



Universidad Nacional Autónoma de México
Facultad de Estudios Superiores Acatlán

Tesina

Uso de textos literarios breves para promover el desarrollo de habilidades de lectura en los alumnos de primer semestre de la Licenciatura en Enseñanza de Inglés: Una propuesta didáctica.

Que para obtener el título de
LICENCIADA EN ENSEÑANZA DE INGLÉS

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Introducción

El tema de este proyecto es la comprensión lectora así como las subhabilidades relacionadas a ella que son necesarias para que los estudiantes de la Licenciatura en Enseñanza de Inglés de la Facultad de Estudios Superiores Acatlán puedan desarrollarse de manera óptima en un ambiente escolar y profesional. El objetivo principal de la Licenciatura es formar profesionales que puedan desarrollarse principalmente en puestos de docencia de inglés como lengua extranjera, y esto implica que posean características como capacidad de análisis, síntesis, razonamiento y pensamiento críticos y abstractos; cabe destacar que para alcanzar esto deben tener la capacidad de procesar e incorporar el conocimiento adquirido mediante textos de temas diversos, así como facilidad para el manejo de la comunicación oral y escrita. Si bien se ha vuelto relativamente sencillo tener acceso a innumerables fuentes de información, también resulta más complicado para los alumnos saber cómo aplicar aquellos datos provenientes de textos en un ambiente real.

La problemática que guía la investigación radica en las dificultades que surgen para los futuros docentes al trabajar con textos literarios de diversos géneros, temas y nivel de complejidad en el idioma inglés. Es importante comprender que no todos los alumnos tienen el mismo trasfondo cultural y educativo, por lo cual probablemente no aplique para la totalidad de la población, pero sí para una cantidad considerable de individuos dada su instrucción pasada. A pesar de que en su formación profesional se introducen textos complejos desde primer semestre en cursos como el de Lingüística, Cultura y Civilización, e incluso Psicología, creemos que no está presente algún modelo o metodología para que los alumnos sepan cómo procesar, manejar e integrar la información que reciben mediante escritos. Por su parte, los docentes deben estar preparados para adecuar los contenidos al tiempo limitado con el que se cuenta en los cursos para alcanzar objetivos reales mediante la implementación adecuada de actividades que permitan a los aprendices desarrollar sus habilidades de manera óptima.

La problemática se descubrió tomando como punto de partida la experiencia de la autora como estudiante y docente en conjunto con las teorías que explican el proceso de enseñanza-aprendizaje desde un enfoque cognitivista. Es necesario destacar lo mucho que afecta a los alumnos la comprensión pobre o nula de aquello que se lee en su desarrollo académico, ya que no es posible avanzar cuando no se comprende el tema central o las ideas que de éste desprenden. Cabe resaltar que la población del estudio cuenta con conocimientos previos en la lengua meta, por lo cual no se inicia desde cero, y es aquí donde se tiene una mayor área de oportunidad para emplear aquello que los alumnos ya saben y de este modo complementarlo.

Esto es, tomar ventaja de las fortalezas que poseen los individuos hasta ahora para trabajar paulatinamente en sus deficiencias sin desmotivarles en el proceso.

Considerando el entorno de dichos estudiantes, el nivel que deben poseer cuando ingresan a la Licenciatura, e igualmente su formación académica, se espera que la introducción de textos literarios y ejercicios de comprensión lectora desde el primer semestre, sea de utilidad para que los estudiantes conozcan aquellos con los que estarán más familiarizados en semestres posteriores. Es decir, generar un cambio en sus hábitos de estudio con la implementación de actividades didácticas, para que estos puedan desarrollar técnicas de aprendizaje autónomas que estén basadas principalmente en motivación intrínseca por adquirir conocimiento útil a mediano y largo plazo. Lo que propone el proyecto es acercar un manual para profesores que imparten Inglés en el primer semestre de la Licenciatura, el cual, a la vez sea una guía para los alumnos que comienzan a tener un contacto más significativo y profundo tanto con el idioma como con la docencia.

El modelo que sustenta la investigación y, por ende, la parte práctica de la misma, es el socio-cognitivo, acuñando también los elementos más significativos de la teoría constructivista de la educación. La propuesta de ejercicios consta con tres partes elementales para poder alcanzar los objetivos del proyecto, éstas son: un plan de clase que el profesor puede adecuar, una hoja de respuestas para cada ejercicio, y los textos con sus respectivas hojas de trabajo. Si se toma en cuenta el hecho de que la materia de Literatura en Lengua Inglesa no está presente sino hasta el quinto semestre, vale la pena crear una atmósfera introductoria a este campo, ya que tampoco en las clases del curso de Inglés se trabajan estrategias para mejorar la comprensión lectora en un nivel más profundo.

En el caso de los ejercicios que se trabajan en torno a la lectura, estos se ven limitados a resolver ejercicios de preparación para exámenes estandarizados, lo cual deja atrás una infinidad de aplicaciones para los materiales escritos, siendo estos unos de los que tienen mayor potencial para desarrollar el pensamiento crítico, analítico y reflexivo en los alumnos. En suma, los beneficios que tiene la aplicación de esta propuesta didáctica tanto para los docentes en formación como para los que ya ejercen, van desde un mejor ejercicio de lectura hasta la implementación de conocimientos adquiridos en su práctica profesional, esto gracias al carácter adaptable de los materiales sugeridos. Los futuros profesores podrán encontrar en la propuesta didáctica una guía para mejorar sus habilidades de comprensión lectora y por ende alcanzar los objetivos estipulados en las características deseables de su perfil de egreso.

Capítulo 1. Contexto educativo

Toda investigación está permeada por el contexto histórico, socio-cultural, económico, político y personal al que los autores estén expuestos o condicionados. Esto, aunado a un sistema de creencias, educativo y organizacional muy particular de cada individuo, tendrá como producto final una gran diversidad de subtemas, hipótesis y resultados, sin importar que se esté tratando la misma cuestión. Sin duda, uno de los aspectos más importantes a considerar es el educativo, ya que éste le brinda al investigador una perspectiva singular e irrepetible en comparación con personas pertenecientes a otras esferas aún en ramas similares. Lo que ya se ha escrito sobre los temas de interés común o aquellos sobre los cuales se ha indagado muy poco, será una especie de mapa para los académicos que decidan llevar a cabo la labor de analizar, estudiar y proponer a partir de dicha información. No es raro que para buscar soluciones ante incógnitas o dificultades se tome como base una población o temática determinada, ya que esto ayuda ante las particularidades que no podrían tomarse como un elemento más de la cotidianidad para otros grupos. Somos parte de un sistema, así que los esfuerzos del investigador por definir los alcances y límites de su estudio siempre tendrán como objetivo aportar algo útil o innovador para el mismo.

En esta primera parte del capítulo se delimita el entorno donde se desarrolló el proyecto, lo cual será útil para entender el trasfondo y los antecedentes que lo motivan, así como los requerimientos que éste presenta en relación con los recursos que tiene la autora a su alcance. Algunos de los puntos que se tomarán en cuenta para esta sección son: la institución, que en este caso es la UNAM, su historia, oferta a la comunidad, planteles, su papel ante el mundo, aportes a la sociedad, entre otras características. Una vez definido esto el lector podrá adentrarse en la historia de una de las Facultades de la Universidad, ésta es la Facultad de Estudios Superiores Acatlán, la cual a su vez engloba el marco de la Licenciatura en Enseñanza de Inglés, misma a la que compete este trabajo. Para ahondar aún más en el objetivo de investigación se mencionará a detalle el Plan de Estudios actual de la Licenciatura, así como dos de sus áreas formativas, Aprendizaje del Inglés y Formación Literaria. Ambas están directamente relacionadas con el eje central del proyecto, que son las habilidades de lectura. Si bien estos elementos sirven como base para identificar las áreas de oportunidad, limitaciones o alcances de la investigación, también son una guía para el diseño de actividades, lo cual es el objetivo principal y será definido más adelante en otro apartado.

1.1 UNAM

En México, el primer antecedente de implementación de la educación universitaria se hizo presente a raíz del establecimiento de la Real y Pontificia Universidad de México en el año de 1551, ya que eran los primeros pasos de educación superior que se instituyeron en aquello que se conocía como la Nueva España durante el siglo XVI. La Universidad Nacional Autónoma de México (Fundación UNAM, 2019) fue fundada el 26 de mayo de 1910 durante el gobierno de Porfirio Díaz, principalmente gracias al esfuerzo del maestro Justo Sierra. El lema que caracteriza a la Universidad Nacional, «Por mi raza hablará el espíritu», plasma a la perfección aquella vocación humanística con la que fue concebida desde sus inicios. El autor de esta célebre frase fue José Vasconcelos, quien asumió la rectoría en 1920, dentro del marco de la Reforma Universitaria latinoamericana, y en una época en que las esperanzas de la Revolución mexicana aún estaban vivas, es decir, había una gran fe en la patria. En palabras de Vasconcelos "se significa en este lema la convicción de que la raza nuestra elaborará una cultura de tendencias nuevas, de esencia espiritual y libérrima".

La UNAM obtuvo su autonomía en 1929, durante el gobierno del presidente Emilio Portes Gil. En sus inicios el nombre oficial era Universidad Nacional de México, mismo que cambiaría después de la huelga estudiantil. A raíz de este movimiento renueva su nombre y se convierte en la UNAM. Cabe mencionar que en su forma primigenia durante el siglo XVI, cuando aún no llevaba ese nombre que acuñó con el paso de los años y movimientos político-sociales, se encontraba ubicada en el Centro Histórico de la Ciudad de México, específicamente en el terreno de lo que hoy son las instalaciones del Palacio de la Suprema Corte de Justicia. Poco a poco se fueron adhiriendo otras escuelas, carreras, departamentos e institutos, así como también se crearon más inmediaciones según crecía la demanda educativa de esta casa de estudios. Algunas de las primeras que se sumaron a la institución fueron la Escuela de Enfermería, la cual en ese entonces llevaba el nombre de Escuela de Enfermería y Obstetricia, la Escuela Nacional de Odontología, y la Escuela de Química, misma que se integró a la Universidad con el nombre de Escuela de Ciencias e Industrias Químicas. Paulatinamente se crearon divisiones, áreas y planteles para regular los requerimientos de la población estudiantil, dándole un gran impulso a la educación en México.

La construcción del campus principal, el cual está ubicado al sur de la Ciudad de México, fue llevada a cabo por los arquitectos mexicanos Mario Pani, Enrique del Moral, Carlos Lazo Barreiro y Juan O'Gorman, entre otros, a mediados del siglo XX. Hace 12 años fue declarado por la UNESCO Patrimonio de la Humanidad (México desconocido, 2010), debido a

que éste conglomerara obras de importancia como lo son de urbanismo, paisajismo y bellas artes, especialmente importantes aquellas del muralismo y la arquitectura, ya que fueron parte del legado de influyentes artistas mexicanos de la talla de Diego Rivera y David Alfaro Siqueiros. Es importante mencionar que los tres laureados con el Premio Nobel en México son egresados de esta casa de estudios. Actualmente es una de las más reconocidas a nivel mundial y la más grande de toda América Latina con una plantilla de 342,542 alumnos. Tiene campus, institutos y sedes en todo el mundo. Es un organismo público, descentralizado del Estado, basado en los principios de libertad de cátedra y de investigación, e inspirado en todas las corrientes del pensamiento, sin tomar parte en actividades militantes y derrotando cualquier interés individual (UNAM, 1998).

La Ciudad Universitaria tenía una extensión original de 2 millones de metros cuadrados, pero hoy en día es de más de 3 millones con todo y la reserva ecológica que alberga. También aloja cerca de mil edificios de los cuales 138 son bibliotecas con más de 5 millones de libros, una sala de conciertos llamada Nezahualcóyotl, sede de la Orquesta Filarmónica de la UNAM, una biblioteca central y otra nacional, un espacio escultórico de proporciones colosales y el Estadio Olímpico Universitario México 68, con capacidad para 68 mil 954 asistentes. La extensión total de la universidad es cercana a los 7 kilómetros cuadrados, lo cual es más de lo que miden algunas ciudades en Europa, e incluso lo que miden algunos de los países más pequeños, como la Ciudad del Vaticano, Mónaco o Tuvalu.

La Universidad Nacional Autónoma de México (Fundación UNAM, 2016) tiene como misión impartir educación superior para formar profesionales, investigadores, profesores universitarios y técnicos útiles a la sociedad; organizar y realizar investigaciones, principalmente acerca de las condiciones y los problemas nacionales, y extender con la mayor amplitud posible los beneficios de la cultura. Sus funciones sustantivas son la docencia, la investigación y la difusión de la cultura, para llevarlas a cabo, su estructura se divide en tres subsistemas: el de docencia, que incluye el bachillerato, los estudios profesionales y el posgrado; el de investigación, agrupado en investigación científica por un lado, y humanidades y ciencias sociales por el otro, y el subsistema de difusión cultural, así la UNAM realiza diversas acciones que le permite mantener el liderazgo como máxima institución educativa en México, de reafirmar su condición de institución pública, de preservar su autonomía y refrendar el compromiso con la sociedad mexicana.

La Universidad (UNAM, 2018) cuenta con una amplia oferta académica y cultural. Tiene 31 planteles a nivel preparatoria y licenciatura dentro de la Ciudad de México y el interior de la República. Para cursar el nivel medio superior hay dos opciones principales: el Colegio de

Ciencias y Humanidades o la Escuela Nacional Preparatoria, pero también tiene convenios con escuelas incorporadas. Pese a ser instituciones de la máxima casa de estudios, tienen enfoques distintos con la posibilidad de cursar opciones técnicas y cursos de inducción según el área de interés de los estudiantes. El nivel superior oferta 125 carreras en las áreas de Ciencias Físico-Matemáticas y de las Ingenierías; Ciencias Biológicas, Químicas y de la Salud; Ciencias Sociales, y Humanidades y Artes. Dichas carreras se imparten en distintos planteles, la mayoría de ellas con opción a modalidad presencial o abierta y a distancia; de igual manera promueve la educación continua en todas sus áreas para que los egresados continúen actualizándose. Otra de sus grandes ofertas es la de idiomas, con centros para poder estudiar más de 18 de ellos en casi todos los planteles; también se incluyen lenguas indígenas, las cuales son consideradas patrimonio cultural inmaterial de nuestro país.

En la actualidad, el rector de la institución es el Doctor Enrique Luis Graue Wiechers, quien nació en la Ciudad de México el 9 de enero de 1951. Es un académico y médico oftalmólogo mexicano. Primero fue estudiante de la Facultad de Medicina, misma en la cual se desempeñó como Director del 2008 al 2015. La UNAM no sólo se preocupa por la comunidad universitaria sino también por los externos, prueba de ello es su oferta de talleres, actividades, museos y eventos tanto deportivos como culturales abiertos al público en general, intentando que la mayoría de estos sean gratuitos o de bajo costo para ambas comunidades. Dentro de las actividades destacadas por la institución están la literatura, el teatro, la danza, el cine, una amplia gama de deportes, ferias científicas, conferencias y concursos a nivel internacional, así como exposiciones temporales, itinerantes o permanentes. Tiene diversos programas sociales que se enfocan en la sostenibilidad, la educación para todos, apoyo médico y psicológico, impulso para emprendedores, entre otros. Gracias a su prestigio ha expandido su alcance; en la actualidad existen nueve sedes en cuatro continentes donde se realizan actividades relacionadas con investigación, docencia y difusión cultural.

1.1.2 FES Acatlán

Uno de los planteles incorporados a la gran comunidad de la Universidad es la Facultad de Estudios Superiores Acatlán, ubicada en Naucalpan de Juárez, Estado de México. Abrió sus puertas el 17 de marzo de 1975 con el doctor Guillermo Soberón Acevedo, el rector en turno de la Universidad en ese entonces, encabezando la inauguración. La matrícula de la Facultad es la más grande con 21,945 alumnos. El Consejo Universitario de la UNAM le reconoció a la ENEP Acatlán la consolidación académica y cultural alcanzada durante su existencia, por lo

que el 5 de marzo de 2004 le otorgó el rango y denominación de Facultad de Estudios Superiores. La Facultad (UNAM, 2018) está considerada como uno de los centros académico-culturales más importantes de la zona noroeste del área metropolitana y uno de los espacios alternativos a Ciudad Universitaria. Con más de 40 años de vida, promueve un amplio abanico de opciones curriculares y de desarrollo humano; cuenta con los niveles de calidad más altos en todos sus programas educativos, lo que garantiza la calidad en el desempeño de sus egresados. En la búsqueda de formar profesionales altamente capacitados, actualizados y especializados, brinda diversos posgrados con carácter multidisciplinario en diferentes materias como lo son: Derecho, Economía, Ciencias Políticas y Sociales, Relaciones Internacionales, Ingeniería, Urbanismo y Educación. Dentro de las diferentes áreas que están incluidas en su oferta educativa hay 19 licenciaturas, de las cuales 16 son del sistema presencial, tres del sistema abierto y una a distancia.

A través de todos estos años de quehacer universitario, no sólo se han manifestado avances en lo cuantitativo, sino sobre todo en lo cualitativo. El aumento de su matrícula, de su planta de profesores, así como el crecimiento de su infraestructura, han ido a la par con la calidad educativa que imparte, lo que la ha posicionado como una de las mejores instituciones de educación superior de la zona noroeste del área metropolitana, gracias al trabajo comprometido de toda la comunidad que la conforma (UNAM, 2018). El campus tiene diversos espacios para el beneficio de la comunidad en ámbitos de investigación, trámites como pueden ser de movilidad o titulación, desarrollo tecnológico, educación continua, idiomas en cursos regulares o sabatinos, áreas deportivas y culturales, así como un Centro de Orientación Educativa y Servicios Integrales. En los lugares establecidos para cada tipo de actividad se llevan a cabo diversos eventos deportivos, culturales y académicos enfocados a mejorar la experiencia tanto de docentes como de estudiantes y comunidad externa. No es solamente la Facultad más grande con su extensión de más de 30 hectáreas, sino también una de las más involucradas en la promoción e integración de diferentes culturas, intercambios escolares internacionales, preservación de las lenguas originarias de nuestro país, y eventos que promueven todo tipo de arte o trabajo académico. Acatlán mantiene vínculos con 33 países de Europa y América Latina, entre ellos Alemania, España y Cuba. También brinda servicios académicos y de apoyo extracurricular a través de instancias como: el Centro de Información y Documentación, el Centro de Enseñanza de Idiomas y la Unidad de Talleres, Laboratorios y Audiovisuales, los cuales están adaptados y equipados para que cada área pueda cubrir sus necesidades.

Son dignos de mencionar su misión, visión y valores, debido a que estos han logrado posicionar al plantel como lo que conocemos hoy en día. Su misión (UNAM, 2018) afirma que busca ser una Facultad que desarrolle las capacidades integrales de su comunidad con carácter plural, integral, crítico y propositivo que propicie una concepción educativa con articulación de los aprendizajes, la docencia, la investigación y la cultura; acorde a los principios y valores universitarios y a la identidad colectiva para contribuir al crecimiento y bienestar de la sociedad con énfasis en el entorno donde se inserta y desenvuelve. Por otro lado, la visión de la FES remarca que se busca convertir a Acatlán en una Facultad de excelencia e innovación por su oferta académica actualizada y de calidad en las licenciaturas, posgrados y extensión universitaria; ser referente formativo y de solución a los desafíos y problemáticas actuales y emergentes, a través de la investigación conjunta con los ámbitos social, empresarial y productivo, que aproveche las tecnologías para desarrollar, difundir y apoyar al conocimiento y a la cultura, bajo ideales humanistas y sociales propios de una Universidad del Siglo XXI. Los valores principales sobre los cuales se erige esta comunidad son: el respeto a la autonomía universitaria y a los principios que de ella emanan, la gestión eficiente, transparente y participativa, la honestidad y responsabilidad en el uso y aprovechamiento del patrimonio universitario en beneficio de toda la comunidad, la responsabilidad social y ambiental en las actividades cotidianas, el compromiso social y nacional para contribuir al desarrollo y mejoramiento de las condiciones de vida, la valuación y el mejoramiento institucional permanente, y el posicionamiento del alumnado y el personal docente como actores centrales de la actividad universitaria. También se enfatizan la promoción de la convivencia mediante el ejercicio del diálogo, el respeto y la libertad, tanto dentro como fuera de la Universidad, y el reconocimiento de la diversidad humana y la pluralidad como agentes que otorgan dinamismo y revitalizan la vida universitaria. Cabe destacar que uno de los objetivos de la comunidad es lograr el aprovechamiento asiduo de los avances tecnológicos en beneficio de la gestión institucional y las actividades de docencia, investigación y extensión de la cultura.

1.1.3 Enseñanza de Inglés

En la Facultad de Estudios Superiores Acatlán se imparte la Licenciatura en Enseñanza de Inglés, conocida como LEI entre la comunidad perteneciente a ésta, la cual corresponde a la División de Humanidades. Según la descripción del Plan de Estudios vigente, su objetivo principal es “formar profesionistas para la enseñanza del inglés con alto dominio tanto de esta lengua, como de las manifestaciones culturales, históricas y literarias de los países

anglosajones” (FES Acatlán, 2012). Tiene una duración de nueve semestres, mismos en los que los alumnos cursarán 52 materias, divididas en bloques preestablecidos. Algunas de las características deseables en los aspirantes es que estos muestren interés, apertura y tolerancia por aspectos sociales, históricos, lingüísticos, literarios y culturales de países angloparlantes, y a la diversidad económico-sociocultural de individuos de dichos países y del suyo propio. También es necesario que posean vocación de servicio, gusto por la docencia, interés por la lectura y la cultura, sensibilidad hacia los problemas de aprendizaje de una lengua extranjera y una inclinación humanística hacia el trabajo en equipo. Los estudiantes deben tener capacidad de análisis, síntesis, razonamiento y pensamiento críticos y abstractos; aptitud para el aprendizaje de idiomas; facilidad para el manejo de la comunicación oral y escrita; actitud ética y facilidad para desarrollarla entre sus compañeros de clase y sus futuros alumnos.

Para ingresar a la Licenciatura es necesario aprobar un Examen de Suficiente Dominio del Inglés, conocido como ESDI (UNAM, 2018). Los aspirantes deben contar como mínimo con un nivel B1 en el idioma según los lineamientos del Marco Común Europeo de Referencia para las Lenguas, mismo que se demuestra en el examen prerrequisito. Esta prueba evalúa: la producción oral y escrita, la comprensión auditiva y de lectura, la competencia lingüística y sociolingüística. Se debe realizar en las fechas y horarios establecidos por el Programa de la Licenciatura en Enseñanza de Inglés antes de que se inicie cualquier otro trámite de ingreso. Aquellos candidatos que no aprueben dicho examen, no podrán ingresar a la carrera. Como un recurso adicional a las clases de inglés para alcanzar objetivos específicos, deben presentar un examen de permanencia cada tres semestres, el cual servirá como prueba de su avance; dichos exámenes están diseñados de acuerdo al nivel que deberían tener al final del lapso establecido.

Así mismo, la Licenciatura (UNAM, 2018) ofrece doce opciones de titulación para los egresados, quienes, para poder iniciar los trámites tendrán que aprobar la totalidad de los créditos del Plan de Estudios, cumplir con su Servicio Social y aprobar el examen de comprensión de lectura en un idioma extranjero que no sea el inglés. Una vez que se ha cumplido con estos requisitos se puede elegir la vía que más convenga de acuerdo con los intereses particulares y objetivos de cada individuo. Se debe considerar que no serán candidatos a cierto tipo de método de titulación aquellos que no cumplan con los requerimientos específicos previamente establecidos por cada una de las vías. Al finalizar la Licenciatura, se espera que los egresados tengan un nivel C1 según el Marco Común Europeo de Referencia para las Lenguas.

Algunos de los objetivos de la carrera consisten en que al terminar sus estudios los egresados sean profesionistas que conozcan la lengua inglesa y su relación con el español, tanto en los aspectos lingüísticos, como culturales y literarios. Igualmente, se busca que sean capaces de analizar las diferentes corrientes lingüísticas y su aportación a la lingüística aplicada. Por otra parte, que se interesen por una actualización crítica de las nuevas tendencias en la didáctica de lenguas extranjeras para aplicarlas a la realidad educativa donde se desempeñe profesionalmente. Diseñen y evalúen planes y programas de estudio para la enseñanza del inglés con carácter inter y multidisciplinario. Y a la vez, se espera que participen en proyectos de investigación, tanto en el área de la enseñanza del inglés como en aquellas que requieran experiencia y conocimientos en lingüística aplicada.

Pese a ser su eje, el Programa de la Licenciatura no está interesado únicamente en la enseñanza-aprendizaje del idioma inglés, sino también en la adquisición de cultura, historia, tradiciones y expresiones de los diferentes países angloparlantes. Es así como los futuros profesores pueden tener otra perspectiva de su contexto, sus posibilidades laborales dentro y fuera de México, e incluso su manera de pensar o interpretar su cotidianidad. La descripción del campo laboral nos indica que los licenciados en Enseñanza de Inglés pueden dedicarse a diversas actividades relacionadas con la docencia, la investigación y la extensión cultural (FES Acatlán, 2012).

Por último, es importante añadir que resulta de gran relevancia incluir los puntos que se han tratado hasta ahora, puesto que serán la base para guiar al lector a través de un contexto específico. Cada institución está conformada por valores, objetivos y sectores que la sustentan y enriquecen, haciendo de ésta un lugar óptimo para desarrollar aptitudes, habilidades e intereses profesionales, mismos que serán útiles en el ámbito académico y laboral. Como ya se ha mencionado, nuestra población a considerar está conformada por los alumnos de primer semestre de la Licenciatura en Enseñanza de Inglés, la cual se imparte en la FES Acatlán, quienes están permeados por el trasfondo académico muy particular de la institución a la que pertenecen, y a su vez, ésta se ve influenciada de distintas maneras por su historia y los cambios político-sociales a lo largo de ella. Todo lo anterior forma un conjunto de factores que no podemos ignorar al abordar la problemática en cuestión que se mencionará más adelante, pues están influenciando directa y constantemente a los futuros profesores de idiomas.

1.1.4 Plan de Estudios

La LEI está en constante actualización e implementación de actividades culturales, académicas y deportivas que le permitan crecer e impactar positivamente a su comunidad, es por ello que a través de los 35 años de su existencia se han hecho diversas propuestas para los enfoques de la misma. El Plan de Estudios original de la Licenciatura en Enseñanza de Inglés (FES Acatlán, 2012) se ha modificado dos veces, una en el año 2000 y otra en 2012. El segundo plan fue aprobado el 22 de junio de 2012 por el Consejo Académico de las Humanidades. Con una duración de nueve semestres, la carrera cubre ocho campos de conocimiento que son: Cultura y Civilización, Formación en Español, Aprendizaje del Inglés, Formación para la Investigación, Formación Lingüística, Formación Didáctica para la Enseñanza de Inglés, Formación Literaria y Lingüística Aplicada a la Enseñanza de Inglés. Hay 52 asignaturas, de las cuales tres son optativas desde el quinto hasta el séptimo semestre, es decir, serán elegidas de acuerdo al interés del individuo. Las optativas le brindan al futuro profesor una posibilidad más de ampliación y profundización en esferas afines. Cada materia está pensada para proveer a los alumnos con el conocimiento, las herramientas y aptitudes necesarias que le permitirán desarrollarse dentro del ámbito laboral en el futuro. Cabe destacar que esta Licenciatura, impartida por otras universidades en diferentes partes del país, tiene registrado el nivel más alto de dominio del idioma en la Facultad de Estudios Superiores Acatlán.

