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Staging the horror: a Workshop on Edgar Allan Poe's stories and Drama

TRABAJO DE TITULACIÓN

PARA OPTAR AL TÍTULO DE PROFESOR DE INGLÉS

Y AL GRADO DE LICENCIADO EN EDUCACIÓN

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Primer Semestre 2015

Acknowledgements

To my mother and my sisters who I love deeply. Thanks for encouraging me to fight and for your love.

To my other family who sheltered me so I could finish my studies in peace and loved me as one of their own.

To every person that helped me, gave me words of encouragement, and cheered me up.

To the teachers that have inspired me to love teaching even more, Ms. Eugenia Alfonso, Ms. Pilar Morán, Mr. Romualdo Ibañez, Mr. Enzo Pescara, and especially Mr. Pablo Villa.

To Mr. Pablo Villa, the professor I admire the most, for inspiring me to be a better person and a better future teacher and for helping and guiding me through this project.

None of this would have been possible without the support and love of all those who believed in me, this project is dedicated to you all.

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Introduction

Literature has always been a central part of the human life. Stories have been passed on for centuries. First orally and then by hieroglyphs until a more developed form of writing was invented. Despite of the fact that literature has always been so important and enjoyed by a vast amount of people, today the rate of readers amongst teenagers have dropped considerably.

This project aims to foster the love for literature and re-enchant teens through a different way of studying and analyzing literature. Throughout its study, according to Sell (2005), adolescents will benefit of:

1. Cultural enrichment. Reading literature promotes cultural understanding and awareness. (see also Collie and Slater 1987; Schewe 1998; Sell (ed.) 1995; Silberstein 1994).
2. Linguistic model. Literature provides examples of “good” writing, linguistic diversity, expressive ranges, and so on.
3. Mental training. Better than any other discipline, literature trains the mind and sensibility.
4. Extension of linguistic competence. Literature stretches the competences of learners who have mastered the linguistic rudiments.
5. Authenticity. Literature is genuine linguistic material, not a linguistically contrived textbook (Duff and Maley 1990).
6. Memorability. Because literature, especially poetry and songs, is memorable, it can be a memorized archive of linguistic usage (Maley and Moulding 1985).
7. Rhythmic resource. Poems assist the learner in assimilating the rhythms of a language (Maley and Moulding 1985).
8. Motivating material. Literature is more likely to engage with and motivate a learner

than artificial teaching inputs because it is generated by some genuine impulse on the part of the writer and deals with subjects and themes which may be of interest to the learner (Duff and Maley 1990).

9. Open to interpretation. Because literature is open to interpretation, it can serve as a basis for “genuine interaction” between learners (Duff and Maley 1990).

10. Convenience. Literature is a handy (photocopiable) resource.

Another reason I have decided to work in this project is to change the idea that literature equals “reading comprehension”. There is so much more than that, as it was mentioned above, students will be able to foster critical thinking and broaden their imaginations. Students will have the opportunity to learn how to deal and overcome problems and to address topics that are of their interest.

In order to make literature studies more appealing I have decided to blend literature analysis with drama because, according to studies, drama allow students to explore meanings beyond the immediate texts, to experience the piece of writing and to reflect on their personal experience. (Macy, 2004)

Literature and drama are subjects that have not been exploited in the EFL classroom in Chile, and changing this is of utmost importance, so students can benefit themselves of the learning outcomes.

This project is divided into four parts. The theoretical framework, the elements that were taken into consideration in order to create the syllabus of the course, and the planning and sample material.

First, the theoretical framework will provide key concepts that provide the basis for understanding the Project: Literature, Children's and Young adult's literature, Dark Romanticism, Horror and Drama.

Second, an analysis of Edgar Allan Poe's short stories will be carried out in order to highlight the aspects that can be useful to be dramatized.

A third section will present the Needs Analysis and the Rationale. On one hand, the Needs Analysis is a fundamental step required to designing any course, since the students' needs, wants, and their previous conceptions or thoughts on the subject are of utmost importance in order to create a course that will be of the students' interest and, also, because it will provide the teacher with a clearer and more detail view of the students' background in order to design a suitable and effective syllabus. On the other hand, the Rationale will provide the justification of what to teach, why to teach it, and how to do it, taking into consideration the information gathered from the Needs Analysis.

Finally, a fourth section includes the syllabus design, the planning, and sample lessons. All the parts of this section have been created taking into account the Needs Analysis results in order to create objectives, topics, and activities that will appeal to the interests of the students so the workshop will be engaging and interesting to them.

Theoretical Framework

The following theoretical framework presents the critical concepts and ideas that provide the bases for the understanding of this Project. This framework is based on Edgar Allan Poe's short stories selection and on its validation as a literary work to be used in the classroom. The concepts of Literature, that is Children's Literature and Young Adult Literature will be approached in order to understand and justify this choice for the project and its context, along with other concepts to provide a deeper and more accurate view of the project.

1. What is literature?

The definition of literature cannot be framed into a single neat definition. For centuries people have tried to define it without coming to an agreement because of its complexity and unwieldy nature. According to Culler (1997) we shouldn't ask for a definition but for an analysis because the concept seems to be so broad that it's better to understand it through an analysis rather from a definition, especially because there isn't a consensus regarding the definition of what literature is. Therefore, a more honest way to approach a definition of literature would be gathering information on as many angles and aspects of its critical discussion as possible.

Terry Eagleton (2008) discusses the different attempts to define literature. First he states that it can be defined as "imaginative". He makes a distinction between written works that are factual from those that are fictional, understanding that all factual works are not considered to be literature, therefore, despite of the fact that many written works would perfectly fit into this category, many others would be left out (p.2).

After his first attempt to search for a definition, Eagleton suggests trying to define what literature is from the understanding of it as a specialized use of language. Following the work done by the Russian Formalist School, he underscores Roman Jakobson's view as he tries to understand literature inherent to the structure of language and defines it as an "organized violence committed on ordinary speech" (p.2), where, through writing, a person takes ordinary language, transforms it, embellishes it, and separates it from everyday more pragmatic usage.

Formalists, like Jakobson, worked with an analysis of literature by seeing the literary work as an arbitrary assemblage of "devices" or "functions" such as sound, imagery, rhythm, syntax, meter, rhyme, and narrative techniques. Furthermore, transforming ordinary speech into literature required working in the aesthetics of the language structures, consequently, according to Jakobson ("Linguistics and poetics"), the most important and dominant function in literature is the poetic function because "by promoting the palpability of signs deepens the fundamental dichotomy of signs and objects". Formalists worked with the abstractable meaning and ambiguity between the signified and signifiers (Eagleton, 2008). All of the aforementioned leads in the birth of a new concept: the *literaturnost* or *literariness*, which is the idea of discrimination of whether a text was literature or not judging by the organization of language.

Aspects of what the Formalists called *Literaturnost*, lead to cause an estranging effect; language was made strange and unfamiliar (Eagleton 2008) in order to enhance the perception of the familiar. The idea was for literature to force people to a dramatic awareness of reality by sharpening people's perception to be aware of what they take for granted.

Formalists' notion, as Eagleton states, didn't support the idea of devices created to study literature could be applied in other non-literary texts. Nevertheless, according to Culler (1997), it is possible to find literariness outside literature.

If we find literariness in non-literary texts then we can go back to question what literature is. Culler (1997) introduces the idea that anything that the society treats as literature can be literature. Eagleton (2008) also agrees with this idea by saying that “a piece of writing may start off life as history or philosophy and then come to be ranked as literature; or it may start off as literature and then come to be valued for its archeological significance. “Some texts are born literary, some achieve literariness, and some have literariness thrust upon them” (p.7). This illustrates what was said before, some texts are crafted to be considered literature, some others are not created to be considered literature but are considered as such for various reasons, and some texts are not written to be literature and they don't have elements that would identify them as literature but they are twisted to be also considered as literature.

On this regard, Eagleton claims that literature takes language and alienates it from other contexts by creating a context for itself. That is how and why we can recognize when we are in front of a literary piece of writing or how society can judge and include a text as literature. In many opportunities Society and culture are the ones to judge and arbiter if a text can be considered literature.

Culler declares that a text with a potential for thoughts in terms of form and content can be called literature, something that calls for attention and invites to exercise imagination and reformulate the mind and thoughts (p.24) can be a literary work. Meyer (1987), in a section dedicated to the discussion of the value of literature, adds that in addition to our emotions, literature broadens our perception of the world, and that reading literature encourages a suppleness of mind that is helpful in any discipline or work.

The concept of literature has changed through time. In old times it was seen as something ideological where feelings, experience and creativity were the most important aspects. Then,

aesthetics and the literariness was the most important feature, so people would sharpen their perception (Eagleton, 2008). Along with the transformation of its definition, literature was portrayed as a powerful tool, as Eagleton says, to “transform society in the name of those energies and values which art embodies” (p.17). Literature was the voice of the people and until today it is considered to be a powerful tool to express criticism, to awaken social conscience, and to pass on ideologies.

Literature has been an object of study for centuries; each theory has made its contribution so we can understand it in a better way. What we know for sure about literature is that the writer of a text takes language and transforms it so as to draw the attention of the reader in order to give him better tools to understand reality. Language and literature have become powerful tools to convey ideas, and to pass them on.

In the same way, in the 20th and 21st centuries, people have found that not only literature and language, but images and its interpretations are also very powerful to transmit an idea. Images and literature are found to be extremely provoking, powerful and inspiring. Today there are trends in which images are combined with literature and transformed them into movies or plays. Whenever we see a representation of a literary work in a movie or play, it becomes a different way to understand reality where other elements hidden in the subtext such as movements, facial expressions, clothing, and so on, can come to light. In addition, transforming literature into a visual representation would require taking the mental image we form in our heads and materialize it, putting always a little bit of oneself in the process and outcome.

2. Children's Literature.

For centuries people have told stories to children to entertain, teach, or to warn about potential dangers in the world. These stories have been passed on for generations in various formats oral, written and with images.

Tales and stories for children for many years were considered of no genre in particular, nevertheless, in the twentieth century, the concept of children's literature was born. Despite of its birth, Children's literature as a genre was questioned. Hunt (2002) discusses the relevance of such discussion and poses the question of whether it can be considered *real* literature. He states that "literature' consists of texts that engage, change and provoke intense responses in readers..." and that we can reflect on the direct or indirect influence that children's literature has had in socially, culturally and historically (p.12). From this point of view, it can be concluded that children's literature should and ought to be taken as seriously as any other canonized genre since it also succeeds –by using complex devices and effects –in engaging readers (as stated above, the genre is defined by its readership) with the same intensity and appealing to a variety of resources. In fact, children learn not only about the world through books, but also the strategies through which they approach that knowledge, and that gateway is the exercise of their imagination (O'Keefe, p.20).

Children's literature has also been questioned in other areas. For many years critics have question the simplicity of the construction of the stories belonging to this genre. Stephens (2002) discusses the complexity of children's linguistics and stylistics and states that these kind of books are not less complex, but just more evident. Regarding linguistics, Stephens also mentions that language of fiction written for children works as an encoder for both story and message, for example, a very simple phrase such as the cliché "once upon a time" works not only as a

traditional storytelling opening, but also implies that “a particular narrative form with a particular stock of lexical and syntactic form, will ensue” (p.56). The importance of this type of narrative is related to socio-linguistic communication, where we can understand our culture and social constructs through the analysis of language. In addition, since forms and meanings of reality are constructed in language the reader, in this case, children as readers will be able to compare their experiences with the experiences of others (Stephens, 2002), something that will be discussed in a moment.

Hunt also addresses the complexity of children’s literature from a different perspective. Childhood is a very important stage of every human being; nevertheless, the concept of childhood is bound to culture and time so children’s stories are told accordingly. As an example, we can keep track of the different versions of classic fairy tales and compare them. If we read the oldest versions of *Snow White* or *Little Red Riding Hood*, we will face extreme violent and sexually charged stories that in time have been *softened*, because of Victorians reworked the stories to fit their conservative vision of themselves and the way they modelled childhood. Stories had to be more acceptable because they were used as didactic tools to teach children correctness, propriety and morals, and stories had to tell stories to fit that pattern. Ideology, politics, and religion are also present, and they are also part of the complexity found in Children’s literature. Whether censorship has been a good idea or not, or better yet, whether children are likely to be influenced by what they may or may not perceive in books has been a confusing and difficult question. Hunt states that “adults can and do control the production of children’s literature” (p.17) being censorship the main tool for controlling what children read.

Lesnik-Oberstein (2004) explains how important the judgment of what is thought to be good for children is related to the concept of what a book does for children (p.19), point that is

also linked to the control adults can exert in the selection of the material the children should have access to. In children's literature, there are texts intended to be didactic and educational, and others that are meant to trigger "spontaneous pleasure" (p.21). There is no consensus on whether children's literature should only be educational, should only entertain, or both.

Many people criticize fantasy –a usual element of fairy tales – because it can be considered as an evasive form of entertainment where the reader will get lost in the fun and will not learn anything from it. O'keefee (2004) has stated that children do feel along the story and that children may vicariously learn from these fiction stories where children can find a virtual world of experience and a vivid illusion of life felt and lived (p.20). In this same regard, reading fantasy makes a book no longer an artifact, but something organic that leads young minds to understand and see how the ordinary becomes extraordinary (Hunt, 2004). By broadening their imaginations with infinite possibility, fantasy makes children put their own into motion and have a higher chance of becoming a more creative person. Wherefore, we can say that it is possible for children to somehow grasp life lessons in moral grounds while reading fantasy.

Notwithstanding, fantasy apart from being entertaining can also become dangerous in terms of the ideologies transmitted in the story. In *Language and Ideology in Children's fiction*, Stephens states that fantasy embodies a figurative playfulness of language and therefore invites figurative interpretations. Words in fantasy narratives do not represent actual objects but as fictional language it enables readers to construct imaginary objects. Thus writers through fantasy texts will be able to criticize social conditions and express the need to develop alternative models (Jarrar, 2009).

According to Jarrar (2009) the combination of ideology and language is fundamental because it resembles the writer's ideology that is intended to be passed on in these stories.

Nevertheless, this idea does not mean that child readers are passive receivers, quite the contrary; they are active producers of meaning. Stephens (2009) cites Protherough's five-fold division of children's descriptions of what they do when they read. All of the models involve total or near-total effacing of reader subjectivity, which involves a more critical reader stance (p.4), in other words, children will not accept blindly all the ideologies that the writer wants to convey, quite the contrary they are capable of questioning what has been read.

Every reader has its own reading process, hence every interpretation is unique. The child reader apart from being entertained will grasp the meaning beyond the text by the unique construction of meaning that occurs with the transaction between the reader's set of beliefs, values and personal history and the story that unravels.

There are many ways of helping the child to his or her own interpretations. One of them being the use of drama in a story or novel study, this can provide a range of strategies that enhances and captures student's responses to the text by letting readers reflect overtly in their personal experience, and in their "experiencing" the text. Furthermore, the use of drama to study a story, may encourage awareness on the way students convey ideologies and a more critical evaluation on the reader stance towards that ideology.

3. Young Adult literature.

The concept of Young adult literature has been recently coined. It is a fairly new genre that is defined by its readership. Thus young adult literature or YAL seeks to address those topics adolescents feel related to, such as sexual orientation, religion, the search of identity, and questioning one's role in society among others. Soter and Connors (2009) state young adult

literature invites readers to engage with intellectual and affective aspects, so they can approach vicariously to their search of identity and other issues.

Young Adult literature or YAL, was first used in the 1960's and referred to realistic fiction that addressed problems and life circumstances of interest to young reads aged approximately 12-18 (Cart, 2008). In this regard, the reader will often feel identified with the YAL protagonist, who goes through processes of maturation and growth in order to adapt him or herself to the social environment. Thus YAL being a way for the reader to find ideas and solutions to figure out his or her own surroundings and position in life or society.

YAL has been highly criticized because YAL had to make its way through marketing and has been questioned as being serious literature. Some critics have said that young adult literature is considered not to be literature or not to be as good as canonical literary texts. Nevertheless, Soter et al., (2009) state that YAL is not only about subjects and themes relevant to young adults, but that there is a level of sophistication in the way that texts deal with those subjects and themes, and that there is also an invitation for an intellectual and affective engagement (p.65).

