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**A TEACHING PROPOSAL OF YOUNG ADULT LITERATURE IN THE CHILEAN
EFL CLASSROOM**

MEMORIA PARA OPTAR AL TÍTULO DE PROFESOR(A) DE INGLÉS

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Abstract

Over the years, EFL teachers have stopped using literature when teaching the target language —or if so, they use classical authors such as Shakespeare or Shaw. The following dissertation aims to give language teachers a resource not only to engage students in reading (literature), but also to develop the four language skills while doing so. Adolescents are not interested in classical readings anymore or in learning English through them. For that reason, young adult literature (YAL) seems an effective alternative for teachers, as it deals with themes teenagers (students) can relate. Inevitably, a teaching proposal has been carried out to promote the use of YAL in the Chilean EFL classroom, encourage students to read more and help them develop higher-order thinking and creative skills.

Keywords

Literature - Young adult fiction - Education - English as a foreign language - Chile - Gender - Identity - Interpersonal relationships - *Looking for Alaska* - *It's kind of a funny story* - *Push*

Resumen

A través de los años, los profesores de Inglés como segunda lengua han dejado de usar la literatura como recurso pedagógico en el aula —o en su defecto, se basan primeramente en autores clásicos como Shakespeare o Shaw. La siguiente memoria tiene como objetivo otorgar un recurso no solo para encantar a los estudiantes con la lectura (literatura), sino que también desarrollar sus cuatro competencias lingüísticas. Hoy en día, los adolescentes no están interesados en las lecturas clásicas o en aprender Inglés a través de ellas. Por esta razón, la literatura juvenil parece una alternativa efectiva para los profesores, ya que lidia con temas que los adolescentes (estudiantes) pueden relacionar con sus propias vivencias. Inevitablemente, una propuesta de enseñanza ha sido llevada a cabo para promover el uso de la literatura juvenil en las salas de clases chilenas. Con el fin de estimular a los estudiantes a leer más y desarrollar un pensamiento crítico y creativo.

Palabras Claves

Literatura - Literatura juvenil - Educación - Inglés como segunda lengua - Chile - Género
- Identidad - Relaciones interpersonales - *Looking for Alaska* - *It's kind of a funny story* – *Push*

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INTRODUCTION

CHAPTER #1

1.1 Introduction

The further on dissertation and teaching proposal aim to explore and promote the use of literature —young adult literature in specific to teach English as a foreign language in Chile. An adaptable teaching proposal has been carried out, so that language teachers can effectively adapt the resources to their own context and students' interests and motivations. Likewise, it is important to emphasise (that) a case study has not been presented for the just mentioned reasons.

In the past, EFL teachers planned their lessons based on the grammar-translation approach, therefore students did not get to thoroughly develop the four language skills: reading, listening, speaking and writing. Nowadays —however— teachers know that the more they speak in the target language the more students will be exposed to it. As a result, their language awareness and knowledge will be more deductive and fluid. Students need to be constantly motivated in order to successfully learn a foreign language. As well as to develop creative and critical thinking.

It is crucial for teachers —then— to find different teaching ideas and resources that engage students deeply in their learning process and increase their exposure to the target language. Literature is one of the numerous resources teachers can use in the EFL classroom to make the learning process more effective. Young adult literature (YAL) —in specific— is one of the resources teachers have been widely using when teaching English to adolescents. The sub-genre is known for dealing with particular themes such as death, identity, sex and gender; issues that are interesting for young readers, as they find themselves going through similar experiences in their life.

Consequently, the focal point of the research paper and teaching proposal is to understand and promote the use of YAL in the Chilean EFL classroom. As well as to help students develop critical thinking and the four language skills. YA books can be used in countless teaching activities and contexts —which is why we genuinely recommend language teachers to adapt the lesson plans and teaching practices to their own reality.

The further on dissertation has been divided in **five** chapters. Each one considering a specific topic. Chapter **#1** properly introduces the research and states the objectives. Chapter **#2** reviews the role of young adult literature in education and the themes (variables) involved in the three chosen YA books: *Looking for Alaska*, *Push* and *It's Kind of a Funny Story*. Besides, it evaluates the importance of using this resource in the Chilean EFL classroom. Chapter **#3** thoroughly analyses each book regarding its literary features and variable. Chapter **#4** proposes a set of lesson plans and worksheets to teach English through literature in the Chilean EFL classroom. Chapter **#5** recapitulates the expected outcomes and conclusions found over the investigation. Enclosed at the end is the recommended teaching material for each lesson.

1.2 Objectives

1.2.1 General Objectives

Regarding the forthcoming dissertation (investigation) and teaching proposal, there are **two** considerable general objectives. Firstly, to recognise and understand the characteristic of literature —young adult literature specifically— and engage students in reading. Secondly, to promote the use of YAL as a teaching resource in the Chilean EFL classroom.

1.2.2 Specific Objectives

Concerning the outcomes, there are **four** considerable specific objectives which are detailed as follows. Firstly, to define young adult fiction (literature) and review its use as a resource to teach EFL. Secondly, to establish the importance and promote the use of young adult literature in the process of acquiring a second language. Thirdly, to thoroughly analyse the themes (variables) in the chosen YA books and relate them to young students' experiences. Fourthly, to design a teaching proposal that compiles every component previously investigated and aims to give a fresh approach to teaching literature.

THEORETICAL FRAMEWORK

CHAPTER #2

2.1 Literature & Young adult fiction

Much has been written about the benefits of using young adult literature (YAL) in the Chilean English as a foreign language (EFL) classroom. The following chapter reviews different articles that discuss the characteristics of the genre as well as its potential to develop critical thinking skills, the ability to analyse literature and —most importantly— the ability to understand issues of identity, gender and interpersonal relationships.

According to Carlsen (1980), young adult literature is wherein the protagonist is either a teenager or one who approaches problems from a teenager perspective. Such novels are generally of moderate length and told from the first person. Typically, they describe initiation into the adult world, or the surmounting of a contemporary problem forced upon the protagonist(s) by the adult world. Though generally written for a teenage reader, such novels — like all fine literature— address the entire spectrum of life (as cited in Vanderstaay, 1992, p.48). In recent years, the role that young adult fiction plays in particular strands of adult society has shifted significantly. More than a pastime for the demographic for which it is named, young adult fiction drives cultural engagement for a large portion of [people] (Garcia, 2013, p.3).

“Young adults [are commonly] defined as those who think they’re too old to be children but [...] too young to be adults” (Nilsen & Donelson, 2009, p.1). Cole (2008) describes YAL as texts that bridge the gap between children’s literature and adult literature (p.49). While Nilsen & Donelson (2009) describe YAL as: “anything that readers between the approximate ages of twelve and eighteen choose to read either for leisure or to fill school assignments” (p.3). In the scope of young adult literature, different authors had disagreed about reader’s age rate. Cart (2008), former director of The Young Adult Library Services Association (YALSA), states that in

recent years the size of this population group has dramatically increased as the conventional definition of young adult has expanded to include those as young as ten and as old as twenty-five.

These are the characteristics that have historically defined the genre (Cole, 2008, p.49):

1. The protagonist is a teenager.
2. Events revolve around the protagonist and his/her struggle to resolve the conflict.
3. The story is told from the viewpoint and in the voice of a young adult.
4. Literature is written by and for young adults.
5. Literature is marketed to the young adult audience.
6. Story doesn't have a *storybook* or *happily-ever-after* ending —a characteristic of children's books.
7. Parents are noticeably absent or at odds with young adults.
8. Themes address coming-of-age issues (e.g., maturity, sexuality, relationships, drugs).
9. Books contain under 300 pages, closer to 200.

Most teens choose books that publishing companies market as YAL, as well as those marketed for the adult audience. They choose books with teen protagonists and seldom choose to read the traditional canon. [...] in classrooms across the [globe], teachers have replaced classical texts with books marketed primarily for teens (Cole, 2008, p.50)

Cole (2008) also states that “teens do not generally choose a book on literary merit, and as teachers we engage our students best when we know and respect what they enjoy” (p.50).

Young adult literature offers a window through which teens can examine their lives and the world in which they live. [...] YAL addresses modern-day issues [...] and it connects teens with the pop culture world in which they live — [...] resulting in more reading pleasure and ultimately enhancing reading comprehension (Cole, 2008. p.61).

Jean Brown and Elaine Stephens (1995) have agreed that in order to help young adults through the difficult time of being adolescents, teachers must provide literature that speaks to the issues facing our students: problems in constructing their identities, understanding their gender and interacting with others (as cited in Bushman, 1997).

2.2 Identity

Dittmar (2008) claims that identity is located on the level of subjective psychological experience, rather than necessarily referring to an objective essence. Therefore, considering identity as something subjective, it is built through multiple and elaborated interactions of cognitive, affective and social intercommunications processes. These processes happen at a certain time, within a determined culture and context. Greenwald, Marková, Reicher & Swann (1980; 1987; 2000; 1983) reaffirm that each person will develop a different identity depending on the place and the environment they are exposed to (as cited in Vignoles, Golledge, Regalia, Manzi, & Scabini, 2006, p.309).

From a sociological point of view, personal identity is not something that someone can elect. According to Hall (1997), “identity is seen as something that has to be socially negotiated with all the other meaning and images built as knowledge that our own usage of the identity activates” (as cited in Walsh, 2005, p.7). Identity involves identifying ourselves depending on the cultural and familiar environment. Erikson states that an identity is a description of oneself,

and at the same time is implicit. Every human being must have the capability to develop identity while changing into adulthood and to keep redefining it along its life (as cited in Taylor, 1996, p. 10).

2.2.1 Identity & Literature

Literature uses strategies to influence readers. YAL —then— applies different narrative skills to explore fictional worlds and also to support the values and ideologies of the text. Fiction for the young is used as motivation to be the people they ought to be. This is accomplished by putting the readers in the position they can identify themselves with focal characters and their subjectivity (Alsup, 2010, p.9)

Victor Nell (1988, p.5) states that YA readers can change through the reading experience: they can have new thoughts and feel unknown emotions. This can come from reading particularly fictional narrative books. The narrative universe is known to be powerful, creating internal narratives of the self that can model the behavior of someone. McAdams, Josselson, & Lieblich (2006) write:

The stories we tell about our personal experiences grow in complexity and detail as we move through childhood and into the adolescent and young adult years. It is not until adolescence, some researchers and theorists have argued that we are able and motivated to conceive of our lives as full-fledged, integrative narratives of the self. (p.3)

Alsup (2006) explains that YA authors often argue they write novels about teens for teens for one main reason. Their purpose is that readers can recognize themselves with the characters, their conflicts and problems. James P. Gee (1999) —additionally— sees discourse in general as

an identity, it affects the individual interaction. Hence, how one communicates determines the person one becomes. Readers are able to learn about themselves and their own identity, their behaviors and what they like (as cited in Alsup, 2006, p.9).

2.3 Sex & Gender

Not long ago, the terms sex and gender were used interchangeably. However, in modern society, their meanings are becoming increasingly distinct. It is crucial—for a better understanding of gender issues in adolescence—to briefly describe the difference between sex and gender. Sex refers to a biologic, chromosomal determination of being either male (XY) or female (XX). Whereas gender describes the characteristics that a society or culture delineates as masculine or feminine and includes personal attributes, social roles, social customs, activities, and behaviors (Nobelius, 2013).

According to Oswalt (2011), gender roles are constructed, experienced and understood within a culture and period of time, while sex remains the same across time and place. Every culture sees gender roles differently, and ascribe its own features to them. Every human being has his or her own self conception of being either masculine or feminine, based on what he or she likes better or feel more comfortable with. Nonetheless, Oswalt states there is a massive amount of people who do not identify with the gender that corresponds to their biological sex.

Adolescents—then—accept these prescribed gender roles, which shape their understanding of the ‘man–woman relationship’ and thus influence their attitude and behaviour towards the opposite sex and towards all sexual and reproductive health issues. Once such stereotyped gender-role attitudes are formed, it is very difficult to change them. This is why an

urgent need is felt to provide adolescents with a non-stereotyped environment before they mature and begin to adopt rigid notions of stereotyped gender roles (Ministry of Human Resource Development, Government of India, n.d, p.37)

2.3.1 Gender & Literature

Literature can change the way readers see their own world. The best adolescents authors recognise this and strive to create realistic, imaginative stories that help young readers come to grips with problems they are encountering, often for the first time (Bowman, 2000).

According to Clemens (2015), YAL is an excellent vehicle for challenging traditional gender norms that can often feel constricting to young people. Many YA books work to dismantle these rigid structures and roles by having the protagonists carve out a space where a new kind of identity can exist. In a world in which children are growing up with more gender identities available to them (Facebook users have 56 options for gender identity now). Young adult literature is reflecting these exciting changes to the ways society categorizes people beyond the binary of male / female.

Slowly but surely, more gender identities are appearing in YAL. This is important not only because it is true to life itself, but also because by seeing the myriad ways in which characters identify—and use these words to identify themselves—the more teens can better understand, accept, and love themselves and those around them (Jensen, 2015).

2.4 Interpersonal relationships

Interpersonal relationships are the network between people in which they can share their emotions and experiences. According to Bowlby (1969), relationships start with the feel of affection for someone (p.850). Love is the top of the mountain when to interpersonal relationships refers. Duck (1999) also states that “we need to reflect on the sources of our pleasure and pain to appreciate that nothing else can make us feel that way except for the personal relationship with other human beings” (as cited in Gross, 2015, p.433).

Relationships influence the interaction quality, one’s autonomy and relatedness. Close relationships have an important function, since an individual can be provided with a feeling of safety and security. Interpersonal relationships —then— make life meaningful. “When asked ‘What’s necessary for your happiness?’, most people say, before anything else, satisfying close relationships with friends, family and romantic partners” (Berscheid as cited in Gross, 2015, p.428).

Early teenage relationships are crucial for the development of any adolescence. They come with all the other changes going on during this period —physical, social and emotional. As adults, adolescents want to get recognition from their friends, parents and sometimes teachers.

Sometimes young people are too shy to create interpersonal relationships, which are helpful for them to get social recognition and validity. At the same time, being part of a group helps adolescents feel secure when they find people who share their same fears and tastes —as they feel themselves reflected in their friends or partners (Liu, Yin, Huang, 2013).