Cabe destacar que con un enfoque más equilibrado entre lo teórico y la práctica se pueden llevar a cabo la mayoría de las actividades en cada campo, de esta forma sería posible abarcar una gran variedad de temas directamente relacionados con los procesos de enseñanza-aprendizaje, mismos que los licenciados en Enseñanza de Inglés utilizarán como base para analizar, comparar, proponer, desarrollar e implementar técnicas o modelos. Sin embargo, esto no quiere decir que se limite el trabajo o la participación del egresado al ámbito docente, también cabe la posibilidad de involucrarse en áreas relacionadas con investigación, traducción, interpretación, gestión, turismo y gobierno, entre otras. En el Plan de Estudios se ven reflejados el perfil de los aprendices, sus necesidades y capacidades. El temario que acompaña a cada semestre nos da una idea de las habilidades que estos desarrollan conforme transcurren los años junto con las etapas de formación: básica, de profundización y terminal. Para poder desenvolverse con éxito en cualquier aspecto que elijan, los LEI tendrán que considerar preparación adicional a la carrera, ya sean diplomados, maestrías o seminarios; mantenerse informado sobre los nuevos avances, propuestas y modelos es más que necesario para ser competente en el mundo laboral al que nos enfrentamos.

Finalmente, es importante mencionar que esta estructura no favorece en su totalidad al objeto de estudio del presente proyecto, ya que consideramos que hace falta un poco más de balance entre las teorías de enseñanza-aprendizaje y la práctica para promover el ambiente propicio que impulse a los alumnos a explotar sus capacidades. Se podría modificar la dinámica en algunos ejercicios que resultan un tanto mecánicos en las clases de Inglés para implementar en su lugar una serie de actividades que abran paso a la práctica y el fortalecimiento de habilidades aún en proceso de perfeccionamiento, no solamente centrándose en acreditar exámenes de certificación o requisito. Si bien el programa brinda una gran cantidad de teoría en todos sus campos de conocimiento, en la mayoría de los casos no hay suficiente tiempo para tratarla más a detalle, mucho menos de implementar estrategias específicas. Sin embargo, en el caso de la materia de Inglés sí pueden adaptarse tanto tiempo como recursos para tratar las habilidades de lectura, siendo éstas el eje de la investigación. Es necesario comenzar a detectar los limitantes que hasta ahora han impedido abordar esta problemática, ya que inhibe el óptimo desarrollo de los alumnos, pues no les afectan únicamente en materias relacionadas directamente con textos literarios o el aprendizaje del idioma, sino en general, pues la lectura es una actividad a la cual ellos están expuestos todo el tiempo durante su formación profesional y en la vida docente.

1.1.4.1 Aprendizaje del Inglés

Para lograr formar profesionales en la enseñanza del idioma se debe impartir el mismo en un nivel adecuado pero al mismo tiempo desafiante, dándole el enfoque que los alumnos necesitan para seguir perfeccionando sus habilidades. Durante los nueve semestres está presente la materia de Inglés, donde los principales objetivos son: que los estudiantes logren emplear su conocimiento del idioma para entender y producir discursos orales y escritos a un nivel avanzado de la lengua meta, debatir y argumentar sus ideas de forma fluida con coherencia y cohesión, mantener conversaciones de cualquier índole, redactar documentos en los que se haga evidente su alto dominio de inglés y la gran variedad de léxico, y de igual manera emitir sus puntos de vista, por medio del análisis de su propia cultura y la meta (UNAM, 2018).

Ahora bien, en cada semestre se repasan temas que debieron ser previamente estudiados por cada individuo en distintas etapas de su aprendizaje, pero lo que marca la diferencia es el nivel de complejidad con que se trata cada uno. No se busca focalizar la gramática como en los cursos tradicionales, sino que se pretende combinar el aspecto comunicativo con una perspectiva lingüística más consciente y ya no de ejecución

automatizada, por ello se llevan otras materias como Lingüística, Fonética y Fonología, y Psicología Evolutiva y Psicología Educativa, las cuales guían al alumno por un camino más analítico e incluso podríamos decir de introspección sobre sus propias prácticas. Las cuatro habilidades de la lengua son de igual importancia para los futuros profesores, y será tarea de cada uno de ellos trabajar sobre aquellas en las que tienen mayor dificultad para desenvolverse adecuadamente. Se espera que además de las aptitudes necesarias para ejercer su profesión con éxito, logren desarrollar sensibilidad humanística, tomando en cuenta su experiencia como alumnos para incorporarla a su actividad docente.

En esa misma línea, la calidad de la enseñanza dependerá del nivel que se posea, pues de este modo los profesores tendrán una gran cantidad de recursos para brindarles una experiencia más satisfactoria a sus aprendices. Considerando lo anterior, es por ello que cada tres semestres se realiza un examen de permanencia, los cuales están a la par del nivel que deben tener los LEI en ese momento. Estos pretenden evaluar la capacidad que tienen los sujetos para utilizar el idioma siguiendo los lineamientos de las pruebas estandarizadas de Cambridge, tales como *First Certificate in English* (FCE), *Cambridge English Advanced Exam* (CAE) y *Certificate of Proficiency in English* (CPE). Inglés no es sólo una materia de relleno, sino que está pensada para impulsar a los futuros maestros a enfrentar los retos que ellos mismos han experimentado, darle un enfoque menos mecánico a los conocimientos previos, y también para que puedan mejorar cada día, sustituyendo sus carencias por experiencia en el aula. A pesar de ser muy distinta a una materia que se imparte en prácticamente todas las licenciaturas dentro de la Facultad, creemos que no se está dando la importancia adecuada a desarrollar las habilidades necesarias para la formación integral de los alumnos. Se puede ver reflejado en el material utilizado en las clases, que permanece la tendencia por prepararlos para resolver exámenes estandarizados, lo cual se ve aún más claro con los libros que se usan, mismos que se enfocan mucho más en un modelo tradicional de aprendizaje.

Por otra parte, no es incorrecto seguir tratando temas de gramática o vocabulario como parte esencial de la instrucción, pero los aprendices podrían desenvolverse de una mejor manera si se les proporcionaran las herramientas adecuadas para desarrollar técnicas de aprendizaje autónomo con las que puedan ser capaces de tratar sus carencias y deficiencias personales, dentro y más allá de las aulas. Las habilidades de lectura permean cada campo del conocimiento, especialmente si consideramos a la comprensión como la base de la cual se desprenden las demás, y también podemos ver reflejado cómo ésta repercute de manera positiva o negativa en el avance y la aprehensión de información necesaria para una gran diversidad de temáticas ampliamente influyentes en la trayectoria del estudiante.

Además de Inglés, otra materia perteneciente a este campo de conocimiento es Redacción, la cual se cursa en quinto semestre y se imparte en la lengua meta. Su objetivo principal es que al finalizar el curso los alumnos puedan aplicar diferentes técnicas que le permitan narrar, describir, argumentar y redactar sobre diversos temas. Está dividida en horas teóricas y prácticas, es decir, primero se le brinda la teoría al alumno para que tenga una noción sobre el tema a trabajar, y posteriormente se desarrollan ejercicios en los cuales tendrá la oportunidad de demostrar su aprendizaje a través de la aplicación de dichos conocimientos en una forma más dinámica y directa. Para poder tener una mejor redacción es necesario contar con vocabulario suficiente para poder expresar las ideas en forma escrita de la manera más natural posible, pero también tener ciertos referentes narrativos de autores que el alumno haya leído o consultado previamente. En la redacción de cada persona se puede ver reflejada su cultura, su nivel de estudios y los conocimientos que realmente ha adquirido durante su trayectoria, así como la habilidad que ésta tiene para darle forma a su escrito mientras mantiene coherencia entre sus ideas principales y los argumentos que sustentan a cada una de ellas. En consecuencia, podemos observar cómo la lectura y su correcto ejercicio resultan ser dos elementos absolutamente necesarios para el alumno LEI. Es por ello que no se puede continuar ignorando la problemática, sino que se debe implementar un modelo adecuado para propiciar el contacto continuo y acertado con una gran diversidad de textos, pero lo más importante, que el aprendiz pueda comprenderlos e integrar lo aprendido.

1.1.4.2 Formación Literaria

De acuerdo con la definición de Martha Canfield (1971), el lenguaje es la materia de la literatura, como los colores lo son de la pintura y la piedra de la escultura, pero una obra literaria es algo más que una estructura lingüística, es el pensamiento que logra plasmarse en la palabra, es la intención del autor, es la cosmovisión que se desprende de esa arquitectura verbal, es la interrelación que el libro establece con su época y las venideras, en la dialéctica del libro y sus lectores. Tomando lo anterior como punto de partida, podemos plantear que la literatura es una de las ventanas que posee la humanidad para conocer su pasado, así como el reflejo de éste en su presente desde un punto de vista histórico e ideológico, permeado por la cultura, los valores y la belleza del arte. Los alumnos de Enseñanza de Inglés la llevan como asignatura obligatoria en su Plan de Estudios durante cinco semestres, iniciando en el segundo.

Hay que hacer notar que los dos semestres en que se introducen paulatinamente a este ámbito, el curso es completamente en español, el primero lleva por nombre Literatura

Hispanoamericana Moderna y el segundo Literatura Hispanoamericana Contemporánea. En un inicio se familiarizan con los recursos literarios, las corrientes e interrelación de las obras, para después poder comparar y explicar su relevancia en el contexto cultural internacional. Se busca despertar su interés tanto por géneros literarios diversos como por el mensaje que cada uno transmite en conjunto con el trasfondo sobre el cual fueron escritos. Aquí se remarca cómo es que desde las primeras fases de la Licenciatura es de vital importancia mantener a los alumnos activos y conscientes del papel que tiene la lectura en sus vidas, y de hacerles entender su influencia sobre su profesión. Por ende, se necesita un diseño de actividades innovadoras en el ámbito de la lectura, usando y posiblemente combinando ramas como Literatura, Lingüística o Enseñanza del Inglés, según el interés de cada maestro, para fomentar el gusto por esta actividad a la vez que los alumnos perfeccionan habilidades tales como la de comprensión y otras que se desprenden de la misma.

Así mismo, a partir del quinto semestre y hasta el octavo, los estudiantes cursan Literatura en Lengua Inglesa dividida en tres niveles, mismos en los que se tratan obras del siglo XVII al XX inversamente. Se espera que los LEI analicen los recursos lingüísticos y literarios empleados en textos representativos de la literatura inglesa y norteamericana de los distintos siglos, así como los valores sociales y culturales de dichos periodos. Si se toma en cuenta que estos ya cursaron durante dos años la materia de Cultura y Civilización, resulta más accesible para ellos poder tener un acercamiento objetivo y crítico con cada obra. Este conjunto de elementos nos brinda una perspectiva diferente de los acontecimientos y movimientos importantes que forjaron una sociedad con ciertas prácticas, creencias e ideales en un periodo determinado. Podríamos deducir, de acuerdo a las características deseables en el perfil de egreso, que ésta es una de las disciplinas más importantes para lograr el cometido de forjar profesionales analíticos, críticos e involucrados con los aspectos culturales y literarios.

Recapitulando, tanto las asignaturas pertenecientes al área de Aprendizaje del Inglés como las de Formación Literaria están dispuestas para fomentar en los LEI una visión crítica, activa y objetiva acerca de su propio proceso de aprendizaje durante su formación docente, siendo estas características las que se esperan ver reflejadas en productos tales como escritos, proyectos integradores y de investigación, reflexiones literarias, exámenes de requisito, y otras tareas designadas a lo largo de su instrucción como futuros docentes. Aquí es donde surge un foco de alerta para los maestros, ya que desde el análisis de la autora y en su experiencia como alumna y profesora, dichos objetivos no parecen estarse alcanzando de manera significativa en la población, especialmente aquellos relacionados con la lectura e investigación. Si los alumnos realmente estuvieran adquiriendo esos conocimientos, no tendrían tantas dificultades al

momento de comprender escritos de índole académica, al responder ejercicios relacionados con esos textos y su contexto, o con proyectos que exigen integrar todas las habilidades de la lengua al nivel correspondiente para los aprendices según el semestre que cursen.

En resumen, si las habilidades y subhabilidades de lectura directamente relacionadas con la comprensión no son adquiridas o están poco desarrolladas, representan una serie de dificultades para la formación profesional de los LEI, donde cada individuo deberá enfrentarse con prácticas como parte de su preparación final, lecturas cada vez más complejas, como artículos o trabajos para la titulación, investigaciones, y una serie de procesos en los que estos se percatarán de sus propias deficiencias ante un campo laboral cada vez más complejo y competitivo. Ya que dichas competencias no se encuentran aisladas unas de otras, sino interrelacionadas, resulta un tanto complicado alcanzar su dominio en la etapa de profundización si las bases no son sólidas desde un inicio. Es en este punto donde entra la labor docente para proponer soluciones con relación a la problemática existente en cuanto a habilidades de lectura se refiere, y por ende, lograr un cambio significativo ante las situaciones que se han presentado en torno a lo que pretende tratar el proyecto, esto desde la visión objetiva de alguien que ha podido experimentar ambos roles durante su formación profesional.

1.2 Habilidades de lectura en alumnos de la LEI

Ahora que el lector tiene una idea más clara sobre el contexto, la población y las áreas en que se trabajará, podemos continuar con el proceso de delimitación del proyecto, dándole espacio a las habilidades particulares para las cuales se busca diseñar una propuesta final. La lectura está siempre presente en la vida académica, sin importar a qué campo estén enfocados los estudios, es por esto que resulta de tal importancia desarrollar eficazmente las competencias necesarias para llevar a cabo tareas como leer un resumen o consultar textos mucho más avanzados y específicos para un proyecto de investigación.

Desde tiempos remotos se ha reconocido la importancia de la lectura, lo cual no aplica solamente en la vida escolar, la necesitamos para muchas cosas más de las que podríamos creer. Confucio lo sabía y de ahí surge una de sus frases más famosas *No matter how busy you may think you are, you must find time for reading, or surrender yourself to self-chosen ignorance* (No importa qué tan ocupado creas que estás, debes encontrar tiempo para leer, o entregarte a la ignorancia auto elegida). Si bien es cierto que por el ritmo de vida tan acelerado resulta complicado destinarle un momento exclusivamente al ejercicio de la lectura, no ha dejado de ser el principal medio para aprender y enriquecer nuestro brebaje académico-cultural. Sin

importar cuántas fuentes o recursos nuevos e innovadores existan para estudiar, adquirir información o consultar temas de interés, como lo son los videos, tutoriales o plataformas audiovisuales hoy en día, leer es algo que no ha podido ni podrá ser sustituido por lo anterior, no sin perder de vista diversos puntos importantes que solamente podemos adquirir si realmente comprendemos y representamos mentalmente los temas. Cada individuo tiene una forma muy peculiar de concretar su conocimiento porque siempre buscan relacionarlo con su contexto, la practicidad que tiene y la relevancia en su quehacer académico o cultural, inherente a ellos de acuerdo al impacto que les genere la información.

Es importante acotar a Rodríguez (2015) en su tesis doctoral, donde señala que la lectura en lengua extranjera colabora con la adquisición de competencias elementales tales como la comunicación lingüística, la competencia cultural y artística, la competencia para aprender a aprender, así como la autonomía e iniciativa personal en el proceso individual. Si bien es relevante abordar el problema desde la perspectiva del aprendizaje de una lengua extranjera, no será el foco de este trabajo, ya que se concentra en cómo implementar un tratamiento inicial para las habilidades específicas que se mencionarán a detalle en el siguiente apartado. Un estudio realizado por Peredo (2001), comparó las habilidades de lectura en relación con la escolaridad, tomando en cuenta una cohorte de personas nacidas en México en la década de los años cincuenta. De acuerdo con los resultados arrojados, entre las habilidades desarrolladas en la educación superior destacan el resumen y la síntesis, sin ser elementos nuevos para los alumnos, ya que se han visto desde etapas muy tempranas de la educación pero con un menor nivel de complejidad. Peredo puntualiza que los futuros profesionistas deben aprender el ejercicio de su labor, entonces se especializan en habilidades y tópicos de lectura de acuerdo con la disciplina. La diferencia más importante es que en ese nivel la comprensión se vuelve el elemento básico para el aprendizaje.

Agregando a lo anterior, en el caso particular de los estudiantes de la Licenciatura en Enseñanza de Inglés, estos deben cumplir con un perfil que se ha mencionado en la sección del Plan de Estudios. Con base en esas características se han elegido las habilidades a enfatizar en este proyecto. No resultan menos importantes otras, sino que su relevancia está quizás un poco más difuminada si se buscan objetivos particulares como lograr que los alumnos sean críticos, analíticos, autónomos, que posean los conocimientos y competencias suficientes para implementarlas en sus práctica docente, así como que estos tengan interés en el área de la investigación, no sólo con el fin de producir trabajos o artículos, también para mantenerse actualizados en las esferas de interés relacionadas con su área. Considerando la competencia intercultural que deben poseer los LEI, es importante tener instrucción pero también inclinación

genuina para involucrarse con información útil que puedan comprender para darle un uso práctico ante situaciones reales.

1.2.1 Habilidades de lectura

Dado que la lectura en una segunda lengua puede ser un gran potenciador al momento de desarrollar y mejorar habilidades relacionadas con la lengua meta, Manzano e Hidalgo (2009) puntualizan que la habilidad de leer en inglés para extraer información de textos científicos, literarios, sociales o pedagógicos requiere de diferentes aspectos en la interacción lector-texto, del primero se necesitan conocimientos lingüísticos, un amplio universo cultural y meta conocimientos, del segundo se necesita una buena estructura. De la misma forma, De Vega (1990) expresa que un buen lector opera simultáneamente en varios niveles de procesamiento, los cuales en conjunto se clasifican como micro procesos, que refieren a operaciones cognitivas de nivel bajo y macro procesos, mismos que requieren operaciones de alto nivel cognitivo. Entendemos por habilidades de lectura la capacidad que tiene un individuo para identificar, interpretar, procesar e integrar la información dada mediante textos o fragmentos específicos. Por otro lado, las subhabilidades se derivan de las primeras e involucran procesos más específicos.

En esta perspectiva, para abordar las competencias se utilizarán textos literarios, y eso representa una gran diferencia entre otro tipo de escritos, especialmente por la narrativa, la temporalidad y los aspectos que se tratan en estos. Tomando en cuenta ambas posturas, las cuales están estrechamente relacionadas, se definirán las habilidades y subhabilidades a tratar, éstas son: comprensión lectora (cabe mencionar que alrededor de ella se desencadenan diversos procesos), adquisición de vocabulario en contexto, síntesis y paráfrasis de los contenidos. Dentro de este marco, Lee (2017) distingue seis subhabilidades involucradas con la comprensión de lectura: decodificación, fluidez, vocabulario, construcción de oraciones y cohesión, razonamiento y conocimiento previos, y la memoria funcional en conjunto con la atención. Primero, se debe tener conciencia sobre palabras que han sido previamente adquiridas, lo cual ayudará a comprender las demás en un contexto determinado. Posteriormente, el lector podrá comprender las estructuras más complejas, logrando conectarlas para descifrar el mensaje a partir de los elementos que conforman el texto completo. Asimismo, Solé (2001) puntualiza que leer es un proceso de interacción entre el lector y el texto, mediante el cual se intenta satisfacer los objetivos que guían la lectura. También refiere que saber leer no es solamente poder decodificar un conjunto de ideas y

pronunciar las sílabas que le constituyen de manera correcta, si no que fundamentalmente se trata de comprender aquello que se lee, es decir, ser capaz de interpretar lo que aporta el texto. En pocas palabras, el significado del texto lo construye el lector, lo cual no quiere decir que no posea sentido por sí mismo, sino que se ven involucrados los conocimientos previos de la persona que lo aborda y los objetivos o retos con que se enfrenta.

Desde luego, se debe considerar que para poder entrar en contacto con ciertos escritos, especialmente los literarios, es necesario tener noción sobre algunos puntos involucrados como el marco en el cual se desarrolla la historia, el trasfondo histórico y cultural sobre el cual fueron escritos, las formas y figuras que emplea el autor, entre otros. Como se ha afirmado anteriormente, lo que el lector comprenda dependerá de una serie de factores como sus experiencias, conocimientos y creencias previas, es decir, los esquemas de conocimiento que este posee, así como de sus metas y perspectivas al leer (Argudín y Luna, 1994). En el proceso de lectura se realiza una confrontación entre los esquemas previos y el texto, que frecuentemente resulta en una readecuación del esquema del conocimiento del lector. Siendo más específicos en términos de comprensión lectora, Castañeda (1994) comenta que ésta se produce a partir de la interacción entre las estructuras cognitivas del lector y las estructuras del contenido del texto, lo que da como resultado la construcción de una tercera estructura de conocimiento por parte del sujeto. Cuando se forma dicha estructura se dice que se ha logrado la representación mental de las ideas de texto y, por tanto, la comprensión y el aprendizaje. Para poder desarrollar las habilidades anteriormente definidas, el aprendiz debe estar consciente de sus propios objetivos y debilidades ante ciertos temas, no para limitarse, sino con el fin de trabajar aún más en estos sectores que le representan un reto mayor.

En suma, los alumnos de Enseñanza de Inglés requieren la comprensión para poder tener una visión objetiva y bien enfocada sobre los textos que se le presentarán, sin importar la índole de estos. En el caso de la literatura, los futuros docentes deben integrar conocimientos históricos, culturales y de la lengua misma para sustraer las ideas que posteriormente serán capaces de sintetizar y transmitir con sus propias palabras, todo ello se espera en un escenario donde se presente un proceso de lectura exitoso. Se tomarán en cuenta competencias que están relacionadas exclusivamente con la lectura, de forma especial la comprensión y otras estrechamente relacionadas a ella como la adquisición de vocabulario en contexto, elaboración de resúmenes o paráfrasis, identificación de ideas principales y análisis de puntos específicos de la obra basándose en el trasfondo cultural y lingüístico. Únicamente se busca tratar las habilidades y subhabilidades establecidas, ya que están basadas en los aspectos más relevantes del perfil de egreso de la comunidad LEI.

1.2.2 Problema de investigación

Vivimos en la era digital donde la mayor parte de las lecturas de la población mexicana son pequeños artículos que encuentra por redes sociales, así como libros de autoayuda, según datos estadísticos obtenidos por el INEGI (2017). Una cantidad considerable de lectores no comprende la información que lee, ni mucho menos puede relacionarla con otra; en el caso de los docentes de inglés es preciso desarrollar habilidades que les permitan mejorar su desempeño en esta habilidad de la lengua. Tomando en cuenta lo anterior, es necesario comenzar a generar conciencia sobre el tema si se desea ver un cambio real reflejado en la sociedad. Como profesionistas, los Licenciados en Enseñanza de Inglés necesitan tener la iniciativa de mantenerse actualizados e informados; su formación no concluye el día que reciben su título – independientemente de que estos decidan realizar estudios de posgrado – por ende, la lectura estará siempre presente en sus vidas de distintas maneras.

Para ilustrar una de las problemáticas en cuanto a educación que enfrentamos como sociedad, el INEGI (2017) informó en su última medición que México es uno de los países con el índice más bajo de lectura; las personas consumen en promedio 3.8 libros anualmente, lo cual coloca a nuestro país por debajo del promedio de América Latina, siendo este de 5.4 ejemplares. Los impactos negativos del desinterés por esta actividad en la cotidianeidad, en específico para los docentes del idioma inglés son diversos, por ejemplo: no comprender la información leída, tener poca capacidad de análisis y crítica, escasas habilidades para generar investigación, un panorama menos amplio sobre aspectos académicos, culturales, históricos y sociológicos. A pesar de que una buena parte de la población mexicana sigue consumiendo novelas o cuentos, el interés por la lectura disminuye notoriamente, lo cual es preocupante considerando que las nuevas generaciones no tienen gusto ni mucho menos buenos hábitos en este contexto.

Como se ha expresado, leer requiere habilidades muy específicas, es por esto que prácticamente cualquier persona puede hacerlo, pero muy pocas comprenden realmente lo que se plantea en el texto. Y más allá de comprender encontramos la discriminación acompañada de la síntesis, que solamente pueden ser posibles mediante un análisis más extenso y crítico de aquello que hemos leído. La lectura es aplicable en innumerables áreas, siendo una de éstas la enseñanza de idiomas. Si se sabe usar puede resultar muy eficaz para desarrollar o reforzar diversas habilidades, no sólo de lectura, sino también otras dentro del mismo idioma, como pueden ser fluidez al hablar, una mejor redacción, etcétera. El profesor de idiomas debe tener en cuenta las preferencias e intereses presentes en el aula para poder homogeneizar la

información de la mejor manera posible, y sobre eso generar material atractivo para sus estudiantes. Saber leer es la preocupación actual, es decir, que las nuevas generaciones puedan canalizar la información recibida hacia áreas de mayor complejidad y exigencia.

Tal como lo muestra el trabajo de Argudín y Luna (1994), donde se enfatiza que el alumno en la educación media-superior y superior frecuentemente no entiende el significado de las palabras que lee, sabemos que éste no logra decodificar el sentido mismo de la lectura, y por ende no capta las ideas o sentimientos que el autor expresa. Las autoras definen a este tipo de individuos como sujetos pasivos a los que no les es posible ejercer la crítica y menos aún interpretar textos, todo lo anterior no resulta de ayuda debido a que se encuentra como un obstáculo en el proceso de aprendizaje. Por otro lado, Núñez (como se citó en Mireille, 2013) señala que “Una persona que lee desarrolla comprensión lectora, enriquece su vocabulario; tiene una mejor expresión oral y escrita e incrementa su capacidad de resolución de problemas”.

La razón por la que tales competencias no se alcanzan de manera satisfactoria a lo largo de la Licenciatura en Enseñanza de Inglés, está estrechamente relacionada con la propuesta para manejar y organizar los contenidos de los campos de conocimiento mencionados en el Plan de Estudios. Pese a ser materias teórico-prácticas que deben incluir el manejo de cada habilidad y sus subhabilidades, no siempre es posible ver reflejado lo que se expresa en el objetivo de las materias, especialmente porque cada nueva población tiene un trasfondo diferente. Es decir, no se puede mantener un solo enfoque para todos los grupos existentes, sino que se debe adecuar según sus necesidades en cada curso. Actualmente, pocos académicos se cuestionan la importancia de la introducción de los textos literarios como material didáctico en el aula de lengua extranjera, los cuales representan una amplia gama de posibilidades de desarrollo para profesores y alumnos (Rodríguez, 2015). Desde esta perspectiva, la narrativa literaria constituye una fuente inagotable de propuestas metodológicas como, por ejemplo, actividades relacionadas con la competencia lingüística, pero también con algunas tareas que contribuyen a facilitar tanto procesos de significación semánticos como otros inferenciales, situacionales, contextuales y de igual manera socioculturales. Aunado a esto, el autor señala que los textos literarios son muy útiles al momento de incorporarse al aprendizaje de la lengua meta, no por la literatura en sí misma, sino porque los escritos que tienen un estilo narrativo-descriptivo constituyen realizaciones naturales, efectivas y comunicativas de la lengua.

Al comparar lo mencionado por los autores con el contexto del proyecto, es importante agregar que la comunidad LEI no sólo se percata de las deficiencias existentes en los distintos

niveles y ambientes educativos donde se enseña inglés como lengua extranjera, sino también de aquellas que persisten dentro de su población. Es importante identificar qué aspectos dificultan seguir enriqueciendo el proceso de aprendizaje, de este modo la información obtenida será útil al momento de diseñar metodologías para cursos donde los estudiantes puedan desarrollar sus habilidades de la mejor manera posible. Sintetizando lo anterior, resulta una opción viable considerar el acercamiento previo a la literatura en lengua inglesa para establecer bases sólidas de lectura y las habilidades relacionadas con ésta; asimismo generar interés en temas diversos que les permitirán adquirir vocabulario, contestar correctamente pruebas estandarizadas para certificación del idioma, desarrollar pensamiento crítico y reconocer elementos generales de la literatura. En resumen, se debe promover una metodología acompañada de técnicas que impulsen a los alumnos a ser proactivos y conscientes en su aprendizaje, esto con el fin de visualizar las deficiencias y darles un tratamiento eficaz.