In order to evidence the aforementioned statement, Soter et al., carried out a study where she concluded that young adult texts are literature because the texts and books are rich in stylistics and linguistics. In a literature course in the Ohio State University, students, who have a strong background in canonical texts but are not convinced that YAL is as rich, deep, and complex as the literature they are accustomed to reading, were given 20 excerpts without references of what they were reading and who the authors were. Half the excerpts were from canonical texts and the remaining half of the excerpts were YAL. Students had to analyze and focus on texts' stylistic aspects, sophistication of insight, depth in treatment of character and thematic complexity, in order to identify which excerpt was YAL or canonical. The results

concluded that students made the selection based on hints coming from character's age, but never based on style, Soter et al., mentions that they didn't argue that none the excerpts were simplistic in its portrayal of character, setting, or perspective.

In terms of language children's literature and young adult literature have in common their predominantly narrative format, especially the latter. Prose has always been identified by the general reader with authenticity and has always been contrasted to the artificiality of verse. According to Stephens (2002), language is a way to encode content, both story and message. However, contents and themes are representations of social situations and values, which are inseparable from the linguistic processes which give them expression. Transactions and negotiation of meaning in YAL between writers and readers take place within the networks of social relations related to a search for the self and its expression though language that reflects that search and that dialog.

The type of narrative present in Young Adult's Literature is related to socio-linguistic communication, as it was explained previously, where readers can, through reading and the analysis of language, understand our culture and social constructs and compare their experiences with the experiences of others. As some linguists recognize, "language is a social semiotic, a culturally patterned system of signs used to communicate about things, ideas and concepts" (Stephens, 2002 p. 70). What is important, and that encompasses the aforementioned, is how through narrative readers can work on defining their relationships between them and culture, and developing their identities through the development of a character and/or the plot. It is likely for teenagers to feel identified with a character, or to see what they have in common (character and reader) and start appropriating the character's struggles, inquiries, and victories because the life

of the character reflects the reader's own life or, another possibility is that the character reflects who they want to become.

Another characteristic of Young Adult literature is that it appeals to all ages. O'Keefe states that children and adults enjoy equally fantasy reading. According to McCormic (2012) Adults are attracted to young adult literature because of the creative plots, social commentary, criticism and narrative structure. That is one of the reason of why today we can find children and adults reading J. K Rowling's *Harry Potter*, Suzanne Collins's *The Hunger Games*, and other books. Some of the reasons to explain this phenomenon are exposed by Mitchard (2012), who stated that Adults read YAL books because they are fun, bring back memories from when the adult reader was a teenager, they can understand better their own children, and Young Adult novels look at the facts straight on, without pretty euphemisms or social niceties.

In young adult literature there are many different topics for all tastes like heroes, coming of age, social fights and horror. As teens find these topics so appealing there is a high chance that young readers will find other works, canonical and classical literary texts as appealing. Edgar Allan Poe share many things with young adult literature. It is possible to find in Poe's short stories topics such as the importance of beauty in *The Spectacles*, Identity and Emotional problems in *the Black Cat* and *The Angel of the Odd*, Death in *The Fall of the House Usher*. A genre that encompasses all of his stories we have Horror and the Supernatural which will be address in length later on. Another aspect that Poe has shares in common with young adult literature is the narrative style, where through narrative Poe develops the character identity and engages the reader allowing him to experience and live the events as the story goes on.

4. Horror as a Genre

Fear is one of the strongest emotions in human beings, and the fear of the unknown is one of the oldest feelings. Fearing the unknown, according to Prohászková (2012), would be the reason as why religion and faith started. All that was unknown or inexplicable had to be explained, so people could have a better understanding of what was happening. The inexplicable was often attributed to a higher power, often portrayed as a god, demon, angel or monster. Scary stories have been told and passed on through generations.

Pleasure and fear are the strongest feelings and part of our evolutionary and survival inner drive. Humans run from fear and seek for pleasure, but then what is the reason why we find horror stories so appealing. Lovecraft (1927) states that “fear and evil the inevitable fascination of wonder and curiosity is superadded, there is born a composite body of keen emotion and imaginative provocation whose vitality must of necessity endure as long as the human race itself” (p.3). In simpler words, people have always been curious for the inexplicable and also because there is a hormonal component in the responses people get from reading or watching a horror story.

Imagination is key in the genre of horror. It takes a big imagination to create a horror story, but it takes a bigger imagination to detach oneself from the real world, from everyday life, and form logic in order to jump into the realm of horror and fully experience the text one is reading or the story one is listening (Lovecraft, 1927). What Lovecraft implies about the writer and the creative process can be extrapolated to the reading of such stories. Horror has to do with the confrontation of fear and the unknown, most of the times to discover that the uncanny and weird is closer to our own self and way of experiencing things. In the same way, Carrol (1990) states that Horror is an art in which the characters dictate when to fear the necessary monster,

furthermore, in order to create art Horror, there must be a narrative that involves a threat against normalcy, an alternate model where the laws of science don't always apply and where the audience remains clouded in uncertainty.

If we were to consider Horror as a genre, it would be hard to define in one single definition. Prohászková (2012) assures that it would be more accurate to define horror through each of its categories and subgenres. Todorov (1975), introduces three forms of horror as a genre: the uncanny, the marvelous, and the fantastic.

In the uncanny, the reader thinks there is a natural explanation to the events, where the laws of nature remain untouched (Todorov, 1975). The story that falls in the category of the uncanny, has elements that follow the laws of rational but are disturbing, unusual, shocking, unexpected or unique (Prohászková, 2012). In the Marvelous, the reader think there is a supernatural explanation to the events, where it is necessary to accept new "laws of nature" (Todorov, 1975). In the fantastic "The viewer/reader can decide whether they will explain the phenomenon as the existence of the paranormal or as a hallucination of the main protagonist. The fantastic horror raises doubts and hesitation between the natural and supernatural alternative, which the recipient may (or may not) share with the character" (Prohászková).

Connecting Todorov's ideas with Poe's work we could say that Poe's stories, according to Todorov, we could divide them in stories that belong to the marvelous and the uncanny, being the last one the predominant feature in Poe's horror (and not detective) stories, because they have elements that follow the laws of logic but are disturbing, unusual, shocking, unexpected or unique.

5. Dark Romanticism

Romanticism is a literary, artistic, and intellectual movement that started in Europe in the mid eighteenth century and later on spread through the world. This movement was a reaction against rationalism and the dehumanizing effects of the first industrial revolution. Romanticism was in favor of considering that feelings and intuition over reason and embraced the beauty and symbolism found in nature. (Dincer, 2009 p.218)

According to *A Guide to the Study of Literature: A Companion Text for Core Studies 6, Landmarks of Literature* there are several characteristics within the Romantic Movement. Only the most relevant ones will be discussed.

In the first place, imagination was very important for the romantics because it was regarded as the supreme faculty of the mind in contrast to the supremacy of reason. The romantics considered imagination to be the ultimate creative power and the human equivalent to the creative powers of deity. Writers for the first time saw themselves as creators. They did not only perceive the world to capture it on a piece of paper, but through the union of reason and feeling, or as Coleridge called it “intellectual intuition” and imagination, writers were able to enable humans to reconcile differences and opposites in the word of appearance.

Then, there is “the everyday” and “the exotic” as popular themes. On one hand, “the everyday” portrayed social realism subordinated to imaginative suggestion and the ideals suggested by the ideals of simplicity or innocence. On the other, the romantics were also interested in realms of existence that were opposed to the “objective” reason. Often both the everyday and the exotic appeared together in paradoxical combinations, for instance, the natural and the supernatural or the beautiful soul in an ugly body.

Three important sub-movements arose from the Romanticism: the Transcendentalists, the Light Romantics, and the Dark Romantics, all focused in different aspects of the Romanticism. Only the Dark Romantics are going to be addressed.

Dark romanticism literature was often based in the supernatural, the occult, and the human psychology. This subgenre apart from having the essential characteristics of the Romantic Movement aforementioned was also influenced by the gothic literature (Dincer 2009 p.222).

The most important Dark Romantic literature's characteristics according to Dincer are:

1. Belief that humans were prone to sin and self-destruction and did not possess wisdom or divinity. Humans are incapable to change social norms.
2. Believed nature was a dark decaying and mysterious world.
3. Evil and the Supernatural is a recurrent idea. Usually evil is anthropomorphized.
4. Valued intuition over logic.

Edgar Allan Poe is one of the great writers of the Dark Romantics, and still recognized as one of the many great writers in history. Lovecraft (1927) praises the work of Edgar Allan Poe by saying that like the real artist that he is, Poe was able to capture what the function of creative horror writing is, to express and interpret events and sensations as they are, regardless of their axiological component. Moreover, Poe adopted a scientific attitude not found before, where he focused in study the human mind working with the real source of terrors and strengthened the force of his narratives. His narrative is so strong that he intertwines the mechanics of literature with physiology of fear and strangeness, resulting in an exquisite literary composition and, for those who read the stories, a very obscure and grotesque vision of human monstrosity.

6. Drama and Theater

The origins of Drama date back to ancient Greek times, where drama and plays were developed as a way to pay homage to the god Dionysus during religious festivals. Drama had an enormous impact in society and politics not only in Greece, but also in the rest of Europe. Once the Romans started to expand and build their empire and took over Greece, theater and drama expanded all over Europe (Fischer-Lichte, 2002).

As time went by Drama change to suit social and political interests, one major change occurred in Europe. During the medieval ages, a new form of drama and plays were performed with the purpose of illustrating bible passages and passing on values and moral, since the Catholic Church had a strong influence in all aspects of society.

According to Meyer (1987), the Catholic Church was the main powerful institution that suppressed drama, because theater had a strong Roman influence. According to the Catholics, a play could portray sins and excesses as something acceptable, promoting a lifestyle against religious beliefs. Notwithstanding, as time went by, there was a change of view regarding theatrical plays. In the tenth century, church incorporated theater as a means to preach through representations of portions of the Gospels. In this way, Mystery plays (dramatized stories from the Bible), Miracle plays (plays based on lives of saints) and Morality plays (plays that taught how to achieve salvation) were created. The idea was to inculcate religious principles rather to entertain. These plays were performed outside the church on stages with proper scenery and customs.

Drama took a big turn later in history. In the sixteenth and seventeenth centuries drama and plays were re-born in England; religious drama had been replaced by secular drama, because the church no longer sponsored nor financed plays. Thus, playwrights had to think of a way “to

capture audiences willing to pay for entertainment” (Meyer,1987). Some arrangements were made in response to this new situation, such as creating enclosed spaces for the sole purpose of theatrical entertainment. These facilities had a controlled access system, so that the owners could make a profit. Nevertheless, the plays had to change their location frequently, from city to city, so that all audiences would be able to attend the performance, in order to make the plays attractive and profitable. In sum, playwriting and staging were perfected, a new way of writing was introduced and many new theaters were built. During this period drama and theater was born as we know it (Fischer-Lichte, 2002).

In order to continue, a distinction between drama and theater must be given. According to the Merriam-Webster dictionary Drama is defined as “a composition in verse or prose intended to portray life or character or to tell a story usually involving conflicts and emotions through action and dialogue and typically designed for theatrical performance”. On the other hand, Theater is defined as “dramatic representation as an art or profession”. Therefore, drama is the printed text of a play and theater is the production of the text on stage (Opitz, 1998).

According to Opitz (1998), plays aren't read the same way people tend to read novels, because they are meant to be interpreted by director, actors and designers in order to be presented to an audience. The reason that sustains this idea is that when people read they can only take one impression at a time, whereas in theater is possible for the audience to respond simultaneously to the words and movement of the actors, and the scenery. In order to fulfill this project, students will work with both playwriting and the staging of a play based in one of Edgar Allan Poe's short stories. Even though Poe's short stories are narrative texts, students will focus on elements that can be exploited and transformed into drama such as conflict and character development.

For the purpose of this project, critical concepts in the development of playwright and staging must be explained.

6.1 Drama

In order to write a play, basic concepts must be taken into consideration. In this occasion Premise, character, and conflict are to be explained.

This division will be based on Lajos Egri's *The Art of Dramatic Writing: Its Basis in the Creative Interpretation of Human Motifs*.

6.1.1 Premise

Egri (1969) defines premise quoting the Webster's International dictionary, as "a proposition antecedently supposed or proved; a basis of argument. A proposition stated or assumed as leading to a conclusion". (Egri, 1960)

According to Egri (1960) a premise is necessary to be considered as the first step when writing a play, it will set the grounds of where we want to go or what we want to achieve with the play. It is like following a compass; people know exactly where they have to go as long they can look at it.

An example of a premise would be found in William Shakespeare's *Romeo and Juliet* "Great love defies even death". Taking into consideration this example, it is important to state that every good premise is composed of three parts. First part suggests an emotion associated to a character; in this case "Great love" would refer to Romeo and Juliet as characters. Second part suggests conflict, in the example we find the word "defies" and in Shakespeare's play the protagonists are constantly defying their families and hate. The last and third part refers to the end of the play or the conclusion; in this case "death" would be the key word to express how this play concludes, Romeo and Juliet threw away life to unite in death (Egri, 1960 p.8).

According to the aforementioned, every good play must have a well formulated premise. It should be worded in such a way that everyone can understand it as the author intended to be understood (p.6). In addition, a premise should be part of the author's conviction since he or she will have to prove it as the play develops.

6.1.2. Character

Just as important as the premise in the previous steps of playwriting, we have the characters in a play. Characters are a fundamental material that authors must tailor as thoroughly as possible.

The construction of characters is a very complex process, and according to Egri (1960) there are several aspects that a writer should take into consideration for the construction of characters.

Continuing with the definition of character, a subdivision has been made in order to explain in depth the elements needed to build a character:

6.1.2.1. The Bone Structure

As it was mentioned before, characters should be known as thoroughly as possible (p.32), and in order to achieve that the play writer should take into consideration start with the construction of the three main parts in every character: the physiology, sociology, and psychology.

In terms of physiology, stating the character's physical features has a strong impact in the way he or she will behave, just like in real life our physical make up has an influence in how we approach the world (p.33).

Egri states that establishing how a character looks may lead us to know if the character will be defiant, tolerant, humble, or arrogant. It also affects the character's mental development

because it sets the basis for an inferiority or superiority complex, for example. If a character has a physical deformity, for instance, we cannot expect it to exude confidence; maybe it will be insecure, shy, and humble (p.33).

The second part in every character construction is the social aspect. Elements that are of utmost importance are: the family background, the social class, where the person was born and where the person grew up, what the person's likes and dislikes are (p.33).

Finally, we have the psychological aspect, which is the product of the two others. The combination of the physiology and sociology aspects gives life to the character's ambitions, frustration, attitude, temperament, etc. (p.34).

Egri gives a guide, then, a step-by-step outline of how a tridimensional-character bone structure should look (P.36) by including physiological, sociological, and psychological features.

Physiology

1. Sex
2. *Age*
3. *Height and weight*
4. *Color of hair, eyes, skin*
5. *Posture*
6. *Appearance*: good-looking, over- or underweight, clean, neat, pleasant, untidy. Shape of head, face, limbs.
7. *Defects*: deformities, abnormalities, birthmarks. Diseases.
8. *Heredity*

Sociology

- 1 . *Class*: lower, middle, upper.

2. *Occupation*: type of work, hours of work, income, condition of work, union or nonunion, attitude toward organization, suitability for work.
3. *Education*: amount, kind of schools, marks, favorite subjects, poorest subjects, aptitudes.
4. *Home life*: parents living, earning power, orphan, parents separated or divorced, parents' habits, parents' mental development, parents' vices, neglect. Character's marital status.
5. *Religion*
6. *Race, nationality*
7. *Place in community*: leader among friends, clubs, sports.
8. *Political affiliations*
9. *Amusements, hobbies*: books, newspapers, magazines he reads.

Psychology

1. *Sex life, moral standards*
2. *Personal premise, ambition*
3. *Frustrations, chief disappointments*
4. *Temperament*: choleric, easygoing, pessimistic, optimistic.
5. *Attitude toward life*: resigned, militant, defeatist.
6. *Complexes*: obsessions, inhibitions, superstitions, phobias.
7. *Extrovert, introvert, ambivert*
8. *Abilities*: languages, talents.
9. *Qualities*: imagination, judgment, taste, poise,
10. *I.Q.*

In sum, the understanding of these three dimensions can provide the reason for every phase in human conduct. Moreover, by having detailed information of the dimensions it will be easy to trace the character's motivation to its source.