2.4.1 Interpersonal relationships & Literature

Literature often portrays the adolescent's life emphasizing problems that can be part of this stage. Alcohol-related accidents and drug abuse are frequently reflected in writing, showing adolescence as a period of storm and stress to be survived and endured (Arnett as cited in APA, 2002). It is this adolescent's portrayal what is making YA books popular among them. YA readers look for characters who are controlled by real human motives. They want stories in which "they find out about themselves, not simply to escape into someone else's experience, but to feel identified with the characters" (Nilsen & Donelson, 2008, p.14).

It is important to take YA books as an educational resource to strengthen these needs. Encourage reading of "empathy related literature provides teachers with a resource of realistic picture books whose stories evoke feelings of empathy" (Cress & Holm, 1998, p.1). According to Hoffman (1984), when young adults develop the feeling of empathy, they become aware about others having 4different feelings from their own (as cited in Cress & Holm, 1998). Through reading adolescents learn the necessary tools to establish and maintain relationships. The abilities that are required to keep a relationship in time become meaningful in books, therefore they feel identified and motivated to use these abilities in real life (Castillo, 2013).

2.5 Young adult literature & Education

Literature and culture in English Language Teaching (ELT) at an undergraduate level can be seen as the bridge between the target language and its soul, [as] they provide students with a closer interaction with English-speaking countries. [...] Literature enhances ELT through elements such as authentic material, language in use and aesthetic representation of the spoken language, as well as language and cultural enrichment. It is

with this last element that literature opens the door that leads to a wider and closer look on the culture (or cultures) where the target language is spoken (Hernandez, 2010, p.1).

According to Hernández (2010) “students considerably expand their vocabulary by being exposed to a literary text” (p.1). Spack (1985) —additionally— states that “the role of literature in creating more culturally-tolerant language learners and bringing about the concept of ‘language and cultural awareness’ and she also points out that literature can serve as a stimulus for writing and composition” (as cited in Tehan, Yuksel, & Inan, 2015, p.46).

Why do schools put emphasis on literature? Literature is a way to experience a way of life, a time period, a culture, an emotion, a deed, an event that you are not otherwise able, willing (as, say, in the case of murder) or capable of encountering in any other manner. Literature —then— opens doors to new and different life experiences (McGee, 2001, p.2).

Much has been written in the past few years about the importance of meeting the reading needs, interests, and abilities of young people in middle and senior high schools. Accompanying such writing has been the suggestion that young adult literature is suitable for the classroom and, indeed, would serve the students well in meeting these needs (Bushman, 1997, p.1).

2.5.1 Reading motivation

Motivation is “the love of learning [and] the love of challenge. [However], [...] the motivation of some adolescents for learning takes a nosedive. A young teen may begin to

grumble about assignments and teachers, ask to drop out of a favorite activity, [or] complain that he's bored" (U.S. Department of Education, 2005, p. 59).

Motivation is one of the key factors that determines the rate and success of L2 attainment. It provides the main incentive to initiate learning a foreign language and later the determination to persevere and sustain the long and often difficult learning process.

Without sufficient motivation, even individuals with the best of abilities cannot accomplish long-term goals. [...] Adolescent learners come with their own emotional and psychological baggage and interests making the task of motivating them one of the greatest challenges for teachers. Using authentic literature to supplement core materials is one way of motivating adolescents yet the task of reading a short story or novel in a foreign language can be daunting for many pupils (British Council, 2002).

2.5.2 Reading interests

Gibbons, Dail & Stallworth (2002) argues that "young adult literature equips teachers to face the challenge of engaging students as readers in the classroom, with the long-term goal of fostering a lifelong love of reading" (p.56). According to Donelson and Nilsen (2004):

YAL appeals to adolescent readers for multiple reasons. It focuses on characters with whom they can identify based on issues such as age, conflicts, and world perceptions. It is fast-paced and will hold students' attention in a rapidly increasing technological society where their world literally flashes before their eyes through television, video games, and computer images. YAL also includes a growing body of work that represents different ethnic and cultural groups, reflective of our ever-growing diverse society (as cited in Gibbons et. al., 2006, p. 56).

2.5.3 Reading needs

Gibbons, Dail & Stallworth (2006) claim that “teachers often view canonical texts as a means of accomplishing [learning outcomes] and see young adult literature, while relevant to their students’ lives, as easier as literature to implement [...] at the conclusion of the school year” (p.55). Ericson —then— asserts that “class reading needs to extend beyond classic novels and novels in general to encompass a variety of genres in order not to ‘limit students’ bridges to the joy of reading” (as cited in Gibbons, Dail & Stallworth, 2006, p.55). Donelson and Nilsen (2004) states that:

Young adult literature includes multiple genres and subjects and it does not solely focus on novels of teenage angst. Over the years, YAL has grown expansively to include genres such as poetry, biographies, memoirs, informational texts, and science fiction and fantasy, to name a few” (as cited in Gibbons et. al., 2006, p. 55).

The Young Adult Library Services Association (YALSA, 2008), states that the value of young adult literature is in “how it addresses the needs of its readers”. As addressing these needs, it becomes valuable because of its importance in the life of readers. “[..] Literature becomes a powerful inducement for them to read, another compelling reason to value it, especially at a time when adolescent literacy has become a critically important issue” (2008). Reading is one the most important skills students must develop. In order to reach this goal, literacy seems to be “another developmental need of young adults” (YALSA, 2008).

2.6 Young Adult Fiction as a resource to promote interest in Literature

Teachers must develop students' reading skills. Literature deals with what students are facing in their physical, intellectual, moral and also reading development. Most of the literature used in the curriculum (the classical) seems to be written for the adult community, without providing young adult students the answers they are seeking (Bushman, 1997, p. 35-40). YAL is an important resource teachers can use in the classroom, since it is closer to adolescents' lives.

Reed states that it should be integrated in the classroom because of the following:

(a) [It] helps improve students' reading skills; (b) [it] encourages young adults to read more books, thereby improving their abilities to read; (c) [it] facilitates teachers' abilities to incorporate more books of interest to adolescents into the curriculum, thereby avoiding the non-reading curriculum or workbooks and lectures; and (d) [it] supports the development of an inclusive curriculum (Gibbons, Dail & Stallworth, 2006).

Most teachers agree that many students do not like to read. Such statement comes from the literature students are asked to read, "[...]most of the teachers qualified this statement by adding that the majority of their students will read if they are given literature that relates to their interests and to their lives" (Gibbons, Dail & Stallworth, 2006). Engaging reading is enhanced in the classroom with interesting texts that interact with the real world. Teachers also provide opportunities for collaboration, autonomy support, and monitoring the students. It is important to mention that young adult literature establishes student autonomy and relevance, both being recognized as conditions to enhance reading (Ivey & Johnston, 2013, p. 255).

Consequently, a specific teacher notes that she "includes contemporary YA literature because reluctant readers enjoy these books more than they do the 'classic' literature" (p.56).

The reason for including young adult works is mainly because “reading these books makes them more comfortable with reading so that, hopefully, they will learn to enjoy classic literature” (p.56). In this way, the teacher indicated that a curriculum that incorporates YAL provides ways of engaging middle and high school readers (Gibbons, Dail & Stallworth, 2006).

YAL is intentionally written to be accessible to struggling readers as they develop their skills in interacting with a variety of texts (Stover). It presents students with opportunities to read for enjoyment, thereby strengthening the reading and literacy skills we are trying to teach in our EFL classrooms. Moreover, because YAL meets the needs of adolescent readers, it is more likely than canonical literature to motivate students to read (Gibbons, Dail & Stallworth, 2006).

LITERARY ANALYSIS

3.1 Introduction

Friendship, alcohol, rules, life and existence are some of the common themes of young adult literature. In the following section, trainee teachers can find a brief analysis of the books *Looking for Alaska*, *Push* and *It's kind of a funny story*. Each analysis consists of a book summary, the narrator's point of view, setting, characters and main themes.

The first book is John Green's first novel *Looking for Alaska*, published in 2005. In 2006, it won the Printz award from the American Library Association. In 2012, it was one of the New York Times best sellers. At first glance, *Looking for Alaska* seems like any other young adult book. However, it is not only about alcohol and rules but also about hope, redemption, self discovery and love.

The second book is Sapphire's debut novel *Push*, published in 1996. This book is known for its style, which allows the reader to deeply empathise with the main character: a black, illiterate, sixteen-year-old girl named Precious, who was tirelessly raped by her father since she was a baby. *Push* is a short but tough read, in which its subject matters are beyond shocking and definitely not for the faint of heart. In 2009, an American drama film based on the novel was released.

The third book is *It's Kind of a Funny Story* (2006) by Ned Vizzini, which was also turned into a film in 2010. The story was inspired by the author's hospitalization for depression in 2004. The book won the best book for young adults from the American Library Association in 2007.

3.2 Looking for Alaska by John Green

3.2.1 Summary

Miles Halter is an adolescent who is tired of his friendless life in Florida. He decides to attend to his dad's former school Culver Creek, a private boarding school in Alabama to seek a Great Perhaps. At the beginning, on campus, he certainly feels a bit left out but—in his own words—he likes it better there than at his old school. The story is divided in two parts:

Before. Once at school, Miles meets the Colonel—his roommate—who introduces him to Takumi and Alaska Young. The three of them name Miles as Pudge because of his physique. They teach him the social order of the campus, smoking cigarettes and drinking. As time goes by, he becomes obsessed with Alaska. After Thanksgiving, they get together in Alaska's room at night where she and the Colonel get drunk. On that night Miles and Alaska make out. Right after, she receives a phone call from her boyfriend Jake because of their anniversary. After the phone call she freaks out and returns to Miles and the Colonel's room and asks for help to leave the campus.

After. On the following day, students are gathered in the gym for an important announcement. The Eagle tells them that Alaska has died in a car crash. Miles and The Colonel feel guilty because they helped her escape. They decide to unravel how Alaska died. They want to know if she committed suicide or if it really was a car accident. As it seemed to be difficult to have answers, they decided to stop looking for them and accepted their loss and grief. One day, one of their teachers requests them, as a final exam, to answer the question “how will you

—you personally— ever get out of this labyrinth of suffering?’’ (Green, 2005, p. 215). Miles answered this according to what he felt after Alaska's death.

3.2.2 Setting

Almost every key event takes place on campus at **Culver Greek boarding school** in Alabama. A private school that Miles chooses to attend and where he meets Chip Martin (his roommate) and Alaska Young (Chip's long time best friend). It is also where Miles hopes to find his Great Perhaps.

Most of the story develops in **dorm room #43** over videogames and spontaneous meetings. Pudge views his room as a hospital. The only luxury he has is a private bathroom with a shower head that is two feet lower than him.

Culver Greek is known as a prestigious and exclusive boarding school. However, a fair amount of its students have alcohol abuse problems. Students often go to places like the **smoking hole** or **the barn** to smoke, get drunk and share their deepest secrets.

3.2.3 Characters

Miles Halter (Pudge): Miles is the main character and narrator of the story. He is a junior high school student who is obsessed with famous people's last words. The reader can tell that Miles is a shy person who does not have much social interactions; keeping his thoughts to himself. Pudge is not only a shy and naive teenager, but also a very strong one —emotionally speaking. He is both a round and dynamic character, who shows different sides of his personality and changes as the story unfolds.

Chip Martin (the Colonel): Chip Martin is the leader of both: his group of friends and the school. He is confident —regardless being poor— and able to get the best out of the worst. The Colonel is determined to get good grades at school because he wants to go to a good college. He knows he is smart and takes advantage of it. Despite being a man of absolutes who needs a reason for everything, the Colonel is extremely sensitive. He is a loyal and trustworthy friend and would do anything for the ones he loves.

Alaska Young: Alaska is a mysterious girl, even for the reader. It seems no one knows her for real as she is quite secretive about her past and life. She is a strong and complex character, who changes her mood easily. She is not only intelligent, but also beautiful. She somehow shows destructive actions —such as smoking and drinking— because she feels guilty about her mother's death. In addition, Alaska often talks about death and spends her time wondering how to get out of her own labyrinth of suffering.

3.2.4 Themes

Interpersonal relationship. Miles had no friends at school and lacked social skills. His first real relationships were made at Culver Creek Boarding School. Once there, his life changed completely, since he had to live with new people. Living with someone else is challenging as it means sharing personal time, room and intimacy at a completely different level. At school, Miles realised that relationships play a vital role in people's lives, especially when you are adolescent and in need of peer recognition and support.

Miles experienced something different and completely new. He started to fall for someone of the opposite sex: Alaska. Adolescents tend to confuse love and desire, since adolescence is a troubling age. At times, they struggle to understand their own feelings and emotions. Miles was

frustrated as he did not know how to act or what to do in front of Alaska. He wondered if he really loved her or was just physically attracted to her.

Interpersonal relationships are vital for the development and understanding of the story. Since Miles was accepted to Culver Creek he started to bond with his peers and feel he belonged. Miles —who at the beginning was a vulnerable insecure teenager that often found himself in troubling situations— finally found out what loyalty and real friendships mean.

Interpersonal relationship can be divided in two themes throughout the story: friendship and love.

Friendship. At the beginning, Miles had no friends neither in Florida nor in Alabama. However, as the story unfolds he starts developing friendships with his roommates and classmates. His new friends accepted Miles for who he is, despite being quiet, shy and uncool. Relationships of any type are difficult to sustain, as friends do not always get along and tell the truth. Once on campus, Miles learnt the true meaning of friendship, trust and loyalty.

Love. Love is something new and unknown to Miles, yet Alaska seems to know everything about relationships, sex and intimacy. The protagonist does not know whether he loves her or is only attracted to her. However, while he figures it out, he decides to get into a relationship with his classmate Lara —although he does not truly love her. Love is complicated because one can never know what the other person feels, and that is exactly what happens to Miles: Does Alaska want him back? Relationships are messy and Miles can clearly see it at Culver Creek.

3.2.5 Narrator's point of view

Looking for Alaska is written in first-person, where the protagonist narrates the story.

