this portfolio.

Methodology

One of my major achievements in this graduation project has been *grammar*. To relinquish the audio-lingual method as a core to develop my classes has been a challenge. Brown referred to behaviorism and its focus on the perceptible aspects of linguistic behavior, the responses to stimuli, and the reinforcement of a reaction (22). This theoretical background helped me understand that the audio-lingual method is about behavior. Repetition of sentence structure hidden within diverse activities such as drills, readings or stories, does not guarantee that students will not fail to communicate once that reinforcement or repetition begins to disappear. As a matter of fact, I used to notice how students were exposed to a lot of grammar through repetition had fluency problems, and they still lacked general knowledge about the foreign culture.

"Language is a way of life, it is at the foundation of our beings, and interacts simultaneously with thought and feelings" (Brown 38). Methodologically speaking, this portfolio has shown the approaches that identify me as a professional. I do not like to see language teaching as a process where the teacher directs everything step by step. I enjoy the process of discovery, team work and questioning. For example, cooperative learning provides evidence that pair or group work allows students to learn in an environment in which they help each other through specific tasks, and must be solved as a team. As a result, I rarely use individualized work in my class, and tasks are developed from small activities that only require pair work, to group investigations, in which everybody must cooperate to obtain a successful result.

Furthermore, Ausbel's theory of meaningful learning (1963) has influenced my teaching methodology. I believe that students require situations that relate to their lives. I, as a student, suffer from attentional deficit, and if a class does not present an attractive topic or at least an activity that I can relate to, I lose focus and stop paying attention. Rote learning or as Ausbel defines it, "mechanistic learning," does not fulfill my needs in a class. Thus, every time I have to teach any topic, I investigate for activities and topics that coincide with the age, life-style and taste of my students.

Another aspect I have learned in relation to EFL teaching is the use of the native language as a useful instrument in the classroom. Different from the direct method in which the use of the first language was completely prohibited, Spanish can be used as a resource to avoid frustration from some students. I use it as a last resource if a student or group of students has not been able to understand after pictures, mimics and

explanations. Some years ago, I thought that every time Spanish was used by the teacher was a mistake. However, nowadays, I can use some Spanish to clarify information, without feeling constant culpability at the use of this tool.

Second Language Acquisition

To have read about this topic was very enriching and fundamental. I was able to reinforce previous knowledge, especially in reference to learning development and factors that can interfere in the learning process of a student.

For example, Krashen's theory of second language acquisition (1981) and Byalystok's automaticity model (1978) discuss two theories that explain two different types of knowledge. In the former, they are separate processes and in the latter they interact. I have learned from these experts not only that mental formation varies, but that acquisition of a second language is very subtle. For example, I have encountered many students who have learned the language on the street; they can communicate. However, when they start formal education, they realize that fluent communication and only making themselves understood are two different situations.

The previous type of situation can be related to pragmatics. For instance, from personal experience, a person who learns on the streets is self-aware of variants in the meanings words have, idiomatic expressions, body language and slang. On the other hand, according to Barron, students who have had formal instruction and whose linguistic competence is accurate, may suffer from pragmatic transfer, which means transferring rules from the native language into the foreign language context (23). This

(23). This means that language is about how to use linguistic competence in the appropriate context.

All this theory provided information on how to guide students in the learning process. Students can be taught that language goes beyond basic communication, and that it requires negotiation and the learning about the meaning of expressions and phrases, so they could cope successfully with a native speaker.

Finally, in terms of second language acquisition, I understand that my progression in the learning of a second language was affected by various factors and that society played an important role in the process. Following, I list some of those factors that influenced my development in the language and that could appear in a classroom setting:

1. Social factors: being exposed to pressure of others criticizing your accent, pronunciation or your place of birth.

2. Avoidance: using only basic structures, in order to avoid making mistakes with complex ones.

3. Cross-cultural differences: Difficulties to understand the way requests were made and understood.

4. Transfer: placing words form the L1 into the L2 causing pragmatic transfer, thus, misunderstanding.

5. Silent period: Time spent being afraid to speak to others.

All of the previous aspects are processes that any student of a second or foreign language can go through. This portfolio gave me the opportunity to understand my own development, so I can have a larger perception of what my students can or will experience, and how I can help them overcome this processes and be successful.

Culture

I traveled abroad, and interacted with native speakers of the language for a year and three months. I met demanding situations in which I felt lost. I was a naive person who did not know about other countries but hers, and who thought people were the same everywhere. I consider that reading about culture has taught me how to bring those experiences into the class, so I can prepare my students to manage the interaction with native speakers of the language in diverse contexts.

Culture is not only about the encounter of two people from different countries, but two people with different minds and knowledge about the world. Therefore, when I was designing the didactic unit "Is Gothic a Culture or a Trend?" I had a main objective in mind; I wanted to create material that gave my students a view of the outside world. The same way globalization comes as a process of interaction and integration, I expected my students to learn about culture through academic topics: literature and arts.

This unit, in terms of culture, has information that can protect students from negative views of gothic the media presents nowadays. By reading and investigating about gothic, they could have the ability to talk to any person about this topic with appropriateness and proficiency. In fact, I would like to give credit to a group of tenth

grade students who gave me the idea for the title of the unit. They had chosen this as topic of discussion in one of our English lessons.

Another view of culture comes in the EFL classroom. With EFL students (CEIC or INA), it is imperative to make students aware of the value culture has in the learning process. As Brown states, "our cultural milieu shape our world view" (166). EFL learners need to develop awareness about language and culture as one system. As I mentioned before, when I lived in the United States, I felt lost because I was uninformed about the culture in general. I understood that not all American people were rich or friendly. Also, that everything they bought can be cheaper than in Costa Rica, but that does not mean they do not work hard. Students can acknowledge that stereotypes exist and if they learn to cope with them, interaction can be successful; moreover, that their culture represents their identity and that they do not have to lose it to be able to become part of another culture.

Culture has been one of my favorite among the topics I have developed in this portfolio. I have realized that I did lose my identity at some point in my life, and I felt very confused. I have identified techniques to help my students learn about the foreign culture in the classroom and to make my experience their own. I have been a better teacher in terms of culture because I know the interaction between Costa Ricans and Americans and I do my best to construct this information with my students in our class activities.

Curriculum

This area of Applied Linguistics has been one of the most difficult for me. For many years, I did not have clear understanding of what curriculum encompasses. After all the investigation this portfolio required, I have clarified the term and the relevance it has.

The part that I have enjoyed the most is the hidden curriculum because it is about learning for life. It is a criticism to the teaching emphasis and evaluation that is being applied in the classroom. The hidden curriculum is not about the evaluation of the objectives established for the students in terms of the didactic material or the teachers. It is about teaching students to be self- reliant, to obtain information that will be used in the future and that will bring success in the work force. This type of curriculum refers to leadership, communication skills, courtesy, political savvy, family unity, among others.

Last year, I had the opportunity to be an English coordinator, and I was assigned the responsibility to choose the textbook for the following year. We went to several talks in which publishing houses presented their products. The textbooks had to adjust to the school program which was divided in EFL and academics. The school was trying to unify both systems by using the same textbook for these areas. Here, I had to investigate about the methods used to verify if the textbooks could be adapted to the school needs.