1.2.3 Objetivos

El objetivo general de este proyecto consiste en diseñar una serie de ejercicios dirigida a los alumnos de primer semestre en la Licenciatura en Enseñanza de Inglés, con el propósito de impulsar a los futuros docentes a mejorar sus habilidades de lectura.

Basado en lo anterior, los objetivos particulares son los siguientes:

1. Delimitar a la población meta para facilitarle al docente el uso de este proyecto de investigación, así como de los ejercicios resultantes, en su práctica profesional.
2. Describir qué es la comprensión de lectura y sus respectivas subhabilidades para comprender las posibles razones que generan la problemática.
3. Diseñar una serie de actividades que se guíen por las teorías cognitivista y constructivista para mejorar las habilidades de lectura específicas en la población meta.

1.3 Alcances de la investigación

Este proyecto de investigación busca remarcar algunos aspectos que representan un mayor grado de dificultad para seguir adquiriendo o desarrollando habilidades aún más complejas, específicamente aquellas relacionadas con la lectura dentro de la Licenciatura en Enseñanza de Inglés. Para fines prácticos, se introducen de manera sutil elementos culturales relacionados con el autor y la época en que se escribieron los textos, esto para lograr que los docentes en formación puedan desenvolverse de la mejor manera posible mientras aprenden un poco más

acerca de estos componentes que están directamente conectados con la lengua meta según el contexto sobre el cual fue escrita cada obra. Estando expuestos a una selecta colección de escritos o extractos de ellos, se espera que los estudiantes logren mejorar su fluidez al leer, identifiquen las partes más importantes correspondientes a estos, adquieran y utilicen nuevo vocabulario, y sean capaces de contestar cuestionarios diseñados para verificar la comprensión de ideas planteadas por el autor, así como de parafrasearlas para demostrar comprensión de la obra y su sentido.

A causa del enfoque mismo, la propuesta de ejercicios estará basada en las metodologías cognitivista y constructivista, pero también se tomarán en cuenta tres modelos de lectura: ascendente, descendente, e interactivo. La población a la cual va dirigida son los alumnos de primer semestre de la Licenciatura en Enseñanza de Inglés. Con ayuda de doce textos literarios breves narrados en la lengua meta, se generará material didáctico para alcanzar los objetivos ya mencionados. Una serie de ejercicios acompañará a cada lectura con un enfoque distinto según la subhabilidad que se desee trabajar en cada uno, las cuales irán desde preguntas para verificar la comprensión lectora, ejercicios para la integración del nuevo vocabulario, resúmenes donde se vea reflejada la perspectiva del lector sin perder de vista lo que se plasma en cada obra, mapas mentales elaborados principalmente con dibujos, y ejercicios conversacionales donde se expongan las ideas principales. Los autores seleccionados son: H.P. Lovecraft, Edgar Allan Poe y Stephen King. Cada uno de ellos representa un género literario con características en común que permitirá explorar diversos enfoques de lectura, así el estudiante pondrá a prueba sus propias limitaciones y aptitudes al momento de leer. Serán textos cortos para que no se tenga un nivel de complejidad tan elevado y evitar confusiones o efectos contraproducentes en la población.

Para finalizar, no sería posible cubrir todas las subhabilidades de lectura que existen por lo complejas que son, por eso mismo este proyecto de investigación se centrará en adquisición de vocabulario en contexto, elaboración de resúmenes o paráfrasis, identificación de ideas principales y análisis de puntos específicos de la obra basándose en el trasfondo cultural y lingüístico. Debido a la limitada extensión temporal que se tiene para el desarrollo de la investigación no se aplicarán los ejercicios, únicamente quedarán como una propuesta, esperando que se puedan tomar en cuenta como instrumento en un futuro cercano.

Capítulo 2. Marco teórico

A lo largo de este capítulo se darán a conocer los conceptos básicos necesarios para tener un mejor entendimiento del desarrollo y la finalidad del presente proyecto. El lector podrá encontrar aquellos elementos clave que serán útiles para entender el trabajo como un todo, siempre relacionado con el contexto que ya se ha explicado en el capítulo anterior y otros elementos importantes como el enfoque, el problema y los puntos principales relacionados a éste. La visión e intención con que se ha escrito se verán claramente reflejadas, con el fin de darle a conocer al lector cuál es el propósito y evitar confusiones.

Cabe mencionar que el tema en cuestión se eligió para poder aportar materiales que promuevan la práctica y el desarrollo de habilidades específicas de lectura en alumnos que cursan la Licenciatura de Enseñanza de Inglés, con la intención de apoyarlos para que continúen mejorando, y a la vez puedan convertirse en estudiantes autónomos que sean capaces de identificar sus puntos fuertes en distintas áreas que competen a la lectura. Con el fin de mantener la objetividad y el enfoque de las teorías base, se explicará brevemente cómo es que afecta tanto a la población de nuestro país en general, y específicamente a los futuros docentes de inglés. Dado que la lectura es una de las actividades principales que acompañarán a lo largo de su vida al profesor, los futuros maestros deben trabajar con las técnicas y materiales adecuados para hacer de ésta un ejercicio autónomo, de aprendizaje e interés creciente.

Para alcanzar lo anterior, se empezará usando como referente los fundamentos de algunas teorías psicológicas relacionadas con el aprendizaje. El cognitivismo entendido dentro un ambiente de aprendizaje será el eje del proyecto, el cual, como veremos en el desarrollo del marco, puede ser dividido en dos áreas más específicas: teoría Social Cognitiva y teoría Cognitiva Conductual. Para lograr abordar el proyecto desde el enfoque correcto se ha elegido la Social Cognitiva (TSC), ya que esta vertiente se enfoca en el estudio de los procesos internos que conducen al aprendizaje, es decir, que se interesa por lo que ocurre con las personas cuando aprenden, cómo adquieren la información y cómo la transforman por y para sí mismos. El cognitivismo se vincula directamente con el constructivismo en cuestiones de enseñanza-aprendizaje, por lo cual también se tomará en cuenta su visión, la cual sostiene que el conocimiento se construye paulatinamente. Se explicará cómo funcionan la comprensión lectora y otras subhabilidades de lectura que se desprenden de ésta. Por último, se integrarán tres modelos que facilitan la enseñanza de la comprensión lectora en el aula de los futuros

profesores, estos son el ascendente, descendente e interactivo, explicando cómo servirán las teorías involucradas con cada uno para elaborar material adecuado y eficaz.

2.1 Teoría cognitiva

Hace poco más de cuarenta años la psicología comenzaba a tomar un rumbo distinto al que la había caracterizado desde su inicio, la cual se basaba principalmente en la teoría conductista y su percepción particular sobre el aprendizaje, de este modo hubo una transición paulatina de postura, centrando su atención en procesos cognitivos y ya no sólo en aquellos conductuales. Lo anterior supuso un cambio de paradigma, ya que el conductismo no abarcaba áreas como la percepción o los esquemas mentales; la transición hacia un enfoque cognitivista comenzaba a ser aún más notable a finales de la década de los 70. Al comprender que las teorías conductistas no eran capaces de brindar explicaciones precisas y completas de todo aquello que implica la conducta humana, fue que comenzó a prestarse atención especial a diversos procesos de representación y memoria. De esta manera, el nuevo modelo se abrió paso para adaptarse al ámbito pedagógico algunos años después, basándose en teorías socio-cognitivas del aprendizaje que, a su vez, se sustentan en la psicología cognitiva, la psicología social y del desarrollo humano. En el caso de este proyecto, se utilizará la primera rama mencionada para darle forma a los puntos que se buscan trabajar en los alumnos de Enseñanza de Inglés; podemos comprender que “La psicología cognitiva es aquella que se dedica a estudiar procesos tales como la percepción, memoria, atención, lenguaje, razonamiento y resolución de problemas. Es decir, aquellos involucrados en el manejo de la información por parte del sujeto” (Arancibia, Herrera y Strasser, 2009, p.82). Hasta la fecha se considera a la psicología Gestalt como uno de los antecedentes que fundamentaron esta teoría. Cabe destacar que se realizaron cambios y se añadieron conceptos de otras corrientes o disciplinas para complementar las carencias o aclarar los puntos en que difería cada una.

El precursor de la corriente cognitiva fue Piaget con la psicología genética, donde se entiende el término como génesis, es decir, el origen o comienzo de algo, para hacer alusión a cómo el sujeto pasa de un Estado-A a un Estado-B durante su proceso de aprendizaje (Ferreya y Pedrazzi, 2007). Dentro de esta misma línea de pensamiento, Chomsky (1981) señala que las estructuras cognitivas se van formando conforme el individuo alcanza la madurez, para posteriormente interactuar directamente con la gramática que posea y brindar condiciones óptimas para el uso de lenguaje en cualquier ámbito de aprendizaje. Desde su punto de vista, el hombre tiene una capacidad innata relacionada con el conocimiento, sin

embargo, éste en sí mismo no es innato, sino que se desarrolla gracias a la percepción sensorial y al razonamiento de la información. De esta manera, aprender consiste en modificar y enriquecer sistemas de pensamiento constantemente, usando nuestras habilidades y recursos. Mientras que el modelo socio-cognitivo permeaba la pedagogía, se fue acuñando la idea del alumno como sujeto activo, reflexivo y crítico, quien mediante la interacción y gracias a ciertas condiciones biológicas, puede desarrollar su propio conocimiento.

Ahora bien, el cognitivismo describe estos procesos mentales como estados internos, concibiendo a la actividad mental humana como el procesamiento de la información que el sujeto recibe de distintos medios. Con relación a esto, Martínez (2003) destaca la idea de que los procesos mentales son procesos cognoscitivos, definidos a grandes rasgos como receptores y manipuladores de información. Este mismo autor reconoce cuatro niveles dentro de la actividad cognitiva, señalando que no indican necesariamente una jerarquía, sino que son cuatro formas básicas del conocimiento y su uso; esos niveles son: la percepción o recepción, memoria o almacenamiento de información, ordenamiento y distribución de la información, y la disposición de la información para ejecutar una acción. En este sentido se comprende que dichos procesos poseen un carácter privado, puesto que están permeados por los objetivos, ideas y capacidades de cada individuo.

Por su parte, en el campo específico del aprendizaje, la teoría cognitiva nos explica cómo el cerebro humano forma interconexiones cada vez más complejas, las cuales abren paso a la interpretación y el procesamiento de diversos contenidos mientras son aprendidos. Con respecto a lo anterior, Sincero (2011) puntualiza que ésta se puede dividir en dos: Teoría Social Cognitiva (TSC) y Teoría Cognitivo-Conductual. Para fines de practicidad en el proyecto se utilizará la TSC, utilizando como base las premisas que ésta expresa. El procesamiento de la información (PI) es el paradigma dominante en la psicología cognitiva actual, mismo que desplazó al conductismo desde un punto de vista histórico, el cual toma en cuenta variables de comportamiento, ambientales y de interacción. Debido al carácter de los estudios socio-cognitivos, las tres se encuentran interrelacionadas para propiciar el aprendizaje de manera positiva y efectiva, pero deben estar acompañadas de características, ambientes y conductas adecuadas que permitan llegar a dicho fin.

Hoy en día, la psicología cognitiva percibe al aprendiz como un sujeto activo que procesa información y la intercambia con su medio gracias a distintos símbolos que este mismo modifica para su beneficio. Dentro de este marco, Leiva (2005) explica que mediante etapas dirigidas el PI determina la manera en que el contenido se procesará y representará posteriormente por el individuo; dentro de este modelo hay teorías organicistas y

estructuralistas que le dan forma a las investigaciones de ese campo. Dicho de otro modo, el modelo vigente en la psicología cognitiva actual, postula que el funcionamiento cognitivo es producto de la actuación de un sistema con capacidad limitada que obliga al sujeto a un comportamiento estratégico a fin de manejar eficazmente la información necesaria para la ejecución de diversas tareas (García, 1999).

En relación a la problemática expuesta, la teoría elegida concibe al aprendizaje como un proceso de construcción y reconstrucción de significados, lo cual permite al sujeto cambiar y enriquecer sus esquemas mentales gracias a la interacción con su medio. A pesar de que existen distintas teorías socio-cognitivas del aprendizaje, el presente trabajo únicamente toma en cuenta cuatro que dan una perspectiva más objetiva y centrada en el tema de interés, el cual es la comprensión lectora como habilidad de lectura, específicamente en alumnos de primer semestre de la Licenciatura en Enseñanza de Inglés impartida en la Facultad de Estudios Superiores Acatlán. El tema de la comprensión lectora en la población elegida se definirá y desarrollará más adelante en otro apartado de este capítulo.

Como ya se había mencionado con anterioridad, Piaget (1975) fue pionero en esta corriente cognitiva con su teoría genética, innovando con los esquemas mentales de asimilación, acomodación y equilibración. Posteriormente se sumaron autores igual de influyentes tales como Vygotsky, Ausubel, y Perkins, entre otros que aportaron teorías o avances significativos para lo que ya se había logrado concretar. En primera instancia, de Vygotsky se pueden señalar dos aspectos diferenciales del aprendizaje. En primer lugar está el biológico, el cual determina las bases para el desarrollo general para aprender. Mientras tanto, el segundo se refiere a lo sociocultural, mismo que hace posible un desarrollo superior de aprendizaje al emplear a su favor el pensamiento creativo y simbólico. Para este autor, existe una construcción socio-auto cultural, la cual no es otra cosa sino el compendio de conocimiento, reglas y estructuras culturales en un trasfondo específico en el cual el individuo se relaciona con otros que pueden compartir o no todas sus características, para posteriormente integrarlo a su proceso mental individual (Vygotsky, 1996).

Sucede pues, que la teoría de Vygotsky está estrechamente enlazada con la problemática y el material elaborado, especialmente con las tres zonas que éste plantea: de desarrollo real, de desarrollo potencial y de desarrollo próximo. La primera se refiere a lo que una persona puede resolver por sí misma, la segunda habla de lo que puede lograr el individuo con la ayuda adecuada, y finalmente, la tercera explica que con interacción y ayuda una persona es capaz de realizar una tarea de un modo que podría lograr solo. En función de lo planteado, también la teoría de Ausubel sobre el aprendizaje significativo (1983) está enfocada

en la adquisición de conocimientos dentro de un ambiente específico, en este caso el educativo. Ante la problemática expuesta por este trabajo, se considerará específicamente a los procesos de enseñanza-aprendizaje como eje para desarrollar el material final de la mejor manera posible, entendiendo como aprendizaje significativo aquel que “implica una reorganización cognitiva del sujeto y de su actividad interna. Es cuando una serie de contenidos pueden relacionarse, de modo no arbitrario y sustancial, con lo que el estudiante ya sabe” (Ferreira y Pedrazzi, 2007, p.68). Así mismo, nos encontramos con que el aprendizaje se puede dar por exposición, de manera subordinada, supraordinada o combinatoria, y cada uno de estos requiere de elementos mínimos para ser posible, tales como que el material que se aprende posea significatividad lógica y psicológica, y también contar con disposición favorable para regular el comportamiento del individuo con relación a una dirección o enfoque específicos. A diferencia de Bruner (1988), Ausubel considera que las personas aprenden más mediante la recepción que por descubrimiento, es decir, que primero se asignan significados a ciertos símbolos aislados, y después se define lo que estos expresan como un todo.

Cabe destacar la teoría del uno de Perkins (1995), la cual nos dice que dentro de la instrucción didáctica se debe proporcionar información clara y precisa, activa y reflexiva, acompañada de retroalimentación y motivación tanto intrínseca como extrínseca. Para el autor existen tres objetivos principales que el alumno debe alcanzar si éste desea tener un proceso realmente exitoso, los cuales consisten en retener, comprender y finalmente utilizar el conocimiento. Este proyecto también se encuentra directamente relacionado con estas propuestas, ya que buscan promover la comprensión mediante imágenes y esquemas mentales efectivos y temas generadores dentro de un ambiente de enseñanza-aprendizaje. No le basta al alumno LEI el conocimiento en sí mismo, sino que debe ser consciente de cómo y cuándo aplicarlo en diversos contextos.

Debe suponerse que para lograr integrar las teorías y enfoques anteriores a la práctica, se necesitan capacidades y conocimientos específicos, siendo una de las más importantes dentro del marco de este trabajo la memoria operativa (MO). Esta capacidad cognitiva elemental permite al individuo manejar la información necesaria para llevar a cabo tareas complejas como lo son el aprendizaje, el análisis o la comprensión. Para ejemplificar como funciona, Baddeley y Hitch (2000) puntualizan que interviene de forma esencial en el control y procesamiento activos de la información. Por su parte, la MO, en conjunto con el conocimiento metacognitivo (CMC), permiten al alumno dirigirse, evaluarse y modificar su aprendizaje o esquemas previamente estructurados. Éste provee al estudiante con las herramientas para

saber cuánto entienden sobre su propio proceso de aprendizaje (Sternberg, 1984). Este tipo de conocimiento se puede clasificar en tres divisiones según su propósito:

- a) Declarativo: sobre las habilidades generales que se poseen, es decir, tener presente aquello que pueden explotar y mejorar para su beneficio.
- b) Procedural: efectividad ante la resolución de problemas, esto es, la capacidad para dirigirse correctamente en situaciones donde se pone a prueba su destreza al utilizar lo aprendido en conjunto.
- c) Condicional: cuándo emplear estrategias específicas, es decir, en qué situaciones o contextos es óptimo o necesario hacer uso o no de ciertas tácticas que les permitan realizar sus tareas.

Recapitulando, se puede afirmar que ante los desafíos y objetivos particulares del presente proyecto, los cuales abarcan la comprensión lectora en conjunto con subhabilidades de lectura muy específicas que se desprenden de ésta como la paráfrasis y la adquisición de vocabulario en contexto, las teorías elegidas son suficientes para englobar el contexto ya definido, así como las capacidades y necesidades particulares de la población elegida para enfocar la propuesta de materiales. Como ya se comentó anteriormente, es indispensable que los alumnos posean suficiente conocimiento, pero aún más que tengan la habilidad para interpretarlo, resignificarlo y aplicarlo efectivamente según sus intereses. Para concluir, ante la perspectiva de este trabajo que se centra en los fundamentos de la teoría cognitivista, el aprendizaje no es una manifestación de elementos separados, es un proceso que no puede fragmentarse, constituido principalmente por la asimilación y la acomodación de información. El resultado de dicha actividad le permite al sujeto acondicionar sus esquemas ante la realidad, siendo esto el fin último del aprendizaje (Arancibia et al., 2009).

2.2 Teoría constructivista

La teoría constructivista del aprendizaje, misma que surgió en el siglo XX, está directamente ligada a los fundamentos del cognitivism. Esta nueva corriente pedagógica busca darle otra visión al aprendizaje para hacer de éste un proceso integrativo de todos los sujetos y elementos a su alcance, esto con el fin de aprovecharlos para construir algo sólido y útil en la vida académica y cotidiana del aprendiz. Al principio, dicha teoría se engendra como una corriente que se interesaba por identificar las distintas problemáticas que giran en torno a la adquisición y aplicación del conocimiento en el ser humano. Ahora bien, desde esta perspectiva entendemos

que “Los seres humanos son producto de su capacidad para adquirir conocimientos y para reflexionar sobre sí mismos, lo que les ha permitido anticipar, explicar y controlar propositivamente la naturaleza, y construir la cultura” (Díaz y Hernández, 2002, p. 25). Uno de los rasgos distintivos más importantes dentro de la concepción constructivista es que el conocimiento se construye de manera activa y consciente por los alumnos, al contrario del conductismo que veía al sujeto como pasivo, y que sólo recibía la información del entorno.

Si apelamos a un ejemplo de lo anterior, encontramos que Ausubel (1983) ya percibía al aprendiz como un sujeto activo que gracias a sus conocimientos y experiencias previas podía guiarse a través de su proceso en el ámbito académico. Resulta lógico enlazar esta corriente con la TSC, la cual plantea que las nuevas estructuras serán analizadas e integradas por medio de una comparación con las que ya se poseen bajo condiciones similares. Sobre esa misma línea, Sincero (2011) puntualiza que el alumno sigue un proceso donde primero observa para después reproducir cierto comportamiento que le permita poner el conocimiento en práctica dentro del mundo real. Posteriormente, gracias a una serie de mecanismos que ella reconoce como de defensa emocional, puede llegar a ser autosuficiente incluso dentro de ambientes estresantes o con características negativas. Aunado a esto, el individuo también debe ser capaz de autorregularse en dichos entornos para lograr consolidar el conocimiento.

Como resultado de los avances teóricos y metodológicos, más adelante surge la corriente pedagógica constructivista radical, la cual fue creada por Ernst Von Glasersfeld (1981), acompañado de otros teóricos como Paul Watzlawick, basándose principalmente en las teorías propuestas por Vygotsky, Piaget y Berkeley. Esta visión nos explica que dentro de un ambiente educativo, la enseñanza debe ser una experiencia dinámica, interactiva e integrativa para todos los participantes, es decir, que debe estar orientada a la acción. Evidentemente, tanto la teoría constructivista del aprendizaje como la cognitivista, están conectadas para darle forma a la nueva concepción de la instrucción y el desarrollo de los alumnos dentro del aula. Lo anterior ayudará al lector a comprender cómo es que la población elegida para fines de este estudio, puede aprovechar el producto final de este proyecto para su propio beneficio en relación a las habilidades de lectura, principalmente aquellas que se desprenden de la comprensión lectora.

Cabe considerar que para promover y optimizar el desarrollo integral de los estudiantes, se deben tomar en cuenta el contexto y necesidades de cada grupo o individuo, según sea el caso. Lo anterior es con el fin de formar sujetos capaces de analizar el conocimiento desde puntos de vista históricos y críticos, los cuales proveen con elementos suficientes para transformar su realidad. Siendo esto lo que busca este trabajo, se adoptará una postura

constructivista, específicamente en relación con el aprendizaje escolar y la intervención educativa. Retomando a Díaz y Hernández (2002), cuando los alumnos llegan a la enseñanza media o superior, su pensamiento se torna más formal o abstracto, lo cual les permite relacionar e integrar los conocimientos; por ello, la enseñanza debe estar enfocada en aculturar a los estudiantes mediante prácticas reales y aplicables en la cotidianidad. En otras palabras, se busca la participación del alumno en actividades bien planificadas que promuevan procesos mentales constructivistas.

Como puede inferirse, tanto alumnos como docentes juegan un papel importante en la construcción del aprendizaje, pues ninguno podría ejercer su función sin el otro. Por su parte, para alcanzar los objetivos planteados, el maestro debe ser más un facilitador y guía, alguien que permita e incentive a los alumnos a analizar y comprender el nuevo conocimiento en lugar de simplemente memorizarlo. Debido a esto, los profesores deben desarrollar sus planeaciones sobre un currículo interactivo, que esté abierto a la posibilidad de mejorarse constantemente según se vaya necesitando con el avance de los cursos, y al mismo tiempo que ponga como su prioridad utilizar estrategias de enseñanza y aprendizaje que lleven al aprendiz a reflexionar sobre los contenidos.

Actualmente, las tareas tanto de maestros como de alumnos presentan cada vez más necesidades que bien pueden cubrirse con los criterios planteados por Gagné, de la Orden Hoz y Soler (1987). Estos buscan ser una guía para que el profesor sepa guiar a sus estudiantes a través del proceso de aprendizaje y así lograr cualquier meta planteada. Para empezar, se debe informar al individuo sobre los objetivos, al mismo tiempo que se estimulan recuerdos de aprendizaje previos, siempre con material adaptado para ganar la atención del sujeto. Posteriormente se presenta el estímulo, mismo que guiará al alumno durante la ejecución de tareas específicas. Haciendo referencia a lo anterior, es necesario que después de cada actividad exista retroalimentación y evaluación. Todo esto es útil para que el aprendiz pueda mejorar su capacidad de retener y transferir la información recibida, convirtiéndola en aprendizaje significativo.

Como se ha expresado con anterioridad, resulta claro que los estudiantes no construyen esquemas mentales desde lo individual, sino que se apoyan en los recursos o materiales que ofrecen otros sujetos de su entorno dentro de un trasfondo y tiempo específicos, siempre ligado a aspectos culturales particulares que guiarán al aprendiz hacia un enfoque adecuado según su contexto (Díaz y Hernández, 2002). Dentro de este marco, un profesor constructivista debe ser capaz de tomar decisiones ante los problemas que surjan en el desarrollo de sus clases, promoviendo contenidos y materiales funcionales para sus alumnos. De igual manera, los

maestros deben estar abiertos al cambio y reorientación de los contenidos curriculares, esto con el fin de promover estrategias autónomas de aprendizaje. Cabe resaltar que los profesores de inglés, específicamente los pertenecientes a la LEI, ven como su campo de acción toda aquella información académica, social y cultural que puedan promover por y para sus estudiantes. De este modo, se espera que logren cimentar cada nueva estructura sobre otra que les permita comprender mejor no sólo los campos del conocimiento establecidos en su Plan de Estudios, sino que también sea aplicable para un ambiente práctico donde la nueva información se relacione de manera natural y arbitraria con sus aprendizajes previos.

Ahora bien, si se desea brindar ayuda pedagógica realmente efectiva desde una perspectiva constructivista, el profesor debe tomar en cuenta el conocimiento de partida de los alumnos y después presentarles tareas que logren cuestionarlo y modificarlo (Ornubia, 1993). En otras palabras, la elaboración de nuevos esquemas implica que el estudiante establecerá relaciones entre elementos nuevos y previos, les atribuirá un significado, y finalmente transformará la información para adaptarla dentro de sí mismo. Lo anterior puede resumirse haciendo alusión a la metáfora del andamiaje propuesta por Bruner en 1970, la cual plantea que mientras más complicaciones tenga el alumno para alcanzar el objetivo establecido, más directivas tendrán que ser las intervenciones del docente, y viceversa.

En resumen, la teoría constructivista del aprendizaje dota al docente de los elementos y consideraciones necesarias para el óptimo ejercicio de su profesión ante una realidad académica cada vez más influenciada por factores culturales, sociales y personales. Resulta claro que para alcanzar el cometido de formar alumnos autónomos, críticos y reflexivos, capaces de aplicar su conocimiento tanto dentro como fuera del ámbito escolar, se debe propiciar el uso de materiales diversos y atractivos, que a la vez supongan un reto para el individuo. Dentro del campo de las habilidades lectura, existen numerosos recursos que pueden promover la implementación de técnicas enfocadas al aprendizaje significativo con un enfoque constructivista, no sólo relacionándolas con el tema que traten los textos elegidos, sino también con aquellos que permean al escrito de manera directa. Con lo anterior se pueden abarcar desde cuestiones gramaticales, de sintaxis o pragmática, hasta elementos de vocabulario y contextuales, lo cual provee al futuro docente de inglés con contenido enriquecedor e innovador.

2.3 Comprensión lectora

En la actualidad, la información está al alcance de nuestras manos casi en cualquier lugar que podamos imaginar. Hoy en día contamos con teléfonos inteligentes que nos permiten acceder a redes sociales, buscadores, periódicos y revistas electrónicas, bibliotecas o acervos llenos de recursos virtuales, pagos de servicios y diversas comodidades desde el lugar de nuestra preferencia. Esto, aunado a la implementación del acceso a internet en lugares públicos, ha provocado que la gente pueda tener al alcance de su mano un sin fin de datos e información para usarse como prefieran. Es verdad que todo avance tiene sus contrapuntos, y este movimiento tecnológico no ha sido la excepción. Teniendo tanto que ver y leer, se ha vuelto más cómodo para las personas buscar alternativas que ahorren su trabajo o tareas; un claro ejemplo es la falta de interés por investigar, así como la poca capacidad de análisis y discriminación de la información que vemos no sólo en ámbitos escolares, sino también en diversos contextos de la vida cotidiana.

