

Colección **Actualizaciones Académicas**

Actualización Académica en la enseñanza del inglés en la escuela secundaria

**Módulo 5: Enseñar inglés a través de la
literatura**



Índice

Lesson 1: Literature in our EFL classrooms	3
Lesson 2: Poems in our Classrooms.....	13
Lesson 3: Short Stories in our Classrooms	26
Lesson 4: Comics in our Classrooms	39

Módulo 5: Enseñar inglés a través de la literatura. Una nueva construcción de sentido en el aula a través de la literatura

Lesson 1: Literature in our EFL classrooms

“I declare after all there is no enjoyment like reading! How much sooner one tires of anything than of a book! — When I have a house of my own, I shall be miserable if I have not an excellent library.”

Jane Austen, *Pride and Prejudice*

Welcome to our last module, everyone!

We are happy to share this learning space with you and learn from each other.

To start with, we would like to learn a bit about you. Are you ready? Please, share your ideas by clicking on the forum bellow:

Getting to know each other (Compulsory Forum)



Welcome, everyone!

To get to know each other better, we would like you participate in this forum by sharing this information:

1. Mention your name, where you are from, favourite book (if you have one), favorite genre in literature, etc.
2. Do you like working with literature in your classes? Why/Why not? Have you ever worked with poems, songs, short stories, or comics? What kinds of activities have you presented your students with? Do they like it when you include these activities?

You will have 14-running days to participate in it.

Is it possible to bring literature into our classes?

This is a question we are going to try to answer in this module. We are going to explore the importance of poetry, short stories and comics in the EFL classrooms. We will also go over some strategies and ideas to apply them in our classes.



In this lesson, you will be expected to:

- Answer this question: Is it possible to teach literature in the EFL classroom?
 - Be acquainted with the aims of teaching literature in our classrooms.
 - Consider possible risks and benefits when teaching literature.

Van (2009) believes studying literature in the EFL classroom is advantageous for a number of reasons:

- It provides meaningful contexts;

- It involves a profound range of vocabulary, dialogues and prose;
- It appeals to imagination and enhances creativity;
- It develops cultural awareness;
- It encourages critical thinking;
- It is in line with CLT (Communicative Language Teaching) principles.

This author elaborates this point by specifying the ways in which literary exploration in the language classroom can go hand in hand with the main tenets of CLT:

- *Meaning* is the outcome of the interaction between the reader's experience on the one hand, and the text's language, the reading context and the ideological assumptions underlying the text on the other. Accordingly, literature can enhance meaning.
- Learning is facilitated through *involvement and joy*, which can be created by literary style. Moreover, reading literature makes for more *active and critical thinking* and learning.
- Learning is facilitated through *authentic communication* and active involvement. As such, literature can be particularly useful as it provides opportunities for student-centered activities and collaborative group work.
- The *role of learners* as active and autonomous participants is emphasized in CLT, and as literature reading creates individual meanings, this goal is achieved.
- The *role of teachers* as facilitators, guides and active planners is embodied in the process of literary work and analysis. (Marzieh, Minoo, 2010, p 3)

Teaching literature can be a highly effective way to enhance language learning. Here are some reasons why and tips for doing so:

Benefits of Teaching Literature in the EFL Classroom:

1. **Cultural Understanding:** Literature exposes students to the culture, history, and society of English-speaking countries, providing valuable cultural context.
2. **Language Proficiency:** Literary texts often contain rich vocabulary, varied sentence structures, and idiomatic expressions, which can help students advance their language skills.

3. **Critical Thinking:** Analyzing literature encourages critical thinking and interpretation, fostering deeper comprehension skills.
4. **Discussion and Expression:** Literature provides excellent material for class discussions, debates, and creative writing exercises, promoting oral and written expression.
5. **Authentic Material:** It exposes students to authentic written language, helping them understand how native speakers use English in real-world contexts.

Teaching Literature in the EFL Classroom

There are some advantages when using literature in our classrooms that make students exploit this potential. Some tips and examples will be developed below:

Tips for Teaching Literature in the EFL Classroom:

1. **Choose Appropriate Texts:** Select literary works that align with students' language proficiency levels and interests. Consider shorter stories or adapted versions for beginners.
2. **Provide Context:** Offer background information on the author, historical period, and cultural elements relevant to the text to enhance comprehension. For example, this was explained in module IV.
3. **Vary Activities:** Incorporate a mix of activities such as reading, discussion, vocabulary exercises, creative writing, and even dramatic readings to engage students.
4. **Encourage Critical Thinking:** Pose open-ended questions that encourage students to think critically about the text, characters, themes, and plot.
5. **Use Technology:** Utilize digital resources, audiobooks, and online discussion forums to enhance accessibility and interactivity, as it was seen in module II.
6. **Assessment:** Assess students through a combination of written assignments, oral presentations, quizzes, and class participation to gauge their understanding.

7. Supportive Environment: Create a supportive atmosphere where students feel comfortable expressing their opinions and ideas about the literature.

8. Foster Creativity: Encourage students to write their own stories or essays inspired by the literature they've read. This promotes creativity and language use.

9. Explore Various Genres: Don't limit literature to just novels or short stories. Poetry, plays, and essays also offer unique language and cultural insights.

10. Celebrate Diversity: Include literature from various English-speaking countries such as South Africa and Australia, to expose students to different accents, dialects, and perspectives.

Teaching literature in the EFL classroom can be a rewarding experience, enriching students' language skills and cultural awareness while fostering a love for reading and storytelling. It's a valuable tool for language educators.

The aims of teaching literature

The aim of teaching literature in the EFL (English as a Foreign Language) classroom can encompass multiple educational goals.

On the one hand, referring to **Language Proficiency**, we can say that teaching literature helps students enhance their language skills, including vocabulary expansion, comprehension of complex sentence structures, and exposure to idiomatic expressions. Analyzing literary texts challenges students to engage with language at a deeper level.

On the other hand, **Cultural Understanding** regards literature which provides insights into the culture, history, values, and societal issues of English-speaking countries. It allows students to explore diverse perspectives and gain a better understanding of the cultural real context in which the language is used. In addition to this, analyzing literature encourages **Critical Thinking** and problem-solving skills. Students learn to question, evaluate, and interpret texts, fostering analytical and cognitive development.

Reading Comprehension challenges students to understand and interpret more complex texts, improving their reading comprehension abilities. They learn to infer meaning, make connections, and draw conclusions from the text. Moreover, **Oral and Written Expression** promote oral communication skills as students articulate their thoughts and opinions. Additionally, literature often serves as inspiration for creative writing exercises, improving students' ability to express themselves in writing.

Teaching literature aims to cultivate an **Appreciation for Literature** itself. By exposing students to well-crafted stories, poems, and plays, educators hope to instill a lifelong love of reading and an appreciation for the arts. Literature often explores themes such as identity, morality, and human nature, which can resonate with students on a personal level. Engaging with literary characters and their experiences can encourage self-reflection and personal growth.

Other objectives can be **Critical Reading and Communication Skills**. The first one refers to teaching literature encouraging students to become critical readers who can evaluate the reliability and validity of information, a valuable skill in today's information-rich society. The second one, deals with literary discussions and analysis which require students to express their ideas clearly and persuasively, honing their communication skills, both written and spoken.

Ultimately, the aim of teaching literature in the EFL classroom is to provide students with a holistic language learning experience that goes beyond rote memorization and grammar drills. It aims to make language learning meaningful, culturally rich, and intellectually stimulating, while also nurturing a lifelong love for literature and the English language.

Are there any risks when teaching literature?

While teaching literature in the EFL classroom offers numerous benefits, there are also some potential risks and challenges to consider.

Some literary texts have a **Language Complexity**, with advanced vocabulary, intricate sentence structures, and idiomatic expressions. This complexity may be challenging for students at lower language proficiency levels.

Literature often reflects **Cultural Sensitivity**; values, norms, and historical contexts. There's a risk of unintentionally presenting cultural biases or stereotypes if not handled with care, especially in older or less diverse literary works.