The story is told from Miles' point of view, making the reader sympathise with him as he faces some difficult situations. On the one hand, this helps the reader see everything through the protagonist's eyes. On the other hand, the reader does not know if the narrator is telling the truth or not. This point of view does not allow distance between the narrator and the chain of events because Miles is part of the story. Moreover, the reader does not know in depth the other characters' feelings or thoughts, but only what Miles sees and says about them.

3.3. Push by Sapphire

3.3.1 Summary

Clareece Precious Jones is an obese black teenage girl who narrates her terrible and disturbing story. She is only 16 years old and has been abused by her father since she was a baby. She is already a mother of a down syndrome girl and expecting a new child. Precious was born in an abusive family. Her mother Mary blames her for stealing her husband who is also Precious' rapist dad. Mary constantly torments and abuses her psychologically and physically. Precious is forced to do the housework, cleaning and cooking. Her mother gets a monthly payment from welfare to supposedly take care of her daughter and granddaughter, little Mongo. However, she does not use it properly.

Precious attends I.S. 146 school, where her classmates bully her, not letting her speak or pay attention in class. She is an illiterate teenager who eventually gets expelled from school due to her second pregnancy. Precious —then— attends High alternative school/Each One Teach One. She meets Mrs. Rain and a group of girls who have faced similar terrible and violent

experiences. All of them share the willingness to learn, as throughout their lives they did not receive proper education. Eventually these girls become Precious' friends.

As Precious starts to educate and love herself, she realises how education can actually provide greater opportunities for her family. When her second child Abdul is born, she leaves home seeking a better life. She finds a Halfway House, a place meant for single mothers and their newborn children. This place means a new beginning for Precious. Once Precious has settled, Mary announces her that her dad has died of AIDS, thus Precious finds out that she is HIV positive. This situation devastates Precious, as she fears for Abdul's health and destiny. Fortunately, she finds out that Abdul is not HIV positive. The good news gets her back on track, and with Mrs. Rain and her classmates' help, she starts building a new life —away from her mother and past.

3.3.2 Setting

This story is set in **Harlem, New York** in 1987. During these years, medical HIV treatments were not that advanced and the disease itself was socially unfamiliar and also frowned upon. Precious lives in a flat with her mother at Lenox Avenue, where she feels insignificant, unloved and ugly.

Precious attends **I.S. 146 School** where she is bullied and mistreated by her classmates and some teachers. She does not speak much with them and gets bad grades, thus she sits at the end of the classroom. Precious eventually gets expelled from school and goes to **High Alternative Education/Each One Teach One**, where she finally meets people that have experienced similar situations. She feels welcomed by her classmates and teacher. Mrs. Rain makes Precious feel loved and important. Eventually this place becomes her home.

Precious also takes refuge in her **life diary**, where she writes everything that goes through her mind: her problems and afflictions. This diary helps her communicate with Mrs. Rain, and is a way to solve her personal issues. In the diary she feels safe and secure, while it also helps her improve her reading and writing skills.

The story is also set in other places such as the **Harlem Hospital**, where Little Mongo and Abdul were born, and the **Halfway Home**, where Precious and Abdul stay during her second baby's first year of life.

3.3.3 Characters

Precious: She is the main character: a sixteen-year-old girl who has been repeatedly raped by her father since she was a baby. At the age of twelve, she gives birth to her first child and —years after— to her second one, both from her father. She does not have any friends and lacks self-confidence. Precious does not know how to read or write, thus she does not participate much in class.

Mama (Mary): Precious' mother; an abusive and selfish woman who always confronts Precious and blames her for stealing her husband. She is in charge of managing Precious's money from the welfare. Mary believes that women have to be with a man to be socially recognised and validated.

Carl: Mama's long-time boyfriend and Precious's father. Carl raped and mistreated her in several occasions, getting her pregnant with two children.

Ms. Rain: Precious' teacher, friend and sometimes mother. She is a supportive person who helps Precious grow both in the classroom and real world. She is always there to give her an extra little push when life gets complicated.

3.3.4 Theme

Gender Issues. In *Push*, the reader is given the opportunity to understand and evidenciate how gender roles are stereotyped in current societies. Precious is an obese, illiterate, black girl from the ghetto who is also HIV-positive and mother of two babies. She is victimised as a woman as she is tirelessly abused by her father and mistreated by her mother. From the beginning, the story shows how women have been left aside by society, empowering men by all means. It also shows how women feel the need to be socially recognised and validated by men. On the contrary, throughout the story offenders are represented by men and women, but the only violence victims are the last ones (women).

Mama constantly abuses her daughter verbally and physically, causing her low self-esteem and self-confidence. At school, Precious' self-image was demeaned by teachers, as they ignore her and say that "[they] should focus on the ones that can actually learn" (Sapphire, 1998, p. 6). Precious does not consider herself attractive. Ergo, she tends to imagine she is a hollywood star and in a relation with a handsome guy.

Against all odds, her goal is to seek something better for her and her children. Even though everyone tells her that it is not worth it —except for Ms. Rain—, she never gives up to the idea of a better life; she tries really hard to get out of her misery.

3.3.5 Narrator's point of view

Push is narrated in the first-person. The reader experiences the story through the protagonist's eyes: Precious. She writes about her story in a sort of diary which helps her overcome sexual abuse.

Sapphire's book was written in a way the reader can fully understand and feel what Precious feels: the impact of sexual abuse in a teenager life. She details every situation regarding her mistreatment, explicitly describing each sexual encounter and what she felt at the moment of being abused. Descriptions give the reader a heartbreaking view of sex of someone who has been raped. It makes readers witnesses of the whole situation —making them feel helpless.

3.4. It's kind of a funny story by Ned Vizzini

3.4.1 Summary

It's Kind of a Funny Story is about a fifteen-year-old Craig Gilner who is a freshman at one of the most prestigious high schools in Manhattan. Craig is the kind of adolescent who tries his best to be perfect in everything he does; he has to study really hard to do well on the school entrance exam —in which he achieves a perfect score. Right after the results are released, he starts to get a bit depressed as he has no other goal to achieve but getting accepted into a good school. He starts developing a depression which is only revealed to his family. He does not want his friends to know about his situation. Mainly because Aaron —his best friend— is dating Nia —the girl he likes—, and watching them together is one of the reasons why he is feeling down.

Although Craig has a supportive family, he never finds relief from his problems and decides to kill himself. Once he calls the suicide hotline —which recommends him to find some help. He is told to go to the nearest Hospital. Once there, they advised him to stay for a few days.

He ends up staying there for five exact days. During this period, he meets a variety of people who help him overcome his depression. From the first day, he starts eating normally again, feeling a bit better and attending the hospital's activities. His most significant activity is the Art therapy classes, where he starts drawing maps again; something he used to do and enjoy when little. The drawings were the anchor he was looking for; a way to overcome his anxiety.

In the hospital, he also starts a relationship with Noelle —a fifteen-year-old girl from the same unit. This relationship gives him more confidence and helps him find his own identity. Once out of the hospital, he decides to transfer to an Art school to pursue his dreams as an artist. Now that he has discovered who he really is, he takes the decision of living for himself and doing what makes him happy.

3.4.2 Setting

Every event in the story takes place in New York City. On the one hand, **Manhattan** symbolises success, since it is there where he spent most of his childhood. During his early years he discovers he is really good at drawing maps and that he enjoys it. On the other hand, **Brooklyn** is where he currently lives. **The Brooklyn Bridge** somehow symbolises the process of becoming a young adult. He imagines himself crossing it over with the intention of leaving his past behind.

The **Executive Pre-Professional High School** is Craig's new school. It symbolises the massive pressure he —and every adolescent— is under. School ends up becoming an obsession in his life, causing him stress and depression.

Argenon Hospital is the most important setting in the story, since it is where Craig understands his depression and eventually overcomes it. The psychiatric ward represents a whole city for its diversity and lively scenery. Each patient and staff member represents a segment of New York: foreigners, drug addicts, and troubled teenagers —as Craig.

3.4.3 Characters

Craig: He is a fifteen-year-old teenager, who constantly struggles with getting good grades as they represent success. The school responsibilities and the desperate need to prove he is intelligent unleash a massive anxiety disorder. Even though he has a supportive family, he ends up suffering from depression. He is also stressed about his future as he is not able to handle it. Moreover, his psychological situation does not seem to improve despite therapy and medication.

Bob: He is an adult patient at Argenon Hospital. He introduces Craig to everybody and shows him the facilities. He suddenly becomes a sort of mentor to Craig. They form a strong bond as both suffer from depression. Even though Bob has suicidal tendencies, he is a good friend. He shows different sides of his quirky personality.

Noelle: is a teenage patient at the hospital. She developed depression for being sexually abused. Noelle is admitted in the hospital because she self-harms herself (with scissors). She

begins to feel attracted to Craig and both start a romantic relationship. Noelle knows what she wants; she expresses her feelings and different sides of her personality. She also experiences changes throughout the story, as she struggles to overcome her depression.

3.4.4 Theme

Identity Issues. Craig does not know what he wants or what he wants to be. Finding out who you are is difficult at this age because of peer pressure. Teens do what others do to fit into society. Belonging is crucial at this age, even if it is out of peer influence.

The fact that Craig attends an exclusive school to be successful in life does not reflect what he truly wants. He feels the pressure and need to become someone in society, someone who has money and is intelligent. All of these factors stress Craig, causing him depression.

Craig's identity has been socially shaped, since the reasons to do everything in his life — succeed in school, have friends, stress about his future— are to please and validate himself in front of others. As the story develops, he realises that he is living a life that he does not want, and does not identify with. He ends up giving up his summer school application and focusing on his own happiness and the construction of a new identity.

Every teenager —at some point— struggles with his or her identity. Their quest for individuality begins in their teenage years. *It's Kind of a Funny Story* showcases Craig's process of self discovery. Craig —throughout the story— was never sure about his real purpose of life. He knew he had to get into a good college and get a good job. He also knew how important it is to make his family happy and do well in school. As a consequence, he suffered from depression

and anxiety. He tried to hide his real identity in order not to worry his family and friends. However, it did not work out.

Once he got into school, he started to lose confidence in himself. He was constantly under pressure from comparing his grades with his classmates'. He constantly thought he was letting his family down for not doing well in school. He —also— feared interacting with his peers because he felt he was not cool enough. That is why it seems he was only happy with his two only friends. Teen identity is built on the perception of belonging somewhere or to somebody. Unfortunately, Craig did not feel he belonged neither in his High School nor with his friends.

3.4.5 Narrator's point of view

It's kind of a funny story is a first-person narration. The story is told from Craig's point of view, who narrates his own story and experiences. The reader sympathizes with the character, and wants him to succeed, overcome his depression and have a regular life.

In this case, other character's opinions, thoughts and feelings are not important, hence the book focuses primarily on Craig's story. Ned Vizzini intends to make the reader sympathise with Craig; to make the reader picture what a depression is about, and the difficulties that a mentally ill person has to overcome. He shows the reader the entire depression process through the protagonist's eyes.

3.5 Young adult literature themes: A further literary analysis

3.5.1 *It's kind of a funny story*. Steinberg states that “adolescents with a strong need for achievement usually come from families where parents have set high performance standards, have rewarded success during childhood, and have encouraged autonomy and independence” (as

cited in Dawn, 2003). In *It's kind of a funny story*, the author deals with the concept of peer pressure. In the course of the story, the protagonist constantly feels the need to live up to people's expectations so that he can be socially recognised and validated.

This book covers the ground of YAL as the protagonist confronts his angsts and problems: throughout the story he has to take responsibility for his actions and find the source of his anxiety. It shows the strong need for achievement adolescents face, not only in terms of success at school but also in how they manage their relationships with friends and partners. Craig —the protagonist— represents a strong voice for young people who struggle with teen life as he deals frankly with suicidal thoughts, concern over grades and romantic relationships.

3.5.2 *Looking for Alaska*. Jay Asher —a young adult writer— once told *the Guardian* that "when death is presented in teen novels, it's often as a way to discuss issues and questions many people have at that age" (2014). Adolescents tend to search for comfort while reading YA books that appeal to their interests. Instead of encouraging them to commit suicide or do what the protagonist does, adolescents find advice in the story. Jay also claims that "to deny YA readers the chance of finding comfort in literature is only a comfort for those denying them, out of some misguided pomp of moral authority" (The Guardian, 2014).

Young adult literature tackles challenging issues such as death, love and sex. It also repeatedly shows humans as inherently flawed and imperfect —something adolescents do not get to entirely realise in their early years. *Looking for Alaska* illustrates how death sometimes seems to be the only escape from reality and the various pressures teens are under. Another recurrent theme in this text is interpersonal relationships which seem to be a major concern during adolescence. As the story progresses, Miles —the protagonist— experiences his first

important relationships, as he discovers loyalty, love, sex and the feeling of belonging somewhere.

3.5.3 *Push*. Nowadays there is no cure for HIV and AIDS, therefore “prevention measures, especially those concerned with the young adult population, have mainly focused on education concerning how HIV is transmitted and how individuals can keep themselves safe from HIV infection” (Gross, M., Goldsmith, A., Carruth, D., 2010). Sexuality is one of the main themes in young adult literature. Adolescents —especially reluctant readers— often read only what interests them which is why YAL seems a good resource for teachers to promote interest in reading. *Push* portrays a black, illiterate teenage girl, who has been sexually abused since baby and lives with HIV. A common scenario for a great number of teenagers.

Fellow of the Royal Society of Canada and professor emeritus at University of Alberta, Isobel Grundy once said that “if as students we wish to know, and if as teachers we wish our students to know, something about the workings of gender in society, then we need those early women’s voices. They alone can teach us something of how it felt to live as a woman in a culture (so different from our own, yet sharing so much with it) in which the inferiority and subordination of women was utterly taken for granted” (as cited in Creel, S, 2015).

Sapphire’s novel gives the reader the opportunity to explore YAL themes such as gender and sexuality. It explicitly deals with sexual violence against women and the need of social recognition and validation. Dealing with tough realistic topics helps adolescents approach difficult situations in their lives. Also it gives them the chance to develop critical thinking and respect for the opposite sex.

TEACHING PROPOSAL

CHAPTER #4

4.1 Introduction

Much has been written about the use of literature when teaching and learning a foreign language. In Chile —however— it has not been widely used by EFL teachers. Selecting the right book seems one of the hardest tasks when teaching literature, as adolescents do not usually choose a book on literary merit. Young adult books —then— are a more interesting and relatable option for the young readers. It is essential for language teachers to encourage students to read for pleasure, as well as to address the challenges and opportunities of young adult literature in the process of learning a foreign language.