6.1.2.2 Dialectical approach

The definition that Egri provides for Dialectics is that dialectics is conversation or dialogue. This concept comes from the Greeks, where they regarded conversation as a supreme art. Greeks made contests to find out who the best dialectician was. (p.49)

Aristotle pointed out that Socrates stood out as the best dialectician, because he followed a process where he stated a proposition and then he found a contradiction. According to Aristotle, Socrates took this contradiction and corrected it and then proceeded to find a new contradiction to the one that was already corrected.

According to Aristotle the movement of conversation followed three steps. The first one is the Thesis (stating a proposition), the second step is the Antithesis, which is the contradiction of the original proposition. The third step is the Synthesis being the combination of the thesis and antithesis.

As it was mentioned before, constant change is the essence of all existence. In life, one thing passes into its opposite and we have new contradictions all the time.

A human being is a maze of constant contradictions. We often plan one thing, but in the end we do the exact opposite.

6.1.2.3 Pivotal Character

The pivotal character is the protagonist, or in other words, the one who takes the lead in any movement or cause.

Without the protagonist there is no play. The pivotal character is the one who creates conflict and makes the play move forward. Since the main character is the one to create conflict, one of the traits should be a character that knows what he wants, and must have strong convictions. Egri states that the character must want something so badly that he will destroy or be destroyed in the effort to attain his goal (p.106).

As it was mentioned before, a pivotal character is a driving force within the play, not because he decided to be one. He becomes what he is for the simple reason that some inner or outer necessity forces him to act. There is something at stake for him, like honor, health, money, protection, vengeance, or a mighty passion.

An important feature of a main character is that he never becomes a pivotal character because he wants to. He is forced by circumstances either within him or as external influence to become what he or she is.

6.1.2.4 Antagonist

Anyone who opposes the protagonist is an opponent or antagonist. It is the one who holds back the pivotal character in terms of convictions and strength.

The antagonist in a play is necessarily a strong and, in time as ruthless as the protagonist, because they have to be a match in order to make the fight interesting, otherwise he could not be considered as an antagonist and another character will have to be led to oppose the pivotal character. (p.113)

6.1.3. Conflict

In a play there has to be a conflict so the play would be appealing and entertaining to the audience.

There are different types of conflicts. Static is one type, where the play moves very slowly due to a lack of strength of the protagonist or because the environmental conditions are not adequate to keep the play moving at an acceptable pace. Then there is a Jumping conflict where the characters make an extreme and illogical decision, so the play takes an unexpected twist. And finally we have the Rising conflict, which will be explained in depth, because it suits better the purpose of this project.

Rising conflict is the result of a clean cut premise and a well-orchestrated, three dimensional characters among whom there has been established strong bonds.

The idea of a rising conflict is to capture the essence of real life, for instance, people always make strong statements, accusations, and responses. According to Egri, any conflict has theatrical value.

Freytag also notes the importance of a rising conflict in the pyramid model to analyze story plots. In this model Freytag refers to different elements that are common in every plot.

Freytag proposes that the first element is exposition. In this element the writer introduces the characters and the setting, providing as much information as it is possible. The second element is Inciting Incident where something happens to begin the action; usually it is an event that signals the beginning of the main conflict. After the Inciting Incident, comes the Rising action, or Rising conflict, where the story builds and the events that are part of the conflict start increasing and building up tension. Rising conflict, leads to Climax, which is at the top of the pyramid, because it is the peak of the conflict, the moment of greatest tension. Nothing can get higher than the Climax; therefore Falling action is the element that follows, where everything starts cooling down towards some solution or resolution of the conflict. Resolution is the next to last element in the pyramid, in this stage of the story characters will solve the problems or conflicts. Finally,

there is the Dénouement where any remaining secrets, questions or mysteries which remain after the resolution are solved by the characters or explained by the author. see (Fig.1)

Taking the different events from Freytag's model of plot and conflict, Kercheval (200?) proposes a formula in order to create conflict in a story. He proposes that conflict occurs when someone wants something and someone or something frustrates that desire. Some possible conflicts are man versus nature, man versus man, and man versus self.

According to Kercheval it is possible to deal with more than one conflict at a time, especially if we are talking about inner (man versus self) and outer (man versus nature, or man versus man) conflicts. He states that a story would always be more interesting if there is a combination of inner and outer conflict.

Going back to the different steps of Freytag's pyramid, no matter what the conflict is in a good story, there will always be a clear and staged development of how to solve a conflict, therefore following Freytag's model in order to create and solve conflict it is a good way to create a solid, engaging and entertaining story plot.

6.2 Theater

There are several elements to take into consideration in order to stage a play that would appeal to an audience. For the purpose of this project acting and staging concepts are to be explained.

6.2.1 Acting

Stanislavski, created the Method of Physical Actions in order to trigger the right emotions of an audience through acting. Stanislavski believe that through this physical map of action taught in a conscious way, the unconscious emotions of the actor will be brought out. (Sarwoski, n.d)

In the following paragraphs, some important aspects of the different parts of the method of physical action for the purpose of this project will be explained in a brief way.

Units and objectives: A unit is understood as a portion of a scene that contains one objective for an actor. Every unit has an objective for each character and a unit changes every time there is a shift in a scene.

Through the lines of action and the superobjective: when all the different objectives are put together, they form a line of action, whereas the concept of superobjective carry this line of action, just as if superobjective was the spine and all the objectives were the vertebrae.

According to Stanislavski, this is important to create a sense of the whole, so the actor can look at the big picture of what the character wants and where he or she is going.

Analysis of text through action: In analyzing action the actor must ask and answer these three questions What do I (the character) do?, Why do I (the character) do it?, and How do I (the character) do it? This helped the author to understand better the aim and the main idea of the play.

Truth, belief and the “magic if”: Stanislavski stated that the truth on the stage is different from the truth in real life; nevertheless the actor must create the appearance of the truth in theater is real. Actors must not believe in the truth of the events on stage but only in the imaginative creation of this truth. Stanislavski then, created a way to make the performance real for the spectator the “magic if”, where the actor should always ask himself “what would I do if I were Macbeth?”, for example. As a result the actor would make his physical action choices based on the objectives of the character, making the acting appear true and believable to the audience.

Imagination: The actor must use his imagination to turn the play into a theatrical reality. Therefore the richer the actor's imagination is, the more interesting would be his or her interpretation of a character.

Subtext: Subtext is understood as meaning that is underlying the written text and that shall be interpreted by an actor, such as: body posture, intonation, pauses, and choices in action. Therefore we can infer that imagination is crucial in order to discover and fill the subtext.

6.2.2 Stagecraft

According to the Encyclopedia Britannica, Stagecraft deals with the technical aspects of the theatrical production, such as scenic design, lighting, sound and music, costume design and make up.

7. Edgar Allan Poe's Short Stories

Fisher ("Poe and the Gothic") in *The Cambridge Companion to Poe*, stated:

"Poe's greatest literary achievement was his renovation of the terror tale from what had been its principal intent, to entertain by means of "curdling the blood," to use a widely current phrase of the times, into what have been recognized as some of the most sophisticated creations in psychological fiction in the English language. He realized at the outset of his career that Gothicism was eminently compatible with psychological plausibility in literature, and he worked out such designs in combination repeatedly throughout his literary career." (p. 78)

Most of Poe's stories have a well-defined conflict, which is the main element that would enable the students participating in this project to transform his work into a playwright. Below, a

literary analysis of Poe's short stories highlighting elements that can be dramatized based on the Freytag Pyramid model of conflict.

7.1 "Angel Of the Odd: An Extravaganza"

Synopsis:

The story starts when a man, after he concludes his dinner where he had been heavily drinking, attempts to read a newspaper. He tried to read but understood nothing, until one article calls his attention.

The article told the improbable story about a man that inhaled a needle while playing a game. The story angers the man because he finds impossible to believe the "improbable possibilities of odd accidents", and he declares that he will believe nothing that has anything "singular". By the time he finishes declaring this he hears an accented voice talking to him.

He looked around to see where this voiced came from, at the same time he was trying to convince himself that it must have been his imagination influenced by the alcohol. The voice then, indicated his location and the man saw it. A creature made out of pipes was right in front of the man; it claimed to be the Angel of the Odd.

They started a conversation; the Angel explained to this man that he was the one responsible to bring about all the odd accidents which are continually astonishing to the skeptics. The man's skepticism is tested after he drives the angel away. A series of weird misfortunate events happened to him.

After the conversation, the man felt drowsy from the alcohol he had been drinking. He decided to take a 25-minute nap as he accustomed. It was important for him to be up right after 25 minutes because he had an appointment to renew the fire insurance of his house. Since he

couldn't afford to oversleep he looked at the clock on the mantelpiece he had in front of him, to keep track of time.

When he woke up, the clock marked the same time he last saw before falling asleep. He realized the clock was broken and that he had been sleeping for two hours. He kept calm and decided he would call the insurance office in the morning.

He retired to bed and fell asleep. He woke up to find a rat running away with a lit candle in his mouth. The candle fell and started a fire that quickly spread. In no time the house was on fire and the man was trapped inside his room. His only way out was the window.

Fortunately people came to his rescue by placing a ladder so he could escape, nevertheless, while he was going down the ladder, a hog rubbed up against it making the man fall. He broke his arm from the fall; moreover, he lost his insurance and all his hair in the fire.

After the incident, the man decides to take a wife. He approached a rich widow and asked her to marry him. She accepted reluctantly and he kneeled in front of her and she bowed. Such was the misfortune of the man that the wig that he was wearing got caught and tangled in one of her tresses, leaving him completely bald in front of his Fiancée.

The woman didn't cancel the engagement, but then another trivial incident interfered between them. The man was in an Avenue where all the élite of the city passed by, when he spotted his bethroded. He was attempting to greet her with a pompous bow, when a particle got into the man's eye, leaving him blind. Before he could recover his sight, the widow had disappeared. The Angel of the Odd came to help him take the particle out.

After this incident, the man understood that all his chances to recover from his misfortune, so he decided that the best thing he could do was committing suicide. He made his way to the nearest river, took his clothes off and entered into the water. A crow that was around

decided to steal the man's underwear and the man without thinking it twice put his coat on and ran after the crow. He was so focused on getting his piece of clothing back that he forgot to pay attention to the way, he suddenly perceived that his feet were no longer on the ground. He had fallen from a precipice; nevertheless, he managed to grab the end of a rope that was hanging from a hot air balloon.

As he was hanging in the air, the man tried to talk to the aeronaut. He was surprised to hear that the voice of his savior was the one of the Angel of the Odd. They started talking, and the Angel asked him if he in that moment believed in the possibility of the odd and if the man believed in him. The man nodded his head in assent. Then the angel asked him to put his right hand in his left pocket as a sign of full submission, but the man didn't do it because he has holding the rope with that hand and couldn't do it with his left one because it was broken. The angel proceeded cutting the rope with a large knife.

The man mysteriously fell into the chimney of his own rebuilt house, landed on his living room. When he came to his senses it was four o'clock in the morning and he was lying on the floor, exactly where he had fallen from the balloon.

Freytag analysis.

1. Exposition: The man had just finished his meal and starts reading the newspaper.
2. Inciting Incident: The man reads an article about a man who accidentally inhales a needle instead of blowing it while playing a game ("puff the dart"). He makes himself very clear about how ridiculous and improbable those accidents are to happen. The man is very skeptic.

3. Rising action: The man encounters the Angel of the Odd for the first time, and they discuss about the man's skepticism towards odd accidents. The Angel of the Odd sets himself the goal of making him believe that these strange accidents are possible.
4. Climax: Many strange accidents happen to the man. First, he oversleeps and he doesn't renew the fire insurance of the house. That very same day his house is burnt to the ground. Second, the man fails wooing a widow because silly accidents intervened his wig gets tangled with one of the tresses of the lady, exposing his bald head which hair was burnt in the fire. Moreover, the man fails to greet his fiancée in public because something gets into his eye leaving him blind. After this event the engagement is cancelled.
5. Falling action: The man decides to commit suicide by drowning himself, but he gets interrupted when a crow steals his clothes. He chased the crow and accidentally fell into a precipice.
6. Resolution: He saved himself from the fall by grabbing a rope that hanged from a hot air balloon controlled by the Angel of the Odd. The man acknowledges to the angel the possibility of the odd, and accepts the idea of strange events or accidents could happen. The angel cuts the rope where the man was hanging in order to impose submission from the man.
7. Denouement: the man lands in his own house that was mysteriously rebuilt.

7.2 "The Spectacles"

Synopsis.

Napoleon Simpson, is a young good-looking man that insists on not wearing glasses because they would hinder his good looks.

One day Napoleon and his friend, Mr. Talbot, went to the opera. In the middle of the show, Napoleon spotted an extremely beautiful woman sitting in one of the balconies. He described to have fallen in love at first sight.

Napoleon inquired his friend about the lady in order to know exactly who she was. Talbot told him her name was Madame Lalande and that she was well known around town for her beauty and her wealth. Simpson asked him to introduce this woman. Talbot agreed to introduce her to him the following day.

Napoleon waited impatiently for the moment where Talbot would introduce Madame Lalande to him, unfortunately it didn't happen. Napoleon went to his friend's house, but he wasn't home and he was told he wouldn't be in town for a week. Napoleon couldn't believe it.

Disappointed, Napoleon wondered around town and asked about Lalande to every acquaintance he ran into. He was talking to some men, when he saw her for a second time. As she was walking by, she recognized him from the opera, so she granted him a smile and then walked away.

Napoleon afraid of losing his chance, decided to write her a letter to which she replied. They wrote each other a couple of letters, but this wasn't enough for Napoleon, so he decided to ask her whether they could meet in person. She accepted.

When they met, Napoleon made his intentions very clear; he wanted to marry her. She objected his proposal claiming that he was too young for her, she gave him a picture where he would find information about her age and then said that no woman would be happy marrying a younger man, but he insisted. She promised she would think about it, nevertheless for the moment she asked him to escort her to a party.

In the party they enjoyed themselves very much. He heard her sing, and they talked extensively.

Later that evening, she agreed on marrying him on one condition, that he must wear his spectacles at all time from that day on. He was so happy, he immediately agreed, and then proceeded to talk about their wedding that would be taking place the following morning.

The Following day after they had gotten married, Lalande asked Napoleon to honor his promise. Napoleon without hesitating put on his glasses. When he looked at Lalande he couldn't believe his eyes. He had married a 82-year-old woman.

As he rages, the woman reveals that she is his great grandmother. She also explained that she decided to create a hoax to cure him from his vanity.

His great grandmother introduces her traveling companion, Madame Stephanie Lalande, to Napoleon. Simpson marries this young lady and swears he would never be met without spectacles again.

Freytag analysis.

1. Exposition: Napoleon introduces himself. He explains how he acquired the Simpson last name, how he was a good looking man and why he hated wearing glasses.
2. Inciting Incident: Napoleon and his friend go to the opera. While enjoying the show, Napoleon falls madly in love with one woman. He spends the rest of the evening looking and admiring her from afar.
3. Rising action: Napoleon manages to write to Madame Lalande, meets with her, and asks her to marry him under the condition that he always wears his glasses.
4. Climax: After he puts his glasses on, Napoleon realizes he has married an old woman.

5. Falling action: The old woman he has married told him that everything was a hoax, so he would learn not to be so vain.
6. Resolution: Napoleon promises he would never be without spectacles again.
7. Denouement: He marries the younger companion of his great grandmother: Stephanie Lalande Lalande.

7.3 “The Fall of the House of Usher”

Synopsis.

The story begins when a man arrives to the house of the Usher family upon the request of Roderick Usher, a childhood friend, who was very ill. Roderick asked for this man’s company because he needed his help to deal with his sensory overload and extreme anxiety. As the man arrives to the house, he notices the house has a thin crack on the roof down the front of the building and into the lake.