Not all students may be equally engaged or interested in the selected literary texts. It means that there are different **Engagement Levels**. It's important to choose texts that are relevant to students' interests and language proficiency levels to maintain their motivation.

Teaching literature can be time-consuming, especially in intensive language courses with **Time Constraints**. Finding a balance between covering language skills and exploring literature can be challenging.

The **Accessibility** to quality literary resources, including books and digital materials, can be limited in some EFL contexts. Educators may need to overcome resource constraints.

Students from different cultural backgrounds may struggle to understand the cultural references in certain literary works. It can be mentioned as **Lack of Cultural Context**. Providing adequate context and explanations becomes crucial in such cases.

Literature may explore **Sensitive or Mature Themes** that are not suitable for all age groups or classroom settings. Careful selection of texts is necessary to ensure appropriateness.

Literary texts often invite **Multiple Interpretations**, which can lead to differing opinions and discussions in the classroom. Teachers should create a safe and respectful environment for diverse perspectives.

Assessing students' understanding and analysis of literature can be subjective and challenging. Developing clear assessment criteria is essential to maintain fairness. We will mention this last risk as **Assessment Challenges**.

Conclusion



In this lesson, we have covered the importance of working with literature in our EFL classrooms. Even though there are challenges associated with teaching literature in the EFL classroom, they can be managed effectively with thoughtful planning and consideration for students' needs and cultural sensitivities. The benefits of exposing students to literature, including enhanced language skills and cultural understanding, often outweigh these potential risks. In the following lessons, you will discover the value of using educational resources such as poetry, short stories and comics.

Activities



Getting to know each other (Compulsory Forum)

Welcome, everyone!

To get to know each other better, we would like you participate in this forum by sharing this information:

3. Mention your name, where you are from, favourite book (if you have one), favorite genre in literature, etc.
4. Do you like working with literature in your classes? Why/Why not? Have you ever worked with poems, songs, short stories, or comics? What kinds of activities have you presented your students with? Do they like it when you include these activities?

You will have 14-running days to participate in it.

Reading materials (compulsory)

Van, T.T.M. (2009). The relevance of literary analysis to teaching literature in the EFL classroom. English Teaching Forum, 3: 2-9. https://americanenglish.state.gov/files/ae/resource_files/09-47-3-b.pdf

Reading materials (optional)

Marzieh, B, - Minoo, A. (2010) LITERATURE IN THE EFL/ESL CLASSROOM: CONSENSUS AND CONTROVERSY. LiBRI. Linguistic and Literary Broad Research and Innovation Volume 1, Issue 1.

References

Marzieh, B, - Minoo, A. (2010) LITERATURE IN THE EFL/ESL CLASSROOM: CONSENSUS AND CONTROVERSY. LiBRI. Linguistic and Literary Broad Research and Innovation Volume 1, Issue 1.

Van, T.T.M. (2009). The relevance of literary analysis to teaching literature in the EFL classroom. English Teaching Forum, 3: 2-9.

Créditos

Autores: Cyntia Gabriela Zanón

Cómo citar este texto:

Zanón, C.G. (2023). Clase Nro.1 Literature in the EFL classrooms. Enseñar inglés a través de la literatura. Una nueva construcción de sentido en el aula a través de la literatura. Buenos Aires: Ministerio de Educación de la Nación.



Esta obra está bajo una licencia Creative Commons
[Atribución-NoComercial-Compartirlgual 3.0](#)

Módulo 5: Enseñar inglés a través de la literatura. Una nueva construcción de sentido en el aula a través de la literatura

Lesson 2: Poems in our Classrooms

Literature adds to reality, it does not simply describe it. It enriches the necessary competencies that daily life requires and provides; and in this respect, it irrigates the deserts that our lives have already become.

C.S. Lewis

Welcome to our second lesson!

As we mentioned in the previous lesson, in this module we will focus on recognizing the usefulness of literary texts as a means to assist in learning English as a foreign language in the classroom. According to the Britannica.com dictionary, literature is ***“the collection of human’s expression, ideas, and emotion. It could be in written form and spoken form such as novels, short stories, poetry, and many others.”***

When working with literature in our classrooms, we should consider some of its benefits:

- It is an **authentic source** for teaching the language
- It fosters **cross-cultural understanding** (historical, social and cultural awareness)
- It enhances our students’ critical and creative thinking skills
- It enables students to identify and involve in multiple identities
- It **motivates** students because it deals with themes that are interesting for them

Let’s consider the following question that somehow conveys meaning to our work:



Why is it important to teach literature in the EFL classroom?

The learning of literature in English is important because it allows teachers and students to develop critical thinking skills. Introducing different genres of literature in a class helps students develop the knowledge to understand better the language structure, its use and the culture of an English-speaking country.



In this lesson, you will be expected to:

- Understand the importance of working with poetry in the EFL classroom;
- Develop strategies to incorporate poetry into the language classroom.

The Importance of Working with Poetry

What is poetry?

Poetry is a powerful tool for teaching and helping students to improve their literacy and critical thinking. It also allows them to express their emotions and feelings and connect with them as well.

Working with poetry may bring some significant benefits to our classrooms as it:

- motivates learners to read;
- teaches learners about sound (pitch, volume, rhythm, intonation, etc.);
- improves the learners range of vocabulary and expressions;
- promotes creativity.

Strategies to Work with Poetry

How do we choose the right one for our class?

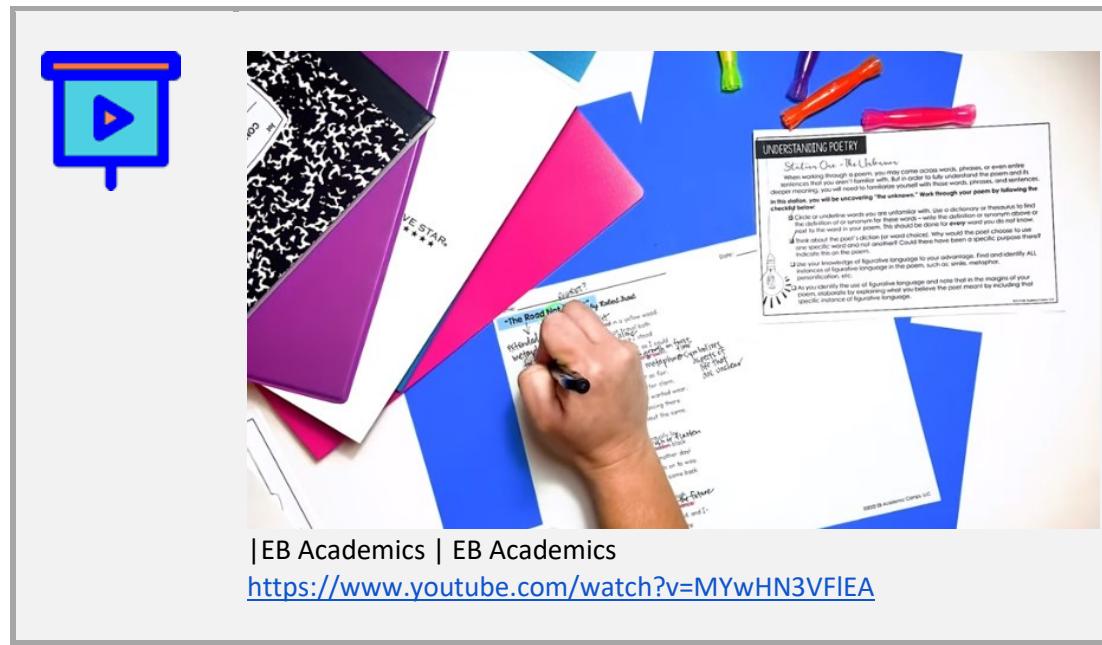
The first thing to consider when you are selecting a poem for your class is the level of language. If you end up having to explain every single word then the poem may well lose its spark. Yet, students do not need to understand every word to get the general idea of most poems so do not be put off if you think the language level is slightly above what they would normally be able to handle. As with songs, if students are supported throughout and are pre-taught some of the vocabulary, or given some visual aids to help them, they will be able to tackle more challenging texts than they are used to.