According to Nunan, "language learning has been seen as a linguistic, rather than an educational matter, and there has been a tendency to overlook research and

development as well as planning processes related to general educational principles" (15). As the author expresses, schools try to adapt to books, but they leave out the investigation to identify if the books can actually be adapted to the school requirements. We never spoke about a needs analysis, survey, or any type of questionnaire to analyze the students' necessities. I felt that the focus was given to syllabi (input and content) and that there were other aspects that were not taken into account. Here, the question was, will this material prepare students for linguistic competence or for life interaction? Was the hidden curriculum considered to make this decision? I think that these are difficult questions when it comes to the education system in our country. At the end we applied some placement tests to identify if students were ready to use the textbooks. Unfortunately, I left the school before obtaining the results. Nevertheless, the experience taught me about the importance of needs analysis and curriculum development to meet school goals and outcomes.

Finally, this graduation project has taught me about the essential process of course design: the methodology, the objectives, evaluation, learning environment, needs analysis among others. It requires long and demanding work to create a successful curriculum for a specific program. For example, the design of my didactic unit has been an attempt to build up learner-centered curriculum development where students react to experiences from their view point. It integrates the four skills of language through the use of academic topics based on a core theme: *Gothic*.

Even though this was my first time designing material, it was a successful experience. I was able to identify appealing material for students to enjoy it. I was also

able to use the topic appropriately because the literature chosen was easy for students to understand. One of the greatest outcomes in terms of curriculum design was to merge literature and culture with the four macro skills. In addition, the use of the four macro skills allowed the use of communicative tasks and functions in order to avoid over-use of grammar as part of the teaching process.

Another aspect to mention is how I enjoyed seeing students' faces when they were working with this material; I could notice their interest. The first year teaching gothic was very difficult because I lacked experience and material; however, as time passed by, I was able to compile more information and started using it. By the time I had to design the didactic unit found in this portfolio, I had plenty of material to work with.

I consider that using this material with Saint Francis students who I did not know was valuable because I experienced approaching an unknown population. Even when I knew their English level was appropriate, I did not know how effective the unit would be. Through this experience, I discovered weaknesses in the material such as vocabulary, and also strengths such as the use of literature and tasks used.

Lastly, I consider curriculum continues to being an area of improvement and development for me. I want to read and research and learn more because I enjoyed designing material, but I want to have the appropriate training to be successful in the task.

Evaluation

Evaluation is a very serious topic because it measures language abilities and it may not always be precise. I cannot give a number to the ability to express language through a drawing if what I want to evaluate is how to use sentence structure, or how to write a narrative paragraph. For that reason the investigation developed in this portfolio has been so useful for my teaching and for my students.

Authentic assessment was a topic that helped me mature when it comes to evaluation. When I worked at Saint Francis College, I learned that the best teachers were the ones that could fail the highest amount of students per test. I became very demanding and my tests were very difficult. I could say that it was a gateway to keep control of my class because students were forced to pay attention and it worked. However, I forgot about the qualitative evaluation that could reinforce class management, and avoid frustration from students.

Nowadays, I feel secure about the instruments to design in order to provide qualitative evaluation. When I started this portfolio, I used to give my students rubrics that had been designed by other people. Nevertheless, I have overcome the challenge to create my own instruments, and I have applied them in class. It has been a rewarding experience, and I consider that I can be a reasonable evaluator for my students. They are notified and prepared accordingly before any evaluation that is to be done. Also, the use of peer and self-assessment reinforced the participation of the students in the evaluation process.

I have used some of these rubrics with my INA students and they have been successful. Students are constantly asking me about the criteria for their evaluations. I believe this has made them aware of the areas of improvement and the need to truly prepare for their evaluations and to monitor their own learning.

In terms of test construction, I have discovered that it is a set of tasks that require observable responses to language, and that it can be interpreted and scored according to different types of tests. They entail methodology, content and objectives. Therefore, I have understood that the selection of a test has to reflect the kinds of language skills or knowledge that has been studied in class, they must reveal the teaching methodology presented in class.

When I was writing the improved paper, I could see the difference between my perspectives of evaluation four years ago and the ones I have now. Once again, I was very influenced by grammar, and my objectives were based only on sentence structure. However, the test that I designed for this portfolio has proven my evolution in this field. I am able to provide communicative evaluation because the same communicative instruction can be found in my lessons plans.

To conclude, until four years ago, I did not think I could be capable of carrying out such an exhaustive investigation. Nonetheless, the words that have been written in this conclusion show that I am a better professional, and that I have matured in the process, the introspection will never end. I have become the teacher I wanted to be. I am not a teacher who is afraid of making mistakes, I know what I am doing in my class, and that I can help people learn a foreign language. Finally, I have no doubts that this

research and my personal experience can enrich other teachers and facilitate their work in the classroom.

WORKING BILIOGRAPHY

Works Cited

Allwright, Dick and Kathleen Bailey. Focus on the Language Classroom. 4th ed. New York: Cambridge UP, 1994.

Bailey, Kathleen. Learning about Language Assessment: Dilemmas, Decisions and Directions. Boston, Massachusetts: Heinle and Heinle, 1998.

Barron, Anne. Acquisition in Interlanguage Pragmatics. Philadelphia:Library of Congress Cataloging, 2002.

Brown, Douglas. Principles of Language Learning and Teaching. 3rd ed. Englewood Cliffs, NJ: Prentice Hall, 1994.

Ed. Burford, Anna M. Reston. The Hidden Curriculum. VA: National Business Education, 1992.

Clapham, Caroline and David Corson eds. Encyclopedia of Language and Education, Volume7: Language Testing and Assessment. New York: Kluwer Academic, 1997.

Cohen, D. Andrew. Testing Language Ability in the Classroom. 2nd ed. Boston, Massachusetts: Heinle and Heinle, 1994.

Ellis, Rod. The Study of Second Language Acquisition. Oxford University Press, USA, 1994.

Fuchs, Marjorie and Bonner Margaret. Focus on Grammar. 3rd ed. Reading, M.A: Addison- Wesley Publishing Company, 1995.

Gorden, Raymond. Living in Latin America; A Case Study in Cross-cultural Communication. Illinois: National Textbook, 1976.

Hughes, Arthur. Testing for Language Teachers. 2nd ed. New York: Cambridge UP, 2001.

Kral, Thomas, ed. Creative Classroom Activities1989-1993, English teaching Forum. Washington: English Language Program division, 1995.

Kramsch, Claire. Language and Culture. New York: Oxford UP, 1998.

LeCompte, D. Margaret and Preissle Judith. Ethnography and Qualitative Design in Educational Research. 2nd ed. California: Academic Pess, 2003.

Littlewood, William. Foreign and Second Language Learning. 12ed. New York: Cambridge 1996.

McNamara, Tim. Language Testing. Ed. H.G Widdowson. New York: Oxford UP, 2000.

Melton J. Gordon. The Vampire Book. The Encyclopedia of the Undead. Detroit: Visible Ink Press, 1994.

Moran, Patrick R. Teaching Culture: Perspectives in Practice. Boston, Massachusetts: Heinle and Heinle, 2001.

Nunan David. Designing Tasks for the Communicative Classrooms. New York: Cambridge UP, 1989.