Once the man is already settled in the house, he keeps Roderick company. They paint, read, talk and sing together. In one of their many conversations, Roderick tells the man that his sister Madeline, has died. Roderick tells him that she had also been sick and that she sometimes had fallen into cataleptic states, but that this time she was really dead. Roderick tells this man that she must be kept in the house for two weeks in the family tomb before being buried and asks him to help him to put Madeline in the tomb. The man notices that she has rosy cheeks, which makes him doubt whether she is really dead.

The following weeks both men became really agitated for no apparent reason. One night a storm begins. Roderick comes to the man’s bedroom and throws open his window to the storm. The man notices that even though there is no lighting, the house seems to glow.

In an attempt to calm Roderick, the man decides to read him a book. He chooses to read *The Mad Tryst*, a novel about a knight who dwells as a hermit in order to escape an approaching storm, and then fights a dragon that is guarding a palace made of gold. As the man reads about the fight with the dragon, cracking and ripping noises are heard around the house as if they were the sounds of the story. Roderick becomes extremely agitated, and eventually exclaims that the sounds they had been hearing were being made by his sister, who was alive when she was entombed. That being said, the door is blown open and Madeline is standing there. She approaches her brother and then both land on the floor dead.

The man flees the house terrified. As he was escaping, he notices a flash on moonlight behind him, causing him to look back at the house. He sees the moon shining through the same crack that called his attention when he first saw the house. As he watches the crack widens and the House of Usher is split in two and the fragments sink into the water.

Freytag analysis.

Due to the complexity of this story, the Freytag analysis to find the conflict in the story is not going to be carried out. In case the students decide to work with this story in order to perform it, only other aspects besides conflict will be considered so as to make this a performance, but not imposing a conflict in a story that is clearly impressionistic.

7.4 “The Black Cat”

Synopsis.

The story relates the gradual mental deterioration of a man. He starts his story by stating that he was considered to be good hearted and that he loved the company and fidelity of pets

when he was younger. As an adult he married young and his wife also shared his love for domestic animals, so they took care of many pets.

This man loved his pets very much; nevertheless he was especially fond of a black cat named Pluto. The cat followed him wherever he went and the man took care of him with a lot of love and dedication.

As the years went by, the man started to change. Because of the man's intake of alcohol, his personality started to change; he became gradually moodier and eventually got violent with his wife and the pets. Pluto was the only being that was treated differently because the man still felt this unique consideration for the animal.

One day, Pluto also became a victim of the man's bad temper and the alcohol drinking. The man, under the influence of his drinking, got the impression that the cat avoided his presence, so he seized him and the cat bit him because it was frightened. The man became blinded by rage and took his pocket pen-knife and cut one of the animal eyes from his socket. The eye slowly recovered, but the wound inflicted to their relationship never did. At first the man felt guilty whenever he looked at Pluto, but since the cat insistently avoided him, the situation provoked him to feel very irritated. One morning the man decided to murder the cat in cold blood by slitting its throat and hung its dead body on a tree.

On the night of the day this cruel act was done, the man woke up by the sound of fire. His house was burning down, and with great difficulty he managed to escape the house with his wife and a servant. The destruction was complete.

The following day, the man decided to visit the ruins of his house in order to establish a link of cause and effect. The man found an image of a cat hanging with a rope around its neck. The man felt terrified, but decided to give it some sort of reasonable explanation.

For months the man felt haunted by the spirit of the cat, and started drinking again in order to drive these feelings away. One particular day in a pub, the man noticed a black cat that had an incredible resemblance of Pluto. He raised his hand to pet it, and the cat immediately rubbed itself against him. The man spoke to the landlord in order to purchase the cat, but he claimed no ownership.

With the arrival of his new pet cat, the feelings of remorse came back. As the days went by the man felt he loathed it, but he tried to stand it because his wife was very fond of it. Actually the woman called his attention several times stating that the cat was not Pluto, and she highlighted the fact that the cat had a white furry mark around its neck. The white mark immediately made the man think about the gallows making him dread the animal even more; at this point the man was convinced that it was Pluto trying to torment him.

One day the man asked his wife to go with him to the cellars of the house. The cat followed them through the stairs, but it made the man trip and almost fell headlong. This maddened the man so much that he grabbed an axe in order to kill the animal, but his wife interfered holding the man's hand. The man held the axe in the air and buried the axe in her brain.

Desperately to get rid of the body, the man decided that his best chance was to wall up his victim. He took out some bricks, placed the body and then covered up in such a way that it look as nothing had happened. Then he looked for the cat so he could kill it too, but he couldn't find it anywhere. He, then, assumed that the cat had fled.

The man was visited by some police officers that were investigating the disappearance of his wife, a couple of days later. The man showed every room to them, and by the time they got to

the cellar he said “these walls are solidly put together”. As he was finishing his sentence a cry was heard from beneath the walls. The cry was increasing until became a howl.

The police officers proceeded to break the wall, they found the corpse of his wife. The cat was sitting upon the head of a woman.

The man was convicted to die in the gallows.

Freytag analysis.

1. Exposition: The man introduces himself and provides as description that he was kind and very fond of animals and specially of his cat pet Pluto.
2. Inciting Incident: The man, completely changed due to his alcoholism, cuts an eye out of the socket of Pluto.
3. Rising action: several mysterious events happen to the man. His house is burned to the ground and he finds a cat that looks exactly like Pluto. All of these events are attributed as supernatural since there is a presence of a cat in all of them.
4. Climax: The man kills his wife because she stood on his way of killing his second cat.
5. Falling action: The man hides the body of the wife within the walls of the cellar.
6. Resolution: A couple of police officers that are investigating the disappearance of the man’s wife, discover the body thanks to the cries of the cat that had been accidentally walled up with the body.
7. Denouement: The man is sentenced to die hanged in the gallows.

7.5 “Loss of Breath”

Synopsis.

The story started the morning after Mr. and Mrs. Lackobreath’s wedding. He yelled at his wife trying to convince her of her insignificance when he suddenly lost his breath.

As he was unable to speak because of the little breath he had, the man walked away from the “conversation” with his new wife and locked himself in the bathroom. When he heard the woman had left the room, he got out and started looking around the room for evidence in order to prove that his wife had been unfaithful.

His perseverance paid when he found a set of false teeth, two pair of hips, an eye and a bundle of billets-doux from Mr. Windenough to his wife.

Mr. Lackobreath was so disappointed that he decided to leave the country and start fresh somewhere else. In order to do so he would have to make arrangements to leave everything settled, but first he had to recover his voice. He practiced for a while, he couldn’t speak as he normally would do but at least he could communicate with a guttural sound.

In order to leave all his affairs in order, Mr. Lackobreath headed to the city. The coach he travelled in was packed, and he had no option but to sit next to two heavy gentlemen. A third one sat right on Lackobreath, drowning his guttural ejaculations as he fell asleep and started snoring.

When the day broke, the third passenger thanked Mr. Lackobreath for his “civility”, but seeing him motionless (his limbs had been dislocated), he was left for dead.

Since there was no point in keep on travelling with a corpse, Mr. Lackobreath was left in a tavern. When he was carried out of the coach, his two arms were broken and his skull was fractured because his trunk was thrown and landed on his head. The landlord of the tavern called for a surgeon and delivered him to his care.

The surgeon took him to his apartment and started operations immediately. He started by cutting his ears and in doing so he discovered signs of animation. Immediately, the surgeon sent for an apothecary, so he could consult with him this peculiar emergency.

The apothecary had the idea that the man was actually dead, so he was taken to a garret. The surgeon fastened Mr. Lackobreath's hands and tied up his jaws with a pocket handkerchief. The man was left alone, while the surgeon attended other matters. Two cats entered to the room from a hole in a wall. They approached to Mr. Lackobreath and intended to eat his nose. Aroused from the pain he got up, untied himself, and threw himself from a window.

Unfortunately, there was a mail robber fugitive to which Mr. Lackobreath had a great resemblance. Mistaken by the robber he was knock down by some guards and took to the gallows for this man had been sentenced to die.

Mr. Lackobreath was hanged, but he didn't die because he had no breath to be suspended. For unknown reasons the man decided to put up a show, moving as he was having convulsions, and again he was left for dead.

Since no one claimed his body, he was taken to a public vault. He knocked off the lid of the coffin and stepped out. He was surrounded by other coffins which he opened one by one, because he wasn't sure everyone was dead.

He found another person that was alive and interred by mistake, Mr. Windenough, the man his wife was having an affair with. As Mr. Windenough tells his story of how he got there, he slowly recovers his breath. Lackobreath also tries to recover his so they can attract attention in order to be rescued from the vault.

They are rescued and Mr. Lackobreath comes up with the following reflection “the gates of heaven would be inevitably opened to that sinner, or saint, who, with good lungs and implicit confidence, should vociferate the word *Amen!*”.

Freytag analysis.

1. Exposition: Mr. Lackobreath starts yelling at his wife because she had been unfaithful to him.
2. Inciting Incident: While yelling at his wife the man literally loses his breath, being almost unable to speak.
3. Rising action: Mr. Lackobreath is left for dead as one of the passengers of a coach sits on him for several hours.
4. Climax: A surgeon intends to practice an autopsy, but he escapes.
5. Falling action: Mr. Lackobreath is hanged because he is mistaken for a fugitive criminal and gets buried.
6. Resolution: the man gets out of the coffin and searches for other people that might have been interred. He finds his neighbor and lover of his wife had been interred by mistake.
7. Denouement: they join the forces of their voices to be rescued from the vault.

8. The Man Behind the Horror: Edgar Allan Poe's Biography

Edgar Allan Poe was one of the most famous American poets and short story writers of the nineteenth century. Edgar Allan Poe also worked as a literary critic and editor.

The events in Edgar Allan Poe's life aren't very clear because it is said that Rufus Grisworld, his literary executor, led the public to believe that Poe lived a life full of excesses and that he was

mentally unstable (Sova, 2001). In order to avoid biased information Facts about Poe's life are to be presented.

In 1809 Edgar Poe was born in Boston, Massachusetts to a family of actors. His childhood was marked by death and abandon, within a year of his father's desertion of the family, his mother died of tuberculosis. The Allan family from Richmond, Virginia took in the young Edgar Poe. Edgar Poe was renamed Edgar Allan Poe to represent this new family relation, but he was never officially adopted.

During his first year of attendance at the University of Virginia, Edgar Allan Poe accumulated large gambling debts, fact that led to an estrangement from his foster family. Due to these events, Poe decided to support himself and joined the United States Army.

His first year of service was also the year of publication for his first book of poetry, *Tamerlane and Other Poems*. After two years of military service, he sought discharge to pursue an education at the United States Military Academy at West Point. His petition was granted under the condition that Edgar Allan Poe must reconcile with his foster father. Within two years of their reconciliation, Edgar Allan Poe renewed the quarrel over finances with his foster father. Poe sabotaged his military career through neglect of his duties and disobedience. After his court-martial in 1831, he traveled to New York before returning to Baltimore.

In order to make a living he started writing, nonetheless this activity was undermined by a general unwillingness of American publishers to publish new American writers. Poe found a job as an editor in the *Southern Literary Messenger* in 1835. At the age of 26, Edgar Allan Poe married his thirteen year-old cousin, Virginia Clemm. Poe's years of marriage are said to be the

most productive ones in his career, Poe and his family moved to New York and worked as an editor in *Burton's Gentleman's Magazine*, *Alexander Weekly Messenger*, *Graham's Magazine*, *Godey's Magazine*, and *Lady's Book*. He also published extensive criticism and numerous poems and short stories in these and other publications.

Poe's wife got sick in 1842, she was diagnosed with tuberculosis. Poe accompanied his wife during her illness and she finally died in 1847. It is said that his loss inspired him to write "Eleonora", "Ligeia", "The Black Cat", and "The Fall of the House Usher" Among others.

Shortly after Virginia's death, on October 3rd 1849 Poe was found on the streets of Baltimore delirious and in great distress. He was taken to the Washington Medical College, but he died four days later (October 7th 1849). Poe's death was uncertain and it has been a cause for speculation, some say that Poe could have died from delirium tremens, syphilis, meningitis, cholera, or rabies. Whichever the cause was, due to the lack of information, his death remains and will remain a mystery even today.

Allan Poe's writings are his legacy to the world. These works are dark and measured and often illustrate people on the cusp of a dramatic event; they explore the darkness of human interactions, while offering visions of the sublime. In addition to these dark works, Edgar Allan Poe also wrote satirical pieces. Some of his works also showed a high level of understanding both his audience and the perceptions of reality.

The writing of Edgar Allan Poe has influenced diverse writers and thinkers including Charles Baudelaire, Jules Verne and H. P. Lovecraft. Edgar Allan Poe is also seen as being instrumental in the development of the literary genres of Science Fiction and Mystery. The

catalog of his writing is diverse and includes such classics as “The Fall of the House of Usher”, “The Purloined Letter”, and *The Narrative of Arthur Gordon Pym of Nantucket*.

School Description: Colegio Santa Clara de Placilla.

1. History

El Colegio Santa Clara, se encuentra ubicada en la Calle Primera Sur N°1026 de la localidad de Placilla, comuna de Valparaíso. Inició sus actividades escolares bajo la dirección de la Congregación de las Hermanas Franciscanas de la Enseñanza, el año 1997, cuya misión, y bajo el espíritu de San Francisco y Santa Clara, es entregar cristiana educación y formación a los niños y niñas de la comunidad desde el año 1997 al 2006 su Directora fue la Hna. Nancy Aguilera Villanueva, quien junto a un grupo de profesoras y con la decidida ayuda de la Congregación, vio crecer el Colegio desde ese primer grupo de niños y niñas del II Nivel de transición quienes egresaron el año 2005.

A partir del año 2007, asume como directora del establecimiento la Hna. Sara Carrasco Gutiérrez, quien es además la Superiora de la Congregación de las Hermanas Franciscanas de la Enseñanza, quien fiel a los postulados de su Congregación aspira a continuar el engrandecimiento del Colegio con la construcción del edificio que cobija a la Educación Media, sueño de muchos padres y apoderados. El Colegio nace frente a la necesidad de la comunidad de Placilla de contar con un establecimiento educacional confesional católico. Para ello la Congregación establece a un grupo de hermanas para llevar adelante tan preciado objetivo. El trabajo se inicia con 28 párvulos venidos de distintos jardines infantiles que funcionan en la localidad.

El 3 de junio de 1997, es reconocida como Cooperadora del Estado por Decreto N°871. Desde el año 1998, se inician las actividades de la Enseñanza Básica, con un proyecto educativo que pretende vivenciar en los alumnos los valores cristianos vividos desde la perspectiva franciscana. A partir del año 2008, se inician las actividades académicas del Primer año Medio con 30 alumnos, quienes ingresan a la Jornada Escolar Completa. En la actualidad, el Colegio cuenta con 18 profesores en Educación Básica y 14 profesores de Educación Media, quienes atienden a un total de 600 alumnos, distribuidos en Educación Parvularia (Nivel de Transición I y II), Educación Básica (1° a 8° año Básico) y Educación Media (1° Medio a 4° Medio). El Colegio se proyecta para completar todo el ciclo educacional completo de nuestros alumnos y alumnas, de manera de responder a las necesidades de nuestra comunidad.

El Colegio ha ido creciendo con el apoyo incondicional de los apoderados, quienes han contribuido, junto a la Congregación, a dotar con los medios necesarios para la realización de las actividades propias de la misión educadora, como por ejemplo una moderna sala de audiovisuales, la que cuenta con dos laboratorios de computación para educación media como en educación básica, conectados a Internet banda ancha, lo que permite a nuestros alumnos hacer uso de las Tecnologías de Información y Comunicación. Lo anterior se ve complementado con la incorporación de nuestra Escuela a la red Enlaces, que nos ayuda más para el trabajo de alumnos y profesores.

Contamos con dos edificios: el del ciclo básico, que cuenta con modernas salas de clases,

todas dotadas de TV, DVD, Proyector(es) (Data), un laboratorio de computación; el del ciclo medio, de reciente construcción cuenta con los estándares más modernos de construcción, que cuenta con 6 salas, capilla, laboratorio de ciencias, salón de actos, comedor, biblioteca y una gran multicancha para la práctica de deportes. Todo esto nos permite un trabajo acorde a las exigencias de los nuevos desafíos que nos presenta la educación de los niños y niñas de Placilla. Los invitamos a conocerlos y a formar parte de esta gran familia educativa, que bajo la inspiración de San Francisco y Santa Clara formamos a los hombres y mujeres del mañana uniendo fe y cultura para que juntos construyamos una sociedad de Paz y Bien.