What activities can we do with a poem?

For most teachers, poems are an under-exploited resource that we have available to us. Although introducing our students to a poem will take a lot of thought and a bit of preparation time on our side, it is worth the challenge. (British Council, 2007)

Developing our learners' speaking skills is essential when teaching a language. Not only is speaking a productive skill that needs a lot of practice, but also it allows us to communicate and express our thoughts and feelings. Therefore, poetry gives us the perfect scenery to foster speaking in the language classroom.

We invite you to watch the following video containing some speaking strategies to work with poetry:



| EB Academics | EB Academics
<https://www.youtube.com/watch?v=MYwHN3VFIEA>

Here are some other strategies to improve our students skills:

- **Ordering the poem:** Choosing the right poem will, of course, depend on our group of students as we need to consider their level of English, interests, motivations, among others. After carefully choosing the right one, its verses may be cut up and distributed randomly. Learners may read them and share their interpretation with the rest of the class to generate genuine class discussions. Then, as a whole class, the different verses may be put together to reorganise the poem. It may happen that by analysing the verses in isolation students may have a completely different idea from that of the author's original purpose. *Wonderful ideas may be brought to the table!* We just need to give our students the material and see what they can do with it.
- **Rhyming words:** Poems may benefit our learners by making specific features of English pronunciation very noticeable to them. They also provide concentrated practice in producing the target feature through the chant. Moreover, they tend to be memorable, providing extra silent practice. Poems (and chants, limericks, and songs) are a great resource to work on pronunciation and many learners will appreciate it if you do so. Pronunciation can be worked from a segmental level (production of individual sounds) or a prosodic level (stress, rhythm, intonation, pauses, etc.). Students may read chunks of a poem as they copy the way you or

the author say it, and this can be excellent practice for improving their pronunciation. However, there is a whole world beyond using drilling techniques.

- **Learn a verse:** When choosing the right poem, we should also think about what we are teaching at that specific moment; everything we bring to our lessons needs to be strictly connected (context of the lesson, language, grammar, among others). Thus, the poem chosen needs to expand and reinforce what we have been working with. Once the right poem is chosen, it would be interesting to encourage students to learn one of the verses by heart. It is usually motivating for them to see they can produce a chunk in English that is well-pronounced. As always, the verses chosen need to be relevant for the topic we are teaching, of course.
- **Record students reading or reciting poetry:** Recording themselves reading the poem or a section of it out loud can be interesting. They can record themselves at different stages of the process: at the beginning, during the process, and after they have been exposed to different activities involving the meaning of the poem and pronunciation. Students will be amazed at how much progress they have made. This can be done in different classes to give time to improve their skills.
- **Write a new verse:** When teaching to more advanced learners we may ask them to change some specific words to the verses. We can set certain constraints such as asking them to replace some words with rhyming ones. This is a challenging activity for most learners, so we will need to provide them with plenty of ideas and support while completing the task.
- **Role play dialogues:** If the poem has any dialogue, it may be used to role-play it. Also, with more advanced students, they can create dialogues and role-play them based on the content of the poem.

Planning Strategies for the EFL Classroom

Adrienne Rich and Benjamin Zephaniah are famous for the topics they usually discuss in their literary works. We have chosen some poems for you to analyse and think of possible strategies you would use in your EFL classroom to encourage speaking. *Shall we start?*

‘The Turning’ by Adrienne Rich

Adrienne Rich is well-known for the repeated use of some words which emphasize her commitment to politics, feminism and history, among others. Adrienne Rich (2005) believes that the power of words and language will change the conventional way of understanding poetry, ways one cannot yet predict or imagine. She is a pioneer in having the courage as a woman poet to speak through her poetry. *Is she claiming for a new language where women can be included? Can we consider poetry as an art of transformation?* Rich’s intelligence, courage, passion and power are present in most of her poems. Her courage, her strength and her political position can make us realize how deeply we may be able to admire her.

Most of her poems go through her personal experiences, her motherhood, her sexuality, and her political activism. The repeated theme in most of the poems deal with her idea of language and words while others reflect at the same time her idea of silence, oppression and repression of language. The contrast among these themes is what we found interesting to work with teenagers.

For more information about this author’s biography, please, resort to the following website:



[**Adrienne Rich’s Biography**](#)

Now, let’s read the poem ‘The Turning’ by Adrienne Rich.



The Turning

5

Whatever you are that has tracked us this far
I never thought you were on our side,
I only thought you did not judge us.

Yet as a cell might hallucinate
the eye—intent, impassioned—
behind the lens of the microscope

so I have thought of you,
whatever you are—a mindfulness—
whatever you are: the place beyond all places,

beyond boundaries, green lines,
wire-netted walls
the place beyond documents.

Unnameable by choice.
so why am I out here, trying
to read your name in the illegible air?

--vowel washed from a stone,
solitude of no absence,

forbidden face-to-face

--trying to hang these wraiths
of syllables, breath
without echo, why?

1988

Rich, A. (1993). *Blood, Bread and Poetry: the Location of the Poet*. En *Poetry and Prose*, Selected and edited by B. Charlesworth Gelpi & A. Gelpi. New York: Norton

Reflect upon the poem you have just read. Although the answers to these questions will not be handed-in, they will help you emphasize specific aspects. Please, take notes as you will later need them for the optional activity in this lesson.



What topics does the poem propose?

What may be the challenges (difficulties) of working with this poem?

What topic would you choose to discuss with your students?

Earlier in this lesson, we have given you some tips to include some activities to work with poems in the EFL classroom. Go back to such tips or strategies. Which of them are more related to speaking?

What speaking activity/strategy would you use to work with this poem in your classroom? Why? What instructions would you give to your group of students?

‘White Comedy’ by Benjamin Zephaniah

As we mentioned before, the second author we are going to work with is Benjamin Zephaniah. He was born on 15 April 1958 in Birmingham, England. He left school at the age of 14. He later became

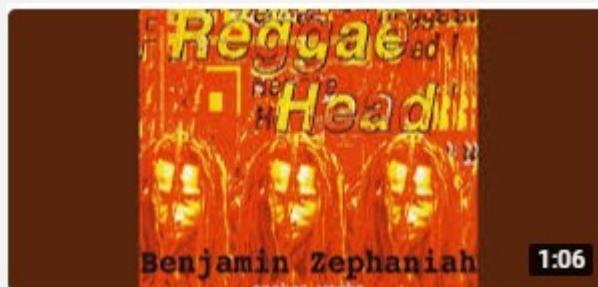
a poet, novelist, and playwright. He is well-known for his personal experiences of anti-Black racism in Britain and has incorporated his experiences in much of his written work.

For more information about this author's biography, please, resort to the following website:



[**Benjamin Zephaniah's Biography**](#)

Now, we invite you to listen to the song 'White Comedy' read by the author himself. Below we will also find the written version of the poem.



Link: Zephaniah, B. (2006) "White Comedy"

<https://www.youtube.com/watch?v=GPuIFTV7i04>

Let's read the following poem by Benjamin Zephaniah



White comedy

I waz whitemailed

By a white witch,

Wid white magic

An white lies,

Branded by a white sheep
I slaved as a whitesmith
Near a white spot
Where I suffered whitewater fever.

Whitelisted as a whiteleg
I waz in de white book
As a master of white art,
It waz like white death.

People called me white jack
Some hailed me as a white wog,
So I joined de white watch
Trained as a white guard
Lived off the white economy.
Caught and beaten by de whiteshirts
I waz condemned to a white mass,
Don't worry,
I shall be writing to de Black House.

Reflect upon the poem you have just read. Although the answer to these questions will not be handed-in, they will help you emphasize specific aspects. Please, take notes as you will later need them for the optional activity in this lesson.