O'Malley, Michael and Lorraine Valdez. Authentic Assessment for English Language Learners: Practical Approaches for Teachers. Reading, M.A: Addison-Wesley, 1996.

Posner, George J. El Docente Del siglo XXI, Como Desarrollar una Práctica Docente Competitiva- adapted from Analyzing the Curriculum. Mexico, D.F: MacGraw Hill Interamericana, 2001.

Richard-Amato, Patricia and Marguerite Snow. Strategies for Content-AreaTeachers. The Multicultural Classroom: Readings for Content Area Teachers. Reading, M.A Addison-Wesley, 1992.

Richards Jack and Theodore S. Rodgers. Approaches and Methods in Language Teaching. 2nd ed. New York: Cambridge UP, 2001

-----. Curriculum Development in Language Teaching. New York: Cambridge UP, 2001.

Samovar, A. Larry, Richard E. Porter and Lisa A. Stefani. Communication between Cultures. In Laura Gutiérrez thesis of graduation: Adaptación Metalingüística e Ideología en un Contexto Cultural. Heredia: Universidad Nacional, Facultad de Filosofía y Letras, 2006.

Schrampfer, Azar Betty and Azar A. Donald. Fundaments of English Grammar. 2nd ed. New Jersey: Prentice Hall, 1999.

Seely Ned. Teaching Culture: Strategies for Intercultural Communication. 3rd ed. Lincolnwood, Illinois: National Textbook Company, 1993.

Interview Conducted by the Researcher

Perez, Lilliam. Personal interview. 16 April 2009.

Villalta, Ivan. Personal interview. 20 April 2009.

Electronic Sources

B.A, Robinson. "The Goth culture: Its history, stereotypes, religious aspects, etc." Ontario Consultants on Religious Tolerance. Latest update: 2008-JUL-08. September 08. <http://www.religioustolerance.org/goth.htm>

Cyprus, Sheri. "What is a debate," 2003-2008. 15 Dec. 2008. <http://www.wisegeek.com/what-is-a-debate.htm>

Dally, Bill "Debatable and non-debatable arguments." June 1, 2005, Apr 2006. <http://www.ltn.lv/~markir/essaywriting/debate.htm>

Encyclopedia Mythica "Werewolf" created on 03 March 1997; last modified on 27 March 2002. March 07. < http://www.pantheon.org/articles/w/werewolf.html>

Jordan-Henley Jennifer, "A Brief Guide to Writing Argumentative Essays" 05 Apr. 06 May. < http://www.rscc.cc.tn.us/owl&writingcenter/OWL/Argument.html>

Muscarello, James and Beth Cola. "Gothic cartoons". 22 Sep 08. <http://www.begoths.com/images/toons/goth/25gothtoons-crows.jpg>

Nicholson David, and Richenda Harrison. "Skimming and Scanning," Jan 08. <http://www.lyndale.vic.edu.au/resource_centre/skimming&scanning.html_>

Pace Hillary, Susan Hines, Lauren Huff, Grace Ho, and Danielle Jett. *"Biography"* 2 Feb. 2007. < http://www.unc.edu/~getkara/Lottery/biography.html >

Robberies Stock Cartoons. "Man being burgled while listening to headphones." 3 Feb. 2010. <http://www.cartoonstock.com/directory/r/robberies.asp>

Theft Stock Cartoons. "Dog barking at everything except a burglar." 5 Feb. 2010. <http://www.cartoonstock.com/directory/T/THEFT.asp>

The Art Institute of Chicago. "Grant Wood: American, 1891-1942," 12 July 08. http://www.artic.edu/artaccess/AA_Modern/pages/MOD_5.shtml

The Writing Lab & The OWL at Purdue and Purdue University, "Creating a Thesis Statement," March 08. <http://owl.english.purdue.edu/owl/resource/545/01/>

VOA.News.com. "Arizona High School Chooses Laptops over Textbooks." Voice of America. 09 Aug 09. <http://www.voanews.com/english/archiv e/2005-10/2005-10-20-voa65.cfm?>

Veloso, Bryan. "Dream Theater Systematic Chaos." 20 Aug. 08. <http://jnari.wordpress.com/2007/02/09/dream-theater-systematic-chaos/>

Wikipedia, "Gothic Architecture," March 07.
<http://en.wikipedia.org/wiki/Gothic_architecture >

Wikipedia, "Witchcraft," March 07. <http://en.wikipedia.org/wiki/Witchcraft>

WordReference.com. 2008. March 07, September 08. <www.wordreference.com >

APPENDIXES

Appendix 1

The copies attached to this appendix are an example of a holistic and analytic scale from the book *Authentic Assessment for English Language Learners* by J. Michael O'Malley and Lorraine Valdez- Pierce, pages 67 and 68.

Figure 4.4 **Holistic Oral Language Scoring Rubric**

Rating	Description
6	• Communicates competently in social and classroom settings • Speaks fluently • Masters a variety of grammatical structures • Uses extensive vocabulary but may lag behind native-speaking peers • Understands classroom discussion without difficulty
5	• Speaks in social and classroom settings with sustained and connected discourse; any errors do not interfere with meaning • Speaks with near-native fluency; any hesitations do not interfere with communication • Uses a variety of structures with occasional grammatical errors • Uses varied vocabulary • Understands simple sentences in sustained conversation; requires repetition
4	• Initiates and sustains a conversation with descriptors and details; exhibits self-confidence in social situations; begins to communicate in classroom settings • Speaks with occasional hesitation • Uses some complex sentences; applies rules of grammar but lacks control of irregular forms (e.g., *runned, mans, not never, more highier*) • Uses adequate vocabulary; some word usage irregularities • Understands classroom discussions with repetition, rephrasing, and clarification
3	• Begins to initiate conversation; retells a story or experience; asks and responds to simple questions • Speaks hesitantly because of rephrasing and searching for words • Uses predominantly present tense verbs; demonstrates errors of omission (leaves words out, word endings off) • Uses limited vocabulary • Understands simple sentences in sustained conversation; requires repetition
2	• Begins to communicate personal and survival needs • Speaks in single-word utterances and short patterns • Uses functional vocabulary • Understands words and phrases; requires repetitions
1	• Begins to name concrete objects • Repeats words and phrases • Understands little or no English

Adapted from a rating scale developed by ESL Teachers Portfolio Assessment Group (Grades 1-12), Fairfax County Public Schools, Virginia

Focus/Rating:	1	2	3	4	5	6
Speaking	Begins to name concrete objects	Begins to communicate personal and survival needs	Begins to initiate conversation; retells a story or experience; asks and responds to simple questions	Initiates and sustains a conversation with descriptors and details; exhibits self-confidence in social situations; begins to communicate in classroom settings	Speaks in social and classroom settings with sustained and connected discourse; any errors do not interfere with meaning	Communicates competently in social and classroom settings
Fluency	Repeats words and phrases	Speaks in single-word utterances and short patterns	Speaks hesitantly because of rephrasing and searching for words	Speaks with occasional hesitation	Speaks with near-native fluency; any hesitations do not interfere with communication	Speaks fluently
Structure			Uses predominantly present tense verbs; demonstrates errors of omission (leaves words out, word endings off)	Uses some complex sentences; applies rules of grammar but lacks control of irregular forms (e.g., *runned, mans, not never, more higher*)	Uses a variety of structures with occasional grammatical errors	Masters a variety of grammatical structures
Vocabulary		Uses functional vocabulary	Uses limited vocabulary	Uses adequate vocabulary; some word usage irregularities	Uses varied vocabulary	Uses extensive vocabulary but may lag behind native-speaking peers
Listening	Understands little or no English	Understands words and phrases, requires repetition	Understands simple sentences in sustained conversation; requires repetition	Understands classroom discussions with repetition, rephrasing, and clarification	Understands most spoken language, including classroom discussion	Understands classroom discussion without difficulty

Figure 4.5 Analytic Oral Language Scoring Rubric

Adapted from a rating scale developed by ESL teachers Portfolio Assessment Group (Grades 1-12), Fairfax County Public Schools, Virginia.