2. Mision y Vision

VISION

El Colegio Santa Clara forma una comunidad educativa que la integran alumnos, alumnas, padres y apoderados, personal docente y no docente, quienes trabajan en conjunto para desarrollar en sus alumnos y alumnas, capacidades de liderazgo en lo académico, espiritual y social, inspirados en las enseñanzas de la Iglesia Católica, con la espiritualidad propia de la Congregación de las Hermanas Franciscanas de la Enseñanza.

Ella otorgará a sus alumnos y alumnas las instancias necesarias que favorezcan la adquisición de aprendizajes significativos, entendiendo por tales aquellos conocimientos, habilidades y valores que les serán útiles en la construcción de su futura vida familiar, laboral y social.

Queremos formar personas que se conviertan en ciudadanos y ciudadanas responsables, para ejercer sus derechos y obligaciones en una sociedad democrática; que sean capaces de promover los valores de la fe Católica, en un ambiente educativo familiar y de respeto mutuo, que promueva el equilibrio emocional y físico de sus miembros.

Nuestra visión se nutre de las expectativas y de los sueños que tenemos a partir de nuestra finalidad, nos soñamos como escuela que sirva de referencia positiva a quienes integran la sociedad chilena, en consideración a que sus alumnos no sólo destacan por sus logros académicos, también destacan como excelencias de formación y participación cristiana, especialmente, por la dinámica e impronta de vida de sus egresados en los ámbitos de la educación superior, de la familia, del mundo laboral y del compromiso de fe en su Iglesia Católica.

IDENTIDAD Y MISIÓN

1. Colegio de Iglesia. El Colegio Santa Clara es y realiza una misión de Iglesia. Aspira a ser un foco de evangelización y preparación de personas comprometidas en la transformación del mundo de hoy.
2. Educación integral. Promueve la educación integral de los alumnos según la concepción católica del hombre, del mundo y de la vida. Su ideal educativo es Cristo.
3. Estilo franciscano. Fundamenta su tarea educativa en los principios pedagógicos de la Congregación de las Hermanas Franciscanas y de su fundadora, Antonia Lampel, que propone un estilo y unos valores inspirados en Francisco de Asís.
4. Agente de renovación. Nuestra Colegio desempeña un papel primordial en la sociedad, en su regeneración y en la transformación de los valores espirituales y religiosos. Su acción incide especialmente en la familia, a quien reconoce como agente insustituible de renovación.
5. Carácter comunitario. Se organiza y vive en Comunidad Educativa. El carácter comunitario de la escuela brota de su naturaleza cristiana y da fecundidad y coherencia a su acción.
6. Abierta. Está abierta a todos los que deseen el tipo de educación que imparte. Arraigada en la cultura de su tiempo e inserta en el lugar en que vive, se ofrece como servicio a la sociedad

y proyecta su acción en el entorno

3. Educational Project

Objetivos Generales

Formar alumnos y alumnas que se desarrollen como personas felices, que tengan una inserción social activa en la sociedad tecnológica del nuevo siglo, desarrollando su espíritu crítico, su creatividad y comprometido con la justicia y con un nuevo orden social; que tengan un buen dominio de los códigos culturales básicos, de manera de desarrollar sus capacidades ciudadanas, de convivencia y participación democrática; capaces de resolver problemas de su vida y aprender en forma permanente. En síntesis, personas comprometidas con la transformación de la sociedad en la que le toca vivir, que en clave cristiana significa construir el Reino de Dios en medio de la globalización.

1. Formar a los niños y niñas en una cosmovisión cristocéntrica que les permita convertirse en miembros activos de la misión de la Iglesia.
2. Lograr que nuestros educandos sean capaces de llevar a la práctica de los valores perennes del Evangelio de Jesucristo, de manera tal, que sean constructores de un mundo más justo y solidario.
3. Promover en la comunidad educativa los valores universales fundados en el respeto al otro, la vida democrática, la tolerancia, el respeto a la diversidad y el ejercicio responsable de la libertad.
4. Promover en la comunidad educativa el respeto y cuidado del medio ambiente, inspirados en la vida de San Francisco.
5. Desarrollar en los alumnos y alumnas sus capacidades intelectuales que les permitan ampliar sus competencias intelectuales, físicas, afectivas y sociales, en orden a amar el saber,

descubrir la verdad, juzgar la realidad e iluminar el obrar.

6. Promover y estimular el sentido de pertenencia y compromiso con la historia de nuestro país, su cultura, valores, símbolos y tradiciones.

7. Ayudar a descubrir, gozar y expresar los valores estéticos de la propia cultura y de la naturaleza, relacionándose, a través de ellos, con las demás culturas.

8. Promover el desarrollo de las familias de nuestra comunidad educativa, haciéndolas partícipes activos del desarrollo intelectual y espiritual de nuestros alumnos y alumnas.

OBJETIVOS ESTRATEGICOS

Surgen de los desafíos de la política educativa nacional y del análisis situacional desarrollado en el Colegio y su entorno. Incluye el sujeto comprometido, el tipo de acción a desarrollar y el tiempo para alcanzarlo.

1. Mejorar la calidad del diseño y del desarrollo curricular.

2. Mejorar los resultados de la Prueba SIMCE y de todos los niveles y subsectores

3. Implementar un modelo de gestión que asegure en el tiempo la viabilidad del Proyecto Educativo.

4. Incorporar los valores y principios que sustentan el Proyecto Educativo en todas las acciones y relaciones de la vida diaria del Colegio, especialmente en el mejoramiento del clima organizacional y de convivencia.

5. Fomentar la asistencia y puntualidad de los alumnos y trabajadores del Colegio, para contribuir al mejoramiento de los aprendizajes y del sistema organizativo.

6. Fortalecer y consolidar la vinculación del Colegio con su entorno social, especialmente participando en eventos culturales y recreativos, en el ámbito local, comunal, regional o nacional.

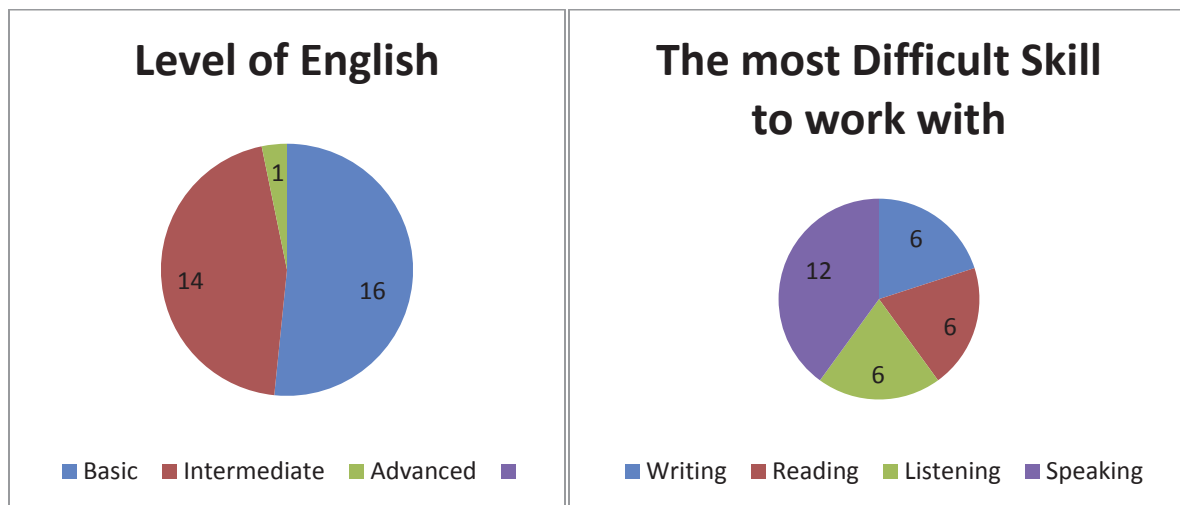
7. Diseñar e implementar un sistema de aseguramiento de la calidad educacional del Colegio.
8. Crear instancias de participación más activa de los padres y apoderados.
9. Comprometer a los padres y apoderados en el proceso educativo-formativo, de manera que asuman su responsabilidad y compromiso con su función formadora.
10. Organizar reforzamiento educativo para los alumnos con retraso pedagógico en los subsectores de Lenguaje y Matemática.
11. Incorporar al aula nuevas prácticas pedagógicas y metodologías activo-participativas como una forma de incentivar la participación de los alumnos y alumnas.
12. Implementar un Reglamento de Convivencia de acuerdo a las características de nuestros alumnos, que refleje su carácter formativo.
13. Perfeccionar al docente de aula en el uso de las TICs.

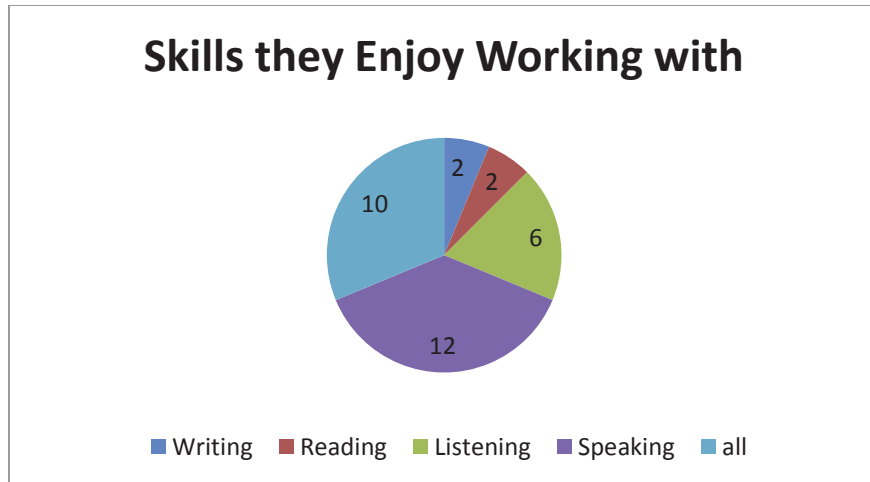
Needs Analysis Results

According to Hutchinson and Waters (1987) “all courses should be based on a perceived need of some sort” and “there is always an identifiable need”. In order to identify what these needs are a questionnaire was carried out (see appendix 1).

A variety of questions were included, and they were separated in different categories. First we have the Language category to find out what the level of English of the students’ is and the most difficult skills to work with. Second category was inserted in order to find out about their reading habits, the genres they like, and books of preference. The third category aims to find out their working style. The fourth, attempts to find whether they like theater or not. And the last one, seeks if they would participate in a literature and drama workshop.

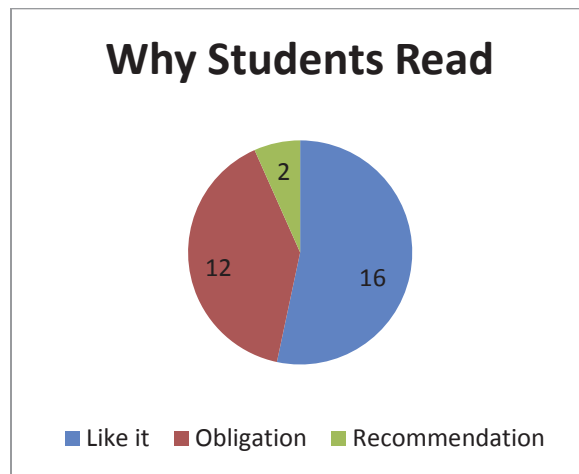
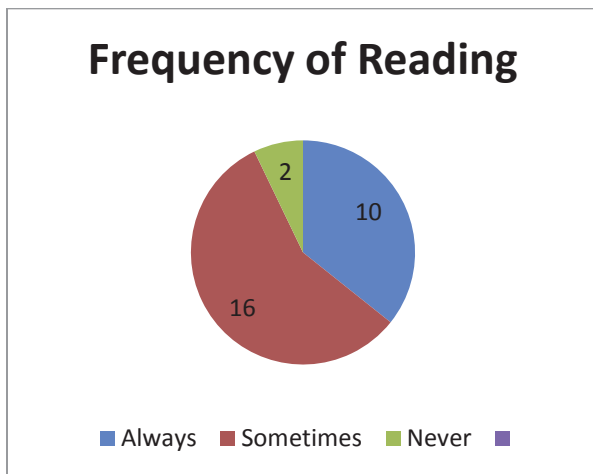
Let’s start analyzing the category related to Language.

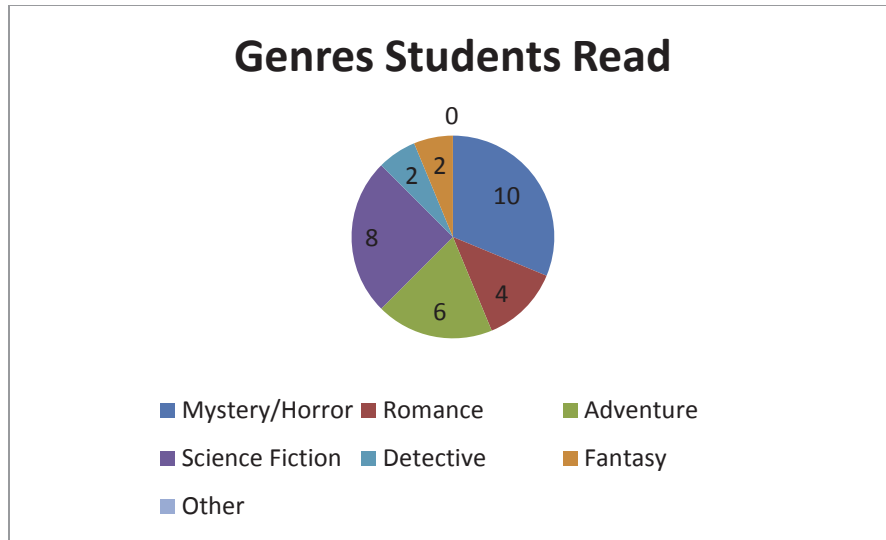




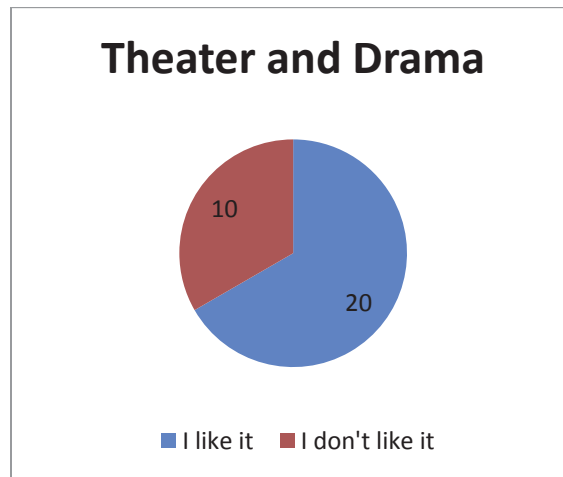
According to the previous graphics, a 51.6% of the students consider they have a basic level of English, and the 45.1% consider they are at an intermediate level.

In relation to the most difficult skill to work with, the 40% chose speaking. Nevertheless, even though Speaking was considered the most difficult skill it was also chosen as the most enjoyable skill to work with (37.5%). The second more enjoyable category that was chosen was “All” by a 31.25%.



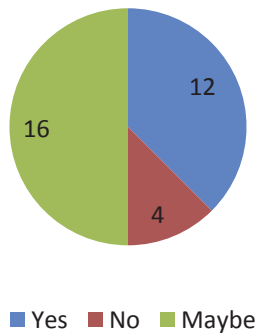


Regarding the students' reading habits 57.1 % claim that they read sometimes and a 35.7% claim that they always read books. The majority of the students, a 53.3% read because they like it, and the genres that they like the most are Mystery or Horror (31.25%) and Science Fiction (25%).



Regarding the students' interest in Drama and Theater a 66.6% like it. Some of the reasons they gave in order to back up their opinions are that they like drama and theater, because it allows people to express in a more free way, because it is entertaining.

Would you join to a literary workshop where literature is taught through drama?