What is the poem about? What topic/s does it introduce?



Would this poem be suitable for teenage students? What may be the challenges (difficulties) of working with this poem in high school?

How would you, as a teacher, feel when teaching these topics to adolescents?

Conclusion



Poetry is a way of expressing thoughts and ideas; it is a way of communicating. This is one of the many reasons why we, as teachers, should encourage its use in our language classroom.

Poetry is a great way to improve our students' accuracy and fluency. Also, by understanding and discussing what others have to say, our students may feel motivated to express themselves as well.

Let's take advantage of the many benefits it can bring to our classrooms!

Activities



Incorporating Poetry to the EFL Classroom

Dear colleagues,

Welcome to this forum

In this lesson, we have provided you with a number of possible tips or strategies to work with poems in your classroom. Having read both poems, their author's biographical information, and the theoretical material, we would like you to participate in this forum by considering the following instructions:

A. Choose 1 (one) of the poems: 'The Turning' by Adrienne Rich or 'White Comedy' by Benjamin Zephaniah.

B. Think of a specific group of teenage students. *How would you manage to incorporate this poem in your classroom? What speaking activity/strategy would you use to foster communication? How would you implement it? Would it take just 1 class or more than 1? Why? Explain.*

C. Share your ideas in this forum by stating the following:

- AGE:
- LEVEL OF ENGLISH:
- PREVIOUS KNOWLEDGE:
- DESCRIPTION OF THE SPECIFIC SPEAKING ACTIVITY OR STRATEGY (present the specific instructions you would give your students and support your decisions by resorting to questions above):

The participation in this forum is **optional**. You will have **14-running days** to participate.

Reading materials (compulsory)

Zephaniah, B. (2006). "White Comedy" Disponible en:

<https://www.youtube.com/watch?v=qzOjB4ULsIs>

References

Budden, J. (2007). *Using Poetry*. British Council. Disponible en:

<https://www.teachingenglish.org.uk/teaching-resources/teaching-secondary/activities/pre-intermediate-a2/using-poetry>

Rich, A. (1993). *Blood, Bread and Poetry: the Location of the Poet*. En *Poetry and Prose*, Selected and edited by B. Charlesworth Gelpi & A. Gelpi. New York: Norton

Zephaniah, B. (2006). "White Comedy" Disponible en:

<https://www.youtube.com/watch?v=qzOjB4ULsIs>

Créditos

Autores: Cyntia Gabriela Zanón

Zanón, C.G. (2023). Clase Nro.2 : Poems in our classrooms. Enseñar inglés a través de la literatura. Una nueva construcción de sentido en el aula a través de la literatura. Buenos Aires: Ministerio de Educación de la Nación.



Esta obra está bajo una licencia Creative Commons
[Atribución-NoComercial-CompartirlGual 3.0](#)

Enseñar inglés a través de la literatura. Una nueva construcción de sentido en el aula a través de la literature

Lesson 3: Short Stories in our Classrooms



'Storytelling is the most powerful way to put ideas into the world'.

Robert McKee



Welcome to our third class!

In our second lesson, we analyzed Adrienne Rich's poem 'The Turning' and Benjamin Zephaniah's song 'White Comedy'. Also, we invited you to think about how to work with those teaching materials in your different classes.

In this lesson, we expect you can take advantage of the new material and activities for your real classes.



In this lesson, you will be expected to:

- understand the importance of using short stories in the EFL classroom;
- reflect on a short story by Chimamanda Ngozi Adichie;
- develop some strategies for teaching short stories.

The Importance of Working with Short Stories

What is a short story?

A short story is a brief narrative which contains characters, a plot, and a conflict which leads to a climax and a logical conclusion. A short story contains the following elements:

- **CHARACTERS:** they are the people, animals, or things involved in the story. They can be fantastic characters, talking animals, personified characters (a tree which represents a mother, for example). The main character or protagonist is usually a good person (e.g.: Aurora). There is usually an antagonist too (Maleficent), the one who creates conflict for the main character.
- **SETTING:** It is the time (time of day (morning, evening), past, present, future, the season (spring, summer, autumn, winter)), the location (country, planet, forest, town, lake, etc.)
- **CONFLICT:** It is the main problem the main character tries to solve. It is usually solved at the end of the story. Some types of conflict are: man vs man (e.g. the main character vs the antagonist), man vs nature, man vs himself, man vs society.
- **THEME:** It is what the author wants you to learn; a broad idea about life. It is usually not stated; it is inferred.
- **PLOT:** It consists of five (5) parts:
 - introduction or exposition: *setting (when and where?), background (What events build the plot? What leads to the plot?), characters (Who?)*
 - rising action: *What incidents/situations produce suspense, interest, and/or tension in the narrative? What decisions made by the character/s lead to the climax?*
 - climax: *What is the highest point of tension?*
 - falling action: *What happens right after the climax?*
 - resolution: *How does the story end? How is the main problem solved?*

Strategies for Teaching Short Stories

How do we choose the right one for our class?

Before getting started, we need to activate our knowledge and start thinking about important aspects:



Have you ever worked with short stories in your classroom?

Why/Why not?

How useful do you think they can be?

What kind of topics can be taught by means of a short story?

Using short stories should be aimed to encourage students to use what they have previously learnt. In doing so, students should be the main protagonists of their learning process (student-centered classes). We must remember that we need to appeal to our students' previous knowledge so they can build new ones.

Choosing the most suitable short story will depend on our learners' interests and motivations, their age, and their level of English. Of course, this will not be an easy job as we may encounter some drawbacks such as:

- overcrowded classes;
- overloaded syllabus;
- limited time;
- mixed-level classes;
- different interests and motivations.

Consequently, the selection of the right text is the most important role of the teacher. According to Hill (1994), its length should be short or long enough to handle within course hours. This aspect points out three other basic criteria of choosing the right short story:

- a) the needs and abilities of the students;
- b) the linguistic and stylistic level of the text;

- c) the amount of background information required for a true appreciation of the material.

The importance of considering these criteria can be perceived by realizing that the vocabulary and sentence structure of the short story must be suitable to the level of English of our students. Short stories with lots of idioms, slang, foreign words, long sentences, and advanced language structures should be avoided if the text is intended for teenagers below intermediate level.

What activities can we do with a short story?

As well as it happens with poems, short stories are quite an unexploited resource in our EFL classrooms. Many are the strategies and/or tips that can be implemented to work with stories. Here are a few of them:

BEFORE READING ACTIVITIES:

The following tips can be used as **warm-up activities**. Of course we need to adapt them to our specific group of students, but these are just a few ideas you can consider:

- **Make it personal:** To set the mood, it is a good option to think of questions that may help students to connect the short story with their personal lives. For example, if the short story they are about to read is about the importance of dreams, we may think of questions such as: *How would you define dreams? What was your biggest dream as a child? What is your biggest dream now?*
- **Start with an image or video:** Starting with some audiovisual material is always a wonderful option. If we present our students with an image (related to what they are about to read, of course), we may think of questions such as: *What is going on in this picture? Who is in it? How do they feel? What makes you think that? If you show them a video, after watching it, you may ask questions such as: What caught your attention the most? Was there anything that challenged what you know — or thought you knew? What messages, emotions or ideas will you take away from this film? What connections can you make between this film and your own life or experience?*

- **Draw:** Show students only the title of the short story. Have them draw what they think the story will be about only by reading the title. You may be surprised at how many interesting ideas may be brought to the table!
- **Predicting the plot:** Before reading the short story, it is always essential to make some predictions on what it will be about based on the title and any paratextual element/s we may find. After reading, students should check if their predictions were right.
- **Discover the author:** Students may be given the name of the author to do some research about him/her. However, we know our students may not know what kind of information they should surf for. This is why we should provide them with a list of key aspects or questions to start their analysis: *Where was he/she born? When was he/she born? What were his/her most famous works? Why was he/she famous? What influenced his/her writing?*