Tomando en cuenta lo anterior, es necesario hacer énfasis en que a pesar de la importancia que tiene lectura al ser una actividad indispensable en la vida diaria, es una práctica cada vez menos común en nuestra sociedad. De acuerdo con el INEGI (2017), lo que leemos se está limitando principalmente a artículos cortos que encontramos en redes sociales, publicaciones o extractos de archivos electrónicos. Con el paso del tiempo se ha desplazado la lectura por simple gusto y enriquecimiento personal, y si bien no podemos establecer esto como una generalidad, sí resulta alarmante al grado de generar estadísticas con diversos focos rojos, pues es una realidad para la mayor parte de la población de nuestro país. De hecho, también podemos ver este problema reflejado dentro de un contexto más limitado como lo es el de la Facultad de Estudios Superiores Acatlán, donde cada vez menos alumnos obtienen su título profesional mediante un proyecto de investigación, ya sea Tesis, Tesina o Seminario Curricular. Dicho de otro modo, ya que la investigación a nivel universitario requiere de una lectura más crítica y analítica, también se necesitan habilidades mínimas para poder llevarse a cabo, mismas que debieron ser previamente adquiridas y desarrolladas en la práctica escolar e individual.

Ahora bien, de acuerdo con el enfoque de este proyecto, se entiende la lectura como la interacción resultante de procesos lingüísticos desde una perspectiva cognitivo-constructivista que requiere niveles complejos de pensamiento. En ésta se involucran elementos sintácticos, semánticos y visuales, entre otros, con los cuales se busca establecer un esquema significativo de lo que el texto expresa (Dechant, 1991). Así mismo, desde la perspectiva de Perfetti,

McKeown y Kucan (2010), el fin de la lectura es construir un modelo mental del escrito. Con base en estas definiciones podemos comprender que leer va mucho más allá de producir o identificar símbolos, el objetivo de esta actividad es decodificar lo que el autor quiso decir. Lo anterior sólo se puede lograr haciendo uso del conocimiento previo que posea el lector, una serie de habilidades para identificar cuestiones que van desde el nivel literal hasta el apreciativo, así como la capacidad para construir o replantearse hipótesis hasta llegar a establecer ideas, relaciones y categorías. Sobre esa misma línea de pensamiento, Dechant (1991) puntualiza que leer es en sí un proceso comunicativo, el cual requiere de un sistema simbólico pero que está primordialmente involucrado con el mensaje. Es decir, su propósito es adentrarse en el contexto y comprender los diversos significados ahí plasmados. Hay que enfatizar el hecho de que esta visión es la más útil para el desarrollo del proyecto de acuerdo con las características y aptitudes deseables en los estudiantes de Enseñanza de Inglés, ya que no se busca que sean lectores pasivos, sino que puedan construir su propio conocimiento con bases críticas al mismo tiempo que desarrollan o perfeccionan habilidades en la lengua meta.

Retomando el hilo de la discusión sobre la importancia de la lectura en el ámbito educativo, Díaz y Hernández (2002) señalan que la comprensión de textos se encuentra prácticamente en todos los niveles educativos, ya que usualmente es mediante escritos que los alumnos reciben, analizan e integran nueva información. Para poder comprender un texto es necesario que el sujeto sea activo y constructivo, esto es, que mediante el uso de sus habilidades cognitivas, psicolingüísticas y socioculturales, pueda actuar de manera inteligente ante diversas tareas relacionadas con el tema en cuestión. Existen distintos tipos de conocimiento que se ven involucrados en la comprensión lectora, entre ellos el léxico, pragmático, sintáctico, semántico y conceptual; aunado a esto se encuentran las habilidades estratégicas, las cuales funcionan como autorreguladoras en las prácticas sociales y comunicativas en que los aprendices se desenvuelvan (Solé, 1992). Naturalmente, es de esperarse que la interpretación del texto esté permeada por las inferencias del lector, o sea, que ésta se vea influenciada por las características tanto del sujeto como del escrito y el contexto en que se lee. Debido a esto, no podrán existir dos representaciones mentales idénticas del texto, aún en un mismo ambiente con estudiantes que posean características similares (Díaz y Hernández, 2002).

Por lo expresado en párrafos anteriores, se retoma la percepción de Sternberg (1984) sobre la inteligencia, la cual se considera puede ser modificable mediante tres procesos principales que los aprendices han de adecuar para llevar a cabo distintas tareas, estos son:

- a) Metacomponentes: procesos de orden ejecutivo (planear qué se hará, monitorear lo que se hace durante su ejecución y evaluar el producto final).
- b) Componentes de desempeño: procesos que ejecutan la tarea planeada.
- c) Adquisición de conocimientos: mediante estos procesos no sólo se adquiere, sino que también se integra la nueva información.

Combinando esta perspectiva con el tema de comprensión lectora, podemos afirmar que las dos habilidades más importantes en el lector son la capacidad de integrar información previa y seleccionar estrategias adecuadas para cada tipo de material de lectura. Ahora bien, los textos seleccionados para este proyecto se concentran únicamente en literatura de ficción, específicamente cuentos e historias cortas. Es importante considerar que las exigencias particulares de estos no son iguales a las de otro tipo de escritos, por lo cual el alumno LEI deberá adaptar la forma en que estructura sus esquemas de pensamiento según el objetivo de cada texto en relación con las actividades diseñadas por el profesor, haciendo uso del conocimiento metacognitivo. Basado en lo anterior, podemos deducir que si el estudiante logra decodificar un texto y sus significados dentro del contexto establecido, entonces le será más fácil participar en actividades que exijan niveles de pensamiento más elevados. También se vuelve más sencillo para éste la integración de conocimientos y su aplicación para sus prácticas como alumno-docente, ya que esto le abrirá un panorama más amplio para solucionar problemas relacionados con el desarrollo de habilidades específicas, en este caso concentrándose en la lectura como un campo que da paso a otros debido a la diversidad de actividades que se pueden desarrollar a partir de ésta.

Como ya se ha mencionado anteriormente, la memoria es uno de los componentes más importantes para leer, ya que gracias a ésta se puede almacenar y procesar la información. Tenemos que considerar la existencia de tres tipos de memoria: corto plazo, operativa y largo plazo. Cada una de ellas tiene un papel importante al analizar contenidos, mientras que la primera está relacionada con el contacto inicial, lo visual y lo perceptual, la segunda procesa distintos elementos a la vez que se realiza alguna tarea en particular. Finalmente, la tercera cumple la función de mantener el conocimiento almacenado, lo cual se consigue únicamente si éste resulta significativo y fácil de integrar para el alumno. Sobre este mismo tema, Dechant (1991) expresa que se deben tomar en cuenta los dos contextos semánticos existentes, esto es, el que está presente en la mente del lector y el que realmente está plasmado en el texto. Puesto que las palabras en sí mismas no poseen un significado fijo, el sujeto deberá construirlo con ayuda de su memoria y los elementos que le proporciona el escrito. Dentro de este orden de ideas se posiciona la visión de Goodman y Buck (1973), quienes planteaban que para

comprender se debe permanecer en un estado de alerta para emitir juicios e interpretaciones sobre el material en cuestión. Por su parte, Smith (2004) señala que los “buenos lectores” se enfocan en las depender de la estructura superficial del texto. En relación con lo anterior, Dechant (1991) hace alusión a la psicolingüística, misma que asevera que el significado se encuentra en el nivel profundo del lenguaje.

De acuerdo con lo mencionado en el párrafo anterior, cabe destacar el papel tan importante de la MO en los procesos mentales relacionados con la lectura, pues esta entidad compleja se constituye por diversos subprocesos que están influenciados en mayor o menor manera por factores como la edad del individuo, cuestiones de almacenamiento de información, al igual que la capacidad de procesarla e integrarla (García, 1999). Cabe considerar, por otra parte los tres componentes de la MO, que según lo descrito por Baddeley (1992) están encargados de coordinar el proceso y almacenamiento de los elementos verbales, así como también de aquellos visuales. Mientras que la memoria posibilita adquirir nuevas habilidades y desarrollar estrategias, el sujeto debe tener conocimiento de éstas antes, para de este modo saber cómo utilizarla, conocer más a fondo su función y utilidad dentro de diferentes contextos donde podrían ser aplicables o no. Todo esto se puede alcanzar mientras se mantenga un enfoque de autorregulación, motivación y orientación positiva para leer. Cabe mencionar que las interacciones entre las características del lector y el escrito se llevan a cabo en un ambiente que los permea a ambos, por lo cual el contexto siempre es un factor importante que determinará el rumbo de la actividad (Díaz y Hernández, 2002). Es importante señalar que el lector puede comprender mejor cuando tienen un propósito real al momento de enfrentarse a un texto, ya que así pueden entender por qué y para qué están leyendo. Por consiguiente, el planteamiento de objetivos es lo primero que debe hacerse ante este tipo de ejercicios, así se dará tiempo para que el alumno pueda activar sus conocimientos previos, logre reconocer si posee información sobre el tema y las figuras retóricas usadas en el material seleccionado, y pueda generar su propia estrategia para completar la tarea satisfactoriamente (Dechant, 1991). Para finalizar con esta línea de ideas, es importante destacar que resulta mucho más efectivo establecer un solo objetivo o propósito para los textos, así se evitan confusiones y se puede alcanzar más fácil lo planteado (Blanton, Wood y Moorman, 1990).

Como se puede inferir, los alumnos de Enseñanza de Inglés están expuestos constantemente a materiales escritos que ponen a prueba sus habilidades cognitivas al igual que sus conocimientos metacognitivo y lingüístico, por lo cual deben ser capaces de identificar las dificultades durante la ejecución de tareas específicas relacionadas con la comprensión lectora y sus subhabilidades. Generalmente, dichas actividades están mucho más enfocadas en

resolver cuestionarios para exámenes estandarizados, y estos ya tienen preguntas u objetivos establecidos, sin embargo, cuando se enfrentan a preguntas abiertas, adquisición de vocabulario en contexto, debates sobre las ideas principales del texto, o elaboración de resúmenes, es cuando se requiere tener una mayor precisión al identificar los elementos más importantes de un escrito. Conforme el alumno se vuelve más crítico al elaborar hipótesis, rescatar información específica y darle fluidez a su lectura para optimizar su lectura, es capaz de pasar a través de los tres niveles básicos de comprensión con mayor facilidad. Estos consisten en decodificar palabras por sí mismas, después dentro de un contexto, y finalmente en unidades más grandes como frases, oraciones, párrafos, y así sucesivamente hasta llegar a la totalidad del texto. Aquí comprendemos la importancia de las materias relacionadas con Lingüística en el Plan de Estudios de la Licenciatura, pues provee al futuro docente con el conocimiento base para desenvolverse mejor en distintas áreas directamente vinculadas con su actividad profesional. Concretizando, no se debe tomar en cuenta sólo aquello que el aprendiz podrá hacer para su propio beneficio con las habilidades que se pretenden desarrollar, sino que siempre debe tener en mente cómo es que puede implementarlo al momento de instruir a sus alumnos más adelante.

Como ya se ha mencionado con anterioridad, es de suma importancia que el profesor adopte un papel activo para apoyar al alumno en la construcción de significados, proporcionándole estrategias e información pertinentes para las tareas designadas. De igual manera, debe promover el uso de preguntas que estimulen positivamente al estudiante en su ejercicio mental, esto al mismo tiempo que se promueve la interacción grupal para comparar puntos de vista e inferencias (Cairney, 2002). Desde este punto de vista podemos visualizar al docente como un guía que modela el uso de las estrategias correspondientes y ayuda a que los individuos aprendan a monitorear su propia comprensión. No se puede dejar de lado a la evaluación, pues será útil al identificar si se está logrando avanzar sobre lo establecido, sin importar la forma que ésta tenga. Puede ir desde una serie de preguntas abiertas que los sujetos deban entregar, hasta algo mucho más complejo como un debate en donde se ponga a prueba su capacidad para presentar sus hipótesis y defenderlas con argumentos sólidos frente a sus compañeros de grupo, lo cual también enriquece la actividad con distintos panoramas sobre un mismo tema (Díaz y Hernández, 2002).

Recapitulando, cabe destacar que tanto la población como el material elegidos para este proyecto, tienen características muy específicas, pues se enfocan primero en alumnos de Enseñanza de Inglés, y segundo en textos literarios de ficción que están escritos en la lengua meta. Por una parte, la lectura en una lengua extranjera se emplea generalmente para mejorar

en cuestiones relacionadas con el mismo idioma, pero también es un proceso muy diferente al que ocurre cuando el aprendiz lee textos redactados en su lengua materna. De este modo, si queremos seleccionar un texto es necesario considerar la complejidad del mismo, cuánto es que se puede aprovechar, y el nivel de los alumnos. Igualmente, es importante tomar en cuenta cuánto vocabulario nuevo o avanzado podemos introducir en un mismo escrito, lo cual puede facilitar o entorpecer la comprensión del mismo, así que es importante no saturar con elementos complicados al sujeto (Nuttall, 1996). Para concluir, es necesario centrarnos en las subhabilidades relacionadas con la comprensión de lectura que se utilizarán para la elaboración de materiales, en este caso, la adquisición de vocabulario en contexto, la elaboración de resúmenes o paráfrasis, y la identificación de ideas principales y análisis de puntos específicos de la obra basándose en el trasfondo cultural y lingüístico, son el eje del proyecto, siempre basados en los principios de las teorías que los sustentan. El lector no debe olvidar que con cada subhabilidad están involucrados los procesos cognitivos que se mencionaron a lo largo de esta sección del capítulo, y el alumno podrá adecuarlos según las necesidades, características y objetivos de cada texto con el que trabaje.

2.4 Modelos para la enseñanza de comprensión lectora

Si se considera que al leer en un idioma extranjero no se llevan a cabo los mismos procesos que cuando se realiza la misma actividad en la lengua materna, es posible tomar en cuenta aún más factores que son indispensables al momento de comprender escritos dentro de un contexto determinado. Para los futuros licenciados en Enseñanza de Inglés podría resultar un poco más sencilla la actividad de decodificar materiales escritos dados sus conocimientos previos y experiencia en la lengua meta, sin embargo, aún ellos presentan dificultades para esto. Ahora bien, ya se mencionó que su instrucción para leer está un poco más enfocada en responder pruebas estandarizadas, lo que les brinda una perspectiva de cómo desarrollar ciertas habilidades y subhabilidades, pero no permite que vean el panorama completo de cómo es que se emplean e integran con lo que ya saben.

Hoy en día, existen distintos modelos que facilitan la lectura mediante estrategias preestablecidas basadas en teorías psicológicas del aprendizaje, las cuales se derivan principalmente del cognitivismo. Para fines prácticos, se han elegido tres bases que sustentarán la estructura de las actividades finales, estos son: modelo ascendente, modelo descendente e interactivo. En esta sección el lector podrá comprender cómo se usan, cuáles son las ventajas y debilidades de cada uno, así como los beneficios de unificarlos en ciertos casos donde eso sea

posible. Cada modelo hace énfasis en una parte del escrito; el modelo ascendente se concentra en la parte superficial, mientras que el descendente ahonda en la estructura y sus componentes. Por otro lado, el modelo interactivo busca que todos los niveles en que el alumno es capaz de procesar información puedan encontrarse y enriquecerse. Como su nombre lo indica, requiere de la interacción entre el conocimiento, las habilidades y distintas estrategias para mejorar la actividad cognitiva e intensificar el impacto que la nueva información tenga en el alumno.

Desde hace poco más de diez años, el ejercicio de la lectura en el idioma inglés, ya sea considerando la perspectiva de éste como segunda lengua o como idioma extranjero, ha sido fuertemente permeado por la psicolingüística, especialmente por el modelo descendente de Goodman y Buck (1973). En pocas palabras, este autor describió a la lectura como un “juego psicolingüístico de adivinanza”, en el que el lector debe reconstruir el mensaje del autor de la manera más acertada posible. A su vez, lo ve como un proceso cíclico en el cual se debe predecir, probar y confirmar o descartar hipótesis con relación al texto. Basándose en la perspectiva anterior, Coady (1979) elaboró un modelo donde el trasfondo que el lector posee en la lengua meta esta interactuando constantemente con las habilidades y estrategias que el sujeto usará para lograr la comprensión del escrito.

Cabe destacar que la lectura está enfocada en la estructura profunda del texto, por lo tanto debe centrarse en el contenido que resulta realmente significativo en la construcción de modelos mentales, para lo cual el contexto que envuelve a la información es sumamente importante. Para poder optimizar el desarrollo de habilidades de lectura relacionadas con la comprensión, se ven involucrados dos tipos de procesos mentales, estos son los de bajo y alto nivel. Por una parte, los de bajo nivel son necesarios para adentrarse en la decodificación del texto, se inicia con el reconocimiento de palabras, después viene la codificación sintáctica y por último el procesamiento sintáctico de oraciones. Es importante mencionar que esto se da de forma gradual hasta alcanzar la estructura total. Por otro lado, el objetivo de los procesos de alto nivel es transformar el texto para su reestructuración con la ayuda de esquemas de conocimiento previo que el alumno posee. Gracias a éstos, el lector puede integrar el escrito en su mente conforme infiere y selecciona información, todo esto apoyándose en estrategias de procesamiento (Estévez y Haydic, 1995).

Con el fin de lograr los objetivos planteados al inicio del trabajo, se hará uso de los tres, ya que se complementan para agilizar y desarrollar habilidades relacionadas con la comprensión de lectura en el aprendiz. Se recuperará la visión de Krashen (1987) sobre la información relevante y comprensible para el alumno, es decir, que mientras el aprendiz tenga a

la mano material interesante se mantendrá motivado a seguir con las tareas asignadas y tendrá mayor facilidad de desenvolverse correctamente en éstas. Como se ha expresado antes, leer es un proceso inicialmente visual que va acompañado de otros cognitivos, comunicativos y de memoria, por lo cual el alumno necesita tener claro qué sabe, cómo utilizarlo y qué debe reforzar para aprender significativamente, esto es precisamente lo que posibilitan e impulsan tales modelos.

2.4.1 Modelo ascendente

Resulta lógico considerar que este modelo va desde los procesos de orden inferior hacia aquellos de orden superior, esto impulsado por distintos subsistemas que se hacen cargo de ciertas tareas y por ende, de información concreta. De acuerdo con Téllez (2005), dichos subsistemas reciben información, ya sea de los inferiores o de otros iguales o menores. Cada uno de ellos culmina su tarea cuando ha logrado aquello para lo cual está definido, esto es, que ha alcanzado la información o el nivel al que corresponde el siguiente subsistema de procesamiento. Este modelo está centrado en el texto se basa en la decodificación, empezando por las letras y conjuntos de ellas, frases, oraciones, párrafos, capítulos, y así sucesivamente hasta llegar a la totalidad del texto (Solé, 2001). Es importante mencionar que toma como base a la teoría tradicional, la cual plantea que la comprensión se puede lograr mediante el aprendizaje secuencial y jerárquico de discriminaciones inicialmente visuales. De modo similar, Cuetos (2000) señala que el proceso inicia cuando el alumno activa sus sentidos para obtener la información de los signos gráficos. También puntualiza que esto es posible gracias a procesos perceptivos, léxicos, sintácticos y semánticos, en ese orden.

Aún en la actualidad, dos de los modelos más importantes que involucran este tipo de procesamiento ascendente son los de Gough (1972) y LaBerge y Samuels (1974). Por un lado, el de Gough establece que las grafías deben ser reconocidas de manera visual antes de asignarles significado, de esta manera el lector puede analizar el texto para encontrar su sentido. De este modo, la lectura se da paso a paso, sin permitir que los procesos de orden superior puedan interferir en las primeras etapas. Por otra parte, el modelo de Samuels y LaBerge, mejor conocido como el modelo de la automaticidad, separa la lectura en decodificación y comprensión. Estos dos autores mencionan que el alumno debe automatizar sus destrezas con respecto a la decodificación para dirigir su atención hacia la comprensión del escrito. Por tal razón, identifican cuatro componentes esenciales en esta actividad, los cuales son las memorias visual, fonológica, semántica y episódica. Como ya se ha mencionado con

anterioridad, tanto el contexto en que se lee como el conocimiento previo del estudiante, tienen un rol importante en la construcción del significado, pero en el caso de este modelo la atención se dirige más hacia lo primero.

Mientras contemos con las características físicas y motrices óptimas, todos podemos leer sin importar las complicaciones que represente este ejercicio por razones de semántica, léxico, etcétera, simplemente porque hemos aprendido el código con que se representan tales mensajes. Si bien este modelo brinda una visión certera de cómo se inicia la lectura, no distingue que uno de los sistemas de decodificación es más importante para leer que los otros, y es quizás en este punto donde se ve reflejada su limitación principal. Otro de sus puntos débiles es la incapacidad que tiene para explicar fenómenos como la formulación de hipótesis o inferencias (Henderson, Rayner y Pollatsek, 1989).

En pocas palabras, esta perspectiva abarca algunos de los aspectos que se pueden utilizar inicialmente para llegar a comprender un texto, sin embargo, no resulta suficiente si nuestro objetivo es profundizar aún más en éste. En efecto, será útil para que los alumnos comiencen con su proceso de decodificación e identificación de ideas y se verá complementado por los modelos que se describen a continuación.

2.4.2 Modelo descendente

Aún en nuestra época, el modelo de Goodman y Buck (1973) es considerado el más importante e influyente, especialmente en etapas de instrucción tempranas. En este caso, los procesos de alto nivel interactúan con los de orden inferior, direccionando el flujo de la información hacia estos últimos. Para lograr llegar a la comprensión, el sujeto debe hacer uso de las claves que le brinda el material de lectura, mismas que se encuentran en los niveles grafo-fonológico, sintáctico y semántico, es decir, en las palabras, sonidos, el contexto, los conocimientos previos y la habilidad para comprender conceptos de un tema delimitado. Al principio, el autor no relacionó su teoría con los alumnos que leían utilizando el inglés como segunda lengua o idioma extranjero, pero unos años después que ésta saliera a la luz, otros teóricos comenzaron a publicar artículos con este enfoque específico. Personajes como Silberstein y Clarke (1977) y Widdowson (1979), resaltaron la importancia de ver al lector de textos escritos en una segunda lengua como un sujeto activo que predice y procesa la información mientras recolecta muestras dentro del mismo. Hay que hacer notar que el conocimiento que posee el aprendiz relacionado con el contenido del material es igual de importante que lo lingüístico y su nivel en la lengua meta (Peronard, 2005).

Ante todo, en este tipo de modelos podemos encontrar que el significado está fuertemente ligado al lector, mientras que en el ascendente lo está al texto. Se entiende que el individuo está formulando hipótesis constantemente, de este modo construye predicciones partiendo de niveles de procesamiento superiores (Ferreri, 2015). Se conoce como descendente porque es a partir de anticipaciones que el texto se analiza para su verificación. Considera algo que antes no se había tomado en cuenta, lo cual incluye las experiencias previas de las personas al leer, por ende se ven involucrados conocimientos sintácticos y semánticos para poder anticipar los significados contenidos en el escrito (Cisneros y Pérez, 2006). A pesar de los acertados aportes en ciertos ámbitos que el modelo ascendente ignoraba, éste fue criticado por su análisis, mismo que inicia con hipótesis que el lector debe verificar conforme procesa los estímulos. Resulta claro que el lector debe escanear la estructura superficial en primera instancia, de este modo podrá proceder a lo más profundo de ésta. En otras palabras, el lector debe ser capaz de manejar la estructura profunda del lenguaje en lugar de sólo enfocarse en interpretar lo superficial.

Como se puede comprender, la lectura es vista como un proceso constructivo e inferencial que se caracteriza principalmente por la formulación y prueba de hipótesis sobre el texto. Dentro de esta actividad, las contribuciones del lector al significado son esenciales para la comprensión del material. Los modelos que utilizan este enfoque se concentran en leer como una acción para resolver problemas, más allá de ser solamente un enlace entre respuestas lingüísticas con estímulos (Dechant, 1991). Considerando las características deseables para el perfil de los futuros docentes de inglés, podemos identificar que este modelo se acerca aún más que el anterior al objetivo real de su formación, el cual es que sean críticos y analíticos, tomando en cuenta el contexto en el que se desenvuelven mientras aportan su visión en conjunto con el sustento pertinente. En resumen, éste y el anterior bien se pueden unificar para alcanzar una visión más completa del texto que permita al alumno hacer uso tanto de sus procesos mentales de alto como de bajo nivel, concretando así un esquema de conocimiento permeado por lo que ya sabía, lo que infiere y lo que logra comprobar al final apoyado en las dos estructuras del escrito.

2.4.3 Modelo interactivo

En este tercer modelo se puede ver la fusión de los anteriores, ya que recupera los puntos fuertes de los otros, por lo cual lo conforman tanto el procesamiento ascendente como el descendente. En primer lugar, el tipo de estructuración que se da aquí no es secuencial,

sino que se da de forma paralela, esto es, que se llega a la comprensión de manera simultánea por los datos que proporciona el texto y por los conocimientos que posee el lector con respecto al mismo, pero también en conjunto con aquellos que abarcan lo lingüístico. Desde este punto de vista, la lectura es entendida como un proceso mediante el cual se llega a comprender el lenguaje en su forma escrita, involucrando el análisis y la integración de diversas fuentes de información que estén al alcance (McCormick, 1987).

Dentro de este marco, pese a que existen una gran cantidad de modelos que siguen esta misma premisa, hay dos que fueron precursores y se consideran los más importantes en la implementación de un enfoque interactivo, estos son los de Rumelhart (1977) y Stanovich (1980). Por un lado, el de Rumelhart está basado en que todos los niveles de procesamiento y las fuentes de conocimiento entran en contacto para enriquecer la percepción del lector, siendo ésta un producto de la misma interacción. Este autor sugiere que los modelos lineales son poco efectivos, ya que sólo pasan la información de una dirección a otra, lo cual no permite que ésta influya de diferentes maneras y para distintos propósitos que podrían aprovecharla de forma simultánea. Por otro lado, el modelo de Stanovich añade a su teoría el concepto de compensación, el cual explica cómo se pueden utilizar estrategias para equilibrar la ineficiencia en ciertas áreas sin importar el nivel de procesamiento con el que se esté trabajando. Cabe resaltar que el autor percibe a los modelos interactivos como integrativos, ya que por sí mismos, el ascendente y el descendente no proveen un concepto tan preciso sobre la lectura y los pasos a seguir para llegar a la comprensión del texto.

Sin duda, este enfoque es aún más acertado para la población elegida, ya que los LEI requieren de experiencia no sólo en lo que concierne puramente al idioma, sino también con los procesos mentales implicados en el análisis de la información que reciben. Por consiguiente, habrá ejercicios basados principalmente en esta perspectiva, pero esto no quiere decir que se excluye a las anteriores; dependiendo del objetivo de cada actividad y su rango de alcance es que se utilizarán los respectivos modelos. Sobre esa misma línea de pensamiento, y recuperando la visión de Coady (1979) sobre la lectura, se puede inferir que el interés que despierte el material en el alumno, al igual que su conocimiento previo, posibilitarán o no la comprensión y mantendrán al sujeto involucrado con éste sin importar la dificultad sintáctica del mismo. Con relación a esto, algunos años después de este autor, Eskey y Grabe (1988) proponen una serie de modelos basados en el enfoque interactivo-compensatorio, y puntualizan que el contenido y la cantidad de los textos son factores sumamente importantes si se desea que los alumnos logren desarrollar habilidades de comprensión lectora, pues estos determinarán hasta qué grado y en qué áreas relacionadas a ésta será posible dicha tarea.