The following teaching proposal aims to apply young adult literature in the Chilean EFL classroom to help students develop the four language skills and critical thinking. In order to achieve this, a series of YA books were chosen —in which the teacher can find attractive themes for students. Each book contains one main variable: interpersonal relationships in *Looking for Alaska*, gender in *Push*, and identity in *It's kind of a funny story*; which are strictly related to the various issues adolescents go through in their early life.

The forthcoming chapter is divided in four sections. The first covers the objectives of using YAL as a teaching resource. The second goes through the teaching proposal methodology: the participants, procedure and materials. Correspondingly, this section aims to explain how YAL and the three previously named variables —interpersonal relationships, identity and gender— facilitate the process of learning English as a foreign language. The third contains the pedagogical material: the teaching units and lesson plans. It also includes extra material recommended for each class. Finally, the fourth section consists of a brief explanation of the expected learning outcomes of each lesson.

4.2 Objectives

4.2.1 General Objectives

One of the main objectives of the teaching proposal is to effectively promote and use literature —specially young adult literature— in the Chilean EFL classroom. As well as to develop students' literary awareness and critical thinking.

4.2.2 Performance Objectives

Students are expected to read fragments from different YA books and analyse them from a literary and linguistic point of view. Fragments have been chosen according to the students' linguistic abilities, in order to appropriately improve their reading comprehension and writing skills.

Once the fragments have been analysed, students are expected to share and discuss their answers with their partners and the entire class —in order to guarantee and assess their understanding of the fragments. Discussions should be carry out orally, so that students get to develop different skills within the same lesson.

4.3 Methodology

4.3.1 Participants

In order to achieve better results with the teaching proposal, the participants have been narrowed down to a finite extent of members. It is primarily intended to students of the same age, level of English and school type. Likewise, as the teaching proposal requires students with high-level reading skills and higher-order thinking skills —the most suitable participants would be students with a good working knowledge of English and understanding of vocabulary.

Regarding their developmental stage, it is essential to work with students from eighth through

twelfth grade (adolescents) as they are starting—in earnest—to learn about the world and find their place in it.

As the teaching proposal is carefully designed to be taught in Chile, it is necessary to determine the type of school participants (students) attend. Schools in Chile vary significantly from one to another—especially regarding the quality of Education and level of English.

Consequently, co-educational private bilingual schools—mainly British and international schools—constitute the most suitable context for students to understand and deeply analyse literature.

For a better understanding of the study participants' characteristics, see the following chart:

Age	Level of English	School type
14 - 18 years old	Upper-intermediate (B2) or advanced (C1)	Co-educational, private and bilingual school

4.3.2 Procedure

Concerning the application of the teaching proposal, a set of lesson plans have been carried out to introduce young adult literature into the Chilean EFL classroom—as well as to analyse the three different YA books. Firstly, one lesson is intended to explore literature and identify themes and YA books that are relatable for adolescents. Secondly, each book is planned to be read (fragments) and taught in two different lessons. In the first lesson students are expected to broadly analyse the book, the content and corresponding variable: interpersonal relationships, gender and identity. In the second lesson students are expected to do a linguistic analysis of each book. Consequently, the teaching proposal has eight different lesson plans in total—meant for adolescents.

As mentioned above, each variable (book) represents a unit. Consequently, the YAL explanation is also considered as an unit. Organised as it follows:

Unit 0: Young adult literature

Unit 1: *Looking for Alaska* (interpersonal relationships)

Unit 2: *Push* (gender)

Unit 3: *It's kind of a funny story* (identity)

Every lesson plan and activity has been planned differently, in order to create dynamic and productive classes. Nonetheless, they all aim to achieve similar learning outcomes. The teaching method is quite similar in every class: it consists firstly of a handout and / or worksheet with content and questions that lead to further discussion. Consequently, the corresponding literary and linguistic analysis is different in each unit. Every activity aims to develop critical and creative thinking, analyse fragments from a literary point of view and improve the four language skills: reading, listening, writing and speaking.

4.3.3 Material

As each YA book is analysed in two different ways —regarding its linguistic and literary features— the material has been chosen accordingly. Lessons consist of a fragment from one of the books and a worksheet when necessary. Unfortunately, we are aware that worksheets tend to focus on specific details, rather than encouraging students to see the bigger picture or to think critically. EFL teachers —then— should try different teaching practices to achieve the expected learning outcomes. Regarding the fragments, each one has been chosen according to the characteristics of the participants and type of analysis.

Lessons are expected to be taught in 90 minutes, which gives the teacher enough time to thoroughly carry out the class. Additionally, teachers are highly encouraged —if necessary— to create any supplementary material.

4.4 Lesson plans and worksheets

Lesson plans and worksheets have been attached to the appendix at the end of the teaching proposal, as a guide for teachers to promoting the use of young adult literature in the Chilean EFL classroom. The material has been divided per unit as previously mentioned. Each unit includes two lesson plans —one in the case of young adult literature, the chosen fragments of the corresponding book, a worksheet and a powerpoint presentation.

4.5 Expected outcomes

It seems —nowadays— teachers have been choosing alternative books to read in class, in order to engage students in reading. Using YA books instead of canonical books has a massive impact on students' reading motivation, since they deal with contemporary issues and experiences, and have characters with whom adolescents can relate. Allowing students to choose their reading material —also— helps them relate to the topic and find pleasure in the written world. As a consequence, one of the main objectives of the teaching proposal is to extensively and effectively promote the use of literature in the Chilean EFL classroom.

As teachers use the aforementioned lesson plans, a series of learning outcomes can be expected at the end of every class. Firstly —though— notice that learning outcomes “are statements that specify what learners will know or be able to do as a result of a learning activity. Outcomes are usually expressed as knowledge, skills, or attitudes.” Each unit —therefore each

book— encourages students to develop the four language skills: listening, speaking, reading and writing. Lessons have been specifically planned so that in each part (warm-up, presentation, practice, production and wrap-up) students develop a different ability and have fun.

As students thoroughly analyse the fragments, various strategies and activities are offered within the class to enhance and develop their higher-order thinking skills. Students are expected to “more than just memorising facts, but understand them, infer from them, connect them to other facts and concepts, categorize them, manipulate them, put them together in new or novel ways, and apply them as [they] seek new solutions to new problems.” (Thomas, A., and Thorne, G., 2009). YA books consider global concerns such as cultural, social and gender diversity; topics which adolescents nowadays find interesting. Consequently, choosing YA books seem an effective way to get students to discuss about these issues and —ultimately— develop self-awareness and critical thinking.

CONCLUSIONS

CHAPTER #5

5.1 Conclusions

TEFL in Chile has been known for its focus on grammar and vocabulary, in which literature does not play an important role in the classroom. Nonetheless, through literature students are exposed to authentic language, which mostly help them improve their spelling, reading comprehension and writing production. It is necessary to give TEFL a fresh change. The use of worksheets, pictures and games sometimes is not enough; adolescents need a more attractive option, so they can start considering English not only as a way to get a better job, but also a way to explore other realities —and sometimes their own.

Nowadays, adolescents need motivating resources in order to get engaged with their learning process. The chosen YA books used during the teaching proposal clearly portray YAL themes as they reflect problems and issues teens face on a daily basis. At the same time, these books represent an invaluable resource for teaching EFL. On the one hand, they offer interesting and authentic modern topics for students. On the other hand, they offer a real approach to the target language which helps them effectively develop language awareness and the four language skills. Furthermore, while students recognise the characteristics of young adult literature, teachers promote its reading —therefore they engage students in reading and develop their critical thinking, which is one of the objectives of the investigation.

YAL represents one of the best options teachers can use in the Chilean EFL classroom. Besides, the teaching proposal contains debates so that students can express their opinions about the readings. As well as develop their speaking and listening skills, higher-order thinking skill and —most importantly— discuss current teen's issues within the class.

Undoubtedly, there are several factors that influence people's motivation regarding literature. So far as one can see, every person is different and has a different learning style and learning process. The investigation is on the assumption that YAL promotes reading as it addresses issues that are interesting for teenagers. Nonetheless, it cannot ensure that —by just reading YA books— students will be engaged in reading. Conclusively, the investigation represents an useful tool for language teachers who are interested in improving their student's language skills and promoting reading (literature) as a learning resource, through reliable material.

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APPENDIX

APPENDIX A

YOUNG ADULT LITERATURE

UNIT #0

PERFORMANCE OBJECTIVE(S)	CONTENTS RELATED TO PERFORMANCE OBJECTIVE (GRAMMATICAL, LEXICAL, FUNCTIONAL, OTHER)	INSTRUCTIONAL STRATEGIES	MATERIAL TO BE USED WITH THE INSTRUCTIONAL STRATEGIES	EVALUATION	SUGG. TIME FOR P.O.
<p>By the end of the lesson, students will be able to:</p> <p>Identify what young adult literature is.</p> <p>Find in young adult book reviews and common themes among them.</p> <p>Classify books according to their young adult themes.</p> <p>Establish a relation between themes they like and the ones in YA books.</p>	<p>Grammatical:</p> <p>Simple Present</p> <p>Simple Past</p> <p>Lexical:</p> <p>Daily life vocabulary</p> <p>Death</p> <p>Love</p> <p>Identity</p> <p>Skills:</p> <p>Reading</p> <p>Listening</p> <p>Speaking</p>	<p>Opening:</p> <p>Greetings and attendance.</p> <p>Warm up:</p> <p>(HANGMAN)</p> <p>One student will be asked to think in a word, then he will write dashes equivalent to the number of letters in the word they thought.</p> <p>The group will suggest some letters, if they say a letter that does not appear in the real word, the students will start drawing a hangman. After repeating the process, the one who guessed the word wins.</p>	<p>Whiteboard</p> <p>Markers</p> <p>Laptop</p> <p>Worksheets</p> <p>Projector</p>	<p>Formative</p>	5 mins
					5 mins

		<p>Activity #1:</p> <p>Students will be asked if they like reading and what kind of books they like reading. After that, students will be given with a handout in which they can find particular point about YAL and what they are going to learn in the following lessons.</p>			10 mins
		<p>Activity #2:</p> <p>Students are asked about what they know about YAL, without reading the handout. After that, students watch a PPT presentation with information about YAL and main themes in its books. In addition, the PPT will have information about the books students are going to learn</p>			15 mins

		<p>about during lessons.</p> <p>Activity #3:</p> <p>Students will read a short young adult story. After reading it, students will gather in groups so they can discuss some of the themes and things they can think about after reading the story. They should choose a main theme.</p> <p>Activity #4:</p> <p>In the same groups, students will discuss the importance of the story's main theme they have chosen. They will answer questions such as how they can see the theme in nowadays life.</p>			<p>10 mins</p> <p>10 mins</p>
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		<p>Activity #5:</p> <p>Students gathered in one group will answer the following questions:</p> <p>How can literature help you understand the process you are living now?</p> <p>What kind of themes would you like to read about in books?</p> <p>These questions will be projected on the board.</p>			<p>15 mins</p>
		<p>Activity #6:</p> <p>After discussing, students will write a brief paragraph about what they think about the process they are living and what literature can teach them about this step in life called adolescence.</p>			<p>10 mins</p>

		<p>Closure:</p> <p>Students will be asked about what they would like to know about literature. In addition, they will be given with a KWL chart, so they can write about what they have learned in class.</p> <p>Follow up:</p> <p>Students are told to analyse some young adult books next lesson.</p>			<p>5 mins</p> <p>5mins</p>

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Young adult literature (worksheet #0)

The scar on a butterfly by Michelle Audet

Read the short story and answer the questions at the end:

There was never a reason to worry about what might happen. I'd always been a talented driver. A record that anyone would boast over. No speeding tickets. No accidents.

I thought I was invincible, someone who could react under the influence, become just like any other shitty driver on the road. I cracked open the can next to me, sipping on the suds that foamed at the top. I drank enough so that I was buzzed, but not drunk. I was happy, but not stupid.

I pulled up to my sister's school, and everything seemed fine. Normal.

"Hey, Butterfly," I called my sister.

My sister was on the right side of six years old. She'd never thought she was too cool to wear two ponytails, I thought to always cherish these moments with her, before she finally would become a teenager, leaving her innocent and magnetic personality behind.

I took out a piece of gum from my pocket, trying to hide the stench of yeasty beer from my sister. There must have been at least six cans that I'd hid underneath her seat. My sister and I were close. I was sixteen years old, but I thought I was a mature sixteen years old. I could hold conversations with adults with relative ease, and talking to the head cheerleader at my school never seemed to be a problem for me.

Maybe I was just a cocky kind of kid. Someone who needed to get his teeth kicked in and learn his lesson about where he stood in his place in the universe before it was too late, before I became too set in my ways.

Butterfly didn't seem to mind me too much, though. Butterfly didn't seem too concerned whenever she'd catch me drinking while driving her home from school. She probably figured that if Mom ever found out, she'd have to take the bus home, and that seemed just about as worse as riding in a boozed up truck with her brother.

"You mind if we stop at the corner store?" I asked Butterfly.

are you just going to pick up some more of your... medicine?"

I laughed hard. "Where'd you learn that phrase?"

"You told me it, remember? The last time we drove to the cornerstore."

She was pouting. She was upset with me, her brother who didn't seem to take her safety seriously. I understood. But I didn't stay. I climbed the stairs that led inside, those archaic and wooden steps that had seen the likes of every person, from every corner of life.

I grabbed a six pack of the South's finest lager in the state. I'd never let myself drink while driving Butterfly anywhere. That's where I seemed to always draw the line for myself.

Behind the store was where the rusty old bathroom was. It smelled something awful inside, but it was the only place I could down a few beers without someone watching.

I'd mastered that art of shotgunning, of gulping down the beers in record timing. There must have only been a minute that passed before three full beers filled the capacity of my stomach. And it wouldn't take about another ten minutes to feel right again.

I was back outside before long, heading back to my truck with my head ducked down low.