The 50% of the students answered “Maybe”. Some of the reasons they stated were related to whether the books that will be studied in the workshop would appeal to them, that their level of English might not be sufficient, and that they would enroll as long as the schedule of the workshop fit theirs.

A 37.5% answered that they would join a literature workshop where literature is taught through drama. Some of the answers to support their response were that they would like to be part of a workshop like that because they find the idea entertaining, because they would learn English and literature at the same time and in a more entertaining way.

In conclusion, these students have fair reading habits and they do like reading. Regarding learning a second language despite of the fact that students considered Speaking to be the most difficult skill to work with, they also marked that Speaking is the skill they enjoy working with the most, therefore they like challenges. This workshop seeks to study literature from a untraditional way through Speaking and writing, always considering their level of English and what they are able to achieve, it may be a suitable and attractive option for them.

Rationale

1. The “What?” component

This project is designed to analyze a selection of five stories by Edgar Allan Poe, through playwriting in order to discuss certain topics that are related with adolescence and to explore meanings beyond the immediate text through reflection. This pedagogical proposal is designed to be taught to students between the ages 15 to 18, having as a very important pre-requisite that the learners manage at least an intermediate level of English, so that their level of English would not be an impediment and the workshop would grant them an opportunity to practice of the target language and their skills.

The selections of short stories are: “The Spectacles”, “The Fall of the House Usher”, “The Black Cat”, “Loss of Breath”, and “The Angel of the Odd: An Extravaganza”. The criterion for the selection was to include stories that were engaging and that would deal with the students interests according to the needs analysis that was carried out.

These short stories have been chosen, as a pedagogical tool to teach a second language to students through the analysis of literature rather than through reading comprehension. Lazar quoted by Sell (2005), suggests that literature in the FL classroom motivates the students, offers access to cultural background, encourages language acquisition and language awareness, develops students’ interpretative abilities, and enhances our imaginative and affective capacities.

Regarding drama and theater, Macy (2004) states, in “A Novel Study Through Drama”, that the use of drama in a novel study can provide teachers with a range of strategies that enhances and captures students’ responses to the text, and also that drama allows students to explore meanings beyond the immediate text (p.240). In the same way, Dougil (1987), cited by

Patric (2008), states that playwriting based on a previous read novel should enable EFL students to acquire language in a real communicative context and allows creativity (p.94).

According to the Chilean context for the 3rd and 4th years of high school, it has been stated that the readings selected should be authentic material and that the readings should enable the students to build their own opinions and ideas based on the arguments presented in the text (Mineduc, 2015).

Thus being said, this project seeks to achieve the previously mentioned learning goals through the design of a syllabus that follows their current English department guidelines and the national English program.

2. The “Why?” component

Taking into account the results of the needs analysis, and the first aspect to be highlighted is the fact that the most appealing genre to be read amongst the students is the genre of horror. One of the reasons to justify working with a selection of short stories written by Edgar Allan Poe is that they are considered to be some of the highest achievements in the literary genre of the horror story; therefore it would suit the students’ interest. Another reason is that, even though these stories do not fall in the category of young adult literature, they address topics of interest for adolescents such as vanity, death, drug abuse, and the search for identity among others. Regarding drama and theater, in the needs analysis, students stated that they would like to be part of a literature workshop where they could study literary works through drama and performance because they considered it to be entertaining and because it would give them the chance to study literature at the same time they practice and improve their English skills.

After presenting the reasons after the selection of the stories and the way these stories would be analyzed in class, the pedagogical challenge of this project would be engaging the

students with reading and motivating them through creative and innovative pedagogical activities, in order to achieve the goals that were set for this project, such as exploring meaning beyond the immediate text, the writing of a playwright as an adaptation or an appropriation of one of the short stories, and reflecting in their personal experiences in order to understand concepts such as identity, drug abuse, and death. At the same time, these challenges would result in meeting other goals such as fostering critical thinking, reflection, a deep analysis of what is read, and foster group work. In addition, another favorable component to meeting these goals is the school's setting, structure, facilities and the educational project.

3. The "How?" Component

This project will be implemented through the careful design of the course syllabus, taking into account students' needs and wants, and the lesson planning.

In terms of activities, the combination of the selection of Poe's short stories and drama, will ensure a wide scope of material to work with. First, students first will work on the analysis of all the short stories that have been selected for the course through class discussions and group reflections. Then they as a class will pick only one story in order to start writing the playwright they will also have to choose between creating an adaptation of the story or making an appropriation where they for instance will be able to twist the plot or to make it funny instead of a horror story.

Syllabus

When teaching, the syllabus is an essential foundation in terms of guidance. The syllabus helps in the definition of contents to be taught in the classroom and the focus of the course in terms of purpose, objectives, activities and strategies.

Rabbini (2002) defines syllabus as “an expression of opinion on the nature of language and learning; it acts as a guide for both teacher and learner by providing some goals to be attained”. He also claims that “integration of the subject matter (what to talk about), the linguistic matter (how to talk about it) and in what order”. Therefore it is of utmost importance to determine what type of syllabus will be considered for the implementation of this project based on students’ context and needs, in order to design the pacing of each class in pursuance of achieving the course objectives.

There are several types of syllabi, nonetheless this project will be focused on two: the content based and task based. The content based syllabus, will allow the teacher to provide the students the ground for understanding about concepts related to literature, playwriting and staging. Task-based syllabus is concerned with communicative and cognitive processes; therefore, through the different activities and tasks, students will be working and enriching their target language.

The combination of both, content based and task-based syllabi will hopefully result in a course where students will have a strong basis in terms of knowledge regarding literature and drama, and they will be given the opportunity to practice and enrich their English.

Course Description

“Staging the Horror” A Workshop on Edgar Allan Poe’s Stories and Drama.

Senior year 2015)

Teacher: Maria Angel Petersen	Area: English
Lesson Period: 1 st Semester	Sub Area: Literature-Drama
Weekly Hours: 4	Number of Lessons: 16 sessions

Course Description:

This course will be developed as an extracurricular workshop for 3rd and 4th graders of high school. This course will be one of the options amongst all the other extracurricular workshops in the school. The students participating in the workshop will work with a selection of Edgar Allan Poe stories including “The Spectacles”, “The Fall of the House of Usher”, “The Black Cat”, “The Gold Bug”, “Loss of Breath”, and “The Angel of the Odd: An Extravaganza”. Students are invited to get deeply involved with the different stories, through their analysis and discussions. Once students have grasped the essence of Poe’s stories, the course will provide students with the opportunity to study theater through the process of planning producing, rehearsing and presenting projects such as a playwriting inspired in their vision of Poe’s stories and the staging of a play.

Critical analysis and understanding of the short stories and the growth and development of student’s acting skills may be demonstrated through regular in-class activities culminating in the presentation of a play for students and parents. Students will develop writing skills through

the preparation of character analysis and playwriting. Opportunities for original work and individual or small group acting projects will be included.

The workshop is going to be taught once a week (on Wednesdays) after regular classes.

General Objectives:

The general objective is to analyze a selection of the Edgar Allan Poe's short stories in terms of plot, themes, and characters in order to understand concepts –such as identity, friendship, drug abuse, love and hate, and culture –problematized by the author with the purpose to excise their dramatic conflict and appropriate it through the writing and performance of a play adaptation. Through the analysis of the stories and playwriting students will be able to explore meanings beyond the immediate text and they will be able to reflect on their personal experiences .In addition to playwriting, students are to stage the play and perform it in front of an audience. Moreover, this workshop seeks to foster students' motivation for reading and raise awareness about the importance of reading in their own life.

Specific Objectives:

Students will be able to:

1. Recognize the common patterns in a plot using the Freytag's pyramid, in order to analyze conflict in Poe's short stories.
2. Recognize the different elements in playwriting such as premise, character construction and conflict.
3. Identify and analyze the language used in the short stories, themes, motifs and characters so as to encourage students to read abstractly for a better understanding of the stories.

4. Encourage and promote critical discussion skills among students when analyzing the short stories to grasp their own sense of identity in life.
5. Develop love for reading.
6. Reinforce values and qualities such as respect, acceptability, responsibility and personal autonomy.

Expected Learning Outcomes:

By the end of the workshop, students are expected to:

- Increase their vocabulary through the readings.
- Identify and Analyze of essential literary elements in stories. (i.e. conflict, characters, plot, setting, climax, resolution, etc.).
- Identify and apply different aspects involved in the playwriting.
- Apply organizational strategies to adapt a story and write a script.
- Present a play in front of an audience.
- Improve pronunciation, fluency and accuracy through the production of the playwriting and rehearsal.
- Engage with reading and motivate themselves to assume the central role in their own learning process.

Contents and Themes: vanity, mystery, loyalty, empathy for others, responsibility, resolving conflicts, among others.

Key concepts: Short stories, young adult literature, drama, theater, among others.

Class Information:

Number of Students: 15-20 students

Grade: 3rd and 4th grade, High school.

Period: Wednesdays, after class.

Type of Syllabus used: content-based syllabus, and task based syllabus.

Number of Lessons: 16 sessions.

Requisites:

- Class participation and commitment to the workshop by working actively in all the assignments.
- Students should be able to attend the workshop on Wednesdays after class.
- All students should be kind to one another by showing respect.

Required Readings:

The Spectacles, The Fall of the House of Usher, The Black Cat, The Gold Bug, Loss of Breath, and The Angel of the Odd: An Extravaganza.

Course Materials: All short stories, handouts, and worksheets will be provided by the teacher.

Additional Materials: Each student will need:

- A notebook.
- A pen or pencil.
- A folder (to keep all the handouts and worksheets).
- Inexpensive costume and materials needed for the final project.

Evaluations:

There will be different evaluations according to the different units.

Unit 1:

Various homework assignments will be evaluated, such as the Freytag analysis of Poe's short stories.

Unit 2:

The process of the different stages in the preparation of the play will be graded in class. (The writing of dialogs and scenes, the scenery, the music selection, the costumes, rehearsals)

Unit 3:

The presentation of the play will be the most important evaluation of the workshop, because it represents the result of everything that was learnt throughout the workshop.

Course Assignments:

Final Presentations (play)	40%
Playwriting and in-class work	25%
Reading analysis	20%
Students' participation and self-evaluation	15%

Late Assignments and test absence:

Missed/late assignments can be turned in on the day the student returns to class, only if the student has an excused absence. If a student knows in advance that she/he will be absent prior arrangements should be made with the teacher to hand in the assignment on a different date.

If the student misses a test, the test will be re-scheduled according to the teacher and student's availability.

Academic misconduct:

The first time a student is caught plagiarizing or copying from a fellow classmate, there will be no credit given for the assignment and the student will be granted an opportunity to do a similar assignment or test.

If the student is caught cheating, plagiarizing or copying for a second time, the student will automatically fail the test or assignment without any opportunity to make amends.

If the student insists on cheating, the teacher will arrange a special meeting with the student's parent(s) or guardian.

Planning

Unit's General Objective	Analyze themes and Recognize the common patterns in a plot using the Freytag's pyramid in order to analyze conflict in Poe's short stories .			
Unit	Sessions	Objectives	Topics	Task/Activities
Unit 1: Exploring conflict in Poe's Short Stories	1.	-Set the basis for the workshop -Define Horror as a Genre.	Horror as a genre.	<p>1. Teacher welcome the students to the workshop. And asks them to take a minute and write in a special piece of paper the expectations of the workshop.</p> <p>2. Students will post their expectations on a tree picture posted on the wall. And they will take some time to read all the participants' expectations. The teacher will explain the students that once they finish the workshop they will read the expectations again in order to reflect on whether the course met the course expectations.</p> <p>3. The teacher will explain what they will be doing in the workshop. Will set the rules and talk about the evaluation procedures.</p> <p>4. Students will start the workshop by drawing what "horror" means to them. Once they are finished, all the drawings will be posted on a wall as a gallery show.</p> <p>5. Students will go around the classroom observing the drawings and trying to interpret what "horror" means to their classmates by looking at them.</p> <p>6. The students and the teacher will sit in a circle and will talk about their conclusions towards a definition of what horror means.</p> <p>7. After students have come to a conclusion, teacher will present different aspect of Horror as a literary genre based on Prohászková's and Todorov's analysis of the genre, through a powerpoint presentation, making connections with the conclusions drawn by the students in the previous activity.</p> <p><u>Homework:</u> The teacher will ask the students to research about the life of Edgar Allan Poe.</p>

	2	<p>-Analyze the life of Edgar Allan Poe and make connections between his life and Horror as a genre.</p> <p>-Analyze stories and classify them according to Todorov's forms of Horror.</p>	<p>-Horror as a genre.</p> <p>-The life of Edgar Allan Poe</p>	<p>1.The teacher will welcome the students and will ask them what they remember about the previous class.</p> <p>2.As a warm up activity the teacher will ask the students to share voluntarily some story about extraordinary or supernatural experiences in their lives. In one corner of the classroom designed as the "real life corner"</p> <p>3. Students will share their information on the research about the life of Edgar Allan Poe.</p> <p>4.Class discussion: Students will discuss about the what experiences they think drove Poe to write horror stories based on Todorov's three forms of horror as a genre: the uncanny, the marvelous, and fantastic. The teacher will explain what are these three forms and then the class will be divided into 3 groups, one will work with the aspects of Poe's life that may have driven him to write about the fantastic, other group will work with the uncanny, and the last one will work with the marvelous.</p> <p>5.The teacher will ask the students in the groups from the previous activity to provide examples of horror stories or tales they know and to classify them according to Todorov's forms of Horror.</p> <p>6. Students will present the stories and their classification in front of the class.</p> <p><u>Homework</u></p> <p>The teacher will hand in the first story "The Spectacles". Students will read the complete story for the following session. In addition, students will take new vocabulary and look for the definition of the words.</p>
	3	<p>-Identify themes in short stories.</p> <p>-Promote critical discussion among students when analyzing a short story.</p> <p>-Recognize the common patterns in a plot using the Freytag's Pyramid model, in order to analyze conflict</p>	<p>-analyzing Themes in a Story.</p> <p>-Freytag pyramid model to analyze conflict.</p> <p>-"The Spectacles"</p>	<p>1.The teacher welcome students to the class and asks them what they remember about the previous session.</p> <p>2.Students will share the vocabulary words with their classmates and the teacher, in order to enrich their lexicon.</p> <p>3.Class discussion: in groups the students will discuss about: what was the story about, what are the dominant ideas, and if there are any elements from Todorov's forms of horror. The classroom will be divided into "thinking stations" each station will have a question associated. Each group will go through the different stations, they have a total of 5 minutes to go</p>

		in a story.		<p>through each station.</p> <p>4. Plenary: the class will get together in order to share their answers.</p> <p>5. Students, based on their answers about the themes of the story will create a meme.</p> <p>6. They will present the meme to the class and will share their thoughts towards the themes and their reality.</p> <p>7. The teacher will present the Freytag pyramid model to analyze conflict and will provide examples through a powerpoint presentation.</p> <p>8. Students will skim and scan the story in order to analyze conflict in “The Spectacles”</p> <p><u>Homework</u></p> <p>Students will bring the Freytag pyramid analysis about “The Spectacles” finished.</p> <p>The teacher will hand in “The black cat” for the students to read for the next class. In addition, students will take new vocabulary and look for the definition of the words.</p>
4		<ul style="list-style-type: none"> -Identify themes in short stories. -Promote critical discussion among students when analyzing a short story. -Recognize the common patterns in a plot using the Freytag’s Pyramid model, in order to analyze conflict in a story. 	<ul style="list-style-type: none"> -analyzing Themes in a Story. -Freytag pyramid model to analyze conflict. -“The Black Cat” 	<ol style="list-style-type: none"> 1. Teacher welcomes students to the class and asks them what they remember about the previous session. 2. Students will hand in the Freytag pyramid analysis about Poe’s “The Spectacles”. 3. Students will share the vocabulary words with their classmates and the teacher, in order to enrich their lexicon. 4. Students will write their favorite new word on a piece of paper and post it on the “wall of words” (a wall in the classroom will be destined to post the new words found in the readings that may have called the attention of the students) 4. Class discussion “The Black Cat”: in groups the students will discuss about: what was the story about, what are the dominant ideas, and if there are any elements from Todorov’s forms of horror. The classroom will be divided into “thinking stations” each station will have a question associated. Each group will go through the different stations, they have a total of 5 minutes to go through each station. 4. Plenary: the class will get together in order to share their answers. 5. Students in groups of 3, and based on the theme of drug abuse, alcoholism, or