AFTER READING ACTIVITIES:

Once learners have read the material, there is a great number of activities we can present them with. Some of them can be used in the **practice stage** while others in the **production**. Here is a list of possible activities we can consider:

- **Close Reading Passages:** After students have read the whole text, short passages of the short story may be selected to discuss them in relation to the full text. This is a nice speaking activity to promote independent speaking.
- **Significant Quotes:** Ask students to bring in passages or quotes that deserve attention in discussion. They should have reasons why the quote is important and what it might signify. Often several students bring in the same quote and this is a great opportunity for discussing notions of individual reader responses vs. inherently poignant moments in the text.
- **Adaptations:** This activity combines writing and speaking and they can be used in the production stage. A useful way to get students to think about genre specifics is to ask them to adapt a short story into a short play. We can divide them into groups and assign them either a short section of the work or the entire thing itself (if we think they're up to it). Once they have written a short script, ask them to act out their scene for the class. How does the

loss of descriptions change their interpretation of the dialogue? What editorial decisions (omission of dialogue, addition of action, etc.) did they have to make and why were they necessary? This activity can be time consuming, but it's also a good way to draw out quiet students and visually engage the students' interest in an active way. It's also easy to expand this adaptation exercise by asking them to consider what a film adaptation of the short story would be like: Who would you cast in the roles? Would we see the characters in close-up, medium, or long shots? What colours would you want to present on camera? How long would the scene be? Bringing in real theater terms (like "blocking" and "beats") for either version of the activity can give students some ideas of how to proceed with the task in a thoughtful way.

- **Alternative Ending:** This is a writing activity some students enjoy and it can be used in the production stage. We may ask students to write an alternate ending to the story and explain the critical difference between their endings and the author's. Depending on students' level of English, we can give them a list of questions or aspects to consider. We may even provide them with pictures which they can reorganize to invent the ending they like the most. We will discover how creative they can be!
- **Back to the Future:** Many short stories may seem "old" to the students, and they will often preface their interpretative comments with the phrase "back then"—or, worse, "back in the olden days." While it is obviously important to address the historical issues and contexts (and clarify which "olden days" we're talking about), an interesting challenge for the students is to ask them to modernize the story to make it seem relevant to them today. Their changes can include updating the setting or the use of language, increasing the severity of the transgression or crisis so the impact is consistent with what they think it would have been at the story's original publication. Their changes can be quite innovative, and even radical, but they must maintain the overall theme and effect of the story as it is written. For this reason, it is important to lay very specific boundaries for your students when doing this activity: requiring that they not only update the story but set it in the neighborhood they grew up in can be useful. This writing activity can be used in the production stage.
- **Perform the Story:** This is a speaking activity that can be used in the production stage. For stories that rely almost entirely on the dialogue and actions of the characters to convey

meaning, rather than exposition, we may have our students perform the literature. It is an effective way for them to figure out what is going on and to pick up on things like sarcasm because it forces them to contemplate how each character delivers the lines, the mood, and what lies beneath seemingly mundane phrases. We may break up the class into groups of four and assign a director, an assistant director, and lead actors. Each group performs a section of the story. They spend some time rehearsing, and the director and assistant director help with directing the actors, which is where the real learning takes place, as they puzzle it out.

- **Model Paragraph Assignment:** It may be a good idea to have students produce a substantial paragraph interpreting an element of a short story, of course, after giving them a paragraph model and analysing it with them (or by providing guiding questions on what they should include). The purpose of this activity is to highlight an implicit critique in the story and to use evidence to show how the text makes this critique clear. This writing activity is for the production stage as well.
- **Repeated Readings:** Have students read a story four times at home and chart their understanding and enjoyment of the text with each reading. Then, during class time, ask them to meet in four small groups and give short presentations about their experiences with each reading and then to summarize their discussions to the larger group.
- **Map it Out:** We should think of strategies to help our students visualize the story more vividly. Asking them to visualize it literally, by making a map, is really good, because it helps them organise events and identify the significance of settings in a really concrete way. We can map settings or we can map out characters movements over the course of a scene/story. If our story takes place in a real location, we may make use of Google Maps/Google Earth to show various locations relationships to one another.
- **Repetition, Repetition:** Another way to reinforce authorial choice and to teach students to be aware of how an author might be focusing their attention in very specific ways, is to attend to repetitions in a short story. Ask your students to track repeated words, phrases, or images in a story. Why are they there? What are they supposed to communicate to you? Students are occasionally resistant to this idea, but a good way to affirm that these repetitions are not simply an accident made by an inattentive author is to have your students remove them from

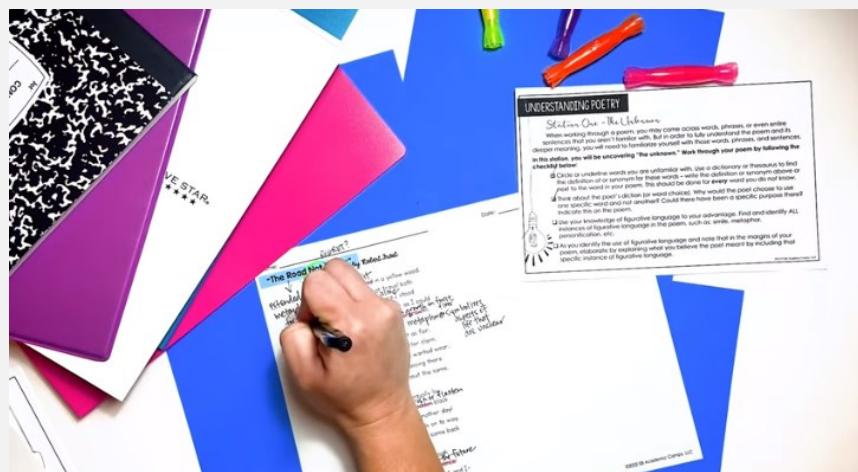
the text and replace them with variations. What is lost in the communication and content of the story if you remove the repetition(s)?

Planning Strategies for the EFL Classroom

One of the most notable contributors to the literature of Nigeria, one state of West Africa, has been the writer Chimamanda Ngozi Adichie. She was born in Nigeria in 1977. She is the author of three novels, Purple Hibiscus (2003), Half of a Yellow Sun (2006), and Americanah (2013), and a short story collection, 'The Thing around Your Neck' (2009).

The English language used in her stories indicates her desire to appeal to an international audience. Reading Adichie's works acquaints the reader with Nigerian reality. Through literature she has shown a worldwide audience the Nigerian customs, religions, ethnic groups and many other things which have made people know about that community. She once said: "***I realized that people who looked like me could live in books***"

Let's learn a bit more about this amazing author:



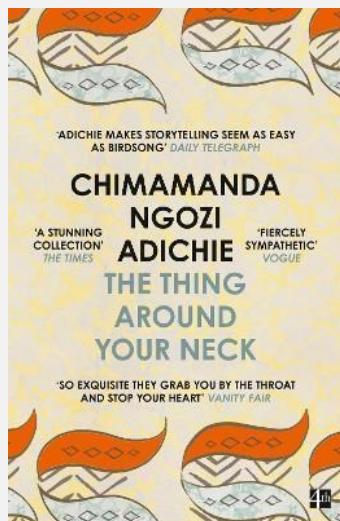
Biography of an activist and a literary giant | OYA Nigeria
<https://www.youtube.com/watch?v=2xceClkyovo>

In 'The Shivering', a story inside her short stories' collection 'The Thing around Your Neck', Adichie shows through Ukamaka's experiences that being far away from our own culture makes us lead a life that we may not want to live. One becomes the 'other' in a different country.