There was a cop that'd pulled up next to my truck, probably just heading inside for some ice tea or something. He seemed to exit his car right as I opened my door. He tipped the brim of his hat towards me, happy as a clam. I grinned a gentle nod back, hoping that my eyes would pretend to be normal just one moment here.

He didn't think anything of me, which I know now that I wished, with all my heart, that he had. I wished that he'd at least ask me how I was doing on this sweltering hot day, and then maybe he'd noticed the slur of my words, the swaying of my hips, the blood in my eyes.

I wished that he wasn't the one who'd arrive first at the scene of the accident, where he'd find my truck wrapped completely around a telephone pole. I wished that I couldn't hear his whispering cries into the lifeless body of the Butterfly who laid next to me. His tears dropping as he brushed the hair that hid the scar on her cheek.

But above all else, I just wished that it had been me, the jerka-asaurus. I just wished that it was me, instead of my scarred little Butterfly.

In groups answer the following questions:

1. What do you think about the story?
2. What are the themes in the story?

Discuss the following in the same groups and choose a main theme:

1. Why did you choose this theme?
2. How can you relate this theme to your own life?
3. Can you think in any other theme that can be related to your life?

Young adult literature (handout #0)

"I write books for teenagers because I vividly remember what it felt like to be a teen facing everyday and epic dangers. I don't write to protect them. It's far too late for that. I write to give them weapons—in the form of words and ideas—that will help them fight their monsters. I write in blood because I remember what it felt like to bleed." (Alexie, S)

What it is

- Literature written for people from 12 to 18 years-old.
- It is mainly focused on adolescents, so its themes are usually about teenager's issues: love, identity, death and so on.
- Some famous writers of this kind of books are John Green and Suzanne Collins. The first one known for being the creator of *The Fault in Our Stars* and the second one known for *Sinsajo*.

Known books

- There are a lot of important books for this sub-genre, but some of them are nowadays best sellers.
- Some of the books that adolescents have read and that after their release became films are *Sinsajo*, *It's Kind of a Funny Story*, *Gone Girl* and *Push*.

During this unit, we will be analysing and learning about **young adult literature**. Three books were chosen: *Looking for Alaska*, *Push* and *It's Kind of a Funny Story*. Each book is related to a main theme that you will analyse in the following lessons.

The background is composed of several large, solid-colored rectangular blocks. A large yellow block covers the left side and bottom. A black horizontal bar is positioned near the top. A blue block is located at the top right and bottom right. A white rectangular area is centered in the middle, containing the text.

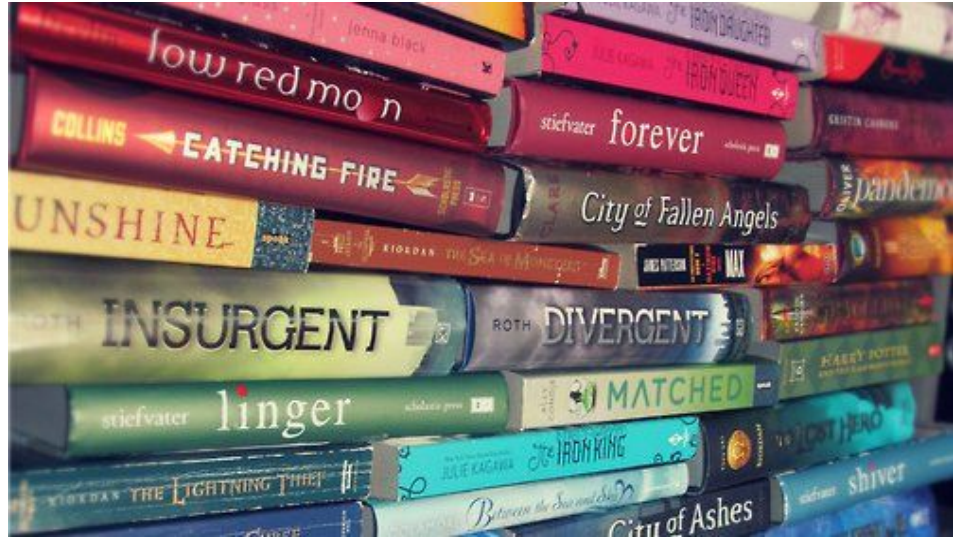
YOUNG ADULT LITERATURE

Young Adult Literature: a sub-genre

- » YAL is a sub-genre, mainly focused on teenagers.
- » Mockingjay was one of the well-known YA books written under the name of this sub-genre.
- » Represents the 12-18 age-range.
- » Known for being associated with adolescent's themes, such as death, drugs, paranormal things and love.

The most well-known YA books

- *Mockingjay*
- *Twilight*
- *The fault in our stars*
- *Push*
- *Looking for Alaska*
- *It's Kind of a Funny Story*
- *The book thief*
- *Divergent*



During the following lessons, we will be working on three of these books: *Looking for Alaska*, *Push* and *It's Kind of a Funny Story*.

Looking for Alaska

Relevant information

John Green's first novel, published in March 2005.

The story is told through teenager Miles Halter as he enrolls at a boarding school to try to gain a deeper perspective on life, and was inspired by Green's experiences as a high school student.

Some of the themes one can find throughout the story are friendship, love and death.

Push

Relevant information

Push is the 1996 debut novel of Sapphire.

Twelve years after its release, it was made into *Precious: Based on the Novel "Push"*, a film that won two Academy Awards.

Some of its main themes are rape and gender roles.

It's Kind of a Funny Story

Relevant information

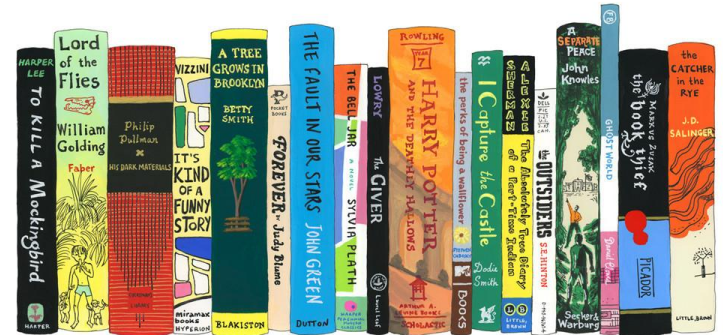
A 2006 novel by American author Ned Vizzini. The book was inspired by Vizzini's own brief hospitalization for depression in November 2004.

Ned Vizzini later committed suicide on December, 2013. The book received recognition as a 2007 Best Book for Young Adults from the American Library Association.

Some of its themes are about self-recognition of who you really are, and peer pressure.

Discuss with your classmates in just one big group

- 1) How do you think Literature can help you understand adolescence?
- 2) What kind of themes would you like to read about in books?



APPENDIX B

LOOKING FOR ALASKA

UNIT #1

PERFORMANCE OBJECTIVE(S)	CONTENTS RELATED TO PERFORMANCE OBJECTIVE (GRAMMATICAL, LEXICAL, FUNCTIONAL, OTHER)	INSTRUCTIONAL STRATEGIES	MATERIAL TO BE USED WITH THE INSTRUCTIONAL STRATEGIES	EVALUATION	SUGG. TIME FOR P.O.
<p>By the end of the lesson the students will be able to:</p> <p>Analise Looking for Alaska's fragments, form a literary point of view.</p> <p>Identify characters, narrator and themes in Looking for Alaska.</p> <p>Analise themes related to interpersonal relationships, love and friendship, developed in the book.</p> <p>Compare the themes developed in the book, and fragments with their real life.</p> <p>Discuss, express and share their opinions with the class.</p>	<p>Grammatical:</p> <p>Present and past simple</p> <p>Present and past continuous</p> <p>Modal verbs</p> <p>Lexical:</p> <p>Multi-words</p> <p>Skills:</p> <p>Speaking</p> <p>Reading</p>	<p>Opening:</p> <p>Greetings and attendance.</p> <p>Warm-up:</p> <p>Students are explained the class' objectives.</p> <p>Students are asked questions related to students motivation regarding literature:</p> <p>Do you like or dislike reading? why?</p> <p>How often do you read?</p> <p>Do you read as a hobby or as an school obligation?</p> <p>What is your favorite literary genre?</p> <p>What is your favorite book?</p>	<p>Projector</p> <p>Laptop</p> <p>Markers</p> <p>Board</p> <p>Eraser</p> <p>Fragments</p> <p>Worksheets</p>	<p>Formative</p>	<p>5 mins</p> <p>5 mins</p>

		<p>Activity #0:</p> <p>Students are presented</p> <p><i>Looking for Alaska</i> , by</p> <p>delivering general</p> <p>information.</p>			5 mins
		<p>Activity #1:</p> <p>Students try to answer the</p> <p>question: What do you think</p> <p><i>Looking for Alaska</i> is about?</p>			5 mins
		<p>Activity #2:</p> <p>Students are contextualised</p> <p>the book's plot, characters</p> <p>and themes, using a</p> <p>powerpoint presentation.</p>			10 mins
		<p>Activity #3:</p> <p>Students will be provided</p> <p>with a worksheet, and they</p>			10 mins

		<p>will work individually on item I, about literary analysis.</p> <p>Activity #4:</p> <p>Students gather into groups (from 3 to 4) and discuss their answers.</p> <p>Activity #5:</p> <p>Students develop individually item II, about <i>Looking for Alaska</i> themes.</p> <p>Activity #6:</p> <p>Students held a class discussion according to their answers. The discussion will be guided by the teacher.</p> <p>Closure:</p> <p>Students are asked:</p> <p>How did you feel during this</p>			<p>10 mins</p> <p>10 mins</p> <p>20 mins</p> <p>10 min</p>
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		<p>class? Do you think that these themes identify you? Why?</p> <p>Do you feel more motivated regarding literature now that you know that there are books which develop adolescence related themes?</p> <p>What did you learn during this class? focussing on class' objectives.</p>			
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PERFORMANCE OBJECTIVE(S)	CONTENTS RELATED TO PERFORMANCE OBJECTIVE (GRAMMATICAL, LEXICAL, FUNCTIONAL, OTHER)	INSTRUCTIONAL STRATEGIES	MATERIAL TO BE USED WITH THE INSTRUCTIONAL STRATEGIES	EVALUATION	SUGG. TIME FOR P.O.
<p>By the end of the lesson the students will be able to:</p> <p>Analise Looking for Alaska's fragments, form a linguistic point of view.</p> <p>Identify and analyse metaphors in Looking for Alaska.</p> <p>Relate metaphors developed in the book with themes.</p> <p>Discuss, express and share their opinions with the class.</p>	<p>Grammatical:</p> <p>Present and past simple.</p> <p>Present and past continuous.</p> <p>Modal verbs.</p> <p>Lexical:</p> <p>Multi-words</p> <p>Skills:</p> <p>Speaking</p> <p>Reading</p>	<p>Opening:</p> <p>Greetings and attendance.</p> <p>Warm-up:</p> <p>Students are asked the class' objectives.</p> <p>Students are asked the following: What do you understand by a metaphor?</p> <p>Can you give an example of metaphor?</p> <p>Students discuss in groups, and share their answers with the class.</p>	<p>Projector</p> <p>Laptop</p> <p>Markers</p> <p>Board</p> <p>Eraser</p> <p>Fragments</p> <p>Worksheets</p>	<p>Formative</p>	<p>5 mins</p> <p>15 mins</p>

		<p>Activity #0:</p> <p>Students are explained metaphors and provided examples, using a powerpoint presentation.</p>			10 mins
		<p>Activity #1:</p> <p>Students create individually 3 examples of metaphors, in order to reinforce the content. Volunteers share their examples with the class.</p>			15 mins
		<p>Activity #2:</p> <p>Students will be provided with a worksheet, they must develop the worksheet, which aims to metaphor analysis in <i>Looking for Alaska</i>.</p>			20 mins

		<p>Activity #3:</p> <p>Students share and discuss their opinions with the class. A debate guide by the teacher will be held.</p>			15 mins
		<p>Closure:</p> <p>Students are asked</p> <p>: How did you feel during this class? Do you think that metaphors are a good resource in literature?</p> <p>Why? Do you think that metaphors help you to understand the text better?</p> <p>why? Do you recognize metaphors in other ways of expression, for instance, music? What did you learn during this class? focussing on class' objectives.</p>			10 mins

Looking for Alaska

By John Green



About the book

Looking for Alaska is John Green's first novel. It was published in March, 2005 by Dutton Juvenile.

It won the 2006 Michael L. Printz Award from the American Library Association, and led the association's list of most-challenged books for 2015.

On May 3, 2016, it is number four on the *New York Times* best seller listing for Young Adult Paperback.

About the story

The story is told through a teenager: Miles Halter, as he enrolls at a boarding school to try to gain a deeper perspective on life. It was inspired by Green's experiences as a high school student.

It is splitted into two parts: Before and After.

The setting is mainly located at Culver Creek and dorm room #43.

Plot

Miles Halter is an adolescent who is tired of his friendless life in Florida, his hometown.

He decides to attend to his dad's former school Culver Creek, a private boarding school in Alabama, to seek a Great Perhaps.

At the beginning, on campus, he certainly feels a bit left out but—in his own words—he likes it better there than at his old school.

Before

Miles meets the Colonel —his roommate— who introduces him to Takumi and Alaska Young.

As time goes by, he becomes obsessed with Alaska.

After Thanksgiving, they get together in Alaska's room at night, where she and the Colonel get drunk. On that night, Miles and Alaska made out. Right after, she receives a phone call from her boyfriend. After the phone call she asks Miles and the Colonel's for help to leave the campus.

After

On the following day, students are gathered in the gym for an important announcement. The Eagle tells them that Alaska has died in a car crash.

Miles and The Colonel decide to unravel how Alaska died. They want to know if she committed suicide or if it really was a car accident. After a few days, they give up on how Alaska has died, and accept their loss and grief.

As final exam, one of their teachers request them to answer the question “how will you ever get out of this labyrinth of suffering?”. Miles answered the question referring to how he could get out of his own labyrinth of suffering after Alaska’s death.