Appendix 2

Saint Francis College
Oral performance
Assessment sheet
Name: _____

Preparation and organization 20%: your work presented evidence of careful groundwork because of...

- Engaging visual aids (decoration and costumes) 1 2 3 4 5
- Development and familiarity with the content 1 2 3 4 5
- Flow of ideas 1 2 3 4 5
- Presentation of flashcards (index) as back up material 1 2 3 4 5

Communication 25%: your initiative in the presentation was/had...

- Active interaction 1 2 3 4 5
- Coherent and with ideas clearly expressed 1 2 3 4 5
- Accurate voice projection 1 2 3 4 5
- Fluent expressions and adequate word choice 1 2 3 4 5
- Accurate articulation 1 2 3 4 5

Structure 20%: the grammar you used showed...

- Command of basic and complex structures 1 2 3 4 5
- Use of verb agreement 1 2 3 4 5
- Use of sentence construction to convey a clear message 1 2 3 4 5
- Use all elements of sentence construction to avoid misunderstandings 1 2 3 4 5

Vocabulary 15%: the vocabulary you used showed...

- Varied forms appropriate to the content 1 2 3 4 5
- Appropriate choice of expressions 1 2 3 4 5
- Correct use of words 1 2 3 4 5

Pronunciation 20%: your overall pronunciation showed...

- Intonation and stress 1 2 3 4 5
- Very little deviations 1 2 3 4 5
- Appropriate pausing 1 2 3 4 5
- Understandable speech and insignificant mispronunciation 1 2 3 4 5

5. Effectively
4. Adequately
3. Fair
2. somewhat incomplete
1. Unsatisfactory

Comments: _____

Appendix 3

Saint Francis College
Peer assessment sheet
Argumentative Essay

My classmate was able to develop the following criteria:	Effectively	Adequately	Fair	Somewhat incomplete	Unsatisfactory
The development of at least one pre-writing activity that includes: clustering, brainstorming, free writing, or letter size.					
Outline the essay by using: roman numbers, only sentences phrases or words; supporting details and a thesis statement					
Write the body appropriately by: developing ideas according to the topic; showing clear organization of ideas; including specific examples to explain in depth; posing substantial elaborated persuasion points.					
Use mechanics appropriately according to: control of most grammatical rules; proper spelling and punctuation, and clear use of capitals.					

Comments:

_____

_____

_____

_____

Appendix 4

Saint Francis College
Argumentative Essay

Name: _____ Date:_____

The students is able to fulfill the following criteria	5 Excellent	4 Very Good	3 Good	2 Average	1 Poor
Development	The writer is able to support the position clearly and with arguments that effectively integrate specific ideas and evidence from different sources as he/she refutes opposing points of view	The writer is able to support the position with arguments that use ideas and applicable evidence from a variety of sources and anticipates and somewhat convincingly refute opposite points of view	The writer is able to support the position to some extent, using some ideas and evidence but it lacks evidence as well as varied sources. The writer partially anticipates opposing points of view and presents limited or confusing arguments	The writer tries to support his arguments, but the ideas and evidence is unclear, dull, or unjustified. The writer avoids taking over opposing points, but attempts to refute them somehow	The writer presents a poor development of arguments as well as support of evidence and avoids to refute opposing points of view
Language Structure	There is an awareness of the audience in the use of precise and engaging language. Effectively integrates varied sentences with fluency of ideas and appropriate use of sentence structure	There is use of creative language with evident awareness of audience and purpose. Adequately incorporates varied sentence patterns that give a fluent course of ideas and sentence structure is properly used.	There is use of some basic vocabulary with some awareness of the audience and the purpose. It reveals the use of some variety of sentences and there are some limitations in the use of sentence structure	There is innspropriate use of language which reveals lack of awareness of the audience or the purpose. Shows confusing sentence patterns and structure	There is use of unintelligible language. It contains prevalence of sentence fragments and run-ons that hinder comprehension
Mechanics/Format	Exhibits control of appropriate conventions (spelling, capitalization, punctuation, and verb tenses)	Exhibits control of most convention, but exhibiting occasional errors.	Exhibits partial control of conventions, and presents some errors that do not hinder comprehension	Exhibits little control of conventions with frequent errors that occasionally hinder comprehension	Exhibits no control of conventions, it is unintelligible and hinders comprehension
Organization	Maintains consistent focus on the points established in the thesis statement. There is use of logical order and coherent flow of ideas	Adequately establishes focus on a clear thesis statement There is a logical sequence of evidence, and interpretations to support the thesis	Attempts to maintain a focus on the thesis statement but fail. There is lack of logical and coherent claims.	Presents a confusing or irrelevant thesis statement Exhibit an attempt to organize ideas but comprehension is hindered.	Fails to include a thesis or maintain focus There is a complete lack of organization and coherence

Score_____

Appendix 5

Saint Francis College
Self-assessment Sheet

Name: _____ Date: _____

During today's class, I was able to:

	Effectively	Adequately	Fair	somewhat incomplete	Unsatisfactory
1. Arrive to class on time					
2. Communicate effectively at all times					
3. Speak only English					
4. Use appropriate vocabulary					
5. Pay attention to my classmates when they were speaking					
6. State my opinion respectfully					
7. Support my opinion with strong arguments					
8. Follow instructions					
9. Complete my assignment in the time given					
10. Arrive on time after break					

Comments: _____

_____

_____

_____

Appendix 6

Saint Francis College
Peer-assessment Sheet

Name: _____ Date: _____

During today's class, my classmate was able to:

	Effectively	Adequately	Fair	somewhat incomplete	Unsatisfactory
1. Arrive to class on time					
2. Communicate effectively at all times					
3. Speak only English					
4. Use appropriate vocabulary					
5. Pay attention to his/her classmates when they were speaking					
6. State his/her opinion respectfully					
7. Support his/her opinion with strong arguments					
8. Follow instructions					
9. Complete his/her assignment in the time given					
10. Arrive on time after break					

Comments: _____

_____

_____

_____

Appendix 7

In this appendix, there are copies of some students from Saint Francis College. The first copies are from the year 2006, when I was teaching 10th grade. This was the first attempt to design material related to the gothic topic. The last copies are a sample of the didactic unit used at Saint Francis during 2009. The purpose of this appendix is to show a comparison between the beginning of my designing experience and the final results.