En conclusión, para lograr un equilibrio entre el contenido del texto, el conocimiento del sujeto y el contexto, se debe tomar en cuenta la amplia gama de posibilidades que esto implica, no concentrándose únicamente en un factor u otro, sino integrando procesos, estrategias y habilidades que permitan darle mayor fluidez al ejercicio de la lectura, en este caso en una segunda lengua específicamente. Las actividades previas y posteriores a la lectura, consideradas dentro de los planes de clase que sirven como guía al profesor para trabajar con el material, tendrán un papel muy importante para alcanzar los objetivos planteados, ya que serán la guía que oriente al alumno a través de su aprendizaje, donde podrá incorporar a sus procesos cognitivos y esquemas mentales aquello que ya sabe con la nueva información. Para el alumno LEI será útil durante su formación académica debido a la complejidad los materiales de lectura que debe enfrentar, pero de igual manera en las actividades que implemente en el futuro con sus alumnos.

Capítulo 3. Propuesta de actividades de comprensión lectora

Como ya se ha definido a lo largo del proyecto, la investigación tiene un fin práctico que está sustentado principalmente con las teorías cognitiva y constructivista de la educación, con las cuales están directamente relacionados los tres principales modelos para la enseñanza de comprensión lectora. No se podría comprender lo anterior dentro del marco contextual que se maneja aquí sino viéndolo desde una perspectiva acorde con el perfil del estudiante de Enseñanza de Inglés, es por ello que se adaptó cada sección aportando información relativa a la comprensión lectora entendida como un ejercicio de reflexión mediante el cual los alumnos serán capaces de desarrollar habilidades específicas y adquirir conocimientos metalingüísticos.

Debido a las características principales con las que debe contar el futuro maestro de inglés, se ha decidido aportar material didáctico que resulte útil y fácil de adaptar para los alumnos de primer semestre de esta carrera. Siempre y cuando se proceda de forma adecuada, el factor de estar diseñado para un público específico no debe ser un limitante, sino al contrario, debe ser la clave para que el docente desarrolle sus habilidades como facilitador del conocimiento y logre adaptar la idea principal para prácticamente cualquier población.

Para cumplir con los objetivos del proyecto, se han elegido 12 textos escritos en la lengua meta, provenientes de obras literarias que abordan temáticas similares. Lo anterior tiene la intención de proveer al alumno con elementos que éste será capaz de procesar pese a su complejidad, ya que se propiciará el uso de estrategias cognitivas compensatorias. Como se ha expresado, se espera que el aprendiz tenga a su alcance material real e interesante que integre el desarrollo de habilidades lingüísticas con las capacidades deseables en los futuros profesores, tales como la síntesis, adaptabilidad de material didáctico, resolución de problemas y el pensamiento crítico. Por consiguiente, se adjuntarán un máximo de tres ejercicios por texto, los cuales tendrán dinámicas interactivas que permitan al estudiante relacionar lo aprendido con su entorno, así como integrarlo a sus esquemas de pensamiento previos.

3.1 Diseño de las actividades

A continuación, se presenta en la tabla 1 la estructura de la propuesta de actividades, la cual permitirá al maestro tener una visión general del material didáctico. El propósito de esta sección es establecer un orden y permitir que el lector tenga una idea mucho más concreta de cómo se puede llevar a cabo la implementación de estos ejercicios para desarrollar habilidades de comprensión lectora en alumnos del primer semestre de la Licenciatura en Enseñanza de Inglés. No todas las lecturas tienen el mismo número de actividades, nivel de complejidad u objetivos de acuerdo con las habilidades correspondientes, por lo cual este formato será útil para resumir y enfatizar aquello que se ha de priorizar conforme el criterio de la autora. Pese a estar principalmente dirigidos a los profesores que dirigen el grupo, también los futuros docentes podrán hacer uso de los ejercicios de manera autónoma una vez que estén familiarizados con las teorías que sustentan este proyecto y por ende la propuesta didáctica.

La propuesta concreta se compone de 12 textos literarios o extractos provenientes de las obras de tres autores, siendo estos Stephen King, Edgar Allan Poe y Howard Phillips Lovecraft. Los escritores tienen estilos narrativos y temáticos similares, variando solamente en cuestiones de léxico, especialmente por el periodo en que se escribieron dichos escritos, y la longitud de las lecturas. Cada texto estará acompañado con uno y hasta tres ejercicios dependiendo del grado de complejidad del mismo y de la o las habilidades a trabajar. Como ya se había mencionado con anterioridad, las subhabilidades a trabajar son: adquisición de vocabulario en contexto, paráfrasis y resumen, identificación de ideas principales y análisis de puntos específicos en el texto. Cabe resaltar que todas las anteriores están relacionadas con la comprensión lectora.

Para mantener un enfoque objetivo y centrado en la comprensión lectora se utilizarán ocho tipos de ejercicios, los cuales son: preguntas abiertas, preguntas de referencia, relacionar columnas o párrafos, definición de vocabulario, rellenar espacios en blanco, resúmenes, debates y mapas conceptuales o mentales. Todos los reactivos estarán sustentados con las teorías cognitivistas y/o constructivistas, las cuales a su vez se centrarán en ideas específicas de éstas según el enfoque del material. Debido a esto, se ha elegido iniciar con el autor más actual, ya que de esta manera los alumnos pueden ir de lo sencillo a lo complejo. Se ha pensado cada texto para trabajarse durante dos horas, es decir, en una clase completa. Tomando esto en cuenta, la duración total de la práctica sería de 24 horas, las cuales podrán dividirse según el criterio del docente. Por otra parte, los modelos para la comprensión lectora

se verán reflejados en cada ejercicio, manteniendo un equilibrio en su implementación para la práctica y el desarrollo de subhabilidades.

Tabla 1
Organización de la propuesta metodológica

Texto	Autor	Teoría	Subhabilidad	Modelo	Tipo de ejercicio
1	King	Constructivismo -Proceso integrativo - Autosuficiencia - Aculturación - Relación - elementos nuevos y previos	-Adquisición de vocabulario -Paráfrasis -Identificación ideas principales -Análisis puntos específicos	Descendente	-Preguntas abiertas -Vocabulario
2	King	Cognitivismo - Alumno – activo, reflexivo y crítico - Estrategias de manejo de info. y ejecución de tareas - Aprendizaje significativo - Retener, comprender y usar	-Adquisición de vocabulario -Identificación ideas principales -Análisis puntos específicos	Ascendente	-Preguntas abiertas -Vocabulario
3	King	Cognitivismo - Desarrollar conocimiento - Procesos cognoscitivos - Pensamiento creativo y simbólico - Alumno – dirige, evalúa y modifica	- Adquisición de vocabulario -Paráfrasis	Interactivo	-Rellenar espacios en blanco -Mapa mental
4	King	Constructivismo - Conocimiento activo y consciente - Autosuficiencia - Aculturación - Relación - elementos nuevos y previos	-Identificación ideas principales -Análisis puntos específicos	Descendente	-Relacionar columnas -Referencia
5	Poe	Constructivismo -Observación, análisis y reproducción -Enseñanza - acción -Maestro – facilitador/guía	-Adquisición de vocabulario -Paráfrasis	Ascendente	-Vocabulario -Resumen
6	Poe	Cognitivismo -Alumno – activo, reflexivo y crítico -Procesos cognoscitivos -Pensamiento creativo y simbólico -Asignar significados a símbolos	-Adquisición de vocabulario -Análisis puntos específicos	Interactivo	-Rellenar espacios en blanco -Mapa conceptual

Tabla 1
Organización de la propuesta metodológica

Texto	Autor	Teoría	Subhabilidad	Modelo	Tipo de ejercicio
7	Poe	Constructivismo -Proceso integrativo -Conocimiento – activo y consciente -Estrategias autónomas de aprendizaje -Relación – elementos nuevos y previos	-Adquisición de vocabulario -Análisis puntos específicos	Ascendente	-Referencia -Mapa conceptual -Debate
8	Poe	Cognitivismo -Retener, comprender, utilizar -Información reflexiva y retroalimentación -Alumno – dirige, evalúa y modifica -Acondicionar esquemas ante la realidad	-Paráfrasis -Identificación ideas principales	Interactivo	-Relacionar columnas -Mapa mental
9	Lovecraft	Constructivismo -Proceso integrativo -Observación, análisis, reproducción -Autosuficiencia -Aculturación	-Paráfrasis -Identificación ideas principales	Descendente	-Resumen -Mapa conceptual
10	Lovecraft	Cognitivismo -Alumno – activo, reflexivo y crítico -Interacción y condiciones -Cambiar, crear y enriquecer esquemas	-Identificación ideas principales -Análisis de puntos específicos	Interactivo	-Preguntas abiertas -Debate
11	Lovecraft	Constructivismo -Proceso integrativo -Enseñanza – acción -Maestro – facilitador/guía -Relación – elementos nuevos y previos	-Adquisición de vocabulario -Paráfrasis	Ascendente	-Rellenar espacios en blanco -Mapa mental
12	Lovecraft	Cognitivismo -Alumno – sujeto activo reflexivo y crítico -Estrategias de manejo de info. y ejecución de tareas -Pensamiento creativo y simbólico -Asignar significados a símbolos	-Paráfrasis -Identificación ideas principales	Interactivo	-Relacionar columnas -Debate

Nota: En la tabla se incluyen los textos y el autor de cada obra, asimismo el tipo de ejercicio elegido, la teoría que lo sustenta y las subhabilidades que se trabajarán.

Fuente: Elaboración propia con base en el sustento teórico seleccionado.

Como se pudo observar en el desarrollo de la teoría que sustenta este proyecto, la comprensión lectora es clave para mejorar diversas habilidades en los futuros profesores de

inglés, esto sin limitarse a una lectura mecánica, sino que realmente logre explotar las capacidades del estudiante. Por lo anterior, la propuesta didáctica busca ampliar el área de trabajo en la clase de inglés de dicha población, de este modo podrán mejorar sus estrategias de comprensión y aprendizaje autónomo. En suma, los ejercicios que se presentan a continuación y que ya se han expuesto brevemente en este apartado están acompañados de un plan de clase para que el profesor sepa guiar a sus alumnos según los requerimientos y objetivos del material en cuestión.

3.2 Propuesta didáctica para alumnos de la LEI

PROPUESTA DIDÁCTICA

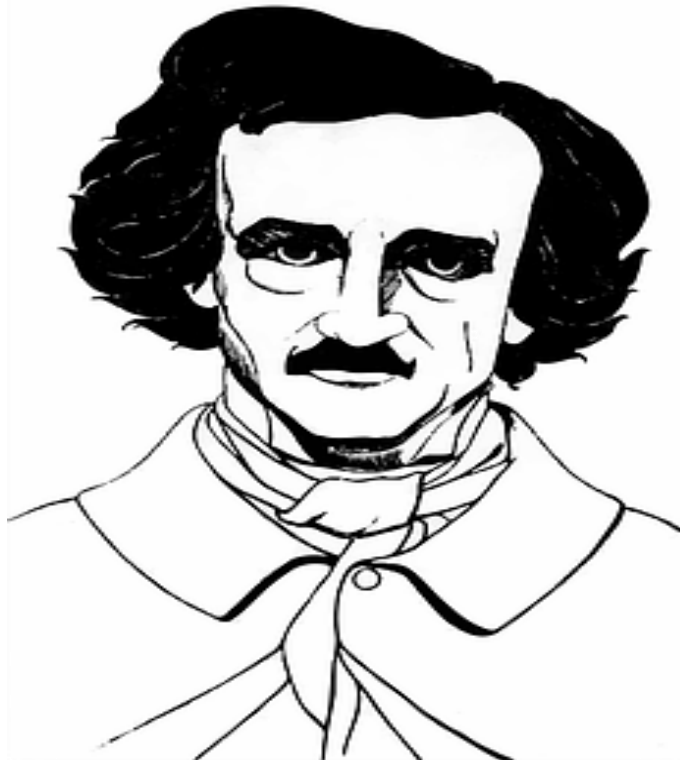


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Lesson Plan 1

Reading Comprehension		Text 1 - Memory	Author: Stephen King	
Model and Theory	Procedures		Abilities and Exercises	Time
<p>Theory: Constructivism -Integrative process -Self-sufficiency -Acculturation -Relate previous and new content</p> <p>Model: Top-down</p>	<p>a) Warm up activity - Students are asked to stand up and pick an image related to the author's background (nationality, birth date, literary genre and some facts about his career) that will be pasted on the wall. Then, students will work in teams of four people to guess the information (no internet use). When they finish, they will paste the images on the board and write the information relating it to the images. Once they have finished the teacher along with the group will review that information in order to correct mistakes and clarify the contents.</p>		<p>-Paraphrase -Identify main ideas -Analysis -Open questions</p>	25'
	<p>b) Students are given their worksheets and are asked to read the text by themselves.</p>			20'
	<p>c) Students are asked about the context and each one of them should provide clue words considering the text in general. Teacher writes down their observations and comments on the board so as to summarize with a brainstorm.</p>			15'
	<p>d) Students solve exercise 1 by themselves and then they share their answers with the group. Teacher will use peer-correction technique so they can make observations on their classmates' answers.</p>			15'
	<p>-----</p> <p>a) Students are asked to answer exercise 2 with a partner. Some students are asked to write their answers on the board and they are provided with the correct meanings and examples.</p>		<p>-----</p> <p>-Vocabulary acquisition -Paraphrase - Vocabulary</p>	20'
	<p>b) Closure activity - Then, teacher asks students to draw an image which they will have to relate with the expressions or concepts. Finally, students are asked to write a sentence using the new expressions or concepts on the board. Every student must participate; teacher will choose which expression or concept they will write about. Peer and self-correction will be used in case there are mistakes related to coherence or grammar.</p>			25'
<p>Observations: Visual materials usually help students to enhance their comprehension and relate contents in an easier way.</p>				

Answer Key - Lesson Plan 1

Sample – Answers may vary



Stephen King was born on September 21, 1947, in Portland, Maine.



He graduated from the University of Maine and later worked as a teacher while establishing himself as a writer.

Answer Key - Lesson Plan 1



King is recognized as one of the most famous and successful horror writers of all time.

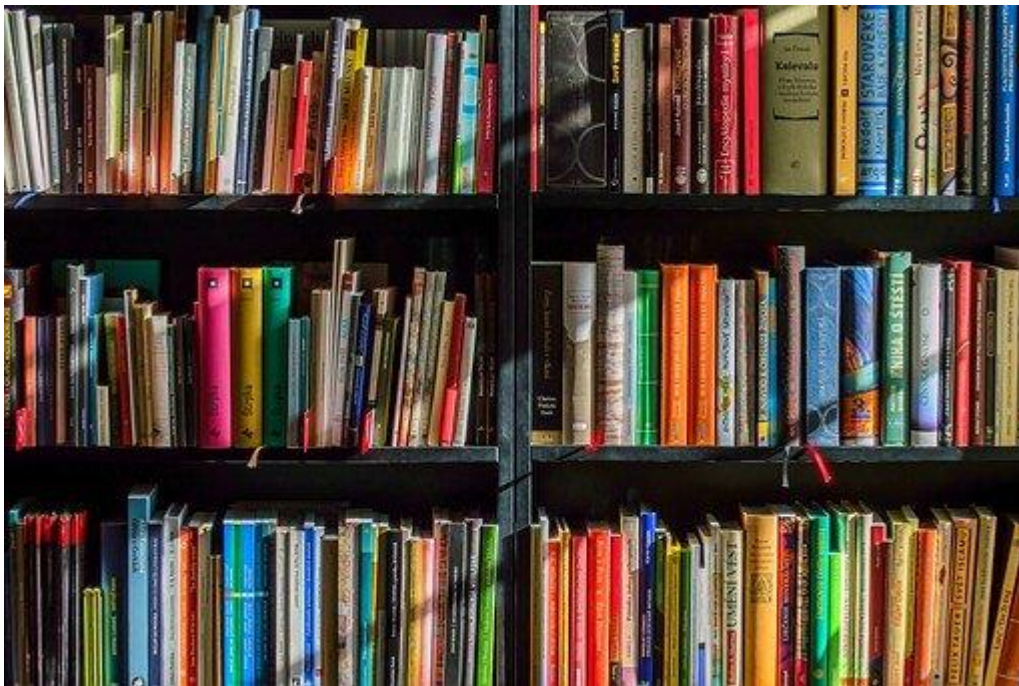


In 1986, King published one of his most famous novels, IT.

Answer Key - Lesson Plan 1



While making novels about vicious, rabid dogs and sewer-dwelling monsters, King published several books as Richard Bachman.



His books have sold more than 350 million copies, many of which have been adapted into feature films, miniseries, television series, and comic books.

Answer Key - Lesson Plan 1

Sample – Answers may vary

Answer the following questions using your own words based on the text.

1. According to the context, what does Edgar mean with “American-boy success”? (line 5)
A man who seems to have everything fixed: money, a wife, successful with business and respected by others.

2. How would you describe Edgar’s pain?
It seems to be something really hard to handle since his vision and mobility were badly damaged. It is a pain you cannot control since it is invading your whole body and even your mind.

3. What made Edgar felt more anxious and why?
That he couldn’t remember the name of people or things.

4. How was Reba supposed to help Edgar with his anger?
He would remember the doll’s name by calling her as someone or something he hated. Then, he could possibly start remembering some other things.

5. Considering his new condition due to the accident, what would Edgar need to do in order to have an ordinary life again?
He would probably need a wheel chair for a considerable period of time. Then, if he decided to go to physiotherapy and tries hard, he could walk with a walker or a walking stick in the best scenario. He would also need to focus more with one eye. The loss of his right arm would be a problem if he was right-handed, but he would have to work harder so as to do all of his tasks with the left arm.

Answer Key - Lesson Plan 1

Sample - Answers may vary

II. Use between 1 and 8 words to explain the following expressions or concepts.

You can find them on the text.

- a) Things tightened up (line 8) **to become harder or difficult**
- b) I played my hunches (line 8) **do something because you feel it is right**
- c) Stray (line 11) **turn your attention to someone else**
- d) Shattered (line 15) **broken and badly damaged**
- e) Yank-off (line 21) **a jerk, a dumb man**
- f) Excruciating (line 24) **something intolerable**
- g) Stitches (line 44) **medical thread used to close wound**
- h) Soap opera (line 47) **television drama**
- i) Pain burning ... like a poker (line 48) **making you feel extremely hurt**
- j) Convalescent (line 70) **recovering from illness or operation**
- k) Backed out (line 72) **return from where you came**
- l) Yielding body (line 74) **fragile or very flexible**

MEMORY BY STEPHEN KING

(extract)

Memories are contrary things; if you quit chasing them and turn your back, they often return on their own. That's what Kamen says. I tell him I never chased the memory of my accident. Some things, I say, are better forgotten. Maybe, but that doesn't matter, either. That's what Kamen says. My name is Edgar Freemantle. I used to be a big deal in building and construction. This was in Minnesota, in my other life. I was a genuine American-boy success in that life, worked my way up like a motherfucker, and for me, everything worked out. When Minneapolis–St. Paul boomed, The Freemantle Company boomed. When things tightened up, I never tried to force things. But I played my hunches, and most of them played out well. By the time I was fifty, Pam and I were worth about forty million dollars. And what we had together still worked. I looked at other women from time to time but never strayed. At the end of our particular Golden Age, one of our girls was at Brown and the other was teaching in a foreign exchange program. Just before things went wrong, my wife and I were planning to go and visit her. I had an accident at a job site. That's what happened. I was in my pickup truck. The right side of my skull was crushed. My ribs were broken. My right hip was shattered. And although I retained sixty per cent of the sight in my right eye (more, on a good day), I lost almost all of my right arm. I was supposed to lose my life, but I didn't. Then I was supposed to become one of the Vegetable Simpsons, a Coma Homer, but that didn't happen, either. I was one confused American when I came around, but the worst of that passed. By the time it did, my wife had passed, too. She's remarried to a fellow who owns bowling alleys. My older daughter likes him. My younger daughter thinks he's a yank-off. My wife says she'll come around. Maybe sí, maybe no. That's what Kamen says. When I say I was confused, I mean that at first I didn't know who people were, or what had happened, or why I was in such awful pain. I can't remember the quality and pitch of that pain now. I know it was excruciating, but it's all pretty academic. Like a picture of a mountain in National Geographic magazine. It wasn't academic at the time. At the time it was more like climbing a mountain. Maybe the headache was the worst. It wouldn't stop. Behind my forehead it was always midnight in the world's biggest clock-shop. Because my right eye was fucked up, I was seeing the world through a film of blood, and I still hardly knew what the world was. Few things had names. I remember one day when Pam was in the room—I was still in the hospital, this was before the convalescent home—and she was standing by my bed. I knew who she was, but I was extremely pissed that she should be standing when there was the thing you sit in right over in the cornhole. "Bring the friend," I said. "Sit in the friend." "What do you mean, Edgar?" she asked. "The friend, the buddy!" I shouted. "Bring over the fucking pal, you dump bitch!" My head was killing me and she was starting to cry. I hated her for starting to cry. She had no business crying,

because she wasn't the one in the cage, looking at everything through a red blur. She wasn't the monkey in the cage. And then it came to me. "Bring over the chum and for Christ's sake sick down!" It was the closest my rattled-up, fucked-up brain could come to chair. I was angry all the time. There were two older nurses that I called Dry Fuck One and Dry Fuck Two, as if they were characters in a dirty Dr. Seuss story. There was a candystriper I called Pilch Lozenge—I have no idea why, but that nickname also had some sort of sexual connotation. To me, at least. As I grew stronger, I tried to hit people. Twice I tried to stab Pam, and on the first of those two occasions I succeeded, although only with a plastic knife. She still needed stitches in her forearm. I had to be tied down that day. Here is what I remember most clearly about that part of my other life: a hot afternoon toward the end of my stay in the expensive convalescent home, the air conditioning broken, tied down in my bed, a soap opera on the television, a thousand bells ringing in my head, pain burning my right side like a poker, my missing right arm itching, my missing right fingers twitching, the morphine pump beside the bed making the hollow BONG that meant you couldn't get any more for a while, and a nurse swims out of the red, a creature coming to look at the monkey in the cage, and the nurse says: "Are you ready to visit with your wife?" And I say: "Only if she brought a gun to shoot me with." You don't think that kind of pain will pass, but it does. They shipped me home, the red began to drain from my vision, and Kamen showed up. Kamen's a psychologist who specializes in hypnotherapy. He showed me some neat tricks for managing phantom aches and itches in my missing arm. And he brought me Reba. "This is not approved psychological therapy for anger management," Dr. Kamen said, although I suppose he might have been lying about that to make Reba more attractive. He told me I had to give her a hateful name, so I named her after an aunt who used to pinch my fingers when I was small if I didn't eat all of my vegetables. Then, less than two days after getting her, I forgot her name. I could only think of boy names, each one making me angrier: Randall, Russell, Rudolph, even River-fucking-Phoenix. Pam came in with my lunch and I could see her steeling herself for an outburst. But even though I'd forgotten the name of the fluffy blond rage-doll, I remembered how I was supposed to use it in this situation. "Pam," I said, "I need five minutes to get myself under control. I can do this." "Are you sure—" "Yes, just get that hammock out of here and stick it up your face-powder. I can do this." I didn't know if I could or not, but that was what I was supposed to say—I can do this. I couldn't remember the fucking doll's name, but I could remember I can do this. That is clear about the convalescent part of my other life, how I kept saying I can do this even when I knew I was fucked, doublefucked, I was dead-ass-fucked in the pouring rain. "I can do this," I said, and she backed out without a word, the tray still in her hands and the cup chattering against the plate. When she was gone, I held the doll up in front of my face, staring into its stupid blue eyes as my thumbs disappeared into its stupid yielding body. "What's your name, you batfaced bitch?" I shouted at it. It never once occurred to me that Pam was listening on the kitchen intercom, her and the daynurse both. But if the intercom had been broken they could have heard me through the door. I

was in good voice that day. I shook the doll back and forth. Its head flopped and its dumb hair flew. Its blue cartoon eyes seemed to be saying Oouuu, you nasty man!

Memory by Stephen King

1. Answer the following questions using your own words based on the text.

1. According to the context, what does Edgar mean with “American-boy success”? (line 5)

2. How would you describe Edgar’s pain?

3. What made Edgar felt more anxious and why?

4. How was Reba supposed to help Edgar with his anger?

5. Considering his new condition due to the accident, what would Edgar need to do in order to have an ordinary life again?

Memory by Stephen King

II. Use between 1 and 8 words to explain the following expressions or concepts.

You can find them on the text.

a) Things tightened up (line 8)

b) I played my hunches (line 8)

c) Stray (line 11)

d) Shattered (line 15)

e) Yank-off (line 21)

f) Excruciating (line 24)

g) Stitches (line 44)

h) Soap opera (line 47)

i) Pain burning ... like a poker (line 48)

j) Convalescent (line 70)

k) Backed out (line 72)

l) Yielding body (line 74)

Lesson Plan 2

Reading Comprehension		Text 2 – Jerusalem’s Lot	Author: Stephen King	
Model and Theory	Procedures		Abilities and Exercises	Time
<p>Theory: Cognitivism -Active, reflexive and critical student -Information management and task execution -Meaningful learning -Keep, understand and use</p> <p>Model: Bottom-up</p>	<p>a) The teacher delivers worksheets with the text and asks students what comes to their mind with the title. Students share their opinions.</p>		-Vocabulary acquisition -Vocabulary	2'
	<p>b) Students are asked to answer exercise 1 with a partner. Then, some of them write their answers on the board and the teacher elicits correct meaning by explaining the words according to the reading’s context.</p>			20'
	<p>c) Students are asked to read the text carefully relating it to the previous activity.</p>			20'
	<p>d) Students are asked to gather in teams of five. They pass to the board one by one so as to write a short story using the new vocabulary, everyone must write two sentences and connect them to the ones their classmates write in order to create a coherent paragraph. The team should choose a person to read it out loud. The whole group will vote to choose the best story taking into consideration: grammar, vocabulary, coherence and cohesion.</p>			20'
	<p>-----</p> <p>a) Students are asked to answer exercise 2 by themselves.</p>		-Identify main ideas	15'
	<p>b) Students are asked to change their worksheets with a partner in order to compare their answers.</p>		-Analysis	10'
	<p>c) Some students will be asked to share their classmates answers, say if they agree or not and why.</p>		-Open questions	20'
	<p>d) Students are asked to write a letter as if they were Bones writing back to Charles. The teacher will choose four students to read their letter out loud and will use peer correction from their classmates in case it is needed. The teacher will give them feedback.</p>			20'
<p>Observations: Worksheets must be delivered to the teacher every single class so as to evaluate and get to know students’ strengths and weaknesses.</p>				

Answer Key – Lesson Plan 2

Sample - Answers may vary

I. Provide a definition for the following concepts or expressions (based on the text's context).

- a) Distended bladder (line 2) **Urinary retention due to the bladder's incapacity to void normally.**
- b) Scrawl (line 3) **Careless or hurried calligraphy.**
- c) Until your body gives you leave (line 11) **Let or allow you to do something without danger.**
- d) Clay (line 12) **Sticky fine-grained earth that can be molded when wet.**
- e) Gamut (line 21) **Complete range of something.**
- f) Dizzying view (line 24) **Makes you have a whirling sensation.**
- g) Toadlike (line 26) **Similar to, or resembling to a toad.**
- h) A study in slate (line 28) **Something drawn on a blackboard, like unreal.**
- i) Straightened our affairs (line 34) **Put your stuff together and do things right.**
- j) Execrable (line 37) **Extremely bad or unpleasant.**

Answer Key – Lesson Plan 2

Sample - Answers may vary

II. Answer the following questions.

1. What kind of relationship do Charles and Bones have? Which elements from the text support your answer? **They seem to be good friends as Charles writes informally and tells Bones things with confidence, such as personal information.**

2. What may be Charles profession/career and what lead you to that conclusion? **He might be an artist, most probably a writer as he mentions he will finally start a novel.**

3. What happened to bones and how do you think his actual location can help him with his issue? **He suffered from an unpleasant vapor in his lungs and his location can help due to low air pollution.**

4. Where do you think Charles might be staying? Support your answer with information from the text. **Somewhere near the sea and the mountains in the top as he talks about rocks, the Atlantic, highlands and hillocks.**

5. Why would someone pay for executors' services? Give two examples based on the text. **To carry out the will of a testator: inherit money or a house like Stephen's in the text.**

JERUSALEM'S LOT BY STEPHEN KING

(extract)

Oct. 2, 1850

DEAR BONES,

How good it was to step into the cold, draughty hall here at Chapelwaite, every bone in an ache from that abominable coach, in need of instant relief from my distended bladder—and to see a letter addressed in your own inimitable scrawl propped on the obscene little cherrywood table beside the door! Be assured that I set to deciphering it as soon as the needs of the body were attended to (in a coldly ornate downstairs bathroom where I could see my breath rising before my eyes). I'm glad to hear that you are recovered from the miasma that has so long set in your lungs, although I assure you that I do sympathize with the moral dilemma the cure has affected you with. An ailing abolitionist healed by the sunny climes of slavestruck Florida! Still and all, Bones, I ask you as a friend who has also walked in the valley of the shadow, to take all care of yourself and venture not back to Massachusetts until your body gives you leave. Your fine mind and incisive pen cannot serve us if you are clay, and if the Southern zone is a healing one, is there not poetic justice in that? Yes, the house is quite as fine as I had been led to believe by my cousin's executors, but rather more sinister. It sits atop a huge and jutting point of land perhaps three miles north of Falmouth and nine miles north of Portland. Behind it are some four acres of grounds, gone back to the wild in the most formidable manner imaginable— junipers, scrub vines, bushes, and various forms of creeper climb wildly over the picturesque stone walls that separate the estate from the town domain. Awful imitations of Greek statuary peer blindly through the wrack from atop various hillocks—they seem, in most cases, about to lunge at the passer-by. My cousin Stephen's tastes seem to have run the gamut from the unacceptable to the downright horrific. There is an odd little summer house which has been nearly buried in scarlet sumac and a grotesque sundial in the midst of what must once have been a garden. It adds the final lunatic touch. But the view from the parlour more than excuses this; I command a dizzying view of the rocks at the foot of Chapelwaite Head and the Atlantic itself. A huge, bellied bay window looks out on this, and a huge, toadlike secretary stands beside it. It will do nicely for the start of that novel which I have talked of so long [and no doubt tiresomely]. To-day has been gray with occasional splatters of rain. As I look out all seems to be a study in slate—the rocks, old and worn as Time itself, the sky, and of course the sea, which crashes against the granite fangs below with a sound which is not precisely sound but vibration—I can feel the waves with my feet even as I write. The sensation is not a wholly unpleasant one. I know you disapprove my solitary habits, dear Bones, but I assure you that I am fine and happy. Calvin is with me, as practical, silent, and as dependable as ever, and by midweek I am sure that between

the two of us we shall have straightened our affairs and made arrangement for necessary deliveries from town—and a company of cleaning women to begin blowing the dust from this place! I will close—there are so many things as yet to be seen, rooms to explore, and doubtless a thousand pieces of execrable furniture to be viewed by these tender eyes. Once again, my thanks for the touch of familiar brought by your letter, and for your continuing regard. Give my love to your wife, as you both have mine.