Characters

- **Miles Halter (Pudge):** He is a junior high school who is obsessed with famous people's last words. Miles is a shy person who lacks social interactions, keeping his thoughts most of the time to himself.
- **Chip Martin (the Colonel):** Chip Martin is the leader not only of his group of friends but also of school. He is a confident person. He knows he is smart and he takes advantage of it. He is a loyal and trustworthy friend.
- **Alaska Young:** Alaska is a mysterious girl. She is intelligent, moody and beautiful. She is an autodestructive person. Alaska often talks about death and spends her time wondering how to get out of her own labyrinth of suffering.



INTERPERSONAL RELATIONSHIPS

FRIENDSHIP

LOVE

I GO TO
SEEK
A GREAT
PERHAPS



***Looking for Alaska* (fragment #1) — Literary analysis:**

1. “Basically you’ve got two groups here”, he explained, speaking with increasing urgency. “You’ve got the regular boarders, like me, and then you’ve got the Weekday Warriors; they board here, but they’re all rich kids who live in Birmingham and go home to their parent’s air conditioned mansions every weekend. Those are the cool kids. I don’t like them, and they don’t like me, and so if you came here thinking that you were hot shit at public school so you’ll be hot shit here, you’d best not be seen with me”.
2. “And now is a good time as any to say that she was beautiful. In the dark beside me, she smelled of sweat and sunshine and vanilla, and on that thin-mooned night I could see little more than her silhouette except for when she smoked, when the burning cherry of the cigarette washed her face in pale red light. But even in the dark, I could see her eyes-fierce emeralds. She had the kind of eyes that predisposed you to supporting her every endeavor”.
3. “I wanted so badly to lie down next to her on the couch, to wrap my arms around her and sleep. Not fuck, like in those movies. Not even have sex. Just sleep together in the most innocent sense of the phrase. But I lacked the courage and she had a boyfriend and I was gawky and she was gorgeous and I was hopelessly boring and she was endlessly fascinating”.
4. “She talked softly and thoughtfully, like she was telling me a secret, and I leaned in toward her, suddenly overwhelmed with the feeling that we must kiss, that we ought to kiss right now on the dusty orange couch with its cigarette burns and its decades of collected dust. And I would have: I would have kept leaning toward her until it

became necessary to tilt my face so as to miss her ski-slope nose, and I would have felt the shock of her so-soft lips. would have. But then she snapped out of it”.

5. "But we will deal with those bastards, Pudge. I promise you. They will regret messing with one of my friends." And if the Colonel thought that calling me his friend would make me stand by him, well, he was right.”
6. “The five of us walking confidently in a row, I'd never felt cooler. The Great Perhaps was upon us, and we were invincible. The plan may have had faults, but we did not.”
7. “I thought of Florida, of my "school friends," and realized for the first time how much I would miss the Creek if I ever had to leave it. I stared down at Takumi's twig sticking erect out of the mud and said, "I swear to God I won't rat”.
8. “I finally understood that day at the jury: Alaska wanted to show us that we could trust her. Survival at Culver Creek meant loyalty and she had ignored that. But then she'd shown me the way. She and the Colonel had taken the fall for me to show me how it was done, so I would know what to do when the time came”

Looking for Alaska (worksheet #1) — **Literary analysis:**

Read the fragments and answer the following questions:

1. According to your opinion, what is the main theme that links all these fragments?
2. Categorise each fragment with a sub-theme, according to your perception.
3. What do you think about the narrator's point of view? Who tells us the story?
4. What is your perception about the protagonist (Miles)? How would you describe him?
5. What do you think is the purpose of this story? Why?

Theme analysis

Analyse and answer the following questions:

(A debate will be held afterwards)

1. What do you think about fragment number 1 and how do you relate it to your real school life?
2. How can you relate themes on fragments 2, 3 and 4? What do they have in common?
How would you describe Mile's feelings for Alaska?
3. How would you describe friendship, according fragments number 5,6,7 and 8?
4. How do you relate all the themes developed through this passages to your real life? do they have anything in common? why?
5. Do you think this story is a good portrayal of friendship and adolescent love? why?

Metaphor analysis

—



Answer the following questions:

What do you understand by a metaphor?

—

Can you give an example of metaphor?

What is a metaphor?

A metaphor is a figure of speech in which a term or phrase is applied to something to which it is not literally applicable in order to suggest a resemblance.

Metaphors makes an implicit, implied or hidden comparison between two things that are unrelated but share some common characteristics. In other words, a resemblance of two contradictory or different objects is made based on a single or some common characteristics.

Expressions are used to give effect to a statement. Imagine how bland a statement such as “he was sad” is, compared to a statement describing a “sea of grief.” The metaphor is sure to give the reader a better idea of the depths of grief in this situation.

Examples

- Broken heart - Your heart is not literally broken into pieces; you just feel hurt and sad.
- The light of my life - The person described by this metaphor isn't really providing physical light. He or she is just someone who brings happiness or joy.
- Time is a thief - Time isn't really stealing anything, this metaphor just indicates that time passes quickly and our lives pass us by.
- He is the apple of my eye - There is, of course, no real apple in a person's eye. The "apple" is someone beloved and held dear.
- Bubbly personality - A bubbly personality doesn't mean a person is bubbling over with anything, just that the person is cheerful.
- Feel blue - No one actually ever feels like the color blue, although many people say they are "feeling blue" to mean they are feeling sad.
- Rollercoaster of emotions - A rollercoaster of emotions doesn't exist anywhere, so when people are on a rollercoaster of emotions, they are simply experiencing lots of ups and downs.

***Looking for Alaska* (fragment #2) — Linguistic analysis:**

1. “Francois Rabelais. He was a poet. And his last words were "I go to seek a Great Perhaps." That's why I'm going. So I don't have to wait until I die to start seeking a Great Perhaps.”
2. “He - that’s Simón Bolivar - was shaken by overwhelming revelation that the headlong race between his misfortunes and his dreams was at that moment reaching the finish line. The rest was darkness. “Damn it,” he sighed. “How will I ever get out of this labyrinth!”
(...) That’s the mystery, isn’t it? Is the labyrinth living or dying? Which is he trying to escape - the world or the end of it?”
3. “Imagining the future is a kind of nostalgia. (...) You spend your whole life stuck in the labyrinth, thinking about how you'll escape it one day, and how awesome it will be, and imagining that future keeps you going, but you never do it. You just use the future to escape the present.”
4. “It's not life or death, the labyrinth. Suffering. Doing wrong and having wrong things happen to you. That's the problem. Bolivar was talking about the pain, not about the living or dying. How do you get out of the labyrinth of suffering?”
5. “So I walked back to my room and collapsed on the bottom bunk, thinking that if people were rain, I was drizzle and she was hurricane.”
6. “Sometimes I don't get you,' I said.

She didn't even glance at me. She just smiled toward the television and said, 'You never get me. That's the whole point.'

7. "I wanted to be one of those people who have streaks to maintain, who scorch the ground with their intensity. But for now, at least I knew such people, and they needed me, just like comets need tails."
8. "What is an 'instant' death anyway? How long is an instant? Is it one second? Ten? The pain of those seconds must have been awful as her heart burst and her lungs collapsed and there was no air and no blood to her brain and only raw panic. What the hell is instant? Nothing is instant. Instant rice takes five minutes, instant pudding an hour. I doubt that an instant of blinding pain feels particularly instantaneous."
9. "At some point, you just pull off the Band-Aid, and it hurts, but then it's over and you're relieved."
10. "I found myself thinking about President William McKinley, the third American president to be assassinated. He lived for several days after he was shot, and towards the end, his wife started crying and screaming, 'I want to go too! I want to go too!' And with his last measure of strength, McKinley turned to her and spoke his last words: 'We are all going.'"

Looking for Alaska (worksheet #2) — **Linguistic analysis:**

A metaphor is a figure of speech in which a term or phrase is applied to something which it is not literally applicable in order to suggest a resemblance

Metaphor analysis

Read the following fragments and answer the questions:

(After answering them, a debate will take place)

1. “Francois Rabelais. He was a poet. And his last words were "I go to seek a Great Perhaps." That's why I'm going. So I don't have to wait until I die to start seeking a Great Perhaps.”
 - a. What do you think the Great Perhaps means to Miles? What does it symbolise?

2. “He - that’s Simón Bolivar - was shaken by overwhelming revelation that the headlong race between his misfortunes and his dreams was at that moment reaching the finish line. The rest was darkness. “Damn it,” he sighed. “How will I ever get out of this labyrinth!”
(...) That’s the mystery, isn’t it? Is the labyrinth living or dying? Which is he trying to escape - the world or the end of it?”

“Imagining the future is a kind of nostalgia. (...) You spend your whole life stuck in the labyrinth, thinking about how you'll escape it one day, and how awesome it will be, and imagining that future keeps you going, but you never do it. You just use the future to escape the present.”

“It's not life or death, the labyrinth. Suffering. Doing wrong and having wrong things happen to you. That's the problem. Bolivar was talking about the pain, not about the living or dying. How do you get out of the labyrinth of suffering?”

- a. What do you think the labyrinth of suffering means?
 - b. Why do you think it is so transcendental to the story?
 - c. What do you think about the final fragment? Do you agree with Miles?
3. So I walked back to my room and collapsed on the bottom bunk, thinking that **if people were rain, I was drizzle and she was hurricane.**”

“I wanted to be one of those people who have streaks to maintain, who scorch the ground with their intensity. But for now, at least I knew such people, **and they needed me, just like comets need tails.**”

- a. What do you think the metaphors in bold represent? Give a short explanation of each one of them.
4. “What is an "instant" death anyway? How long is an instant? Is it one second? Ten? The pain of those seconds must have been awful as her heart burst and her lungs collapsed and there was no air and no blood to her brain and only raw panic. What the hell is instant? Nothing is instant. Instant rice takes five minutes, instant pudding an hour. I doubt that an instant of blinding pain feels particularly instantaneous.”
- a. What does Milles mean by an “instant of death”?
5. “At some point, you just pull off the Band-Aid, and it hurts, but then it's over and you're relieved.”

- a. Who do you think Miles is referring to in this metaphor? What does this metaphor mean?
-
- 6. “I found myself thinking about President William McKinley, the third American president to be assassinated. He lived for several days after he was shot, and towards the end, his wife started crying and screaming, "I want to go too! I want to go too!" And with his last measure of strength, McKinley turned to her and spoke his last words: "We are all going.”
- a. What is the metaphorical relationship between famous people's' last words and death?

APPENDIX C

PUSH

UNIT #2

PERFORMANCE OBJECTIVE(S)	CONTENTS RELATED TO PERFORMANCE OBJECTIVE (GRAMMATICAL, LEXICAL, FUNCTIONAL, OTHER)	INSTRUCTIONAL STRATEGIES	MATERIAL TO BE USED WITH THE INSTRUCTIONAL STRATEGIES	EVALUATION	SUGG. TIME FOR P.O.
<p>By the end of the lesson, students will be able to:</p> <p>Understand elements of literary analysis.</p> <p>Understand what the main theme (s) of the fragments are.</p> <p>Make a character description.</p> <p>Know the purpose and audience when reading the fragment of a book.</p> <p>Know what are gender issues and analyze them in the fragment.</p> <p>Make a group discussion based on the analysis.</p>	<p>Grammatical:</p> <p>Present simple</p> <p>Past simple</p> <p>Skills:</p> <p>Reading</p> <p>Speaking</p>	<p>Opening:</p> <p>Teacher greets students and asks them to sit down.</p> <p>Warm up:</p> <p>Students are asked questions regarding gender issues, aggression and gender stereotypes based on their own experience (what do you think gender issues are? How do people deal with stereotypes in our society? etc.)</p>	<p>Laptop</p> <p>Projector</p> <p>Markers</p> <p>White board</p> <p>Worksheets</p>	<p>Formative</p>	5 mins
					10 mins

		<p>Activity #0:</p> <p>Students are shown a PPT presentation and explained about what gender issues are. Then, students are introduced the book, provided a brief summary and explained the relationship between the book and the main themes in it.</p>			15 mins
		<p>Activity #1:</p> <p>Students are handed a fragment of the book “push”. They will read the fragment and make questions of what they did not understand. Then, Students are explained how to analyse the fragment of a book.</p>			20 mins

		<p>Activity #2:</p> <p>Students are asked to work in groups for this activity.</p> <p>Students are given instructions about the activity (worksheet). First, they have to complete the analysis of the fragment (main themes, point of view, character description, etc).</p> <p>Once the students are ready, their answers are checked out loud, students give the answers while the teacher gives the students feedback and how to improve the literary analysis.</p>			30 mins
		<p>Closure:</p> <p>Students summarise the story of the fragment in paris, in order to reinforce</p>			5 mins