Let's read a short summary of the short story we are about to read:



"The Shivering" tells the story of Ukamaka, a Nigerian girl who is currently living in Princeton. The day a plane crashed in Nigeria, a boy called Chinedu knocked on her door. He is a Nigerian boy who comes to her apartment so they can pray together about what is happening in their country. She has never seen him before. She lets him in and they start to pray. While praying, she starts to shiver. She had already had this shivering before while saying the rosary when she was a teenager. She does not understand what it means. After praying, they start talking about their country. Ukamaka feels close to Chinedu while talking about their origin and about their home country. After that, she tells Chinedu that Udenna, her ex-boyfriend, might have been on that flight. Soon after that, she receives a call saying that Udenna has missed that flight. Chinedu stays that night with Ukamaka. After being together for some days, they start sharing their experiences of living in Princeton. Then, Ukamaka discovers that Chinedu is an illegal immigrant, he has no visa and he has not been studying at Princeton. Even though she is surprised by his secrets, they continue being friends.



Now, we kindly invite you to **read** the short story 'The Shivering' by Chimamanda Ngozi Adichie. Click on the link below to access the material:



['The Shivering' by Adichie Chimamanda Ngozi](#)

Reflect upon the short story you have just read. Although the answers to these questions will not be handed-in, they will help you emphasize specific aspects. Please, take notes as you will later need them for the optional activity in this lesson.



- Do teenagers usually experience situations like the ones depicted in the short story?
- Do they have a proper place to express how they feel about it?
- What creative writing activity would you present your students to work with this short story? What instructions would you give them? Would you take short passages or the whole short story?

Conclusion



In this lesson, we have covered the importance of working with short stories in our EFL classrooms and we have presented you with some tips or strategies you can use to implement stories in your own classrooms. We know that working with these kinds of resources is not something we usually do for a number of reasons (time-constraints, the curricula, etc); however, it is worth trying! You will discover a whole new world of possibilities.

To sum up, we would like you to read a short passage extracted from Charles Lason's article *The Idea of Universality in Literature*, in which he states that the word 'universal' is, indeed, limited (...) For better or for worse, each of us was born into an ethnocentrically sealed world. The purpose of any piece of

literature, no matter what culture it was produced in, is to show us something we were previously unaware of. Just as literature is a bridge connecting a life lived with a life not lived, so, too, all literature that is effective is a voyage into a previously untraveled world (Larson, 1999, p 65).

Activities

Incorporating Short Stories to the EFL Classroom (optional forum)



Dear colleagues,

Welcome to a new forum!

In this lesson, we have provided you with a number of possible tips or strategies to work with short stories in your classroom. Having read the theoretical material and the short story by Chimamanda Ngozi Adichie, we would like you to participate in this forum by considering the following instructions:

A. Think of a specific group of teenage students and a **creative writing activity** for the **production stage**. *How would you manage to incorporate this short story in your classroom? What writing activity/strategy would you use to foster communication? How would you implement it? Would it take just 1 class or more than 1? Why? Explain.*

B. Share your ideas in this forum by stating the following:

- AGE:
- LEVEL OF ENGLISH:
- PREVIOUS KNOWLEDGE:
- DESCRIPTION OF THE SPECIFIC CREATIVE WRITING ACTIVITY/STRATEGY (present the specific instructions you would give your students and support your decisions by resorting to questions above):

The participation in this forum is **optional**. You will have **14-running days** to participate.

Reading materials (compulsory)

Adichie, C. (2009). *The Thing around Your Neck*. A Knopf e Book. Disponible en:

https://women.dartmouth.org/s/1353/images/gid294/editor_documents/events/new_york_bok_club/chimamanda-ngozi-adichie-the-thing-around-your.pdf?gid=294&pgid=61&sessioni=f4f8ff6f-7489-4a17-9871-6e62806e2978&cc=1

Reading materials (optional)

Alou, Y. (2017). Emerging Themes in Chimamanda N. Adichie's Fiction: Ethnic and National Identity Narratives in Half of a Yellow Sun and "A Private Experience" <http://www.iosrjournals.org/iosr-jhss/papers/Vol.%202022%20Issue2/Version-3/R220203105109.pdf> [Accessed 20 April 2023].

Ashcroft, B., Griffiths, G. & Tiffin, H. (eds.) (1995). *The Post-colonial Studies Reader*. London: Routledge.

Ashcroft, B., Griffiths, G. & Tiffin, H. (eds.) (2000) Post-Colonial Studies *The Key Concepts*. London: Routledge.

Hall, S (1994) "Cultural identity and diaspora" from Williams, Patrick and Laura Chrisman, Colonial discourse and post-colonial theory: a reader

<http://www.iosrjournals.org/iosr-jhss/papers/Vol.%202022%20Issue2/Version3/R220203105109.pdf>

Larson, C (1999). Heroic Ethnocentrism: The Idea of Universality in Literature In: ASHCROFT, B., GRIFFITHS, G. & TIFFIN, H. (eds.) (1995). *The Post-colonial Studies Reader*.

References

Adichie, C. (2009). *The Thing around Your Neck*. A Knopf e Book. Disponible en:

https://women.dartmouth.org/s/1353/images/gid294/editor_documents/events/new_york_bok_club/chimamanda-ngozi-adichie-the-thing-around-your.pdf?gid=294&pgid=61&sessioni=f4f8ff6f-7489-4a17-9871-6e62806e2978&cc=1

Larson, C (1999). Heroic Ethnocentrism: The Idea of Universality in Literature In: ASHCROFT, B., GRIFFITHS, G. & TIFFIN, H. (eds.) (1995). *The Post-colonial Studies Reader*.

Pardede, P. (2011) *Using Short Stories to Teach Language Skills*. Journal of English Teaching: Available in: <https://core.ac.uk/download/pdf/236429965.pdf>

Créditos

Autores: <Cyntia Gabriela Zanón>

Zanón, C.G. (2023). Clase Nro.3 : Short Stories in our Classrooms. Enseñar inglés a través de la literatura. Una nueva construcción de sentido en el aula a través de la literatura. Buenos Aires: Ministerio de Educación de la Nación.



Esta obra está bajo una licencia Creative Commons
[Atribución-NoComercial-CompartirlGual 3.0](#)

Módulo 5: Enseñar inglés a través de la literatura. Una nueva construcción de sentido en el aula a través de la literatura

Lesson 4: Comics in our Classrooms



“Not all those who wander are lost.”

The Lord of the Rings, J. R. R. Tolkien



Welcome to our fourth and last class!

Previously in this module, we learnt about the importance of working with poetry and some strategies to work with it in our classes. Then, in our third lesson we learnt about the importance of working with short stories and also some strategies for teaching them. In this lesson, we will work with comics and their importance in the class.



In this lesson, you will be expected to:

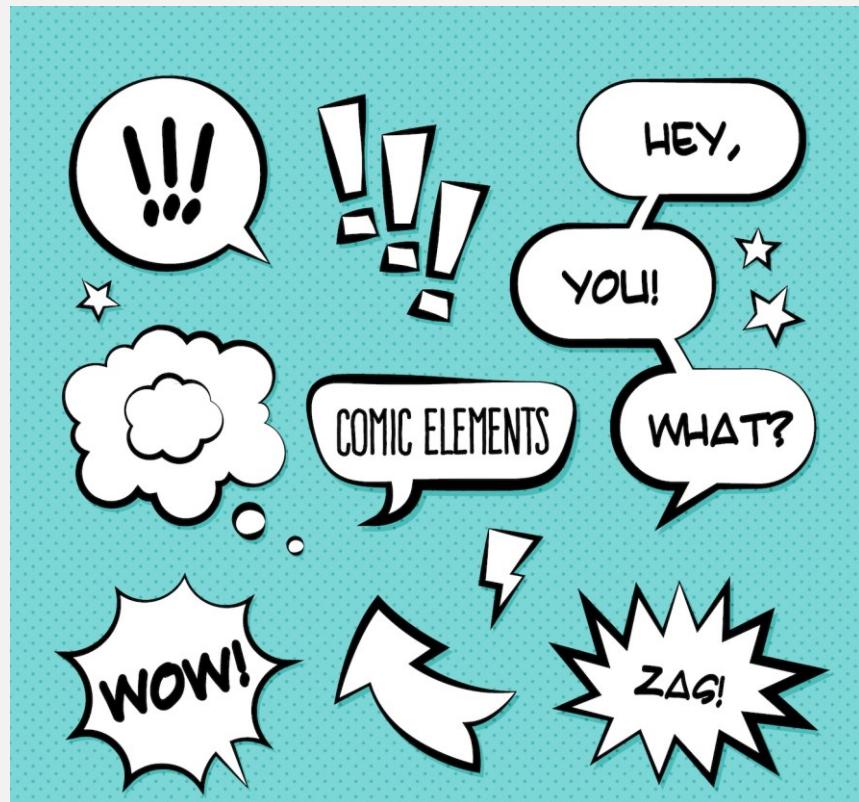
- Get familiar with the elements of a good comic.
- Discover how to create a comic with your students.
- Read 'A Very Special Day', a Heartstopper mini-comic.
- Identify the importance of comics as an educational resource in the process of learning English as a foreign language in the classroom.