11

Interview with the Vampire

3-15

1. Are believes about vampires changed? If so which ones?

2. If you could describe a vampire, how will he be? How's the vampire described by Anne Rice like?

3. Where does the story take place? Do you consider it a gothic setting? Explain

4. Why did the main character turn into vampire?

5 Which is the description of the vampire who attacked the main character.

6. What will the quote "My last sun rise" mean for the main character? Does it esemble an element of mistery?

/ /

Interview with the Vampire

3-15

1. Are believes about vampires changed? If so which ones?

2. If you could describe a vampire, how will he be? How's the vampire described by Anne Rice like?

3. Where does the story take place? Do you consider it a gothic setting? Explain

4. Why did the main character turn into a vampire?

5 Which is the description of the vampire who attacked the main character.

6. What will the quote "My last sunrise" mean for the main character? Does it resemble an element of mistery?

Black color => death / chaos.

box →

stool →

Stones → ends of life.

Stool → announcement to the villagers / evil Black box is over it.

Black box → announcement that someone is going to die.

Order → Chaos

Silence → Setting.

11 → Watson boy.

Orphans → Dave.

Dad → killed year

Mr. Summer → hero/villian promotes
↳ respected but organizing
the lottery and the sacrifice.

everyone

Excess → how she is killed
people scared to be chosen little kids attack the mother

A hour → everybody opens papers and see that someone is going to be killed.

terror → it is her paper the winner.
Tessie is stoned.

Suspense → take slip of paper
don't look it

head of a revealing

Tessie → she is careless
↳ represents lottery
↳ continuity two women
home → not children

danger for the unity

lottery → remain acts meant
↳ role model other turns is sticky
no evolution

→ Feminist → against what to follow
(chauvinism)
→ die goodness of unity

→ not how but why to kill her
→ not willing in it
→ Unity → danger
→ way unity opposite

→ scapegoat → loss it
not happy for participating

even → Dummy.

Lottery is first.

Setting
Sunny → Lottery starts
calm —
happy all together
sunset → lottery ends. stores death arch.

Sanity → Madness
Good → Evil
Light → Darkness

Tessie → virgin sacrificed of goodness
green → fertily of town.

Mr. Summers → coal businness
Mr. Martin → grocery
Mr. Graves → postmaster

as an arch → they mean Unity

control
social parts money
public matters
power.

heavy → mark
is heavy

chance
not to get
it.

Settings

Silence → People's silence represents the horror they have, and the suspense that they produced when choosing the papers.

Isolation → No one helps or defends Tessie; she's alone.

Characters

Virgin → Tessie sacrifices herself for pleasing a tradition

Orphan → Dave who is taught to believe in this ritual by adults. Generally it is applied for all children.

Hero/Villain → Mr. Summers is seen as the announcer but also as the one who condems.

11 / /

Terror.

- The Hutchinson know, now that they won that someone from their household is going to be stoned, but it is unknown.

- Tessie freaks out when she won the "honor" of being stoned; she was avoiding it.

Characters Archetypes

Green → it represents that the gardens were alive, vivid, beautiful, but mortal, since Tessie was going to be stoned there.

Sunrise → Happiness of people for the lottery

Black → The black box's interior is a complete mystery for the characters; no one knows the results, but it determines who is going to be stoned

Scapegoat → Tessie sacrifies herself for fun and to keep a tradition

Sunset → Tessie is execcuted here as symbol of death

- Good / Evil ⇒ For Mrs. Tessie Lottery was something funny normal, important and very Exciting, but, when she won the hit she understand that it is a unsane game, a torture and an evil fun

. Suspense.

- People waiting for the winner of the lottery but they can't see it for a while if they won, since they can't open the slips of papers.

- After winning the price Tessie gets impacient for knowing who in her family was going to be "sacrifice" just for fun. She's very worried.

Horror

- People are scared about the destiny they will suffer if they won the lottery. They are worried and stressed.

- Mrs. Hutchinson herself was worried when she saw that her husband didn't have time for choosing the correct paper. She was afraid of being stoned.

1. 2 examples of each element of mystery
2. Archetypes.
3. Settings
4. Characters.

The Lottery

Excess.

- This story has an unexpected ending since we can't imagine that the price of the lottery was to get hit with stones!

- Little Dave, son of Tessie, was able to take and accept a little pebbles to hit his own mother, as the other sons who don't see what is going to happen to them just for tradition.

Transgression

- Sanity / Madness ⇒ People are happy about of the celebration of the lottery - talking to everyone and being friends of each other they are excited. (specially Mrs. Hutchinson When she knew she won the price (the stone hit) people started quiet and threw stones like crazies.

Night → It represents the setting where most creatures attack. The lack of light produces confusion fear an terror since mystery appears (not know what is happening.

Garage → It represents the ~~devil~~ fear ~~of~~ to people to Church. it was used to get rid off bad spirits and show the power off good over evil.

2. Myth → It's a story in a certain system that was used to explain supernatudal events. It was a town story This cartoon isn't a myth since it doesn't explain the world. It is just an irony Dracula. ▷ relativo

3. It's fiction because it is impossible to find that in nature. It isn't real at all: it just represents an idea of a place.)

4. Yes, if the people is very ignorant for understanding reality in cartoon or what is taught.

myth ≠ legend ≠ folktale.

1 1

1- Gothic → It's the combination of fiction, terror, mystery, chaos and horror. It involves dark places and creatures generally supernaturals and out of reality in a res of confusion. It was used to scare people, generally by high authorities. It like the church. It includes feelings of sadness, madness darkness ignorance that produce a strong psychological hit to reason like fear.

Church → ~~The~~ It's height represents the power of God, ~~that~~ scares people and the control of priests over people by using myths and legends to scare them

Graveyard → It represents the death the darkness and confusion that people may suffer when they are alone surrounded by corpses graves.

Vampire → A folktale: an evil creature that attacks people at night when they are alone. It's the union of life and death, of madness and terror

1. Mystery → Sometimes, some events, generally unusual ones cannot be explained due to the lack of clues, people start to suffer of confusion and they were worried about their future and lives. This can produce chaos, irrational ideas, myths, folktales, insecurity and risk for people. Also, mystery helps for deforming suspense. Mystery, since it is unknown produces exaggerations and fear.

2. Myths → Simply, it is a story inside a systematic mythology. Generally a fiction story, but is believed as a truth by a cultural group who use know about them by inheritage. Myths were used to explain supernatural phenomena like nature. They were used to give reasons and explanations why the world was like that. It was ignorance from people.

✓ Darkness → This element is perfect for creating the ~~perfect~~ exact place for chaos and irrationality. Without light, the characters aren't able to see what happens: they are too scared because they don't know what's going to happen later. Indeed, the impossibility of not knowing how to react makes the mind thinks other things, generally unreal and confensing.

✓ Death → This symbol reflects a powerful hit for the psychological part of mind. Death is able to cause horor for what will happen later, and terror too, since it can produce confusion when death is unknown, and desperation if characters think they may die in a similar way. With darkness, it can cause surprise.

✓ Monsters → Generally since monsters aren't something human but supernatural it can produce death if it acts because it is repeated from society or it's part of its nature; confusion when it attacks, when, where, why, who. horor because people are afraid since they can attack them, or the violence of the murder. Finally chaos in people's mind.