				<p>anger management issues, will create an advertisement poster in order to raise awareness of these issues.</p> <p>6 they will present the poster and will share their thoughts about those matters.</p> <p>7. The teacher will ask the students to share their thoughts on their experience doing the Freytag conflict analysis. The teacher will answer questions and solve doubts in case there were some.</p> <p>8. Students will skim and scan the story in order to analyze conflict in “The Black Cat”</p> <p><u>Homework</u></p> <p>Students will bring the Freytag pyramid analysis about “The Black Cat” finished.</p> <p>The teacher will hand in “The Angel of the Odd: An Extravaganza” for the students to read for the next class. In addition, students will take new vocabulary and look for the definition of the words.</p>
5		<ul style="list-style-type: none"> -Identify themes in short stories. -Promote critical discussion among students when analyzing a short story. -Recognize the common patterns in a plot using the Freytag’s Pyramid model, in order to analyze conflict in a story. 	<ul style="list-style-type: none"> -Analyzing Themes in a Story. -Freytag pyramid model to analyze conflict. -“The Angel of the Odd: An Extravaganza” 	<ol style="list-style-type: none"> 1. Teacher welcomes students to the class and asks them what they remember about the previous session. 2. Students will hand in the Freytag pyramid analysis about Poe’s “The Black Cat” and will receive the feedback on the previous analysis. 3. Students will post their favorite new word on the “wall of words”. 4. Class discussion “The Angel of the Odd: An Extravaganza”: in groups the students will discuss about: what was the story about, what are the dominant ideas, and if there are any elements from Todorov’s forms of horror. The classroom will be divided into “thinking stations” each station will have a question associated. Each group will go through the different stations, they have a total of 5 minutes to go through each station. 4. Plenary: the class will get together in order to share their answers. 5. Students in groups of 3, students will create lyrics to a song related to the previous discussion. 6 they will present the song and will share their thoughts about what elements they took in order to create the song. 7. The teacher will ask the students to

				<p>share their thoughts on their experience doing the Freytag conflict analysis. The teacher will answer questions and solve doubts in case there were some.</p> <p>8. Students will skim and scan the story in order to analyze conflict in “The Angel of the Odd: An Extravaganza”</p> <p><u>Homework</u></p> <p>Students will bring the Freytag pyramid analysis about “The Angel of the Odd: An extravaganza” finished.</p> <p>The teacher will hand in “Loss of Breath” for the students to read for the next class. In addition, students will take new vocabulary and look for the definition of the words.</p>
6	<ul style="list-style-type: none"> -Identify themes in short stories. -Promote critical discussion among students when analyzing a short story. -Recognize the common patterns in a plot using the Freytag’s Pyramid model, in order to analyze conflict in a story. 	<ul style="list-style-type: none"> -Analyzing Themes in a Story. -Freytag pyramid model to analyze conflict. -“Loss of breath” 		<ol style="list-style-type: none"> 1. Teacher welcomes students to the class and asks them what they remember about the previous session. 2. Students will hand in the Freytag pyramid analysis about Poe’s “The Angel of the Odd: An Extravaganza” and will receive the feedback on the previous analysis. 3. Students will post their favorite new word on the “wall of words”. 4. Class discussion “Loss of Breath”: in groups the students will discuss about: what was the story about, what are the dominant ideas, and if there are any elements from Todorov’s forms of horror. The classroom will be divided into “thinking stations” each station will have a question associated. Each group will go through the different stations, they have a total of 5 minutes to go through each station. 4. Plenary: the class will get together in order to share their answers. 5. Students in pairs will prepare the questions and answers to role play an interview to “Mr. Lackobreath”. 6 they will present the role play in front of the class. 8. The students will share their thoughts on the questions and answers asked in the different role plays, and link it to the concept of death present in the story. 7. The teacher will ask the students to share their thoughts on their experience doing the Freytag conflict analysis. The teacher will answer questions and solve doubts in case there were some. 8. Students will skim and scan the story in order to analyze conflict in “Loss of

				<p>Breath” <u>Homework</u> Students will bring the Freytag pyramid analysis about “Loss of breath” finished. The teacher will hand in “The fall of the House Usher” for the students to read for the next class. In addition, students will take new vocabulary and look for the definition of the words. Students shall bring materials to build a miniature model of a house.</p>
7	<p>-Identify and analyze themes and symbols in short stories. -Promote critical discussion among students when analyzing a short story.</p>	<p>-Analyzing Themes in a Story. -“The Fall of the house Usher”</p>	<ol style="list-style-type: none"> 1. Teacher welcomes students to the class and asks them what they remember about the previous session. 2. Students will hand in the Freytag pyramid analysis about Poe’s “Loss of breath” and will receive the feedback on the previous analysis. 3. Students will post their favorite new word on the “wall of words”. 4. Class discussion “Loss of Breath”: in groups the students will discuss about: what was the story about, what are the dominant ideas (themes), and if there are any elements from Todorov’s forms of horror. The classroom will be divided into “thinking stations” each station will have a question associated. Each group will go through the different stations, they have a total of 5 minutes to go through each station. 4. Plenary: the class will get together in order to share their answers. 5. Students groups of 5 will create a miniature model of the House of Usher. Students must include details or symbols that represent the themes and ideas present in “The fall of the House Usher” 6 The class will create a gallery where they can exhibit their houses. Each group will explain all the symbols related to the short story. 8. The students will share their thoughts on the activity. 7. The class will discuss the theme of Death present in “Loss of Breath” and in “The Fall of the House of Usher” 	

Unit's General Objective	Recognize and apply the different components involved in playwriting.			
Unit	Sessions	Objectives	Topics	Task/Activities
Unit 2: Playwriting: An Extravaganza	8	-Define the concepts of Adaptation and Appropriation of a story. -Decide on what story they would like to work with and whether they would like to work with an appropriation or an adaptation of the original story.	-Adaptation and appropriation of a story.	<p>1. Teacher welcomes students to the class and asks them what they remember about the previous session.</p> <p>2. Teacher will present the concepts of adaptation and appropriation through examples. Adaptation: The students will watch a part of the movie <i>Fall of the House Usher</i> (1963). https://www.youtube.com/watch?v=byrCEhq7b5Y</p> <p>3. After watching the movie, the class will discuss why that movie is an adaptation of the short story, and what elements are the ones that characterize an adaptation.</p> <p>4. Then they will watch a scene from the movie <i>Be Kind Rewind</i>. https://www.youtube.com/watch?v=ix--Z-mxQ20</p> <p>5. After watching the movie, the class will discuss what elements are the ones that characterize an appropriation.</p> <p>6. The teacher will remind the students that the objective of the second unit is to work in the writing of a playwright in order to perform it in the future.</p> <p>7. students will engage in a discussion in order to decide what short story they would like to perform and if they would like to make an adaptation or an appropriation of the story.</p>
	9	-Identify the premise of the story. -Develop the profile of the different characters involved in the story.	-Premise -Building a character profile	<p>1. Teacher welcomes students to the class and asks them what they remember about the previous session.</p> <p>2. The teacher will present what Premise is and why it is important in order to write a play.</p> <p>3. Teacher will ask the students as a class to get together and to create a collective summary of the short story they selected.</p> <p>4. After writing, the teacher will ask the students to get together in pairs, and in summarize the story again, but this time in only one sentence. The sentence should include three parts. First part: expresses an emotion associated to a character. Second part: a verb that expresses conflict. Third part: expresses how the story concludes.</p> <p>4. Once they finish, students will share their sentence with the rest of the class. They would</p>

			<p>pick the best sentence to be their premise.</p> <p>5. The teacher will explain what the characteristics that they should take into consideration are in order to create the characters of the play based on the short story.</p> <p>6. The students will be divided in groups accordingly to the number of characters of the story. Each group will create a profile and a description.</p> <p>7. Each group will share their character's description.</p>
10	<ul style="list-style-type: none"> -Develop the profile of the different characters involved in the story. -Identify the Pivotal character and the antagonist of the story. -Create an environment and a context for the story. 	<ul style="list-style-type: none"> -Building a character profile -Setting the environment for the story. 	<ol style="list-style-type: none"> 1. Teacher welcomes students to the class and asks them what they remember about the previous session. 2. Students will continue working in building the characters of the story. As a class they must identify who the pivotal character of the story will be and the antagonist. 3. According to whether the students have chosen to work with an appropriation or an adaptation, they will have to create an environment. Together as a class the students will state the year in which the story is going to take place, and a description of the society if needed. 4. In order to build the pivotal character and the antagonist in more depth, the class will be, again, divided in two groups. One group should tell the story from the eyes of the pivotal character and the other group from the perspective of the antagonist. 5. Students will share their stories with the class. 6. As an introduction to writing the dialogs of the play, the teacher will give each student a copy of the Freytag analysis of the story that was chosen to be dramatized. 7. The students shall analyze the pyramid in order to create scenes for the play.
11	<ul style="list-style-type: none"> -Write different scenes that will conform the play. 	<ul style="list-style-type: none"> -Playwriting 	<ol style="list-style-type: none"> 1. Teacher welcomes students to the class and asks them what they remember about the previous session. 2. Students share with the teacher the different scenes in which they have divided the story. 3. The class will be divided into the number of scenes they have stated. 4. Each group will write the scene taking into consideration the premise, the characters, the environment and whether is an adaptation or an appropriation. 5. The teacher will monitor the work and will assist the students through the process of writing. 6. Once the students have finished writing, they will create an instance of peer revision so as to discuss the ideas of each scene and to correct syntax and grammar errors.

				7. The teacher will take the writings, in order to correct potential grammar, syntax, or mechanics mistakes.
	12	-Review the final version of the scenes. -Organize committees to start working on the stagecraft of the play.	-playwriting	1. Teacher welcomes students to the class and asks them what they remember about the previous session. 2. The teacher will hand in the corrected version of the different scenes. 3. The class will be divided into different groups in order to prepare the staging of the play. The groups will be in charge of the following aspects: -Directing the play -Acting -staging and soundtrack -costume and make up 4. The students will work on the different aspects related to the specific tasks. 5. The students will share their ideas with the rest of the class.

Unit's General Objective	Develop different aspects of the stagecraft of a play.
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Unit 3:	Sessions	Objectives	Topics	Task/Activities
Staging the Horror	13	-Identify and Practice Stanislavsky's theatrical aspects	-Stanislavsky's theatrical aspects	1. Teacher welcomes students to the class and asks them what they remember about the previous session. 2. The teacher will present different theatrical aspects based on Stanislavsky's theory focused mainly in the acting aspect. 3. All the students will choose a character and they will reflect on the following questions: What do I (the character) do? And How do I (the character) do it? 4. The students will share their answers with the class and they will perform a portion of the play based on this reflection. 5. The rest of the session will be destined to rehearsing the play.

	14	-Identify and Practice Stanislavsky's theatrical aspects	Stanislavsky's theatrical aspects	<ol style="list-style-type: none"> 1. Teacher welcomes students to the class and asks them what they remember about the previous session. 2. The teacher will review different theatrical aspects based on Stanislavsky's theory focused mainly in the acting aspect. 3. All the students will choose a character and will work in the subtext of the performance. 4. The students will share their opinions on their own performances and the others. 5. The rest of the session will be destined to rehearsing the play.
	15	-Perform and present the play in front of an audience		The students will perform the play in front of an audience
	16	-Reflect on their expectations and the workshop.		<ol style="list-style-type: none"> 1. Teacher welcome the students to the workshop. 2. The students will share their experiences related to the stagecraft of the play. 3. The class will review the expectations that were written and posted on the wall the first day of the workshop and will reflect whether their expectations were met or not. They will also share their reflections on their experience in the workshop. 4. Each student will receive a diploma acknowledging their participation in the workshop.

Sample Lessons

Sample Lesson #1

Unit 1: Exploring conflict in Poe’s Short Stories. **Lesson:** 1

Objectives:

- ✓ -Define Horror as a Genre
- ✓ Promote critical discussion among students when analyzing a short story.

Topics:

- ✓ Horror as a Genre
- ✓ Analyzing Themes in a Story

Materials:

- ✓ Data, computer and internet.
- ✓ White sheets of paper and color pencils.
- ✓ Notebooks and pens

Time	Stage	Teacher’s Role	Student’s Role	Objectives
10 minutes	Presentation	Teacher welcomes students to the class and asks them to take a minute and write in a special piece of paper the expectations of the workshop. The teacher will explain the students that once they finish the workshop they will read the expectations again in order to reflect on whether the course met the course expectations	Students greet the teacher and write what their expectations on a piece of paper shaped as ravens. Students will post their expectations on a tree picture posted on the wall. And they will take some time to read all the participants’ expectations	Engage Students with the lesson.
5 minutes		The teacher will explain what they will be doing in the workshop. Will set the rules and talk about the evaluation procedures.	Students will listen attentively, and they will take notes of the rules and the evaluation procedures.	Set the basis of the course.
20		The teacher will monitor the work of the students.	Students will start the workshop by drawing what “horror” means to them.	Activate prior knowledge.

minutes			Once they are finished, all the drawings will be posted on a wall as a gallery show.	
20 minutes		The teacher will monitor the discussion. The students and the teacher will sit in a circle and will talk about their conclusions towards a definition of what horror means	Once they are finished with the artistic part, students will go around the classroom observing the drawings and trying to interpret what “horror” means to their classmates by looking at them. The students and the teacher will sit in a circle and will talk about their conclusions towards a definition of what horror means	Create a collective definition of Horror.
25 minutes		After students have come to a conclusion, teacher will present different aspect of Horror as a literary genre based on Prohászková’s and Todorov’s analysis of the genre, through a powerpoint presentation, making connections with the conclusions drawn by the students in the previous activity.	The students will pay attention to the powerpoint presentation. The students would have to make connections between the presentation and the conclusions drawn by the students in the previous activity.	Present aspects of horror as a literary genre.
5 minutes		The teacher will give the students some homework for the next class. <u>Homework:</u> The teacher will ask the students to research about the life of Edgar Allan Poe.	Students will write the homework in their notebooks	

Material Activity 1

“The tree of expectations”

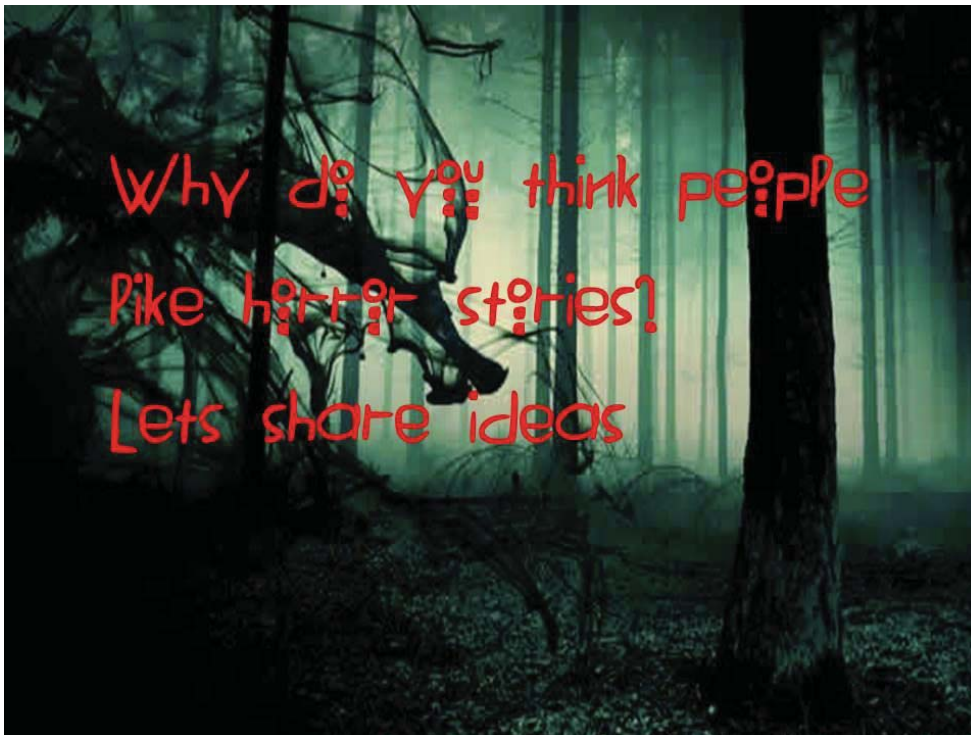
Students will write their expectations and will post them on this tree.