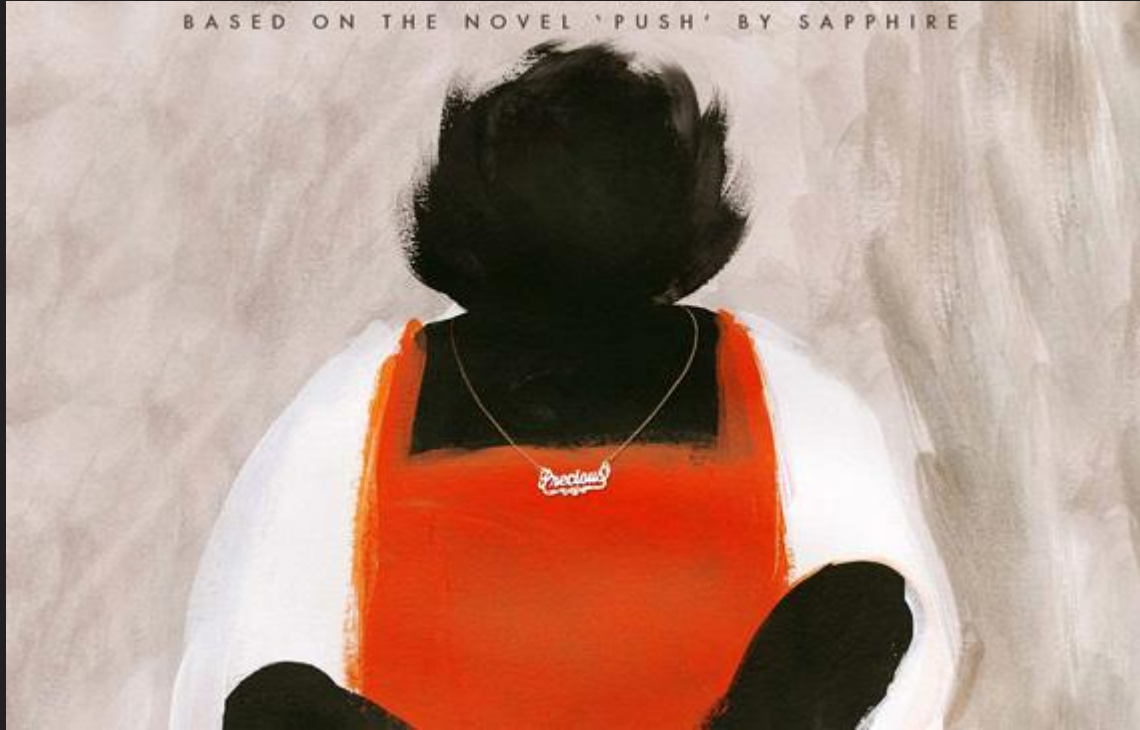
		<p>the content.</p> <p>Follow up:</p> <p>Students are told that next class they will analyse a different fragment from the same book. Students are congratulated for their participation.</p>			5 mins
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PERFORMANCE OBJECTIVE(S)	CONTENTS RELATED TO PERFORMANCE OBJECTIVE (GRAMMATICAL, LEXICAL, FUNCTIONAL, OTHER)	INSTRUCTIONAL STRATEGIES	MATERIAL TO BE USED WITH THE INSTRUCTIONAL STRATEGIES	EVALUATION	SUGG. TIME FOR P.O.
By the end of the lesson, students will be able to: Make a linguistic analysis. Understand what effective language is. Make a connection between effective language and the book. Know the characteristics of effective language. Notice language mistakes in the text. Make a group discussion based on the analysis.	Grammatical: Present simple Past simple Skills: Reading Speaking Writing	Opening: Students are greeted and asked to sit down. Warm up: Students are asked what they did last class and explained that today they are going to make a linguistic analysis. Students are asked what they know about linguistics, why is it different to a literary analysis and its purpose. Activity #0: Students are shown a PPT presentation explaining what effective language is, the characteristics and why it is important.	Laptop Projector Markers White board Worksheets	Formative	5 mins
					10 mins
					15 mins

		<p>Activity #1:</p> <p>Students are handed another fragment from the book <i>Push</i>. They will read the fragment and make questions of what they did not understand. Then, students are explained how to analyse the fragment of a book in a linguistic way, making them to answer the questions (worksheet exercise #2). Students share their answers with their classmates.</p>			20 mins
		<p>Activity #2:</p> <p>Students are asked to work in groups for this activity. First, students have to make connections with the bad use of language and the book, answer the question and then share their answers with the rest of the class. Students are guided by the teacher in a forum where every student gives their opinions and make their own analysis according to what they understood.</p>			30 mins

		<p>Closure:</p> <p>Students summarise the story to make sure they understood. Then, they give their opinions about the fragment and whether they would read or not the book.</p> <p>Follow up:</p> <p>Students are asked to state the difference between a literary and linguistic analysis.</p>			<p>5 mins</p> <p>5 mins</p>
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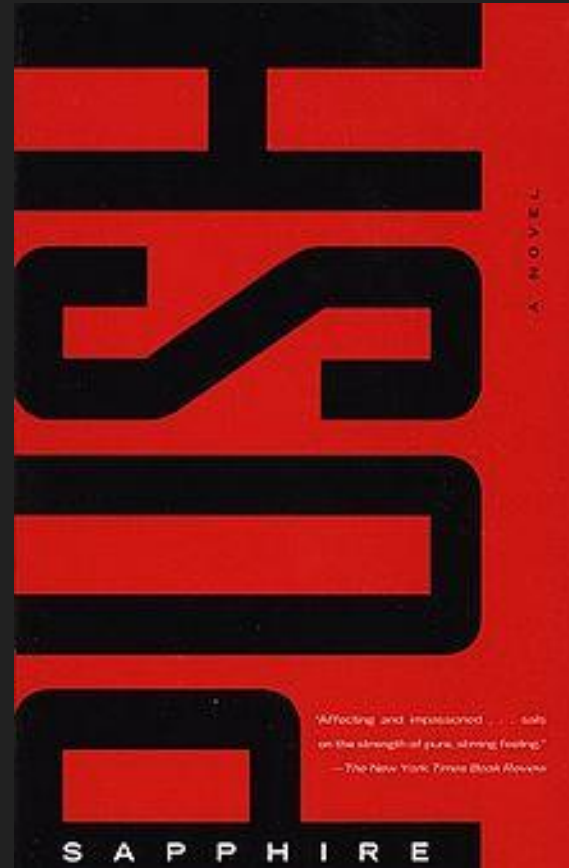
BASED ON THE NOVEL 'PUSH' BY SAPHIRE



PUSH BY SAPHIRE

Introducing the topic

- What are gender issues?
- Definition
- Gender inequality
- Gender in literature



General information

Push is a book written by Sapphire (1996).

In 2009 it was made into a film: PRECIOUS.

It is about an obese and illiterate 16-year-old girl who lives in Harlem, New York.

Plot

Clarice Precious Jones lives with her abusive mother.

She is pregnant with her second child.

Her father rapes and beats her.

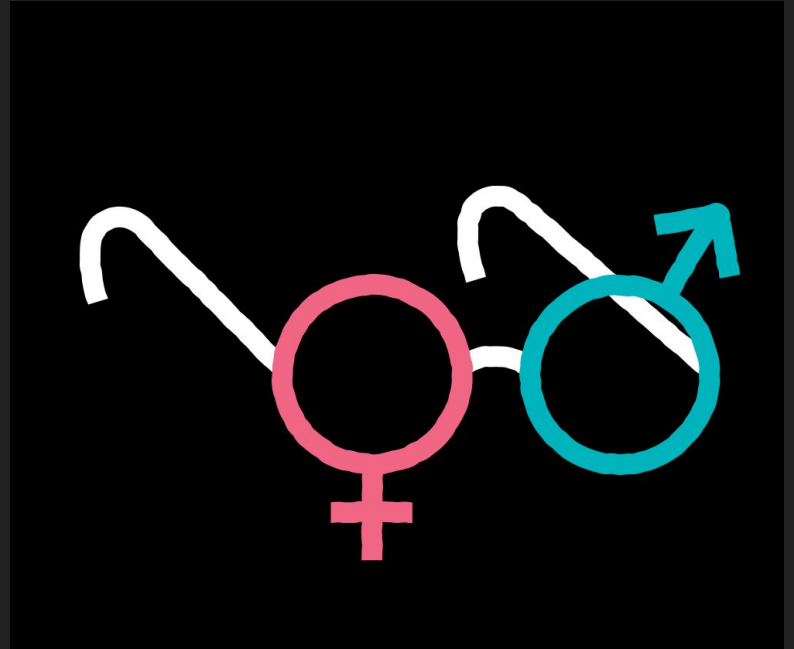
She is abused physically and psychologically by both her parents.

Precious is expelled from school and decides to attend an alternative one, where she learns to read and write.

Main themes in the book

GENDER ISSUES:

- Gender Roles
- Stereotypes
- Empowering of men



Push (worksheet #1) — **Literary analysis:**

Read text and writing prompt and complete this literary analysis according to what you have just read:

1. From the previous fragment, what is the narrator's point of view ? Why do you think the writer chose that point of view?
2. What is the main theme and why?
3. Give a description or idea of how the character is.
4. What do you think is the purpose of this fragment?
5. What audience is this fragment written to?

Analyse and answer the following questions:

(A debate will be held afterwards)

1. How do we notice gender issues in this passage?
2. How are gender roles stereotyped in nowadays societies?
3. What is the man's role?
4. How and why do women feel the need to be socially recognised and validated by men?
5. How can we see aggression in the text? who causes this aggression? And what type of aggression is it?

Push (fragment #1) — **Literary analysis:**

“Do all white people look like pictures? no, ‘cause the white people at school is fat and cruel and evil witches from fairy tales but they exist. Is it because they white? If Mrs Linchestein who have elephant stomach and garbage smell from her pussy exist, why don’t I? Why can’t I see myself, feel where I end and begin. I sometimes look in the pink people in suits eyes, the men from bizness and they look way above me, put me out their eyes. My fahver don’t see me really. If he did he would know I was like a white girl, a real person, inside. He would not climb on me from forever and stick his dick in me ‘n get me inside on fire, bleed, I bleed then he slap me. Can’t he see I am a girl for flowers and thin star legs and a place in the picture. I been out the picture so long I am used to it. But that don’t mean it don’t hurt. (...) I ax my muver for money to git my hair done, clothes. I know the money she got for me-- form my baby. She usta give me money; now everytime I ax for money she say I took her husband, her man. Her man? please! Thas my mutherfuckin’ fahver! I hear her tell someone on phone I am heifer, take her husband, I’m fast. What it take for my muver to see me? Sometimes I wish I was not alive.”

Effective language



What is it?

— — —

To communicate effectively is to have well-organised ideas, expressed in complete and coherent sentences and paragraphs.

- One must also think about the style, tone and clarity of one's writing and adapt these elements to the reading audience.
- Analysing one's audience and purpose is key for writing effectiveness.
- The writer must consider the objective, context and who will be reading it.

Characteristics of **effective language**

— — —

1. Concrete and specific: not vague and abstract
2. Concise: not verbose
3. Familiar: not obscure
4. Precise and clear: not inaccurate or ambiguous
5. Constructive: not destructive
6. Appropriately formal.

Push (fragment #2) — **Linguistic analysis:**

“I don’t say nuffin’ Monday in school, Ms Rain ax me what wrong. I say, I OK, talk about it later. Ms Rain say what about now. I write her in my journal book.

Jan 9, 1989

One yr I ben scool I like scool I love my techr

(one year I been school I like school I love my teacher)

lot i lern. Books I read, chile care work comprts

(Lot I learn. Books I read, child care, work computers)

Ms Rain i wood like to get a gud job lern wrk comprts

(Mrs Rain I would like to get a good job to learn work computers)

get apt me n lil Mongo and Abdul

(get apartment me and Little Mongo and Abdul)

Ms Rain I ass you wy Me?

(Ms Rain I ask you why me?)

Precious.”

Push (worksheet #2) — **Linguistic analysis:**

Linguistic analysis refers to the scientific analysis of a language sample. It can be used to describe the unconscious rules and processes that speakers of a language use to create spoken or written language, and this can be useful to those who want to learn a language or translate from one language to another.

Use of language in Push

Read the text and answer the following questions according to the text:

1. What is effective language according to you?
2. Why do we need to use effective language?
3. Is it only spoken or written? Why?

The following questions will help you have a better understanding of bad use of language in

English: (A debate will be lead afterwards)

1. In general, how can we see the bad use of language in the text? Give examples.
2. Why do you think bad use of language happens in the text?
3. How would you improve the use of language?

APPENDIX D

IT'S KIND OF A FUNNY STORY

PERFORMANCE OBJECTIVE(S)	CONTENTS RELATED TO PERFORMANCE OBJECTIVE (GRAMMATICAL, LEXICAL, FUNCTIONAL, OTHER)	INSTRUCTIONAL STRATEGIES	MATERIAL TO BE USED WITH THE INSTRUCTIONAL STRATEGIES	EVALUATION	SUGG. TIME FOR P.O.
<p>By the end of the lesson, students will be able to:</p> <p>Identify main characters in a book's fragment.</p> <p>Analyse the fragment from a literary point of view.</p> <p>Analyse Identity within the fragment.</p> <p>Identify adolescent issues on it.</p> <p>Establish a connection between real life and the fragment's themes.</p>	<p>Grammatical:</p> <p>Present Simple</p> <p>Past Continuous</p> <p>Modal Verbs</p> <p>Lexical:</p> <p>Shifts</p> <p>Tentacles</p> <p>Skills:</p> <p>Reading</p> <p>Speaking</p> <p>Critical thinking</p>	<p>Opening:</p> <p>Teacher greets students and tells them to sit down</p> <p>Warm up:</p> <p>Students will be asked a series of questions based on topic "identity in adolescents" (Are you similar to your classmates? Are your classmates part of the way you are? How do you shape your identity? When all students have answered the questions, the teacher will quiz sts on their comprehension and memory</p>	<p>Projector</p> <p>Laptop</p> <p>Worksheet</p> <p>Fragments</p> <p>Markers</p> <p>PPT</p>	<p>Formative</p>	<p>3 mins</p> <p>5 mins</p>

<p>Discuss in group what they have analysed while reading the text.</p>		<p>of the responses.</p> <p>Activity #1:</p> <p>Students will be introduced the book they will work on and some of the themes they can find within it through a power point.</p> <p>Activity #2:</p> <p>In this activity, students will do a brief literary analysis, in order to reinforce it. In small groups, students will read an extract from a story and after it each group will be given with a literary device in order to explain it and analyse it within the story. after doing it, they will present it briefly in front of the class.</p>			<p>10 mins</p> <p>15 mins</p>
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		<p>Activity #3:</p> <p>Students will be provided with a worksheet on which they have to work. Individually, students will read the fragment, which is part of the book ‘It’s Kind of a Funny Story’. After reading it, students will answer some questions regarding the fragment. They will do an Literary Analysis.</p>			10mins
		<p>Activity #4:</p> <p>Students will compare their answer and will discuss them in small groups</p>			10 mins
		<p>Activity #5:</p> <p>Students will answer questions from Part 2 of the same worksheet. They will analyse one of the themes found in the</p>			10 mins