CHARLES

Jerusalem's Lot by Stephen King

I. Provide a definition for the following concepts or expressions (based on the text's context).

a) Distended bladder (line 2)

b) Scrawl (line 3)

c) Until your body gives you leave (line 11)

d) Clay (line 12)

e) Gamut (line 21)

f) Dizzying view (line 24)

g) Toadlike (line 26)

h) A study in slate (line 28)

i) Straightened our affairs (line 34)

j) Execrable (line 37)

Jerusalem's Lot by Stephen King

II. Answer the following questions.

1. What kind of relationship do Charles and Bones have? Which elements from the text support your answer?

2. What may be Charles profession/career and what lead you to that conclusion?

3. What happened to bones and how do you think his actual location can help him with his issue?

4. Where do you think Charles might be staying? Support your answer with information from the text.

5. Why would someone pay for executors' services? Give two examples based on the text.

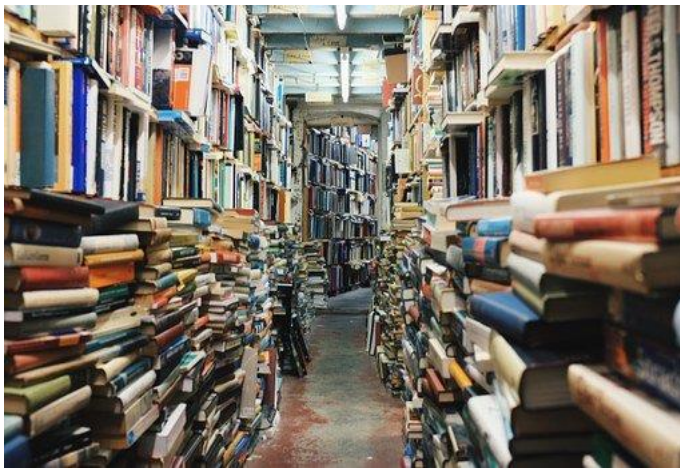
Lesson Plan 3

Reading Comprehension	Text 3 – Graveyard Shift	Author: Stephen King	
Model and Theory	Procedures	Abilities and Exercises	Time
<p>Theory: Cognitivism -Create new knowledge -Cognitive processes -Creative and symbolic thought -The student leads, evaluates and modifies</p> <p>Model: Interactive</p>	<p>a) The teacher puts some images on the wall related to the vocabulary they will work with and asks students to choose one in order to write a suitable word for each picture. Students are asked to mingle and share their words with other classmates; they must provide a different word for the other students in case they think it is a different concept. Once they have finished, all of them should write a word on the board. Teacher will check the words along with the group so as to get the correct one. The meaning will be elicited with examples in a set context.</p>	<p>-Vocabulary acquisition -Fill in the blanks</p>	25'
	<p>b) Students are asked to read and answer exercise 1 by themselves.</p>		20'
	<p>c) Students are asked to write their answers on the board and paste the correct image next to each concept. Teacher will check for understanding and clarify the meanings according to the text.</p>		10'
	<p>a) Students are asked to solve exercise 2 by themselves.</p>	<p>-Paraphrase -Mind map</p>	20'
	<p>b) Students paste their mind map on the wall and choose a partner to explain their ideas to each other. There will be three winners for the best mind maps, and they will have to explain in front of the group. Peer-correction will be used in case it is needed.</p>		25'
	<p>c) Students will write a short paragraph as a conclusion about the text, including what they think that will happen next. They will change with a classmate in order to make corrections if needed. Once they have finished, they will comment on their classmates' text with the whole group (likes, dislikes, corrections).</p>		20'
<p>Observations: Whenever students have a writing activity, teacher has to pay attention to their grammar, punctuation and coherence, but mostly to their understanding, which will be reflected on their final products.</p>			

Answer Key – Lesson Plan 3



(Alimony)

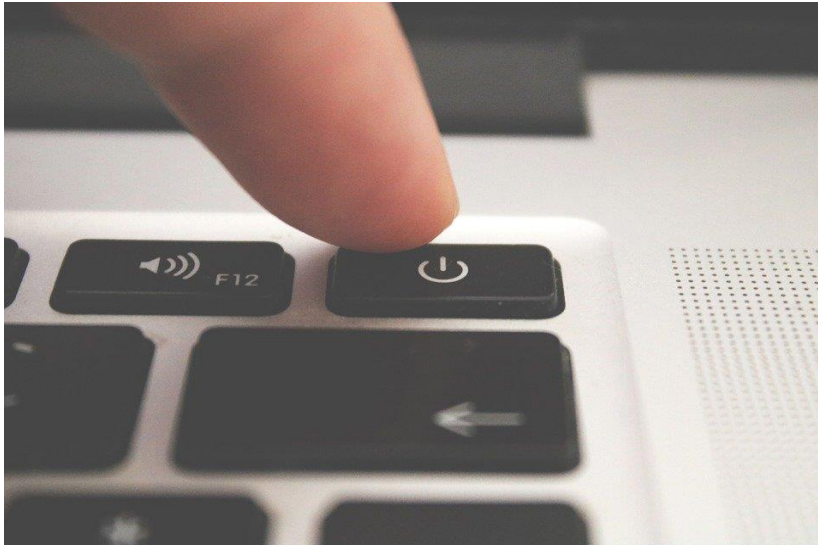


(Stacked)



(Lame)

Answer Key – Lesson Plan 3



(Shut down)



(Atop)



(Shrugged)

Answer Key – Lesson Plan 3



(Rotten)



(Unblinking)

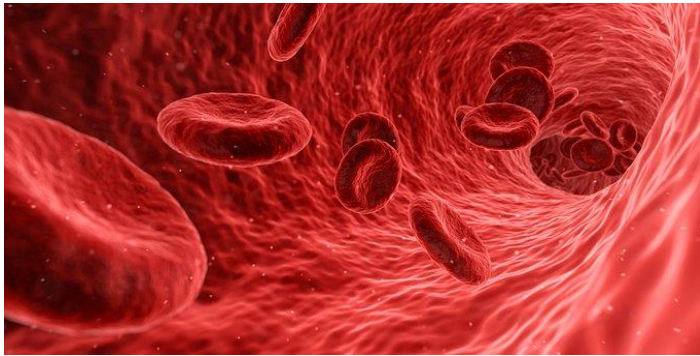


(Thermometer)

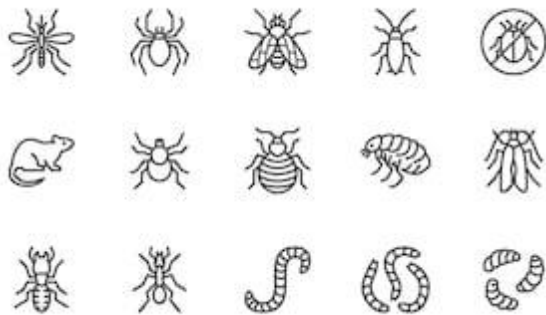
Answer Key – Lesson Plan 3



(Came up)



(Blood)



(Vermin)

Answer Key – Lesson Plan 3



(Show up)



(Jury)

Answer Key – Lesson Plan 3

I. Skim the text and fill in the blanks with the words from the box, then read the text again and check your answers.

- a) alimony
- b) stacked
- c) lame
- d) shut down
- e) atop
- f) shrugged
- g) rotten
- h) unblinking
- i) thermometer

- j) came up
- k) blood
- l) vermin
- m) show up
- n) nodded
- o) started
- p) abruptly
- q) lit
- r) jury

1. J

7. L

13. O

2. M

8. C

14. Q

3. I

9. N

15. G

4. A

10. E

16. P

5. K

11. D

17. H

6. B

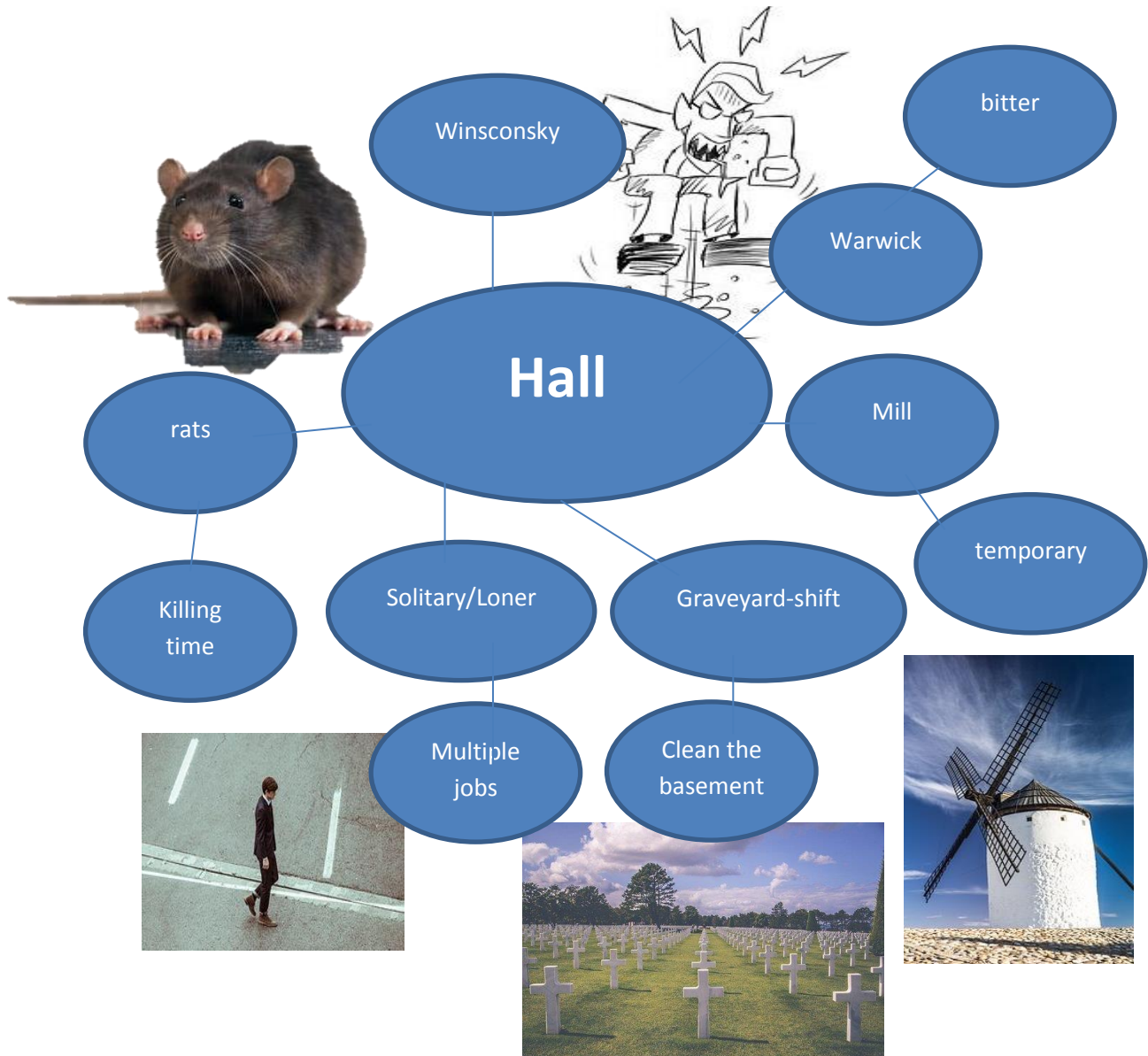
12. F

18. R

Answer Key – Lesson Plan 2

Sample - Answers may vary

II. Draw a mind map using concepts and drawings to portray the text's main ideas. You should take into consideration: characters, feelings, language, and important elements from the extract.



GRAVEYARD SHIFT BY STEPHEN KING

(extract)

I. Skim the text and fill in the blanks with the letters from the box, then read the text again and check your answers.

- | | |
|----------------|-------------|
| a) alimony | k) blood |
| b) stacked | l) vermin |
| c) lame | m) show up |
| d) shut down | n) nodded |
| e) atop | o) started |
| f) shrugged | p) abruptly |
| g) rotten | q) lit |
| h) unblinking | r) jury |
| i) thermometer | |
| j) came up | |

Two A.M., Friday. Hall was sitting on the bench by the elevator, the only place on the third floor where a working joe could catch a smoke, when Warwick (1) _____. He wasn't happy to see Warwick. The foreman wasn't supposed to (2) _____ on three during the graveyard shift; he was supposed to stay down in his office in the basement drinking coffee from the urn that stood on the corner of his desk. Besides, it was hot. It was the hottest June on record in Gates Falls, and the Orange Crush (3) _____ which was also by the elevator had once rested at 94 degrees at three in the morning. God only knew what kind of hellhole the mill was on the three-to-eleven shift. Hall worked the picker machine, a balky gadget manufactured by a defunct Cleveland firm in 1934. He had only been working in the mill since April, which meant he was still making minimum \$1.78 an hour, which was still all right. No wife, no steady girl, no (4) _____. He was a drifter, and during the last three years he had moved on his thumb from Berkeley (college student) to Lake Tahoe (busboy) to Galveston (stevedore) to Miami (shortorder cook) to Wheeling (taxi driver and dish-washer) to Gates Falls, Maine (pickermachine operator). He didn't figure on moving again until the snow fell. He was a solitary person and he liked the hours from eleven to seven when the (5) _____ flow of the big mill was at its coolest, not to mention the temperature. The only thing he did not like was the rats. The third floor was

long and deserted, lit only by the sputtering glow of the fluorescents. Unlike the other levels of the mill, it was relatively silent and unoccupied—at least by the humans. The rats were another matter. The only machine on three was the picker; the rest of the floor was storage for the ninety-pound bags of fiber which had yet to be sorted by Hall's long gear-toothed machine. They were (6) ___ like link sausages in long rows, some of them (especially the discontinued meltons and irregular slipes for which there were no orders) years old and dirty gray with industrial wastes. They made fine nesting places for the rats, huge, fat-bellied creatures with rabid eyes and bodies that jumped with lice and (7) ___. Hall had developed a habit of collecting a small arsenal of soft-drink cans from the trash barrel during his break. He pegged them at the rats during times when work was slow, retrieving them later at his leisure. Only this time Mr. Foreman had caught him, coming up the stairs instead of using the elevator like the sneaky sonofabitch everyone said he was. "What are you up to, Hall?" "The rats" Hall said, realizing how (8) ___ that must sound now that all the rats had snuggled safely back into their houses. "I peg cans at 'em when I see 'em." Warwick nodded once, briefly. He was a big beefy man with a crew cut. His shirtsleeves were rolled up and his tie was pulled down. He looked at Hall closely. "We don't pay you to chuck cans at rats, mister. Not even if you pick them up again." "Harry hasn't sent down an order for twenty minutes" Hall answered, thinking: Why couldn't you stay the hell put and drink your coffee? "I can't run it through the picker if I don't have it." Warwick (9) ___ as if the topic no longer interested him. "Maybe I'll take a walk up and see Wisconsky" he said. "Five to one he's reading a magazine while the crap piles up in his bins." Hall didn't say anything. Warwick suddenly pointed. "There's one! Get the bastard!" Hall fired the Nehi can he had been holding with one whistling, overhand motion. The rat, which had been watching them from (10) ___ one of the fabric bags with its bright buckshot eyes, fled with one faint squeak. Warwick threw back his head and laughed as Hall went after the can. "I came to see you about something else" Warwick said. "Is that so?" "Next week's Fourth of July week." Hall nodded. The mill would be (11) ___ Monday to Saturday— vacation week for men with at least one year's tenure. Layoff week for men with less than a year. "You want to work?" Hall (12) ___. "Doing what?" "We're going to clean the whole basement level. Nobody's touched it for twelve years. Helluva mess. We're going to use hoses." "The town zoning committee getting on the board of directors?" Warwick looked steadily at Hall. "You want it or not? Two an hour, double time on the fourth. We're working the graveyard shift because it'll be cooler." Hall calculated. He could clear maybe seventy-five bucks after taxes. Better than the goose egg he had been looking forward to. "All right." "Report down by the dye house next Monday." Hall watched him as he (13) ___ back to the stairs. Warwick paused halfway there and turned back to look at Hall. "You used to be a college boy, didn't you?" Hall nodded. "Okay, college boy, I'm keeping it in mind." He left. Hall sat down and (14) ___ another smoke, holding a soda can in one hand and watching for the rats. He could just imagine how it would be in the basement—the sub-basement, actually, a level below the dye house. Damp, dark, full of spiders and

(15) ___ cloth and ooze from the river—and rats. Maybe even bats, the aviators of the rodent family. Gah. Hall threw the can hard, then smiled thinly to himself as the faint sound of Warwick's voice came down through the overhead ducts, reading Harry Wisconsky the riot act. Okay, college boy, I'm keeping it in mind. He stopped smiling (16) ___ and butted his smoke. A few moments later Wisconsky started to send rough nylon down through the blowers, and Hall went to work. And after a while the rats came out and sat atop the bags at the back of the long room watching him with their (17) ___ black eyes. They looked like a (18) ___.

Graveyard Shift by Stephen King

II. Draw a mind map using concepts and drawings to portray the text's main ideas. You should take into consideration: characters, feelings, language, and important elements from the extract.

-When you finish paste your mind map on the wall and choose a partner to explain your ideas to each other.

Lesson Plan 4

Reading Comprehension		Text 4 – Night Surf	Author: Stephen King	
Model and Theory	Procedures	Abilities and Exercises	Time	
<p>Theory: Constructivism -Active and conscious learning -Self-sufficiency -Acculturation -Relating previous and new elements</p> <p>Model: Top-down</p>	<p>Warm up activity - The teacher projects a video (https://www.youtube.com/watch?v=LaDu0agqtjc) and asks students to pay attention to it. Then, students are asked to write down which elements were attractive for them (information, performance, characters). Students will share their opinions in teams of four people and then one of them will be chosen to talk about what they commented.</p> <p>a) Students are asked to read and answer exercise 1 by themselves. They are told to underline new vocabulary. Once they finish, they are asked to work in trios to compare their answers. The whole group will work together in order to clarify and get the correct answers. Every answer must be based on elements from the text.</p>	<p>-Identify main ideas -Match the columns</p> <p>-----</p> <p>Analysis -Reference questions</p>	25'	35'
	<p>a) Students are asked to solve exercise 2 by themselves. They must support their answers with elements from the text.</p> <p>b) Students are asked to get together with a partner so as to compare their answers and discuss why they answered that.</p> <p>c) Every student has to share something that called his/her attention from the text.</p> <p>d) Students are asked to write a paragraph using all the new vocabulary or expressions they learned. Once they finish they will share it with a partner they haven't worked with and make any corrections if it is needed.</p>		20'	
<p>Observations: Every answer must be based on elements taken from the text. Just in case guessing is part of the exercise, students can make use of their previous knowledge or what they think according to the context that is given.</p>				

Answer Key – Lesson Plan 4

I. Read the text carefully. Select the chunks that fit best in the blank space and write the correct letter on them.

- | | |
|------|------|
| 1. E | 4. C |
| 2. B | 5. F |
| 3. D | 6. A |

Sample - Answers may vary

II. Answer the following questions based on the text.

1) Which stuff didn't matter anymore to Corey? (line 5)

Making and playing tapes – radios and sound devices

2) Which radio station did they prefer and why?

The Massachusetts station because the guys were funny.

3) What kind of relationship do Susie and the narrator have? Which elements from the text support your answer?

They seem to be a couple, but he is cold and even rude to her.

4) What may be 'A6' according to the references on the text?

A massive event, either social or natural, that changed everything from how it used to be.

5) What's the narrator's name? Is it mentioned? If it is, in which line.

Bernie, line 33

NIGHT SURF BY STEPHEN KING

(extract)

I. Read the text carefully.

After the guy was dead and the smell of his burning flesh was off the air, we all went back down to the beach. Corey had his radio, one of those suitcase-sized transistor jobs that take about forty batteries and also make and play tapes. You couldn't say the sound reproduction was great, but it sure was loud. Corey had been well-to-do before A6, but stuff like that didn't matter anymore. Even his big radio/tape-player was hardly more than a nicelooking hunk of junk. There were only two radio stations left on the air that we could get. One was WKDM in Portsmouth—some backwoods deejay who had gone nutty-religious. He'd play a Perry Como record, say a prayer, bawl, play a Johnny Ray record, read from Psalms (complete with each “selah, ” just like James Dean in East of Eden), then bawl some more. Happy-time stuff like that. 1. ()

It was a bunch of kids. I guess they took over the transmitting facilities of WRKO or WBZ after everybody left or died. They only gave gag call letters, like WDOPE or KUNT or WA6 or stuff like that. Really funny, you know—you could die laughing. That was the one we were listening to on the way back to the beach. 2. ()

“No” I said. She was getting fat, and if she lived long enough, which wasn't likely, she would get really flabby. She was already mouthy. “You're rotten” she said, and put a hand to her face. Her lacquered fingernails twinkled dimly with the halfmoon that had risen about an hour ago. “Are you going to cry again?” “Shut up!” She sounded like she was going to cry again, all right. We came over the ridge and I paused. I always have to pause. Before A6, this had been a public beach. Tourists, picnickers, runny-nosed kids and fat baggy grandmothers with sunburned elbows. Candy wrappers and popsicle sticks in the sand, all the beautiful people necking on their beach blankets, intermingled stench of exhaust from the parking lot, seaweed, and Coppertone oil. 3. ()

Just us, and we weren't enough to make much mess. We loved the beach too, I guess—hadn't we just offered it a kind of sacrifice? Even Susie, little bitch Susie with her fat ass and her cranberry bellbottoms. 4. ()

Maybe that water had been halfway to England the night before. “ ‘Angie,’ by the Stones,” the cracked voice on Corey’s radio said. “I’m sureya dug that one, a blast from the past that’s a golden gas, straight from the grooveyard, a platta that mattas. I’m Bobby. This was supposed to be Fred’s night, but Fred got the flu. He’s all swelled up.” Susie giggled then, with the first tears still on her eyelashes. I started toward the beach a little faster to keep her quiet. “Wait up!” Corey called. “Bernie? Hey, Bernie, wait up!”

5. ()

He said something back, but by that time we were on the beach. I looked back to see how Corey was doing. He was coming down on his backside, as usual, and he looked so ludicrous I felt a little sorry for him.

6. ()

The waves were like foamed black glass. I kicked off my rubber sandals and pounded across the sand barefoot, not minding the sharp digs of an occasional shell. My blood roared.

II. *Select the chunks that fit best in the blank spaces and write the correct letter on them.*

- a) “Run with me” I said to Susie. “Why?” I slapped her on the can and she squealed. “Just because it feels good to run.” We ran. She fell behind, panting like a horse and calling for me to slow down, but I put her out of my head. The wind rushed past my ears and blew the hair off my forehead. I could smell the salt in the air, sharp and tart. The surf pounded.
- b) I was holding hands with Susie; Kelly and Joan were ahead of us, and Needles was already over the brow of the point and out of sight. Corey was bringing up the rear, swinging his radio. The Stones were singing “Angie.” “Do you love me?” Susie was asking. “That’s all I want to know, do you love me?” Susie needed constant reassurance. I was her teddy bear.
- c) The sand was white and duned, marked only by the high-tide line—twisted skein of seaweed, kelp, hunks of driftwood. The moonlight stitched inky crescent-shaped shadows and folds across everything. The deserted lifeguard tower stood white and skeletal some fifty yards from the bathhouse, pointing toward the sky like a finger bone. And the surf, the night surf, throwing up great bursts of foam, breaking against the headlands for as far as we could see in endless attacks.
- d) But now all the dirt and all the crap was gone. The ocean had eaten it, all of it, as casually as you might eat a handful of Cracker Jacks. There were no people to come back and dirty it again.

- e) One day he sang “Bringing in the Sheaves” in a cracked, moldy voice that sent Needles and me into hysterics. The Massachusetts station was better, but we could only get it at night.
- f) The guy on the radio was reading some dirty limericks, and a girl in the background asked him where did he put the beer.

Night Surf by Stephen King

II. Answer the following questions based on the text.

1) Which stuff didn't matter anymore to Corey? (line 5)

2) Which radio station did they prefer and why?

3) What kind of relationship do Susie and the narrator have? Which elements from the text support your answer?