Material Activity 5

“PowerPoint presentation on Horror”



WHY DO WE LIKE HORROR STORIES?

- ❖ FEAR OF THE UNKNOWN IS A VERY POWERFUL FORCE AND HUMANS HAVE ALWAYS FELT THE NEED OF EXPLAINING THE UNKNOWN.
- ❖ FEAR IS ONE OF THE STRONGEST EMOTIONS. FROM AN EVOLUTIONARY PERSPECTIVE.
- ❖ BIOLOGICAL COMPONENT.
- ❖ CURIOSITY

THREE FORMS OF HORROR

- ❖ In the **Uncanny** the reader thinks there is an explanation to the events that follow the laws of rational but are disturbing, shocking and unusual.



Sample Lesson #2

Unit 1: Exploring conflict in Poe’s Short Stories. **Lesson:** 5

Objectives:

- ✓ Identify themes in short stories.
- ✓ Promote critical discussion among students when analyzing a short story.
- ✓ Recognize the common patterns in a plot using the Freytag’s Pyramid model, in order to analyze conflict in a story.

Topics:

- ✓ Analyzing Themes in a Story
- ✓ Freytag pyramid model to analyze conflict.
- ✓ Short story: “The Angel of the Odd: An extravaganza”

Materials:

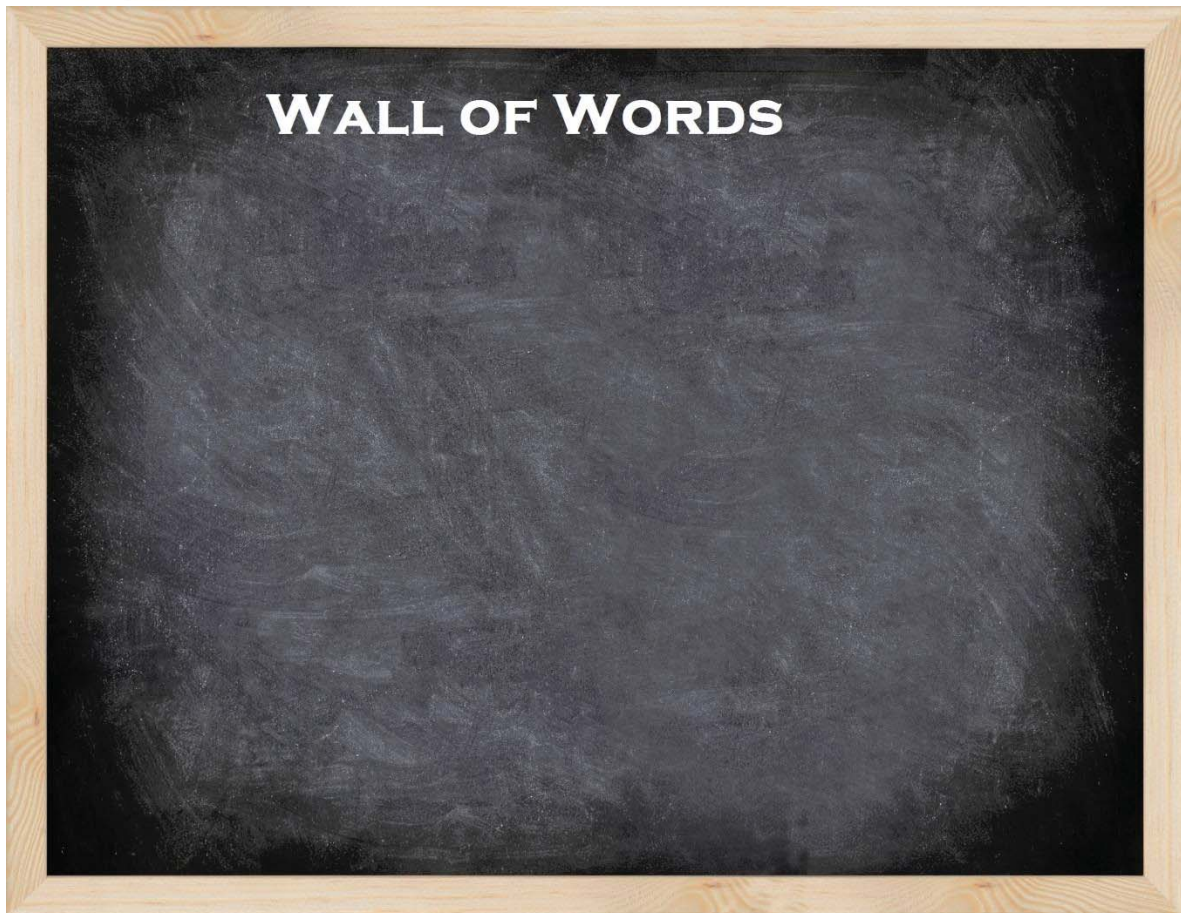
- ✓ Data, computers and internet.
- ✓ Notebooks and pens.

Time	Stage	Teacher’s Role	Student’s Role	Objectives
5 minutes	Presentation	Teacher welcomes students to the class and asks them what they remember about the previous session	Student’s greet the teacher and give a general overview of what was covered the previous class.	Engage Students with the lesson.
5 minutes		Teacher asks students to take out the new words they found in the short story “The Angel of the Odd: An Extravaganza” and choose a favorite word to present and post on the “wall of words”	Students will share and post their favorite new word on the “wall of words”.	Build up their lexicon
30 minutes		The teacher will monitor the discussions and will provide help in case it is needed.	The students will discuss about: what was the story about, what are the dominant ideas (themes), and if there are any elements from Todorov’s forms of horror.	Promote critical discussion among students when analyzing a short story

			<p>The classroom will be divided into “thinking stations” each station will have a question associated. Each group will go through the different stations, they have a total of 5 minutes to go through each station.</p> <p>Plenary: the class will get together in order to share their answers</p>	
20 minutes		<p>The teacher will monitor the different groups and will provide help in case it is needed.</p>	<p>Students in groups of 3, students will create lyrics to a song related to the previous discussion. Later, they will present the song and will share their thoughts about what elements they took in order to create the song.</p>	<p>Reflect on the analysis of themes and topics present in the short story</p>
25 minutes		<p>The teacher will monitor the student’s work and answer questions in case there were some.</p>	<p>Students will skim and scan the story in order to analyze conflict in “The Angel of the Odd: An Extravaganza” using the Freytag pyramid model to analyze conflict.</p>	<p>Recognize the common patterns in a plot using the Freytag’s Pyramid model, in order to analyze conflict in a story.</p>
5 minutes		<p>The teacher will give the students some homework for the next class.</p> <p><u>Homework</u> Students will bring the Freytag pyramid analysis about “The Angel of the Odd: An extravaganza” finished.</p> <p>The teacher will hand in “Loss of Breath” for the students to read for the next class. In addition, students will take new vocabulary and look for the definition of the words.</p>	<p>Students will write the homework in their notebooks</p>	

Activity 2: Wall of words

This poster will be on the wall, so students can post their vocabulary words.

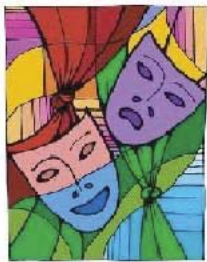
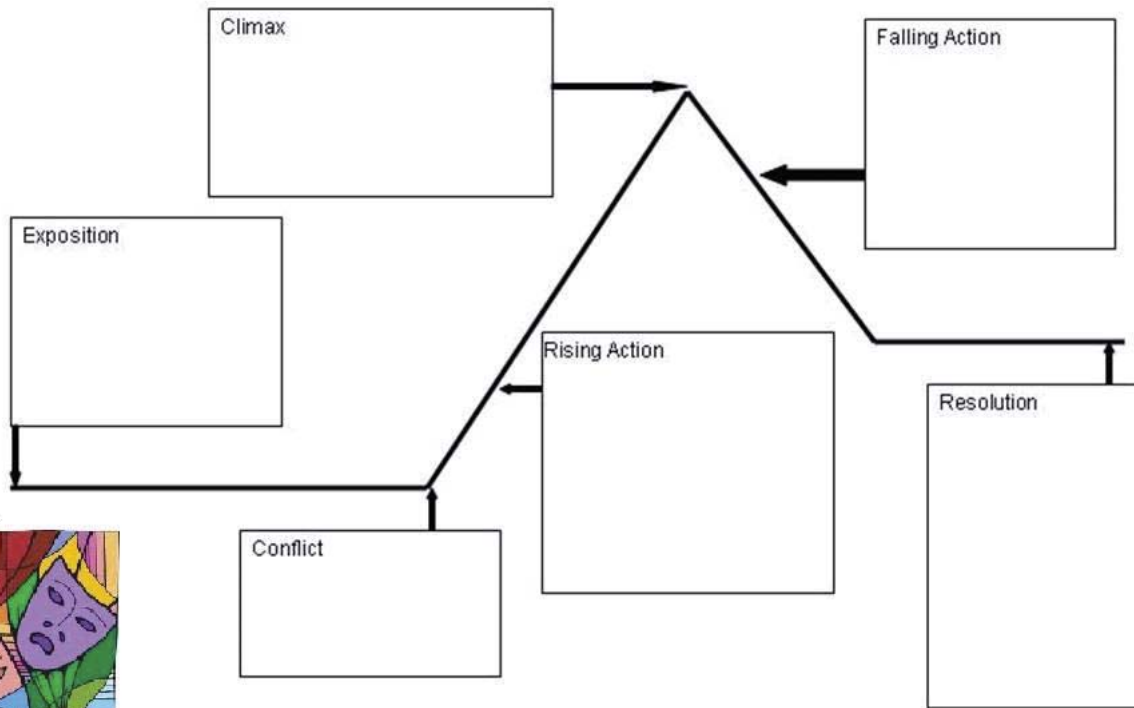


Activity 6

Freytag Analysis: Complete the following pyramid.

Story Structure Pyramid

Title: _____



Sample Lesson #3

Unit 1: Playwriting: An Extravaganza. Lesson: 8

Objectives:

- ✓ Define the concepts of Adaptation and Appropriation of a story.
- ✓ Decide on what story they would like to work with and whether they would like to work with an appropriation or an adaptation of the original story.

Topics:

- ✓ Adaptation and Appropriation of works.

Materials:

- ✓ Data, computer, internet, and speakers.
- ✓ Notebooks and pens

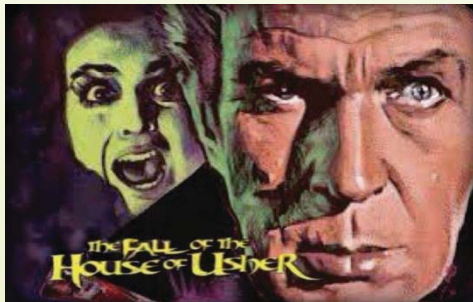
Time	Stage	Teacher's Role	Student's Role	Objectives
5 minutes	Presentation	Teacher welcomes students to the class and asks them what they remember about the previous session	Student's greet the teacher and give a general overview of what was covered the previous class.	Engage Students with the lesson.
30 minutes		Teacher will present the concepts of adaptation and appropriation through examples. Adaptation: The students will watch a part of the movie <i>Fall of the House Usher</i> (1963). https://www.youtube.com/watch?v=byrCEhq7b5Y	Students will listen to the teacher. Students will watch a part of a movie and then will answer some questions from a worksheet.	Define adaptation.
30 minutes		4. Then they will watch a scene from the movie <i>Be Kind Rewind</i> . https://www.youtube.com/watch?v=ix--Z-mxQ20	Students will watch a part of a movie and then will answer some questions from a worksheet.	Define appropriation
15 minutes		The teacher will participate from the discussion.	After watching the movie, the class will discuss why that movie is an adaptation of the short story, and what elements are the ones that characterize an	Identifying the difference between adaptation and appropriation.

			adaptation.	
15 minutes		<p>The teacher will remind the students that the objective of the second unit is to work in the writing of a playwright in order to perform it in the future.</p> <p>In order to do so, teacher will also remind the students that they have to pick a story and whether they will work with an appropriation or an adaptation.</p>	<p>Students will engage in a discussion in order to decide what short story they would like to perform and if they would like to make an adaptation or an appropriation of the story</p>	<p>Make a decision about the story the students will be working with.</p>

Material Activities 1 and 2

Worksheet on Adaptation and Appropriation

1. Watch these movie scenes and then answer the following questions:



- ✓ **If you compare the movie and the short story “The Fall of the House Usher”, Are the stories exactly the same?**
- ✓ **What is different and what is the same?**
- ✓ **Is this a form of adaptation or appropriation? Why?**



- ✓ **When they were filming the movie, was the story faithful to the original one?**
- ✓ **What were the differences between the swedded version and the original one?**
- ✓ **Would you consider this to be adaptation or appropriation? Why?**

Appendices

Appendix 1:

Cuestionario de Detección de Necesidades

Nivel: 3° y 4° Medio

Establecimiento: Colegio Santa Clara de Placilla

1. ¿Cómo calificarías tu nivel de Inglés?

- a) Básico b) Intermedio c) Avanzado

2. ¿Cuál de las habilidades del Inglés te dificulta más?

- a) Producción escrita b) Comprensión lectora c) Comprensión auditiva d) Producción oral

3. ¿Con cuál de las siguientes habilidades disfrutas trabajar?

- a) Escribir b) Hablar c) Leer d) Escuchar e) Todas

4) ¿Cuán a menudo lees un libro?

- a) Siempre b) a veces c) nunca

5. ¿Cuáles son tus motivos para leer un libro?

- a) Por gusto b) Por obligación e) Por recomendación

6. Si tuvieses la oportunidad de elegir una lectura para el colegio, ¿Cuál de las siguientes opciones escogerías?

- a) Suspenso/ Misterio
b) Novela romántica
c) Aventura
d) Ciencia ficción
e) Novela policial
f) Fantasía
g) Otra: _____

7. ¿Sobre qué temas te gusta leer? Menciona 2 o 3 y explica brevemente.

8. ¿Cuáles son tus libros favoritos? Menciona 2 o 3

9. ¿De qué manera te gusta trabajar en la sala de clases?

- a) Ensayos escritos
- b) Pruebas escritas
- c) Representaciones (actuar)
- d) Presentación oral, debates y/o discusiones
- e) Todas las anteriores

10. ¿De qué forma te gusta trabajar y realizar las actividades en clase?

- a) Solo
- b) En pareja
- c) En grupo
- d) Todas las anteriores

11. ¿Qué piensas sobre el teatro? ¿Te gusta?

12. ¿Qué tal te parece la idea de aprender literatura por medio del teatro? ¿Crees que sea un buen método de aprendizaje?

13. Si tuvieses la oportunidad de unirte a un taller literario en Inglés donde se enseñe literatura a través del teatro, ¿lo harías?

a) Sí

b) No

c) Quizás

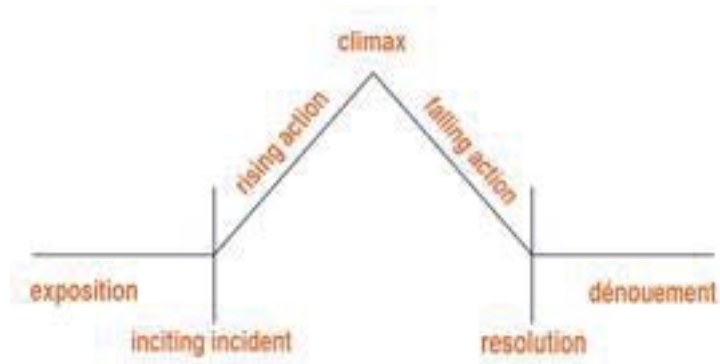
En caso de contestar **Si**, ¿Por qué te unirías?

En caso de contestar **No**, ¿Por qué no lo harías?

En caso de contestar **Quizás**, ¿De qué dependería tu decisión?

Figures.

Figure 1.



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