Introduction to Gothic

02/06/06

1- What does gothic mean Make a list of 5 different aspects you relate to this term. Explain.

2- What is a myth Do you think the cartoon is related to a myth Why

3- Why would you say the cartoon refers to fiction or non-fiction

4- Can a believe change people's perspective about reality

Gothic → Throughout history this word has ~~shaped~~ had many meanings. For example, it is related to the Goths, an old German tribe. Later on it refered to Germanic then Medieval specially in architecture. Nowadays it is related to the genre that use monsters, unreal and macabre creatures, horror, terror, chaos, mystery and suspense, like cruelty. It affects psychologically.

Suspense → By means of suspense, Gothic may show uncertainy, mystery, confusion, mess, chaos, since it isn't possible to find out an answer. Besides, it causes terror: without a clear vision of what may happen, the enviroment plays tricks and makes the mind to exaggerate.

/ /

the essay.

* Focus on logical arguments.
* Don't lapse into summary in the development wait for the conclusion.

Conclusion ⇒

* Summarize then conclude your argument
* Refer to the first paragraph / opening statement as well as the main points:

→ does the conclusion restate the main ideas?
→ reflect the succession and importance of the arguments?
→ logically conclude their development?

confisense and show your good will

Elements Towards Building A Good Persuasive Essay

Introduction

* Establishing facts to support an argument
* Clarifing relelant values for your audience (perspective)
* Prioritizing editing and/or sequencing the facts and values in importance to build the argument
* Forming and stating conclusions
* "Persuading" your audience that your conclusions are based upon the agreed-upon facts and shared values
* Having the confidence to communicate your "persuasion" in writing

Write your first paragraph:

1- Introduce the topic
2- Inform the reader of your point of view
3- Entice the reader to continue with the rest of the paper!
4- Focus on 3 main points to develop.

* Establishing flow from paragraph to paragraph
* Keep your voice active
* Quoted sources to establishing authority
* Stay to focused on your point of view throug

support the space station". Using the first person weakens your argument. Say "Funding for the space station is imperative to maintain America's competitive edge in the global economy." The thesis can be modified elsewhere in the essay if you need to qualify your position but avoid hedging in your thesis.

(3) A convincing argument: An argumentative essay does not merely assert an opinion; it presents an argument and that argument must be backed up by data that persuades readers that the opinion is valid. This data consists of facts, statistics, the testimony of others through personal interviews and questionnaires or through articles and books and examples. The writer of an argumentative essay should seek to use educated sources that are nonbiased and to use them fairly. It is therefore best to avoid using Fox News as a source, although you can use them briefly as an example of the slyousness of the problem. Fox all shows fall into the same category as they are frequently opinionated or untrue.

(7) A reasonable tone: Assume that your reader will disagree with you or be skeptical; it is important, therefore that your tone be reasonable, professional, and trustworthy. By anticipating objections and making concessions now, inside

they are either impossible to "win" or because yo
instructors is probably sick of reading about the
and know all the pros and cons by heart
(this could put you at a serious disadvantag
The topics may be fine reading material
however because most people are somewhat aware
of the problems and can then concentrate on unde
standing the method of argument itself. But a
should be taken that if you read on side you
also read the other. Far too many individuals onl
read the side that they already believe in. Thes
issues cannot be won for a good reason; each
touches on matters of faith and beliefs that so
many people are unshakable and deeply pin
te.

Features

1- So what do you write about? Pick a well-defined controversial issue. Readers should understand what the issue is and what is at stak The issue must be arguable, as noted above. After stating your thesis you will need to discuss the issue in depth so that your reader will understand the problem fully.

2- A clear position taken by the writer. In your thesis statement or sentence state what you position is. You do not need to say: "I believe/feel/etc that we should financially

A Brief Guide to Writing Argumentative Essays

The art of argumentation is not an easy skill to acquire. Many people might think that if one simply has an opinion, one can argue it effectively. And these folks are always surprised when others don't agree with them because their logic seems so correct. Additionally, writers of argumentation often forget that their primary purpose in an argument is to "win" it - to sway the reader to accept their point of view. In argumentative writing we try to convince others agree with our facts, share our values, accept our argument and conclusions and adopt our way of thinking.

Want to know what you think about something? Then write an argumentative essay. To be fair however, you'll find that one of the first things you must do is become an expert on the issue. When you pick a topic, you should avoid writing about issues that cannot be won, no matter how strongly you might feel about them. The 5 hottest topics of our time seem to be gun control, abortion, capital punishment, freedom of speech, and probably the most recent euthanasia or the right to die. If possible avoid writing about these topics because

brother — regives his wife
not forget regrets.

Abilities 1

He had feline movements

5. This vampire was deeply pale, with
very smooth skin and two brilliant gray
eyes. He had long white hands unconnected
to a human being. His face was pale when
he saw it at the lamplight. He was tall.
He had long blond hair. He is graceful.
"The last sunrise" symbolizes the last
day of his life as a normal human being
the start of his last day. Besides it means
the start of his new life as a dark creature
a vampire. rebirth ← sunrise
His full description of the sunrise, of
how it rised from the French windows
through his room his sister to his
face, and how he says that it is the
only sunrise he remembered as a human
is too much, not necessary. It is excess.
It predicts what is going to happen.

Progress in
human being = vampire

is like a

Marilaura Sell

Introduction to Gothic → Comes from Germany.

1) What does Gothic means? Make a list of 5 different aspects you relate to this term. Explain

2) What is a myth? Do you think the cartoon is released to a myth? Why?

3) What would you say the cartoon refers to fiction or non fiction?

4) Can a believe change people's perspective about reality?

Answers

1) Gothic refers to everything that is dark, everything that encloses mystery, suspense, also release with night is mystery suspense for many people is like a trend It is released with

- Darkness
- Terror
- Heavy Metal Music
- Gargoyles
- Moon

we release all this terms to Gothic because people had created it and relate all this terms to Gothic for centuries.

2. It's something that people start believing by without being 100% true. Most of the time it starts by a rumor yes because it refers to vampires or to Drakula's myth.

Evaluation I. Trimester

Partial → 25%.
Comprehensive → 30%.
Conversation → 10%.
RMP → 10%.
Portfolio → 10%.
Quiz → 5%.
Classwork → 10%.

Continue "The Lottery"

Archetypes

- stool → Inmoral act to the villagers|evil
- green → Fertility → everything will goes back to normal
- black → death

Suspense → When they started picking the papers from the box.

Archetype → stool → Inmoral act to the villagers|evil

Mr. Summers → Because everybody thought he was a good man but at the end he tries to kill people

↓
Hero villain

Grotesque → kid throwing pebbles

↓
excess

3. Its fiction because they aren't vampires that actually can suck up human's blood that is something that people has invented.
4. yes, because ignorant people believe everything they are told.