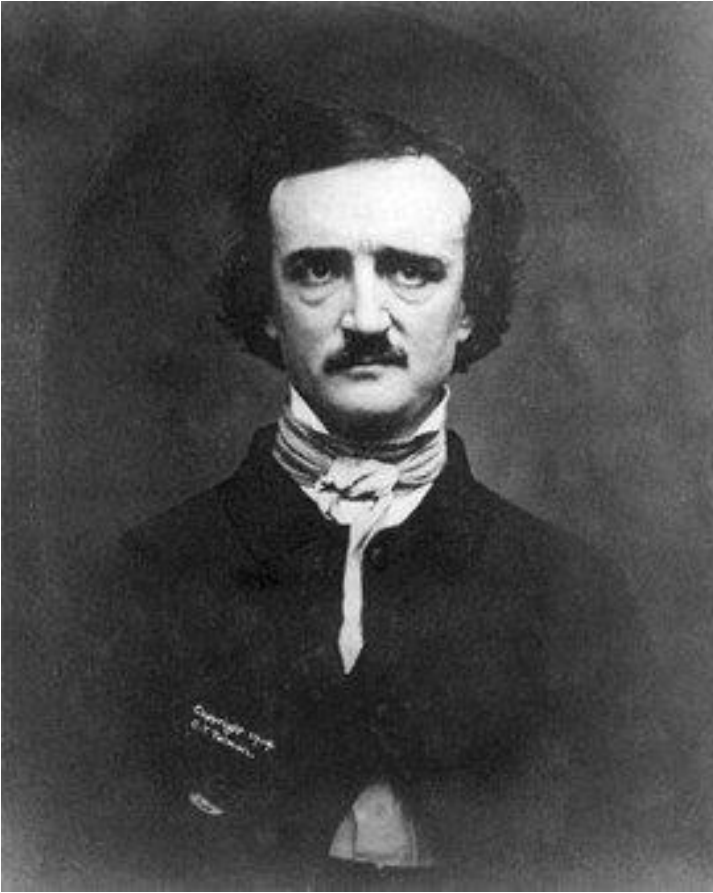
4) What may be 'A6' according to the references on the text?

5) What's the narrator's name? Is it mentioned? If it is, in which line?

Lesson Plan 5

Reading Comprehension		Text 5 – The Tell-Tale Heart	Author: Edgar Allan Poe	
Model and Theory	Procedures		Abilities and Exercises	Time
<p>Theory: Constructivism -Observation, analysis and performance -Teaching/action -Teacher/guide</p> <p>Model: Bottom-up</p>	<p>a) There will be a poster with an Edgar Allan Poe's portrait on the board. Students are asked to observe the poster and answer some questions. Once they finish, they must put their paper on the desk and then pick another one so as to compare it with their answers. Some students will be chosen to share their answers out loud and add more information.</p>		<p>-Vocabulary acquisition -Vocabulary</p>	15'
	<p>b) The teacher delivers worksheets with the text and asks students to read it in silence. They are told to write down at the back of the paper new vocabulary or language use.</p>			25'
	<p>c) Students are asked to work with a partner in order to solve exercise 1. They can use a dictionary but the definition must be using their own words (paraphrase).</p>			15'
	<p>d) Students are asked to get together with another partner in order to compare answers. Then, students are asked to make a drawing for any word from the list. Finally, students keep all their things and they paste their drawings on the wall. They will be randomly chosen to recall the words for one drawing.</p>			20'
	<p>-----</p> <p>a) Students are asked to solve exercise 2 by themselves.</p>		<p>-----</p> <p>-Paraphrase -Resume</p>	20'
	<p>b) Students change their resume with a partner and peer-correct if necessary.</p>			10'
	<p>c) Students comment about the text in general with the class and give some feedback to their classmates.</p>			15'
<p>Observations: When the class is over, students will have some minutes to ask if there are any questions about the text.</p>				

Answer Key – Lesson Plan 5



- Who was Edgar Allan Poe?
- Where was he born?
- When was he born? What was going on in the world at that time?
- Do you know any of his tales or poems? Which one?
- Which authors do you think that were influenced by him?
- How was his life like? (The most important things about it)

Answer Key – Lesson Plan 5

Sample - Answers may vary

I. Provide a definition for the following words. You can find them on the text.

- a) Dreadfully (line 1) **extremely or very badly**
- b) Acute (line 3) **a severe or intense degree in perception**
- c) Foresight (line 13) **predictions of what will happen**
- d) Cunningly (line 18) **in an ingenious and clever way**
- e) Hinges (22) **movable joints or mechanisms**
- f) Awe (line 41) **fear and wonder mixed with a feeling of respect**
- g) Mournful (line 51) **feeling of sadness or grief**
- h) Crevice (line 54) **narrow opening or fissure**
- i) Veil (line 58) **piece of fine material to cover or protect**
- j) Gaily (line 75) **in a cheerful way**
- k) Hastily (line 82) **with urgency or hurriedly**
- l) Derision (line 120) **ridicule or mockery**

Answer Key – Lesson Plan 5

Sample - Answers may vary

II. Using your own words write a 10 line resume. Change your resume with a partner and give some feedback or opinion on theirs.

The narrator emphasizes the fact that he is not crazy but now he has this ability to feel everything amplified with his senses. He tells a story in which he was protagonist, and it seems to be the reason why he is different now. He mentions an old man but never clarifies their boundary or why they lived in the same house. That old man was nice but it was his eye and its pale blue color what disturbed the narrator. In order to get rid of that “problem” he decides to kill him but proceeds carefully and trying to be as silent and precautions as possible. When the old man has passed away, some police officers go to his place and everything seems to be normal until he starts listening to the beating heart which is supposed to be stone death. Finally, he decides to confess as he is going insane with that sound, feeling that the police know the truth.

THE TELL-TALE HEART BY EDGAR ALLAN POE

TRUE! - nervous - very, very dreadfully nervous I had been and am; but why will you say that I am mad? The disease had sharpened my senses – not destroyed -- not dulled them. Above all was the sense of hearing acute. I heard all things in the heaven and in the earth. I heard many things in hell. How, then, am I mad? Hearken! and observe how healthily -- how calmly I can tell you the whole story. It is impossible to say how first the idea entered my brain; but once conceived, it haunted me day and night. Object there was none. Passion there was none. I loved the old man. He had never wronged me. He had never given me insult. For his gold I had no desire. I think it was his eye! yes, it was this! He had the eye of a vulture --a pale blue eye, with a film over it. Whenever it fell upon me, my blood ran cold; and so by degrees -- very gradually --I made up my mind to take the life of the old man, and thus rid myself of the eye forever. Now this is the point. You fancy me mad. Madmen know nothing. But you should have seen me. You should have seen how wisely I proceeded --with what caution --with what foresight --with what dissimulation I went to work! I was never kinder to the old man than during the whole week before I killed him. And every night, about midnight, I turned the latch of his door and opened it --oh so gently! And then, when I had made an opening sufficient for my head, I put in a dark lantern, all closed, closed, so that no light shone out, and then I thrust in my head. Oh, you would have laughed to see how cunningly I thrust it in! I moved it slowly --very, very slowly, so that I might not disturb the old man's sleep. It took me an hour to place my whole head within the opening so far that I could see him as he lay upon his bed. Ha! -- would a madman have been so wise as this? And then, when my head was well in the room, I undid the lantern cautiously --oh, so cautiously --cautiously (for the hinges creaked) --I undid it just so much that a single thin ray fell upon the vulture eye. And this I did for seven long nights --every night just at midnight --but I found the eye always closed; and so it was impossible to do the work; for it was not the old man who vexed me, but his Evil Eye. And every morning, when the day broke, I went boldly into the chamber, and spoke courageously to him, calling him by name in a hearty tone, and inquiring how he has passed the night. So you see he would have been a very profound old man, indeed, to suspect that every night, just at twelve, I looked in upon him while he slept. Upon the eighth night I was more than usually cautious in opening the door. A watch's minute hand moves more quickly than did mine. Never before that night had I felt the extent of my own powers --of my sagacity. I could scarcely contain my feelings of triumph. To think that there I was, opening the door, little by little, and he not even to dream of my secret deeds or thoughts. I fairly chuckled at the idea; and perhaps he heard me; for he moved on the bed suddenly, as if startled. Now you may think that I drew back --but no.

His room was as black as pitch with the thick darkness, (for the shutters were close fastened, through fear of robbers,) and so I knew that he could not see the opening of the door, and I kept pushing it on steadily, steadily. I had my head in, and was about to open the lantern, when my thumb slipped upon the tin fastening, and the old man sprang up in bed, crying out --"Who's there?" I kept quite still and said nothing. For a whole hour I did not move a muscle, and in the meantime I did not hear him lie down. He was still sitting up in the bed listening; --just as I have done, night after night, hearkening to the death watches in the wall. Presently I heard a slight groan, and I knew it was the groan of mortal terror. It was not a groan of pain or of grief --oh, no! --it was the low stifled sound that arises from the bottom of the soul when overcharged with awe. I knew the sound well. Many a night, just at midnight, when all the world slept, it has welled up from my own bosom, deepening, with its dreadful echo, the terrors that distracted me. I say I knew it well. I knew what the old man felt, and pitied him, although I chuckled at heart. I knew that he had been lying awake ever since the first slight noise, when he had turned in the bed. His fears had been ever since growing upon him. He had been trying to fancy them causeless, but could not. He had been saying to himself --"It is nothing but the wind in the chimney --it is only a mouse crossing the floor," or "It is merely a cricket which has made a single chirp." Yes, he had been trying to comfort himself with these suppositions: but he had found all in vain. All in vain; because Death, in approaching him had stalked with his black shadow before him, and enveloped the victim. And it was the mournful influence of the unperceived shadow that caused him to feel --although he neither saw nor heard --to feel the presence of my head within the room. When I had waited a long time, very patiently, without hearing him lie down, I resolved to open a little --a very, very little crevice in the lantern. So I opened it --you cannot imagine how stealthily, stealthily --until, at length a single dim ray, like the thread of the spider, shot from out the crevice and fell full upon the vulture eye. It was open --wide, wide open -- and I grew furious as I gazed upon it. I saw it with perfect distinctness --all a dull blue, with a hideous veil over it that chilled the very marrow in my bones; but I could see nothing else of the old man's face or person: for I had directed the ray as if by instinct, precisely upon the damned spot. And have I not told you that what you mistake for madness is but over acuteness of the senses? --now, I say, there came to my ears a low, dull, quick sound, such as a watch makes when enveloped in cotton. I knew that sound well, too. It was the beating of the old man's heart. It increased my fury, as the beating of a drum stimulates the soldier into courage. But even yet I refrained and kept still. I scarcely breathed. I held the lantern motionless. I tried how steadily I could maintain the ray upon the eye. Meantime the hellish tattoo of the heart increased. It grew quicker and quicker, and louder and louder every instant. The old man's terror must have been extreme! It grew louder, I say, louder every moment! --do you mark me well? I have told you that I am

nervous: so I am. And now at the dead hour of the night, amid the dreadful silence of that old house, so strange a noise as this excited me to uncontrollable terror. Yet, for some minutes longer I refrained and stood still. But the beating grew louder, louder! I thought the heart must burst. And now a new anxiety seized me -- the sound would be heard by a neighbor! The old man's hour had come! With a loud yell, I threw open the lantern and leaped into the room. He shrieked once -- once only. In an instant I dragged him to the floor, and pulled the heavy bed over him. I then smiled gaily, to find the deed so far done. But, for many minutes, the heart beat on with a muffled sound. This, however, did not vex me; it would not be heard through the wall. At length it ceased. The old man was dead. I removed the bed and examined the corpse. Yes, he was stone, stone dead. I placed my hand upon the heart and held it there many minutes. There was no pulsation. He was stone dead. His eye would trouble me no more. If still you think me mad, you will think so no longer when I describe the wise precautions I took for the concealment of the body. The night waned, and I worked hastily, but in silence. First of all I dismembered the corpse. I cut off the head and the arms and the legs. I then took up three planks from the flooring of the chamber, and deposited all between the scantlings. I then replaced the boards so cleverly, so cunningly, that no human eye -- not even his -- could have detected anything wrong. There was nothing to wash out --no stain of any kind --no blood-spot whatever. I had been too wary for that. A tub had caught all --ha! ha! When I had made an end of these labors, it was four o'clock --still dark as midnight. As the bell sounded the hour, there came a knocking at the street door. I went down to open it with a light heart, --for what had I now to fear? There entered three men, who introduced themselves, with perfect suavity, as officers of the police. A shriek had been heard by a neighbor during the night; suspicion of foul play had been aroused; information had been lodged at the police office, and they (the officers) had been deputed to search the premises. I smiled, --for what had I to fear? I bade the gentlemen welcome. The shriek, I said, was my own in a dream. The old man, I mentioned, was absent in the country. I took my visitors all over the house. I bade them search --search well. I led them, at length, to his chamber. I showed them his treasures, secure, undisturbed. In the enthusiasm of my confidence, I brought chairs into the room, and desired them here to rest from their fatigues, while I myself, in the wild audacity of my perfect triumph, placed my own seat upon the very spot beneath which reposed the corpse of the victim. The officers were satisfied. My manner had convinced them. I was singularly at ease. They sat, and while I answered cheerily, they chatted of familiar things. But, ere long, I felt myself getting pale and wished them gone. My head ached, and I fancied a ringing in my ears: but still they sat and still chatted. The ringing became more distinct: --it continued and became more distinct: I talked more freely to get rid of the feeling: but it continued and gained definiteness --until, at length, I found that the noise was not within my ears. No

doubt I now grew very pale; --but I talked more fluently, and with a heightened voice. Yet the sound increased --and what could I do? It was a low, dull, quick sound --much such a sound as a watch makes when enveloped in cotton. I gasped for breath -- and yet the officers heard it not. I talked more quickly --more vehemently; but the noise steadily increased. I arose and argued about trifles, in a high key and with violent gesticulations; but the noise steadily increased. Why would they not be gone? I paced the floor to and fro with heavy strides, as if excited to fury by the observations of the men -- but the noise steadily increased. Oh God! what could I do? I foamed --I raved --I swore! I swung the chair upon which I had been sitting, and grated it upon the boards, but the noise arose over all and continually increased. It grew louder --louder --louder! And still the men chatted pleasantly, and smiled. Was it possible they heard not? Almighty God! -- no, no! They heard! --they suspected! --they knew! --they were making a mockery of my horror! --this I thought, and this I think. But anything was better than this agony! Anything was more tolerable than this derision! I could bear those hypocritical smiles no longer! I felt that I must scream or die! --and now -- again! --hark! louder! louder! louder! louder! -- "Villains!" I shrieked, "dissemble no more! I admit the deed! --tear up the planks! --here, here! --it is the beating of his hideous heart!"

The Tell-Tale Heart by Edgar Allan Poe

I. Provide a definition for the following words. You can find them on the text.

a) Dreadfully (line 1)

b) Acute (line 3)

c) Foresight (line 13)

d) Cunningly (line 18)

e) Hinges (22)

f) Awe (line 41)

g) Mournful (line 51)

h) Crevice (line 54)

i) Veil (line 58)

j) Gaily (line 75)

k) Hastily (line 82)

l) Derision (line 120)

Lesson Plan 6

Reading Comprehension		Text 6 – Silence – A fable	Author: Edgar Allan Poe	
Model and Theory	Procedures		Abilities and Exercises	Time
<p>Theory: Cognitivism -Student: active, reflexive and critical -Cognitive processes -Creative and symbolic thought -Assign meaning to symbols</p> <p>Model: Interactive</p>	<p>a) The teacher writes down the tittle of the reading and asks students what comes to their mind with it. Students share their opinions out loud and then they pick their worksheets.</p>		-Vocabulary acquisition -Fill in the blanks	10'
	<p>b) Students listen to the teacher as he/she explains how English is used in this text as a result of the time when it was written. Some examples using old expressions are elicited and used in context, comparing them to the ones we use nowadays for a better understanding. Teacher also explains briefly the literary genre they read (poetry).</p>			10'
	<p>c) Students are asked to work with a partner in order to solve exercise 1. They can use a dictionary.</p>			30'
	<p>d) Students share their answers out loud and teacher elicits correct meaning. Students are asked to go to the front and make a drawing related to the new vocabulary. Their classmates should guess the correct word.</p>			20'
	<p>-----</p> <p>a) Students are asked to solve exercise 2 by themselves.</p>			20'
	<p>b) Students get together with a classmate and discuss about the text in general. They explain their maps to each other and write a final conclusion about the main ideas.</p>		-Analysis -Concept map	15'
<p>c) Students share their final thoughts with the class. The teacher summarizes the text providing examples and clarifying vocabulary and language use.</p>			15'	
<p>Observations: Whenever students are working together, the teacher should walk around the classroom and make observations on their speaking, writings, etcetera, without interrupting them. The objective of this is to provide feedback later and individually.</p>				

Answer Key – Lesson Plan 6

I. Skim the text and fill in the blanks with the words from the box. Then read the text carefully and compare your answers.

a) cavity b) dreary c) vigorous d) motion e) arose f) desolation g) flow h) shore
i) mighty j) columns k) upon l) murmur m) throughout

1. K

8. F

2. C

9. E

3. J

10. H

4. G

11. B

5. D

12. M

6. L

13. A

7. I

Answer Key – Lesson Plan 6

Sample - Answers may vary

II. Draw a concept map using the main ideas from the text.



SILENCE – A FABLE BY EDGAR ALLAN POE

I. Skim the text and fill in the blanks with the letters from the box. Then read the text carefully and compare your answers.

a) cavity b) dreary c) vigorous d) motion e) arose f) desolation g) flow h) shore
i) mighty j) columns k) upon l) murmur m) throughout

"Ours is a world of words: Quiet we call
Silence -- which is the merest word of all"
-Al Aaraaf

"Listen to me," said the Demon, as he placed his hand (1) ___ my head. "There is a spot upon this accursed earth which thou hast never yet beheld and if by any chance thou hast beheld it, it must have been in one of those (2) ___ dreams which come like the Simoon upon the brain of the sleeper who hath lain down to sleep among the forbidden sunbeams --among the sunbeams, I say, which slide from off the solemn (3) ___ of the melancholy temples in the wilderness. The region of which I speak is a dreary region in Libya, by the borders of the river Zaire. And there is no quiet there, nor silence.

"The waters of the river have a saffron and sickly hue --and they (4) ___ not onwards to the sea, but palpitate forever and forever beneath the red eye of the sun with a tumultuous and convulsive (5) ___. For many miles on either side of the river's oozy bed is a pale desert of gigantic water-lilies. They sigh one unto the other in that solitude, and stretch towards the heaven their long ghastly necks, and nod to and fro their everlasting heads. And there is an indistinct (6) ___ which cometh out from among them like the rushing of subterrene water. And they sigh one unto the other.

"But there is a boundary to their realm --the boundary of the dark, horrible, lofty forest. There, like the waves about the Hebrides, the low underwood is agitated continually. But there is no wind throughout the heaven. And the tall primeval trees rock eternally hither and thither with a crashing and (7) ___ sound. And from their high summits, one by one, drop everlasting dews. And at the roots strange poisonous flowers lie writhing in perturbed slumber. And overhead, with a rustling

and loud noise, the grey clouds rush westwardly forever, until they roll, a cataract, over the fiery wall of the horizon. But there is no wind throughout the heaven. And by the shores of the river Zaire there is neither quiet nor silence.

"It was night, and the rain fell; and, falling, it was rain, but, having fallen, it was blood. And I stood in the morass among the tall lilies, and the rain fell upon my head --and the lilies sighed one unto the other in the solemnity of their (8) ____.

"And, all at once, the moon (9) ____ through the thin ghastly mist, and was crimson in color. And mine eyes fell upon a huge grey rock which stood by the shore of the river, and was litten by the light of the moon. And the rock was grey, and ghastly, and tall, --and the rock was grey. Upon its front were characters engraven in the stone; and I walked through the morass of water-lilies, until I came close unto the (10) ____, that I might read the characters upon the stone. But I could not decypher the characters. And I was going back into the morass, when the moon shone with a fuller red, and I turned and looked again upon the rock, and upon the characters --and the characters were DESOLATION.

"And I looked upwards, and there stood a man upon the summit of the rock, and I hid myself among the water-lilies that I might discover the actions of the man. And the man was tall and stately in form, and was wrapped up from his shoulders to his feet in the toga of old Rome. And the outlines of his figure were indistinct --but his features were the features of a Deity; for the mantle of the night, and of the mist, and of the moon, and of the dew, had left uncovered the features of his face. And his brow was lofty with thought, and his eye wild with care; and, in the few furrows upon his cheek I read the fables of sorrow, and weariness, and disgust with mankind, and a longing after solitude. And the moon shone upon his face, and upon the features of his face, and oh! they were more beautiful than the airy dreams which hovered about the souls of the daughters of Delos!

"And the man sat down upon the rock, and leaned his head upon his hand, and looked out upon the desolation. He looked down into the low unquiet shrubbery, and up into the tall primeval trees, and up higher at the rustling heaven, and into the crimson moon. And I lay close within shelter of the lilies, and observed the actions of the man. And the man trembled in the solitude --but the night waned and he sat upon the rock.

"And the man turned his attention from the heaven, and looked out upon the (11) ____ river Zaire, and upon the yellow ghastly waters, and upon the pale legions of the water-lilies. And the man listened to the sighs of the water-lilies, and of the murmur that came up from among them. And I lay close within my covert and

observed the actions of the man. And the man trembled in the solitude --but the night waned and he sat upon the rock.

"Then I went down into the recesses of the morass, and waded afar in among the wilderness of the lilies, and called unto the hippopotami which dwelt among the fens in the recesses of the morass. And the hippopotami heard my call, and came, with the behemoth, unto the foot of the rock, and roared loudly and fearfully beneath the moon. And I lay close within my covert and observed the actions of the man. And the man trembled in the solitude --but the night waned and he sat upon the rock.

"Then I cursed the elements with the curse of tumult; and a frightful tempest gathered in the heaven where before there had been no wind. And the heaven became livid with the violence of the tempest --and the rain beat upon the head of the man --and the floods of the river came down --and the river was tormented into foam --and the water-lilies shrieked within their beds --and the forest crumbled before the wind --and the thunder rolled, --and the lightning fell --and the rock rocked to its foundation. And I lay close within my covert and observed the actions of the man. And the man trembled in the solitude -- but the night waned and he sat upon the rock.

"Then I grew angry and cursed, with the curse of silence, the river, and the lilies, and the wind, and the forest, and the heaven, and the thunder, and the sighs of the water-lilies. And they became accursed and were still. And the moon ceased to totter in its pathway up the heaven --and the thunder died away --and the lightning did not flash --and the clouds hung motionless --and the waters sunk to their level and remained --and the trees ceased to rock --and the water-lilies sighed no more --and the murmur was heard no longer from among them, nor any shadow of sound throughout the vast illimitable desert. And I looked upon the characters of the rock, and they were changed --and the characters were SILENCE.

"And mine eyes fell upon the countenance of the man, and his countenance was wan with terror. And, hurriedly, he raised his head from his hand, and stood forth upon the rock, and listened. But there was no voice (12) ___ the vast illimitable desert, and the characters upon the rock were SILENCE. And the man shuddered, and turned his face away, and fled afar off, and I beheld him no more."

Now there are fine tales in the volumes of the Magi --in the iron-bound, melancholy volumes of the Magi. Therein, I say, are glorious histories of the Heaven, and of the Earth, and of the mighty Sea --and of the Genii that over-ruled the sea, and the earth, and the lofty heaven. There was much lore too in the

sayings which were said by the sybils; and holy, holy things were heard of old by the dim leaves that trembled around Dodona --but, as Allah liveth, that fable which the Demon told me as he sat by my side in the shadow of the tomb, I hold to be the most wonderful of all! And as the Demon made an end of his story, he fell back within the (13) ___ of the tomb and laughed. And I could not laugh with the Demon, and he cursed me because I could not laugh. And the lynx which dwelleth forever in the tomb, came out therefrom, and lay down at the feet of the Demon, and looked at him steadily in the face.

Silence by Edgar Allan Poe

II. Draw a concept map using the main ideas from the text. Then, get together with a partner and explain your ideas to each other. You have to discuss which the main idea is and which concepts derive from it. Write a short final thought about it.

Lesson Plan 7

Reading Comprehension		Text 7 – The Oval Portrait	Author: Edgar Allan Poe	
Model and Theory	Procedures		Abilities and Exercises	Time
<p>Theory: Constructivism -Integrative process -Active and conscious knowledge -Self learning strategies -Relate new and previous elements</p> <p>Model: Bottom-up</p>	<p>a) Warm up activity - The teacher projects a video (https://www.youtube.com/watch?v=cuHQV65Bazw) based on the text they will read.</p>		-Analysis -Vocabulary acquisition -Reference questions	10' 5'
	<p>b) The teacher delivers worksheets with the text and asks students what comes to their mind with the title. Students share their opinions.</p>			20'
	<p>c) Students are asked to read the text in silence. They are told to ask if they have any question about vocabulary or language use.</p>			15'
	<p>d) Students are asked to get together with a partner and answer exercise 1.</p>			10'
	<p>e) Students share their answers with the group and teacher clarifies vocabulary and some other elements from the text, also integrating elements from the video.</p>		-----	-----
	<p>a) Students are asked to solve exercise 2 by themselves. Then, they will paste their maps on the wall and mingle to read their classmates'.</p>		-Analysis -Concept map	15'
	<p>b) Students are asked to take clue words from their maps and play hangman in teams of 5 people each. Every student should participate.</p>		-----	20
	<p>a) Students get together in teams of 5 people each and organize their ideas in order to talk about the main topic, the context and the text's background (author, year, etc.). They will also take language use into consideration to enrich the debate. They can use internet and dictionaries.</p>		-Analysis -Vocabulary acquisition -Debate	20'
<p>Observations: Evaluation will be considered in every single class according to the tasks they will accomplish. Individual improvement should always be considered over work in teams, even though both are important, the main goal of the classes is to reach a higher level of thought when it comes to reading comprehension. This can only be possible if each student has the tools and abilities to structure and develop their own ideas.</p>				

Answer Key – Lesson Plan 7

Sample - Answers may vary

1. Answer the following questions based on the text.

1. Which type of architectural style is the text describing at the beginning? Which elements from the reading support your answer?

Gothic

It mentions the building has turrets, candelabums, that the walls were hung with tapestry, and the “bizarre” architecture. It also mentions the bed was enveloped with black velvet curtains.

2. Why was the narrator awake and what were his feelings due to insomnia?

Maybe it was his deep interest in the paintings. He felt a little bit anxious because he couldn't sleep even though it was night time and he was tired, so he started reading the book with descriptions.

3. What called the narrator's attention and why?

A painting of a young girl

It was such a piece of art, the style was impeccable and the beauty was beaming.

4. Which genre can we find inside the text as the narrator reads the description? Which elements support your answer?

It is a prose mixed with some poetry elements. In the text we can read the description is written as if telling the story of that painting but including rhetorical figures.

5. Which was the relationship between the painter and the muse?

They are married.

6. What happened at the end and how did the painter felt before noticing the truth?

The wife passed away since the painter stole her life with every brushstroke. Before noticing he was absorbed by finishing his work.