The Value of Working with Comics

What is a Comic book?

“Historieta”, “comic”, “tebeo” or “graphic novel” are some of the most common terms used to refer to comic books (Albaladejo Fernández, p. 6). According to Albaladejo Fernández, comics are aimed at telling a story, to fulfill this aim, they use images and they sometimes combine them with words. With regard to images, the story can be either told in one image or in several drawings. Besides, with respect to words, they may or may not be included, it depends on the narrative needs; nonetheless, when they appear, they are usually displayed within balloons (p. 10).

What Are the Elements of a Good Comic Book?



A comic book is typically composed of a number of elements which work all together to tell the story. These below are some of them:

- **Panel:** A panel is one illustration on a page usually surrounded by a border. A comic book page is made up of one or more panels. Each panel moves the story along, by depicting an action with figures and speech bubbles.
- **Gutter:** This is the space between the panels. These spaces can be large or small, impacting how easy it is to read the pages.
- **Tier:** A single row of panels.
- **Splash:** A full-page illustration which often is used at the beginning of the comic book to introduce the story and establish setting and mood.
- **Spread:** An illustration that is spread out over more than one page.
- **Caption:** A box that is separate from the rest of the panel usually used to provide context for what's happening through the voice of a narrator.
- **Speech bubble/balloon:** These contain the dialogue of the characters and inside the panel. Each balloon has a “tail,” which points to who is speaking the dialogue.

The Comic as an Educational Resource in the Foreign Language Classroom

Jun Liu (2004, cited in Sadam Issa, 2017, p. 8.) found that comics are a helpful resource for second language learners with low-proficiency levels in reading skill, he explains that the combination of images and text of comics enables students to read the text using two complementary sources of information instead of one. (Albaladejo Fernández, p 22)

On the other hand, Artacho (2002, cited in Gordo Ayén, 2017, p. 20) lists the following benefits of using comics:

- They are visually appealing and enjoyable to read;
- They are a potential resource for visual learning;
- They boost creativity, imagination and interest;
- They can be created through comic workshops, making this tool feasible and imaginative;

- They help in learning the meaning of image sequences.

Comics have been mainly employed to improve written skills; however, as Del Rey Cabrero (2013) and Ana (2015) state, an appropriate use of comic strips will enhance the four linguistic skills (Albaladejo Fernández, p. 23).

Undoubtedly, comic books have a huge potential as a pedagogical resource, as Gordo Ayén (2017) announces “well used, the comic is a resource applicable to almost all content” (p. 21). Nonetheless, their value is not the only aspect that needs to be considered, but a thorough planification is required in order to exploit their potential. Concerning this, Barrero (2002, cited in García Reyes, 2017, p. 16) names some premises that educators should consider when implementing comic strips:

- To be familiar with comic books and their elements
- To know that comics and culture are closely linked
- To teach how to use images to tell a story
- To boost critical thinking (Albaladejo Ferrández, p. 23-24)

The Importance of Comics as an Educational Resource in the EFL Classroom

Incorporating comics in the EFL lessons can make language learning more engaging, interactive and effective for students of all ages. There are several reasons to affirm this:

- It presents what is essential;
- It is easier to remember a visual graphic containing key information;
- It is engaging through thinking, creating and writing;
- It incites students with low interest in writing;
- It helps organization through storytelling and storyboarding;
- Using visual images convey meaning to a story or topic;
- It develops creative and higher-level thought processes;

- It develops composition techniques through visual-verbal connections;
- It enriches reading, writing, and thinking;
- It serves as an assessment and evaluation tool.

Activities to Work with Comics in a Class

Comics provide narrative experiences for students beginning to read and for students acquiring a new language. Students follow story beginnings and endings, plot, characters, time and setting, sequencing without needing sophisticated word decoding skills. Both if we are considering working with a comic as our main project or we are planning to use it as a tool to support other literary genre project, we can consider the following useful ideas:

Pre-Reading Activity

Use comics as a pre-reading activity to introduce a new topic or theme. For example, have students read a comic you've found that sets the stage for reading. Alternatively, ask students to create their own comics. These can explore the key concepts or ideas that will be covered in the upcoming lesson, such as a comic on ocean animals, before reading about different factors in an ecosystem.

Creative Writing Prompt

Use comics as a creative writing prompt. Have students write a short story or narrative using the panels of a comic strip as a structure. One of our favorite tools for creating comics is Book Creator.

Summarize Key Ideas

Use comics as a way to summarize or review key information from a lesson. Have students create a comic that illustrates the key points or ideas from the lesson in a fun and engaging way. This is something they can do on their own or as a collaborative activity.

Check for Understanding

Use comics as a form of formative assessment. Have students create a comic that demonstrates their understanding of a concept or idea. You can use it as a basis for evaluating their knowledge. You

might provide a checklist for them of information to include for you to figure out how well they understand something.

Boost Collaboration

Use comics as a way to encourage collaboration and teamwork. For example, have students work in groups to create a comic that tells a story or illustrates a concept. Then have them share their comics with the class. This is an excellent way for students to give feedback to one another, too.

Making comics as a group activity

Creating a comic is a great group activity. Some learners can write the story, some can draw, and some can colour. Learners should speak in English and work together. Start by teaching them functional phrases like “Can I do the drawings?” and “I’d like to write the story”.

Using comics to teach vocabulary

If you have just given a lesson about shopping, learners can write a comic about ‘going to the shops’. If you have just taught them to use the future tense, they can write a comic about ‘making plans’. Encourage learners to describe what happens in each frame of their comic in English. They should make story notes before they start drawing.

Creating fun characters

Keep your students engaged by helping them to create interesting characters for their comics. Try asking questions about their characters like “Has he got a long or a short nose?”, “Is she wearing a shirt or a jumper?”, and “Is he happy or grumpy?”

Using comic to practice speaking skills

Once your learners have finished creating their comics, there are many follow-up activities you can use them for in the classroom. For example, you could ask each group of learners to act out their comics in front of the class. Each learner should choose a character and practice saying their lines before performing them with their group. This will help learners practice their speaking skills.

Using comics as reading tasks

You can use your learners' comics to create a set of unique reading tasks. Ask each group to create a set of true or false questions and comprehension activities to go with their comics. Now you can share these out amongst the class, or save them to use later.