"The Lottery" by Shirley Jackson

People made lottery to see who was going to die in town

Tessie → victim → strong woman → how they shouldn't be
↓ ↓
chauvinist → perfect victim to be sacrificed scapegoat

Mr. Summer → coal business
graves → Postmaster
Martin → grocery
} together to control town
↓
Archetype
↙ ↓ ↘
Food Money

They had the box so they decided who dies in town

Setting
small town
square
weather → sunny → normal

Light ↔ Darkness → sanity → Madness / chaos
↓
Transgretion

Vampire -> Catholic ← no effect

Boy -> Do not get a trouble ← Holy water stick

Answers Light

1. Yes. For example the vampires described in Dracula were ugly, anormal, evil and estremely agressive to people. Also, vampires cannot be near light. They are always thinking in blood. He was a normal citizen in the victim city, not in castle. He is trustful and very open. He was a handsome man, calm, normal, that uses light. He wants to interact with people.

2. He will be pale, smoth skin, deep red eyes, with black clothes and a cape. He will be very thin, almost like a dead man. He will have 2 fangs full of blood. He may be tall and fast, with short hair.

(25) → forever

Rice's vampire has pale, smoth skin, like a bleached bone. He has long curly hair, with a white collar around his cape neck. He has two brilliant green eyes like fire in the skull. His cape suits black and his hands white like paper. facts → state

inanimate

Vampire → beautiful.

Louis → Vampire.

only humans feel

sensual attract to them.

old ones setting ones arch → new ones et. myst.

3. It takes place in a building, maybe the vampire's house in front of the Orissaes Street (interview).

Hae lived in a big, luxurious house in a plantation in New Orleans Louisiana. According to him it was both old/ luxurious and gloomy. There was an old/ abandoned factory near his house, built by him for his brother. There was a swamp near the house. Mystery horror

It is gothic, since Pointe du Lac Mi & Vista far place, where silence was the most common thing there. It was an isolated setting. It was an old house. Most of the actions took place during darkness.

Also, the air of mystery and sholyness of the oratory, where his brother spent lots of time there, alone, in silence, doing something that is a mystery.

His death is full of suspense since no one could explain it. went to dead

drunk - bar attack

4. Basically he became a vampire because another vampire bit him. However, if analyzed deeper, he wanted to forget his to dead. life and what has happened to his brother. Another reason was that the vampire who bit him needed his property for him so he can save him. The character needed a new life to start from zero.

He didn't decide about being a vampire.

tilibra

Questions (15-35)

1. What was the only thing that attached Lestat to humanity?

2. How did Louis become a vampire? Explain

3. According to the abilities a vampire has, which animals can you compared with?

4. Why did Louis' perspective about Lestat changed?

5. Where did Louis spend his first day as a vampire?

6. Do vampires in this novel have magical pow Explain

7. Talk about Louis's killing? Did he enjoy Where did it happen. What happened afte wards?

8. Why did the slaves become dangerous?

9. How did Louis fully turned into a vampi

tilibra

/ /

1. The only thing that attached Lestat was his old, blind father who didn't know his son was a vampire

2. This was a comples process. First Lestat came to his house and told him that he wanted the plantation but they need to kill the overseer Lestat killed him, and both hit him so it seemed to be a robbery. When Louis saw this he felt bad about it and wanted Lestat to kill him. Then in the brick steps, Lestat bit him to dead obtaining his blood. Then he bit his wrist and make Louis to drink his blood. He like it. He was weak and paralyzed. He began to hear better and see at nights. He was loosing his vital fluids dying as a human. Felling aches. His fear diminished He could hear heartbeats.

3. His perfect hearing, he is like a dog. His quick movements night sight, indifference, loneless, as a cat, he is as fast as a serpent and as wise as a owl. (when to attack and when to not).

4. On the first time when he saw Lestat, he considered him a biblical angel, an extraordinary vampire a wise vampire. Then as he saw his cruel attitude and his indifference and selfishness, Louis considered a perfect idiot, sarcastic, unlol. They are opposite

tilibra

5. Louis was dying pretty fast. Lestat remembered that he didn't have a coffin for him. Louis was scared. Then, he told Lestat his father good-bye and that he would return in the morning. The father complained and Lestat became truly with him. (Up to this moment, the boy asked him if the roses of roaring or the steam for keyholes or the stakes for the heart where myths)

Then, when morning approches, they need to sleep in the coffin. Louis was afraid of small places, so he wanted to sleep in the closet Lestat said that morning will kill him He told him to sleep in the coffin with him, on top of him. It was in Pointe du Lac.

6. They aren't magical creatures since they do have magical powers. They can't transform in bats or in steam to pass throught keyholes They had special abilities like swiftness, agility, strenght, night sights perfect hearing, etc.

In the Pointe du Lac where slaves sleep.

7. It was a disaster. Lestat's plan was to kill one of the slaves, at night. When there were ready to attack, Louis's voice was heard by the slave, who threw a long knife. Seeing this Lestat attacked and killed him. Then, a bunch slaves came. Then, when one slave got lost Lestat ordered Louis to attack. He drank blood but too much, and dead one, so he became ill.

tilibra

He felt like in love because he couldn't stop drinking and when he did it's he saw the night and moon. There he didn't enjoy it but he developed a feeling of not rushing headlong into experience or not wasting his power. He realized that this skill was beautiful and devastating

They knew about darkarts and supernatural events.

2. They were dangerous because, since one of them listen to Louis, they may suspect that there are mystical creatures, dangerous ones nearby, so they've prepared to attack.

9. He became a real vampire when he took his coffin away from Lestat's slept alone in the oratory of his brother Paul, seeing the saint images he said to Paul that for the first time he didn't felt anything about him or of his death and he felt everything of him and his death, he felt the sorrow of his loss as never before.

22/02/06

V.S.

Questions
(P.35 to P.50)

1. How did the vampires travel?

2. Were vampires creatures from the devil? Expli

3. Which were Lestat favorites victimes? How many he will he kill every night?

4. Briefly describe New Orleans

5. Who was the Trenière family?

6. What was Lestat so interdsted in the Trenière brother?

7. What happened during and after the duel:

8. How did Louis helped Babette? How did he feel about her?

9. Talk about Louis's relationship with his family

tilibra

1 / 1

1. Vampires, when traveling in ships, they said that their coffins contained the remains of a loved ones. So they travel here and there to be buried. No one will open them; they might raise at night to eat rats.

2. No. Vampires were able to see and touch crosses & without being hurt. Moreover, Lestat made an ironic commentary about God and the devil. He said he wanted to meet the Devil; he was the devil, according to himself. When Louis was aghast at this, he laughed.

3. Life was simple. It was an unique city, filled with French and Spanish of all classes forming a peculiar aristocracy. It was full of German and Irish immigrants. Besides, it had not only black slaves, with different costumes, but growing classes of free people of color. Moreover, there were people from the island, forming a splendid caste of craftmen artists, poets, and excellent feminine beauty. Indians work at the levee or in the herbs and crafted wares. There were sailormen, who spent their money in cabarets to buy women.

There were planters, who come to town with their families in shining landaus to buy evening gowns and silver and gems.

There were the French Opera House,

the Théâtre d'Orléans and St Louis Mass.
It was a magical and magnificent place to live Vampires attract the most notice in the evening from hundreds of other exotic creatures.

4. Lestat kills humans all the time from 2 to 3 in a night, or more. Fresh young girls was his favorite food, the first of the ~~ever~~ evening. His triumphant kill was a young man.

5. The Freniere family was a family with sugar plantations. they made a great fortune when refining was invented It was a great old French family which had produced in this generation 6 girls and 1 young man who managed the plantation; he negotiated marriages put together dowries when the fortune rose precariously on the next sugar crop. He controlled this family The girls didn't get married.