		<p>book.</p> <p>Activity #6:</p> <p>Students will gather in one group. They will discuss questions from part 2, according to what they have answered. They will analyse their lives within the fragment and what the main theme (identity) ask them/ adolescents to be (rich, successful, etc)</p> <p>Closure:</p> <p>Students are asked if they liked the fragment and what they think about it. In addition, they will be given with a KWL chart to complete and give it back to the teacher after answering it.</p>			<p>20 mins</p> <p>5 mins</p> <p>2 mins</p>
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		<p>Follow up:</p> <p>Students are told they are going to analyse in depth another fragment from the same book next lesson</p>			
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PERFORMANCE OBJECTIVE(S)	CONTENTS RELATED TO PERFORMANCE OBJECTIVE (GRAMMATICAL, LEXICAL, FUNCTIONAL, OTHER)	INSTRUCTIONAL STRATEGIES	MATERIAL TO BE USED WITH THE INSTRUCTIONAL STRATEGIES	EVALUATION	SUGG. TIME FOR P.O.
<p>By the end of the lesson, students will be able to:</p> <p>Identify the use of a certain language within writing pieces.</p> <p>Discuss about adolescent issues within a book.</p> <p>Think critically on how those issues are presented in daily life.</p>	<p>Grammatical:</p> <p>Simple Past</p> <p>Past Perfect</p> <p>Lexical:</p> <p>Daily routines</p> <p>Travel</p> <p>Job</p> <p>Pee</p> <p>Skills:</p> <p>Reading</p> <p>Writing</p> <p>Speaking</p>	<p>Opening:</p> <p>Teacher tells students to sit and pay attention</p> <p>Warm up:</p> <p>Students will do brainstorming about the topic which is emotive language; what they think they know about it and so on. after the brainstorming, two questions will be made and answered by students in a brief discussion.</p> <p>Activity #1:</p> <p>Students will read a fragment</p>	<p>Worksheet</p> <p>Markers</p> <p>Laptop</p> <p>Projector</p> <p>Fragments</p> <p>PPT</p>	<p>Formative</p>	5mins
					5mins
					10min

		<p>of It's <i>kind of a funny story</i> and will answer questions from part 1 which are regarding emotive language</p> <p>Activity #2: Students are shown a PPT about emotive language in literature; what it is and some examples about it.</p> <p>Activity #3: Students are shown part of the movie based on the book in which the main character uses emotive language. After it, students will analyse the language within what the character said, saying why they think he used it and what they felt about the language.</p>			<p>10mins</p> <p>15mins</p>
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		<p>Activity #4:</p> <p>Students will re-read the fragment and will answer the question in small groups</p>			15mins
		<p>Activity #5:</p> <p>Students will gather in one group and will discuss their answers relating them to their reality</p>			15 mins
		<p>Closure:</p> <p>Students are asked what they think about the topics they spoke about during the discussion-activity. In addition, she will tell students they will do a short activity called ‘snowstorm’; they will write in piece of paper what they have learned during the lesson, after</p>			10 mins

		<p>they will wrap it up. Teacher will do a signal, and all students will throw their paper in the air. Each student pick up one of the paper and will read it out loud.</p> <p>Follow up:</p> <p>Students are told what they are going to start a new unit, and gives them a brief summary of the main topic of the unit.</p>			5 min
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It's kind of a funny story (worksheet #1) — **Literary analysis:**

In literature, the theme is the main idea. Usually, a story's theme gives a message or lesson about life. Generally, the theme is not stated; it is represented by the characters' actions and thoughts.

Read text and complete the following literary Analysis according to what you have read:

1. From the previous fragment, what is the narrator's point of view ? Why do you think the writer chose that point of view?
2. What is the main theme and why?
3. Give a description or idea of how the character is.
4. What do you think is the purpose of this fragment?
5. What audience is this fragment written to?



Analyse and answer the following questions:

(A debate will be held afterwards)

1. How do we notice identity issues in this passage?
2. How important is peer pressure nowadays and why?
3. Is peer pressure important in someone's identity?
4. How adolescents feel towards school grades?
5. What is more important, to study in a prestige school and have a 'good lifestyle' or to do what you like instead? Why?

It's kind of a funny story (fragment #1) — **Literary analysis:**

"I have other stuff too," . . . "First of all I was thinking about this perpetual candle, like a candle on the ground with another candle hanging upside-down over it, and as the first candle melts the wax is kept molten. . . nhy then I was also thinking: what if you filled a shoe with whipped cream? . . . that's art, right? That kind of stuff.

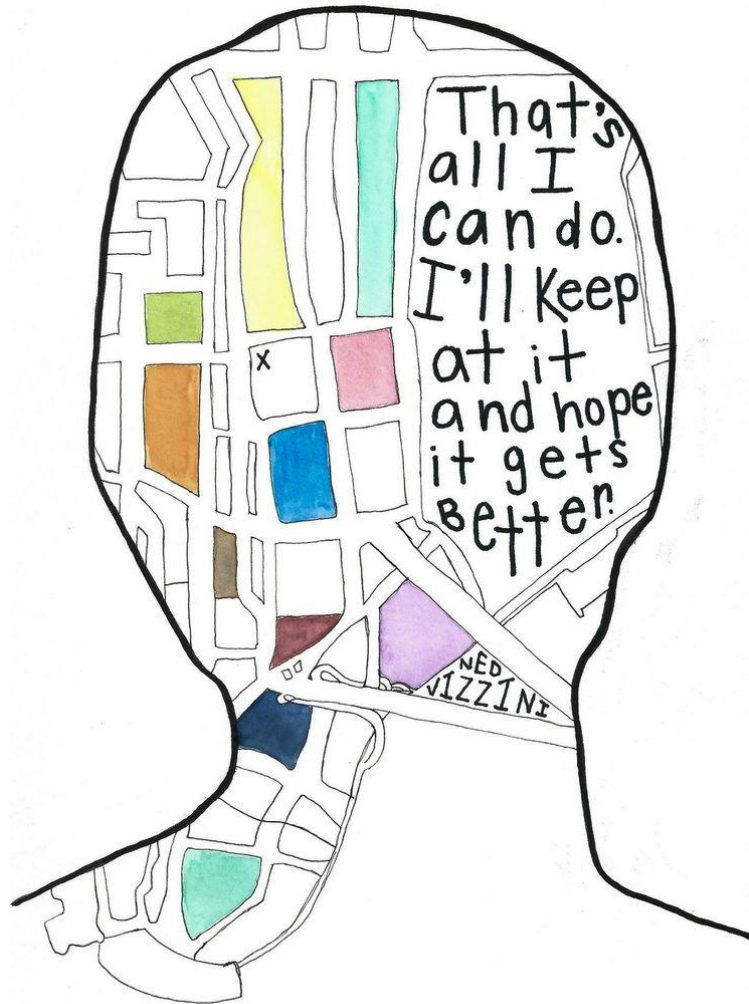
What'd you say about artists?" She chuckles. "You seem to enjoy what you're doing here." . . . "You're not sweating now." "This is a good Anchor for me," I say. I admit. . . . "That's right, Craig. This can be your Anchor." Dr. Minerva stares at me and doesn't blink. I look at her face, . . . my hands on the table, the Brain Maps between us. I could do the one on the top a little better. I could try putting some wood grain in there with the streets. . . . That could work. "This can be my Anchor." I nod. "But. . ." . . . "What am I going to do about school? I can't go to Executive Pre-Professional for art." . . . Dr. Minerva leans back, then forward.

"Have you ever thought about going to a different school?" I stare ahead. I hadn't. I honestly hadn't. Not once . . . That's my school. I worked harder to get in than I did for anything else, ever. I went there because, coming out of it, I'd be able to be President. . . . Rich and successful. . . . and here I am with not one, but two bracelets on my wrist, next to a shrink in a room adjacent to a hall. . . . If I keep doing this for three more years, where will I be? . . .

And what if I keep on? What if I do okay, live with the depression, get into College, do College, go to Grad School, get the Job, get the Money, get Kids and a Wife and a Nice Car? What kind of crap will I be in then? I'll be completely crazy. . . . I don't like being here that much. . . . "Yes. I have thought about it." . . . "And what do you think?" I clap my hands together and stand up. "I think I should call my parents and tell them that I want to transfer schools."

It's kind of a funny story

NED VIZZINI



General Information

- It's Kind of a funny Story is a 2006 novel written by Ned Vizzini.
- Inspired by Vizzini's own hospitalization for depression in November 2004.
- 2007 Best Book for Young Adults from the American Library Association.
- In 2010, a film adaptation directed by Ryan Fleck and Anna Boden, was released in the United States.

Plot part #1

Craig Gilner is a 16-year-old boy who lives with his family in Brooklyn.

He attends a prestigious school named Executive Pre-Professional High School.

Once admitted, he becomes overwhelmed by the school's intense academic pressure.

His stress become itself in an eating disorder, insomnia and suicidal thoughts.

Plot part #2

His depression build at the point of being admitted in a psychiatric hospital.

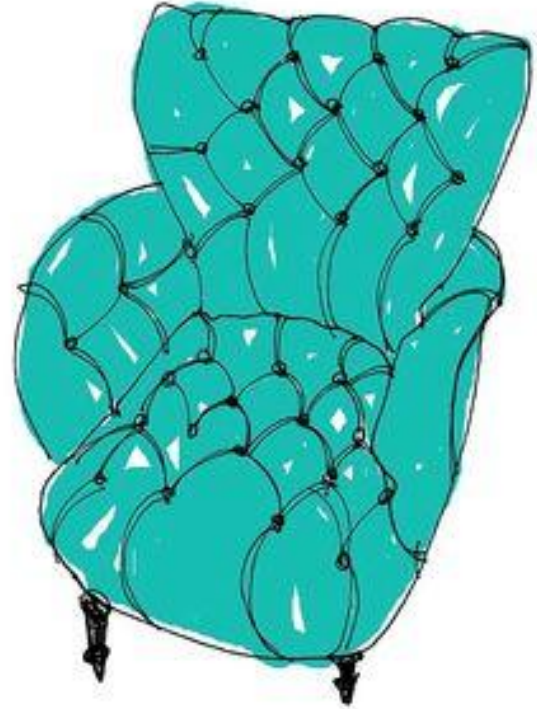
Once Craig has recovered, his counselor suggests him to transfer to an art school.

Something that he really wants in his life.

He returns home at the novel's end, with a new energy to live life. He begins to appreciate the little things that make him happy.


Major Themes

- PEER PRESSURE
- BEING YOURSELF
- FIND OUT WHO YOU ARE/ACCEPTANCE



Identity in the book

- Feeling you belong somewhere
- Peer influence finding your own identity
- Success in life= Prestige Schools
- It is socially shaped



Feeling of being constantly
under pressure

Emotive Language



What is it?

It is the use of certain words to elicit emotion or to have an influence in someone's opinion

Ideas can be said in a non-emotively way, as

- The men were killed

Nonetheless, there is a way to say it in order to bring a specific feeling out.

- The victims were executed in cold blood.

What for?

It helps to tell you facts or a story and at the same time influencing you to think as the author.

- Non-emotive version: Mr Smith was attacked by Mr Jones for two minutes.
- Emotive version: For what seemed a lifetime, Mr Smith was subjected to a vicious, cowardly assault by the unemployed, steroid-pumped monster.

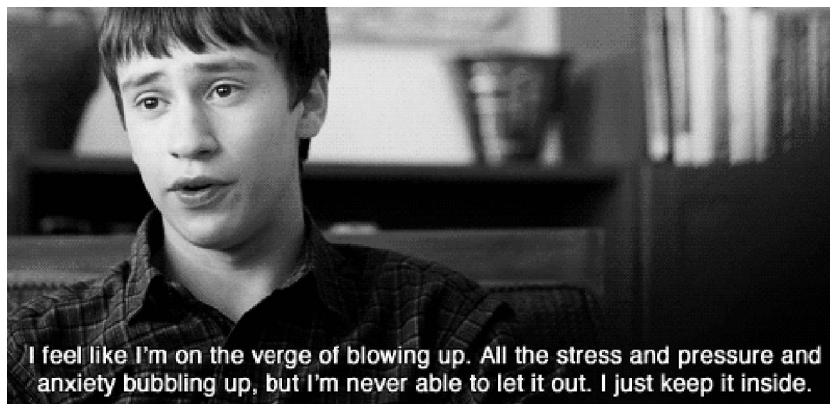
‘When writing emotive language, you get to be newsreader and judge at the same time’

It's kind of a funny story (worksheet #2) — **Linguistic analysis:**

Emotive language in *It's Kind of a Funny Story*

Read the fragment and answer the following questions keeping in mind what you have read and what you think about it:

1. What is emotive language according to you?
2. How important is the way you express yourself in a conversation?
3. How emotive language helped the reader to get involved with the character in the
fragment?



Answer the following questions in pairs:

(Remember that after answering them, a debate will take place)

1. How did you notice emotive language was being used during the fragment? Give examples
2. Did this device help you to feel connected with the character? Why?
3. Did it let you feel the same as the character? And how do you identify yourself with the character? Give details.

It's kind of a funny story (fragment #2) — **Linguistic analysis:**

“I lay in bed.” There were more things to tell her, things I held back. . . .I hadn’t eaten the night before. . . .The idea of eating made me hurt more. . . . I rolled over on my stomach and balled my fists and held them against my gut like I was praying. The fists pushed my stomach against itself and fooled it into thinking it was full. . . .Only the pure urge. . . . got me out of bed fifty minutes later. “I got up when I had to piss.” . . . “You like peeing. You’ve mentioned this before.”

“Yeah. It’s simple.” . . . “Some people thrive on complexity, Craig.” “Well, not me. As I was walking over here, I was thinking . . . I have this fantasy of being a bike messenger.” . . . “It would be so simple, and direct. . . . It would be an Anchor.” “What about school, Craig? You have school for an Anchor.” “School is too all over the place. It spirals out into a million different things.” “Your Tentacles.” . . . the Tentacles are the evil tasks that invade my life. Like. . . my American History class last week, which necessitated me writing a paper on the weapons of the Revolutionary War, which necessitated me traveling to the Metropolitan Museum. . . ., which necessitated me getting in the subway, which necessitated me being away from my cell phone and email for 45 minutes, which meant that I didn’t get to respond to a mass mail sent out by my teacher asking who needed extra credit, which meant other kids snapped up the extra credit, which meant I wasn’t going to get a 98 in the class, which meant I wasn’t anywhere close to a 98.6 average. . . ., which meant I wasn’t going to get into a Good College, which meant I wasn’t going to have a Good Job. . . . which meant I wasn’t going to have enough money to pay for a Good Lifestyle, which meant I’d feel ashamed, which meant I’d get depressed, and that was the big one because I knew what that did to me: it made it so I wouldn’t get out of bed, which led to the ultimate thing—homelessness. If you can’t get out of bed for long enough, people come and take your bed away.”