Creating more activities with comics

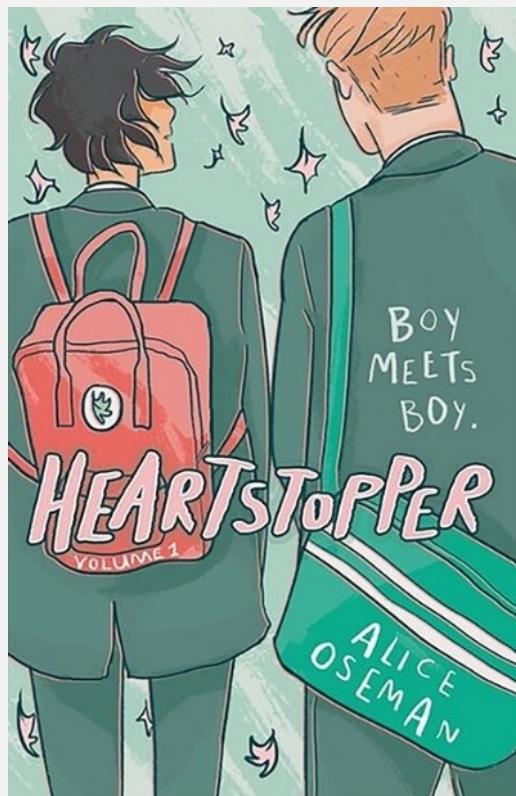
Your learners can prepare even more language tasks to go with their comics. For example, they can design tasks like 'Match these six words with their synonyms in the comic' or 'Find the opposite of these seven words in the comic' or 'Look at these eight words and find places in the comic to add them'. Groups can then exchange their finished comics and tasks.

Another interesting activity has to do with creating a comprehension task by photocopying a comic and cutting out the text from the speech balloons. Now you can give your learners the pictures from the comic in the correct order, and the text in a jumbled order. Ask them to match the correct text with the correct pictures and put the story together!

These activities not only make learning English more enjoyable but also reinforce language skills and cultural understanding through the medium of comics. Adapt them to suit the language proficiency and interests of your students.

Heartstopper by Alice Oseman

You have worked with this series in the previous module from a historical point of view. Now we propose you to approach it from a literary point of view.



Oseman, A. (2019). Heartstopper. Boy Meets Boy. New York: Graphix

Let's read the following comic: '**A Very Special Day**', a **heartstopper** mini-comic. Click on the link below to access the material:



[Mini-Comic: A Very Special Day - 186 | Heartstopper](#)

Reflect upon the comic you have just read, and read the following questions. The answers will not be handed-in, they will just help you pay attention to some aspects when thinking about activities in the classroom. Use these questions based on the comic already presented as a model to show your students how they need to analyze comics.



- 1- *What aspects of the pictures show you it is a special day?*
- 2- *Describe the image that you like the most. Explain why you have chosen it. What does it represent in the story?*
- 3- *Does the size of the pictures tell you something about the story? Explain.*
- 4- *What elements can you identify? Mention them .*

Conclusion



In conclusion, comics serve as a versatile and powerful tool in the EFL classroom, offering a myriad of benefits for both teachers and students. Their visual appeal, contextual richness, and ability to enhance comprehension skills make them a valuable addition to language instruction. Comics not only motivate and engage learners but also cater to various learning styles, fostering cultural awareness and linguistic adaptability.

As we have already studied during these lessons, not only incorporating comics into EFL lessons, but also using poems and short stories, let educators create a dynamic and interactive learning environment that promotes creativity, cultural understanding, and language proficiency. So, as teachers, let's embrace the world of literature as a bridge to effective language learning, one that combines the joy of reading with the excitement of exploring new linguistic

horizons. Together, we can empower our students to become confident and competent English language learners.



Crafting a conclusion for the importance of working with literature in the EFL (English as a Foreign Language) classroom, particularly with poetry, short stories, and comics, is essential. By incorporating these literary forms, students not only improve language skills but also develop creativity, cultural awareness, and critical thinking. Literature serves as a bridge to a deeper understanding of language and culture, making the EFL classroom a richer and more engaging learning environment. It is really useful to motivate students through the use of literature, so that they can expand their language skills to the fullest.

Activity



Activity for the FINAL TASK (final compulsory activity)

In this module we have explored poems, short stories and comics. This final task will help you explore the multifaceted benefits of literature in language learning and generate practical ideas for integrating it into their EFL lessons.

This activity is OBLIGATORY. You will have 10-running days to hand in. To submit the task, you should create a file and attach it via in box (Buzón de entrega).

Select a specific group of teenage students and think about an activity for the FINAL TASK that uses the literary texts we have worked with in this module as a teaching tool in an EFL classroom.

- You should elaborate a Word file, size A4, typography Arial 11, line spacing 1.5, justified margins.
- You should also include your personal information and a heading indicating that this is the final task of this module.
- You should describe:
 - AGE
 - LEVEL OF ENGLISH
 - PREVIOUS KNOWLEDGE
 - DESCRIPTION OF THE PRESENTATION ACTIVITY
- The maximum extension is 2 (two) pages. Please, do not forget to enumerate them.
- Name the file as follows: SURNAME_NAME_FINALTASK. For example: GOMEZ_JUAN_FINALTASK

Reading materials (compulsory)

Albaladejo Fernández, CM (2021). *Comics in the EFL Classroom: A Didactic Proposal for the Development of the Four Communicative Skills.*

<https://crea.ujaen.es/bitstream/10953.1/15070/1/CarmenMariaAlbaladejoFerrandezMADissertation.pdf>

Burns, M. (2022). *5 Quick Classroom Activities With Comics - Class Tech Tips.*

<https://classtechtips.com/2022/12/29/ways-to-use-comics/>

Masterclass (2021). *How to Create a Comic Book.* <https://www.masterclass.com/articles/how-to-create-a-comic-book-step-by-step-guide-for-making-your-own-comics>

Oxford University Press ELT (2019). *Eight Ways to Use Comics Strips in the Classroom*

<https://teachingenglishwithoxford.oup.com/2019/02/04/eight-ways-to-use-comic-strips-in-the-classroom/>

Reading materials (optional)

Alonso, M. (2012). *El cómic en la clase de ELE: Una propuesta didáctica.* (Trabajo Fin de Máster publicado). Universidad Antonio de Nebrija. Retrieved from:

<https://marcoele.com/descargas/14/alonso-comic.pdf>

García Martínez, I. (2013). *El cómic como recurso didáctico en el aula de lenguas extranjeras.*

(Trabajo Fin de Máster publicado). Universidad de Cantabria. Retrieved from:

<https://repositorio.unican.es/xmlui/bitstream/handle/10902/4045/GarciaMartinezIsabeI.pdf?sequence=1>

References

Albaladejo Fernández, CM (2021). *Comics in the EFL Classroom: A Didactic Proposal for the Development of the Four Communicative Skills.*

<https://crea.ujaen.es/bitstream/10953.1/15070/1/CarmenMariaAlbaladejoFerrandezMADissertation.pdf>

Alonso, M. (2012). *El cómic en la clase de ELE: Una propuesta didáctica.* (Trabajo Fin de Máster publicado). Universidad Antonio de Nebrija. Retrieved from:

<https://marcoele.com/descargas/14/alonso-comic.pdf>

Burns, M. (2022). *5 Quick Classroom Activities With Comics - Class Tech Tips.*

<https://classtechtips.com/2022/12/29/ways-to-use-comics/>

García Martínez, I. (2013). *El cómic como recurso didáctico en el aula de lenguas extranjeras.*

(Trabajo Fin de Máster publicado). Universidad de Cantabria. Retrieved

from: <https://repositorio.unican.es/xmlui/bitstream/handle/10902/4045/GarciaMartinezIsabelI.pdf?sequence=1>

Masterclass (2021). *How to Create a Comic Book.* <https://www.masterclass.com/articles/how-to-create-a-comic-book-step-by-step-guide-for-making-your-own-comics>

Oxford University Press ELT (2019). *Eight Ways to Use Comics Strips in the Classroom*

<https://teachingenglishwithoxford.oup.com/2019/02/04/eight-ways-to-use-comic-strips-in-the-classroom/>

Créditos

Autores: Cyntia Gabriela Zanón

Cómo citar este texto:

Zanón, C.G. (2023). Clase Nro.4: Comics in our Classrooms. Enseñar inglés a través de la literatura. Una nueva construcción de sentido en el aula a través de la literatura. Buenos Aires: Ministerio de Educación de la Nación.



Esta obra está bajo una licencia Creative Commons
[Atribución-NoComercial-Compartirlgual 3.0](#)