6. Lestat wanted the young Freniere man. When fate alone nearly cheated him, he got crazy. He risked his life to get this boy, who had a duel with a Spanish Creole. He wanted the boy to kill him; they hunted there every ~~n~~ onward then, for slaves, chickens or animal

tilibra

7. During the duel fate between the Grenière and the Spanish Creole Lestat was trying to get the young man before he was killed, but Louis stopped and held him. He spat and cursed Louis. Finally Grenière shot to the Creole, hurting him deadly. As he turned to go, the Creole took the pistol and was going to shoot him. In that moment Louis shouted to him and ran towards the man. Lestat used the this moment with his speed and grabbed the young man, spurting and killing him in the cypresses. Louis found his body in the water, sinking.

8. After the young man's death, Louis went to Babette's house and told her that his brother fought bravely and won the duel but was killed. She felt terrible for the destiny of that family when the boy died, but he told Babette that she can rule the plantation and save it. She must assume his position, no matter what others say or the family and plantations will be lost. He told her to talk the visitations to encourage her.

9. His relationship with family was terrible. He didn't go to her sister's wedding or his mother's funeral. She received his sister with headaches, the covers up to her chin, bidding her and her husband, according to Lioxurth a tilidra in light. He gave them lots of money to invest

Up to page 30

Interview with the Vampire

1) Are believes about vampires broken? If so, which ones.
2) If you could destroy a vampire, how would he be? How's the vampire described by Ann Rice is like.
3) Where does the story take place? Do you consider it a gothic setting.
4) Why did the main character turned into a vampire?
5) Which is the description of the vampire who attacked Louis?
6) What does the quotes "My last sunrise" mean for the character. Does it resemble an element of mystery.

Answers

→ yes, because when the boy is interviewing him, he turns a lamp on and nothing happens to him.
and also because he asked Louis if he was afraid to crosses.

→ A vampire with white skin, blonde hair, light eyes, a little bit tall and thin. He is white, with green powerful eyes, tall and very intelligent (with an extrasensitive hability for people's thinking).

→ It takes place in New Orleans (Divisadero Street). yes because he interviews Louis at night, it could be kind of gothic, not specifically the setting but the environment makes it gothic, and also the plantation Pointe du Lac

4/ He turned into a vampire because one day he was arriving home, a vampire suck his blood, in the neck.

Introduction to Gothic

Study the vocabulary given below. Use this vocabulary in order to answer the questions for this section.

Vocabulary check 1

1. Bite: (v) a wound made by sinking teeth.
2. Coffin: (n) a box or chest for a corpse to be buried.
3. Darkness: (n) being without light.
4. Fangs (n) a long sharp tooth; a very long nail.
5. Gloomy: (adj) partial or total darkness.
6. Sink: (v) submerge; to descend lower and lower.
7. Trend: (n) to show a tendency.
8. Vault: (n) an arched stonework structure forming a ceiling or a roof.

A. Group Work

Work in groups of 4 or 5 people; discuss the questions given below using **Past Modal Auxiliaries** when possible.

1. What does gothic mean? Make a list of 5 different aspects you can relate to this term. Explain
2. What is a myth? Take a look at the cartoon given by the teacher (worksheet 1-4) and think why it can be related to a myth.
3. Can a belief change people's perspective about reality? Why?
4. Which are the thoughts that come to your mind when you see the cartoon? Relate it to the different stories they can represent.

Worksheets 1-4

① Pretaining to the Goths, as, Gothic ~~co~~ customs, rude, barbarious.
Acquitecture, cut tipe, language, lifestyle, customs.

② A mith is astory telled through generations, and generally the people don't know if it happened really or not.
The cartoon of franken stein is a mith because it follows the characteristics just mensoned.

③ More or less, because some people may believe it and yet scarred or something like that and others may see reality because they just don't believe such things.

④ suspense, scars, thunders, ~~th~~ in this cartoon we don't know which tipe of monster was created.

o

Ana Margarita Arau
Felipe Alfaro
Adrian Araj
Snyder Dos

Viviana M.A.

Introduction to Gothic

Study the vocabulary given below. Use this vocabulary in order to answer the questions for this section.

Vocabulary check 1

1. Bite: (v) a wound made by sinking teeth.
2. Coffin: (n) a box or chest for a corpse to be buried.
3. Darkness: (n) being without light.
4. Fangs (n) a long sharp tooth; a very long nail.
5. Gloomy: (adj) partial or total darkness.
6. Sink: (v) submerge; to descend lower and lower.
7. Trend: (n) to show a tendency.
8. Vault: (n) an arched stonework structure forming a ceiling or a roof.

A. Group Work

Work in groups of 4 or 5 people; discuss the questions given below using **Past Modal Auxiliaries** when possible.

1. What does gothic mean? Make a list of 5 different aspects you can relate to this term. Explain
2. What is a myth? Take a look at the cartoon given by the teacher (worksheet 1-4) and think why it can be related to a myth.
3. Can a belief change people's perspective about reality? Why?
4. Which are the thoughts that come to your mind when you see the cartoon? Relate it to the different stories they can represent.

Worksheets 1-4

① It is something dark, a fashion, a type of art, spooky, gloomy

② Myth → something people believe, but it doesn't exist
Because people usually relate the vampire with a person that has the characteristics of this animal

③ Yes, because people become close-minded, so they don't see other perspectives but the ones people are saying

④ People usually have a stereotype of what bats are, and the picture shows a different view of what people usually think
Relation → Louis (interview with the vampire) is different from the rest of the vampires because he eats animal blood and not human

- Fiorella García
- Dianella Garro
- Monica Arguedas

Introduction to Gothic

Study the vocabulary given below. Use this vocabulary in order to answer the questions for this section.

Vocabulary check 1

1. Bite: (v) a wound made by sinking teeth.
2. Coffin: (n) a box or chest for a corpse to be buried.
3. Darkness: (n) being without light.
4. Fangs (n) a long sharp tooth; a very long nail.
5. Gloomy: (adj) partial or total darkness.
6. Sink: (v) submerge; to descend lower and lower.
7. Trend: (n) to show a tendency.
8. Vault: (n) an arched stonework structure forming a ceiling or a roof.

A. Group Work

Work in groups of 4 or 5 people; discuss the questions given below using **Past Modal Auxiliaries** when possible.

1. What does gothic mean? Make a list of 5 different aspects you can relate to this term. Explain
2. What is a myth? Take a look at the cartoon given by the teacher (worksheet 1-4) and think why it can be related to a myth.
3. Can a belief change people's perspective about reality? Why?
4. Which are the thoughts that come to your mind when you see the cartoon? Relate it to the different stories they can represent.

1.) • precence of vampires
• coffins
• darkness
• gloomy atmosphere
• churches

2.) Is like a kind of legend or popular story with fantastic elements

Worksheets 1-4

The image of a vampire is related to a myth because people know they can't be change in a vampire

2) yes because if it is very strong you will end up believing is real
for example some people believe Dracula is real.

3) In our cartoon we observe vampires, vampires are always related to Dracula, coffins, animals (vampires) flying only at night and many other leyends related with vampires

SIDUNA
FI18593