7. Who is the narrator and where is he staying?

A traveler

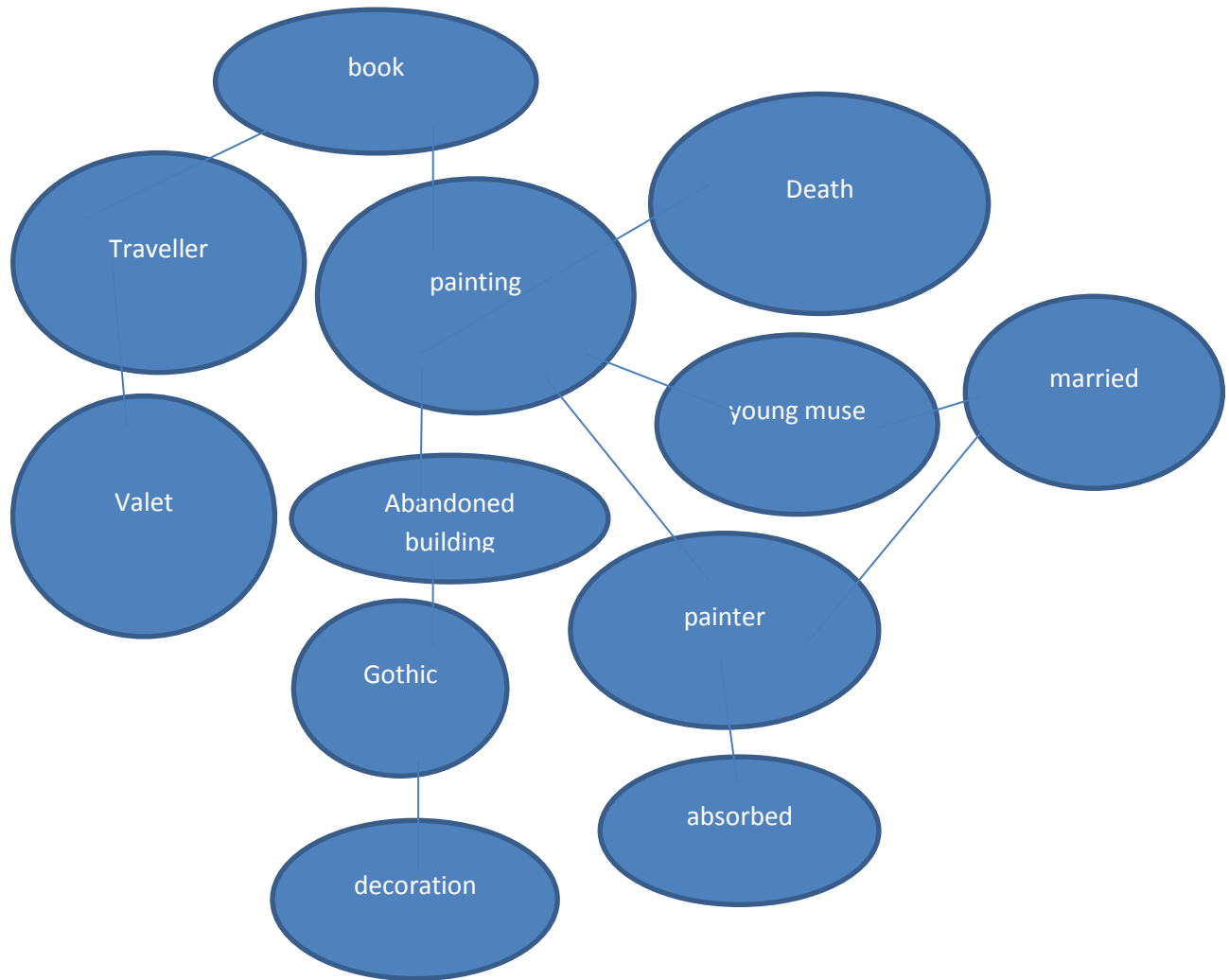
He stayed at an abandoned building of Mrs. Radcliff.

Answer Key – Lesson Plan 7

Sample – Answers may vary

II. Draw a concept map using the main ideas from the text.

-Once you have finished, paste your map on the wall and mingle to take a look on your classmates' maps. Then, take clue words from your map and get together in teams of 5 people to play hangman. Every student should participate.



THE OVAL PORTRAIT BY EDGAR ALLAN POE

The chateau into which my valet had ventured to make forcible entrance, rather than permit me, in my desperately wounded condition, to pass a night in the open air, was one of those piles of commingled gloom and grandeur which have so long frowned among the Appennines, not less in fact than in the fancy of Mrs. Radcliffe. To all appearance it had been temporarily and very lately abandoned. We established ourselves in one of the smallest and least sumptuously furnished apartments. It lay in a remote turret of the building. Its decorations were rich, yet tattered and antique. Its walls were hung with tapestry and bedecked with manifold and multiform armorial trophies, together with an unusually great number of very spirited modern paintings in frames of rich golden arabesque. In these paintings, which depended from the walls not only in their main surfaces, but in very many nooks which the bizarre architecture of the chateau rendered necessary -- in these paintings my incipient delirium, perhaps, had caused me to take deep interest; so that I bade Pedro to close the heavy shutters of the room -- since it was already night -- to light the tongues of a tall candelabrum which stood by the head of my bed -- and to throw open far and wide the fringed curtains of black velvet which enveloped the bed itself. I wished all this done that I might resign myself, if not to sleep, at least alternately to the contemplation of these pictures, and the perusal of a small volume which had been found upon the pillow, and which purported to criticise and describe them.

Long -- long I read -- and devoutly, devotedly I gazed. Rapidly and gloriously the hours flew by and the deep midnight came. The position of the candelabrum displeased me, and outreaching my hand with difficulty, rather than disturb my slumbering valet, I placed it so as to throw its rays more fully upon the book. But the action produced an effect altogether unanticipated. The rays of the numerous candles (for there were many) now fell within a niche of the room which had hitherto been thrown into deep shade by one of the bed-posts. I thus saw in vivid light a picture all unnoticed before. It was the portrait of a young girl just ripening into womanhood. I glanced at the painting hurriedly, and then closed my eyes. Why I did this was not at first apparent even to my own perception. But while my lids remained thus shut, I ran over in my mind my reason for so shutting them. It was an impulsive movement to gain time for thought -- to make sure that my vision had not deceived me -- to calm and subdue my fancy for a more sober and more certain gaze. In a very few moments I again looked fixedly at the painting. That I now saw aright I could not and would not doubt; for the first flashing of the candles upon that canvas had seemed to dissipate the dreamy stupor which was stealing over my senses, and to startle me at once into waking life. The portrait, I have already said, was that of a young girl. It was a mere head and

shoulders, done in what is technically termed a vignette manner; much in the style of the favorite heads of Sully. The arms, the bosom, and even the ends of the radiant hair melted imperceptibly into the vague yet deep shadow which formed the back-ground of the whole. The frame was oval, richly gilded and filigreed in Moresque. As a thing of art nothing could be more admirable than the painting itself. But it could have been neither the execution of the work, nor the immortal beauty of the countenance, which had so suddenly and so vehemently moved me. Least of all, could it have been that my fancy, shaken from its half slumber, had mistaken the head for that of a living person. I saw at once that the peculiarities of the design, of the vignetting, and of the frame, must have instantly dispelled such idea -- must have prevented even its momentary entertainment. Thinking earnestly upon these points, I remained, for an hour perhaps, half sitting, half reclining, with my vision riveted upon the portrait. At length, satisfied with the true secret of its effect, I fell back within the bed. I had found the spell of the picture in an absolute life-likeness of expression, which, at first startling, finally confounded, subdued, and appalled me. With deep and reverent awe I replaced the candelabrum in its former position. The cause of my deep agitation being thus shut from view, I sought eagerly the volume which discussed the paintings and their histories. Turning to the number which designated the oval portrait, I there read the vague and quaint words which follow: "She was a maiden of rarest beauty, and not more lovely than full of glee. And evil was the hour when she saw, and loved, and wedded the painter. He, passionate, studious, austere, and having already a bride in his Art; she a maiden of rarest beauty, and not more lovely than full of glee; all light and smiles, and frolicsome as the young fawn; loving and cherishing all things; hating only the Art which was her rival; dreading only the pallet and brushes and other untoward instruments which deprived her of the countenance of her lover. It was thus a terrible thing for this lady to hear the painter speak of his desire to pourtray even his young bride. But she was humble and obedient, and sat meekly for many weeks in the dark, high turret-chamber where the light dripped upon the pale canvas only from overhead. But he, the painter, took glory in his work, which went on from hour to hour, and from day to day. And he was a passionate, and wild, and moody man, who became lost in reveries; so that he would not see that the light which fell so ghastly in that lone turret withered the health and the spirits of his bride, who pined visibly to all but him. Yet she smiled on and still on, uncomplainingly, because she saw that the painter (who had high renown) took a fervid and burning pleasure in his task, and wrought day and night to depict her who so loved him, yet who grew daily more dispirited and weak. And in sooth some who beheld the portrait spoke of its resemblance in low words, as of a mighty marvel, and a proof not less of the power of the painter than of his deep love for her whom he depicted so surpassingly well. But at length, as the labor drew nearer to its conclusion, there were admitted none into the turret; for the

painter had grown wild with the ardor of his work, and turned his eyes from canvas merely, even to regard the countenance of his wife. And he would not see that the tints which he spread upon the canvas were drawn from the cheeks of her who sate beside him. And when many weeks had passed, and but little remained to do, save one brush upon the mouth and one tint upon the eye, the spirit of the lady again flickered up as the flame within the socket of the lamp. And then the brush was given, and then the tint was placed; and, for one moment, the painter stood entranced before the work which he had wrought; but in the next, while he yet gazed, he grew tremulous and very pallid, and aghast, and crying with a loud voice, 'This is indeed Life itself!' turned suddenly to regard his beloved: -- She was dead!

The Oval Portrait by Edgar Allan Poe

1. Answer the following questions based on the text.

1. Which type of architectural style is the text describing at the beginning? Which elements from the reading support your answer?

2. Why was the narrator awake and what were his feelings due to insomnia?

3. What called the narrator's attention and why?

4. Which genre can we find inside the text as the narrator reads the description? Which elements support your answer?

5. Which was the relationship between the painter and the muse?

6. What happened at the end and how did the painter felt before noticing the truth?

7. Who is the narrator and where is he staying?

The Oval Portrait by Edgar Allan Poe

II. Draw a concept map using the main ideas from the text.

The Oval Portrait by Edgar Allan Poe

III. Using your notes and answers, you will get together in teams of 5 people so as to debate about the main ideas, the context and the text's background. You must take language use into consideration.

Lesson Plan 8

Reading Comprehension		Text 8 – The Masque of the Red Death	Author: Edgar Allan Poe		
Model and Theory	Procedures	Abilities and Exercises	Time		
<p>Theory: Cognitivism -Keep, understand and use. -Reflexive information and feedback -Student – guides, evaluates and modifies. -Adapt schemata to reality.</p> <p>Model: Interactive</p>	<p>a) The teacher delivers worksheets with the text and asks students to get together with a partner they haven't worked with. They will discuss if they know anything about the text, they should take notes on their discussion. In case both of them haven't read the text, they will infer what it is about and take notes on their guesses. Some students will be chosen randomly to talk about it out loud with the group.</p>	<p>-Identify main ideas -Match the columns</p>	15'		
	<p>b) Students are asked to read the text in silence. They are told to ask if they have any question about vocabulary or language use. If a student knows the words that are unknown for others, they will be asked to explain those using clear examples. If none knows the answer, the teacher will use examples related to the text so as to clarify the use.</p>		25'		
	<p>c) Students are asked to answer exercise 1 by themselves. Then, they will get together in trios so as to compare their answers and discuss why they are correct or not. Students share their answers with the group and they are asked to make corrections on their classmates' answers if it's necessary.</p>		25'		
	-----		-----	-----	-----
	<p>a) Students are asked to solve exercise 2 by themselves.</p>	<p>-Paraphrase -Mind map</p>	15'		
	<p>b) Students are asked to work in teams of four and share opinions and explain their ideas. Then, they will have to reformulate and draw a new map together, taking the most relevant aspects of the four maps.</p>		25'		
<p>c) Students are asked to change their mind map and they get feedback from the other team.</p>		10'			
<p>Observations: Teacher should always encourage students' participation. For the constructivist and cognitivist theories, students are able to build their own knowledge based on the teachers' guidance, integrating all the previously seen elements with their own experience. Teacher helps to develop and reinforce their abilities, reducing his/her talking time.</p>					

Answer Key – Lesson Plan 8

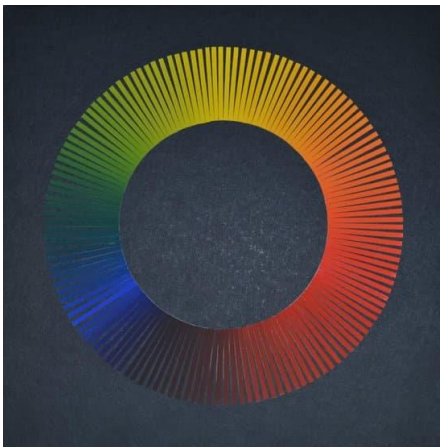
I. Read the text carefully. Select the chunks that fit best in the blank spaces and write the correct letter on them.

- 1. B
- 2. C
- 3. A

- 4. E
- 5. F
- 6. D

Sample – Answers may vary

II. Draw a mind map using only drawings to portray the text's main ideas.



THE MASQUE OF THE RED DEATH BY EDGAR ALLAN POE

I. Read the text carefully.

The "Red Death" had long devastated the country. No pestilence had ever been so fatal, or so hideous. Blood was its Avator and its seal -- the redness and the horror of blood. There were sharp pains, and sudden dizziness, and then profuse bleeding at the pores, with dissolution. The scarlet stains upon the body and especially upon the face of the victim, were the pest ban which shut him out from the aid and from the sympathy of his fellow-men. And the whole seizure, progress and termination of the disease, were the incidents of half an hour. But the Prince Prospero was happy and dauntless and sagacious. When his dominions were half depopulated, he summoned to his presence a thousand hale and light-hearted friends from among the knights and dames of his court, and with these retired to the deep seclusion of one of his castellated abbeys. This was an extensive and magnificent structure, the creation of the prince's own eccentric yet august taste. A strong and lofty wall girdled it in. This wall had gates of iron. The courtiers, having entered, brought furnaces and massy hammers and welded the bolts. They resolved to leave means neither of ingress or egress to the sudden impulses of despair or of frenzy from within. The abbey was amply provisioned. With such precautions the courtiers might bid defiance to contagion. The external world could take care of itself. In the meantime it was folly to grieve, or to think. The prince had provided all the appliances of pleasure. There were buffoons, there were improvisatori, there were ballet-dancers, there were musicians, there was Beauty, there was wine. All these and security were within. 1. ()

But first let me tell of the rooms in which it was held. There were seven -- an imperial suite. In many palaces, however, such suites form a long and straight vista, while the folding doors slide back nearly to the walls on either hand, so that the view of the whole extent is scarcely impeded. Here the case was very different; as might have been expected from the duke's love of the bizarre. The apartments were so irregularly disposed that the vision embraced but little more than one at a time. There was a sharp turn at every twenty or thirty yards, and at each turn a novel effect. To the right and left, in the middle of each wall, a tall and narrow Gothic window looked out upon a closed corridor which pursued the windings of the suite. These windows were of stained glass whose color varied in accordance with the prevailing hue of the decorations of the chamber into which it opened. That at the eastern extremity was hung, for example, in blue -- and vividly blue were its windows. The second chamber was purple in its ornaments and tapestries, and here the panes were purple. The third was green throughout, and so were the

casements. The fourth was furnished and lighted with orange -- the fifth with white -
- the sixth with violet. The seventh apartment was closely shrouded in black velvet
tapestries that hung all over the ceiling and down the walls, falling in heavy folds
upon a carpet of the same material and hue. But in this chamber only, the color of
the windows failed to correspond with the decorations. The panes here were
scarlet -- a deep blood color. Now in no one of the seven apartments was there
any lamp or candelabrum, amid the profusion of golden ornaments that lay
scattered to and fro or depended from the roof.

2. ()

And thus were produced a multitude of gaudy and fantastic appearances. But in
the western or black chamber the effect of the fire-light that streamed upon the
dark hangings through the blood-tinted panes, was ghastly in the extreme, and
produced so wild a look upon the countenances of those who entered, that there
were few of the company bold enough to set foot within its precincts at all. It was in
this apartment, also, that there stood against the western wall, a gigantic clock of
ebony. Its pendulum swung to and fro with a dull, heavy, monotonous clang; and
when the minute-hand made the circuit of the face, and the hour was to be
stricken, there came from the brazen lungs of the clock a sound which was clear
and loud and deep and exceedingly musical, but of so peculiar a note and
emphasis that, at each lapse of an hour, the musicians of the orchestra were
constrained to pause, momentarily, in their performance, to harken to the sound;
and thus the waltzers perforce ceased their evolutions; and there was a brief
disconcert of the whole gay company; and, while the chimes of the clock yet rang,
it was observed that the giddiest grew pale, and the more aged and sedate passed
their hands over their brows as if in confused reverie or meditation. But when the
echoes had fully ceased, a light laughter at once pervaded the assembly; the
musicians looked at each other and smiled as if at their own nervousness and folly,
and made whispering vows, each to the other, that the next chiming of the clock
should produce in them no similar emotion; and then, after the lapse of sixty
minutes, (which embrace three thousand and six hundred seconds of the Time that
flies,) there came yet another chiming of the clock, and then were the same
disconcert and tremulousness and meditation as before. But, in spite of these
things, it was a gay and magnificent revel.

3. ()

Be sure they were grotesque. There were much glare and glitter and piquancy
and phantasm -- much of what has been since seen in "Hernani." There were
arabesque figures with unsuited limbs and appointments. There were delirious
fancies such as the madman fashions. There were much of the beautiful, much of
the wanton, much of the bizarre, something of the terrible, and not a little of that
which might have excited disgust. To and fro in the seven chambers there stalked,
in fact, a multitude of dreams. And these -- the dreams -- writhed in and about,

taking hue from the rooms, and causing the wild music of the orchestra to seem as the echo of their steps. And, anon, there strikes the ebony clock which stands in the hall of the velvet. And then, for a moment, all is still, and all is silent save the voice of the clock. The dreams are stiff-frozen as they stand. But the echoes of the chime die away -- they have endured but an instant -- and a light, half-subdued laughter floats after them as they depart. And now again the music swells, and the dreams live, and writhe to and fro more merrily than ever, taking hue from the many tinted windows through which stream the rays from the tripods. 4. ()

And the revel went whirlingly on, until at length there commenced the sounding of midnight upon the clock. And then the music ceased, as I have told; and the evolutions of the waltzers were quieted; and there was an uneasy cessation of all things as before. But now there were twelve strokes to be sounded by the bell of the clock; and thus it happened, perhaps that more of thought crept, with more of time, into the meditations of the thoughtful among those who revelled. And thus too, it happened, perhaps, that before the last echoes of the last chime had utterly sunk into silence, there were many individuals in the crowd who had found leisure to become aware of the presence of a masked figure which had arrested the attention of no single individual before. And the rumor of this new presence having spread itself whisperingly around, there arose at length from the whole company a buzz, or murmur, expressive of disapprobation and surprise -- then, finally, of terror, of horror, and of disgust. In an assembly of phantasms such as I have painted, it may well be supposed that no ordinary appearance could have excited such sensation. In truth the masquerade license of the night was nearly unlimited; but the figure in question had out-Heroded Herod, and gone beyond the bounds of even the prince's indefinite decorum. 5. ()

The figure was tall and gaunt, and shrouded from head to foot in the habiliments of the grave. The mask which concealed the visage was made so nearly to resemble the countenance of a stiffened corpse that the closest scrutiny must have had difficulty in detecting the cheat. And yet all this might have been endured, if not approved, by the mad revellers around. But the mummer had gone so far as to assume the type of the Red Death. His vesture was dabbled in blood -- and his broad brow, with all the features of the face, was besprinkled with the scarlet horror. When the eyes of Prince Prospero fell upon this spectral image (which with a slow and solemn movement, as if more fully to sustain its role, stalked to and fro among the waltzers) he was seen to be convulsed, in the first moment with a strong shudder either of terror or distaste; but, in the next, his brow reddened with rage. "Who dares?" he demanded hoarsely of the courtiers who stood near him -- "who dares insult us with this blasphemous mockery? Seize him and unmask him - - that we may know whom we have to hang at sunrise, from the battlements!" It

was in the eastern or blue chamber in which stood the Prince Prospero as he uttered these words. They rang throughout the seven rooms loudly and clearly -- for the prince was a bold and robust man, and the music had become hushed at the waving of his hand. It was in the blue room where stood the prince, with a group of pale courtiers by his side. At first, as he spoke, there was a slight rushing movement of this group in the direction of the intruder, who, at the moment was also near at hand, and now, with deliberate and stately step, made closer approach to the speaker. But from a certain nameless awe with which the mad assumptions of the mummer had inspired the whole party, there were found none who put forth hand to seize him; so that, unimpeded, he passed within a yard of the prince's person; and, while the vast assembly, as if with one impulse, shrank from the centres of the rooms to the walls, he made his way uninterruptedly, but with the same solemn and measured step which had distinguished him from the first, through the blue chamber to the purple -- through the purple to the green -- through the green to the orange -- through this again to the white -- and even thence to the violet, ere a decided movement had been made to arrest him. It was then, however, that the Prince Prospero, maddening with rage and the shame of his own momentary cowardice, rushed hurriedly through the six chambers, while none followed him on account of a deadly terror that had seized upon all. He bore aloft a drawn dagger, and had approached, in rapid impetuosity, to within three or four feet of the retreating figure, when the latter, having attained the extremity of the velvet apartment, turned suddenly and confronted his pursuer. There was a sharp cry -- and the dagger dropped gleaming upon the sable carpet, upon which, instantly afterwards, fell prostrate in death the Prince Prospero. Then, summoning the wild courage of despair, a throng of the revellers at once threw themselves into the black apartment, and, seizing the mummer, whose tall figure stood erect and motionless within the shadow of the ebony clock, gasped in unutterable horror at finding the grave ceremonies and corpse-like mask which they handled with so violent a rudeness, untenanted by any tangible form. 6. ()

And the life of the ebony clock went out with that of the last of the gay. And the flames of the tripods expired. And Darkness and Decay and the Red Death held illimitable dominion over all.

II. *Select the chunks that fit best in the blank spaces and write the correct letter on them.*

- a) The tastes of the duke were peculiar. He had a fine eye for colors and effects. He disregarded the decora of mere fashion. His plans were bold and fiery, and his conceptions glowed with barbaric lustre. There are some who

would have thought him mad. His followers felt that he was not. It was necessary to hear and see and touch him to be sure that he was not. He had directed, in great part, the moveable embellishments of the seven chambers, upon occasion of this great fête; and it was his own guiding taste which had given character to the masqueraders.

- b) Without was the "Red Death." It was toward the close of the fifth or sixth month of his seclusion, and while the pestilence raged most furiously abroad, that the Prince Prospero entertained his thousand friends at a masked ball of the most unusual magnificence. It was a voluptuous scene, that masquerade.
- c) There was no light of any kind emanating from lamp or candle within the suite of chambers. But in the corridors that followed the suite, there stood, opposite to each window, a heavy tripod, bearing a brazier of fire, that projected its rays through the tinted glass and so glaringly illumined the room.
- d) And now was acknowledged the presence of the Red Death. He had come like a thief in the night. And one by one dropped the revellers in the blood-bedewed halls of their revel, and died each in the despairing posture of his fall.
- e) But to the chamber which lies most westwardly of the seven, there are now none of the maskers who venture; for the night is waning away; and there flows a ruddier light through the blood-colored panes; and the blackness of the sable drapery appals; and to him whose foot falls upon the sable carpet, there comes from the near clock of ebony a muffled peal more solemnly emphatic than any which reaches their ears who indulge in the more remote gaities of the other apartments. But these other apartments were densely crowded, and in them beat feverishly the heart of life.
- f) There are chords in the hearts of the most reckless which cannot be touched without emotion. Even with the utterly lost, to whom life and death are equally jests, there are matters of which no jest can be made. The whole company, indeed, seemed now deeply to feel that in the costume and bearing of the stranger neither wit nor propriety existed.

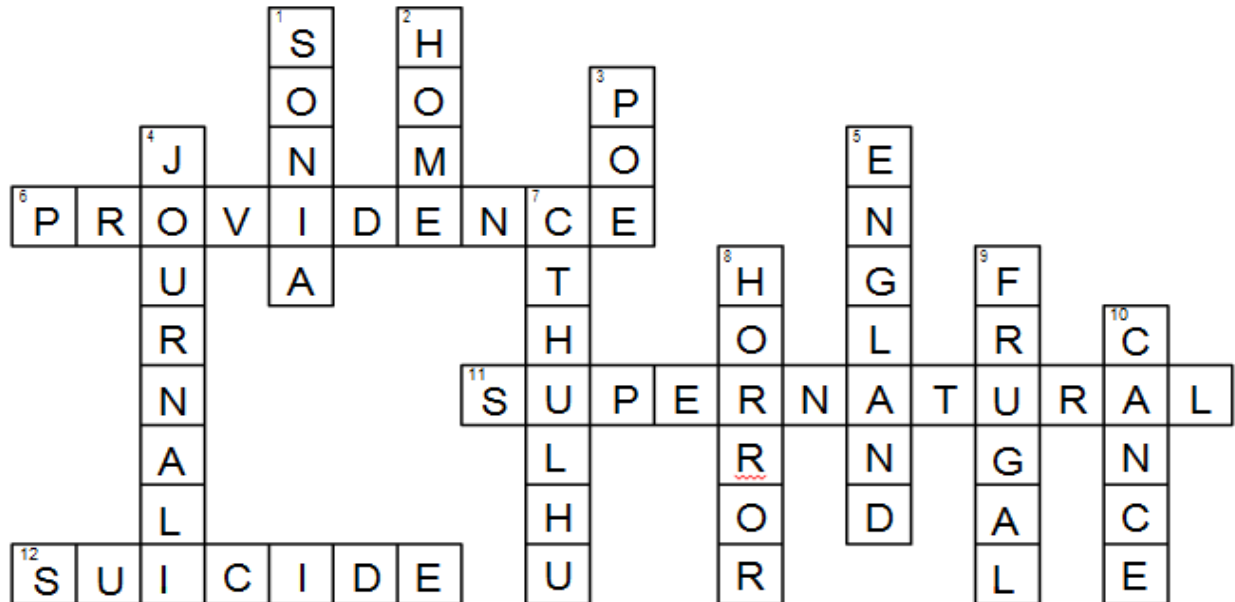
The Masque of the Red Death by Edgar Allan Poe

II. Draw a mind map using only drawings to portray the text's main ideas. Choose a partner you haven't work with and explain your maps to each other.

Lesson Plan 9

Reading Comprehension		Text 9 – The Horror in Clay – Part I	Author: H.P. Lovecraft	
Model and Theory	Procedures		Abilities and Exercises	Time
<p>Theory: Constructivism -Integrative process -Observation, analysis and reproduction -Self-sufficiency -Acculturation</p> <p>Model: Top-down</p>	<p>a) Warm up activity - The teacher delivers worksheets with a puzzle and asks students to get together with a partner. They will solve it and then pass to the front so as to write one answer. Peer-correction will be promoted. Teacher explains the author's background, social, cultural, personality, etcetera, in order to give them another perspective.</p>		<p>-Paraphrase -Resume</p>	20'
	<p>b) Students are asked to read the text in silence. They are told to underline unknown words. Once they finish, they will look for the definition of those unknown words so as to write sentences with them.</p>			25'
	<p>c) Students are asked to answer exercise 1 by themselves.</p>			20'
	<p>d) Students are asked to change their resume with a partner and discuss so as to give feedback. They will write down observations on their classmates writing and put the name of the student who evaluated. They will hand in their writing to the teacher.</p>			15'
	<p>a) Students are asked to solve exercise 2 by themselves. They, they are asked to pass to the front and explain their map in two minutes or less. They will also comment if they found the reading interesting and why.</p>		<p>-Identify main ideas -Concept map</p>	25'
	<p>b) Teacher gives feedback and encourages students to keep on reading for pleasure, providing examples of some authors with similar style to Lovecraft.</p>			15'
<p>Observations: Peer-correction should always be polite and used to clarify meanings, reinforce information and build compelling knowledge so as to be able to recall the information, adapt and use it.</p>				

H.P. Lovecraft



Down:

1. the name of his ex-wife
2. where he was educated as a kid
3. was one of his inspirations
4. his first job was as a...
5. where he spent most of his life
7. the myths he created were mainly about...
8. the genre of the stories he wrote
9. how he lived due to economic problems
10. he was diagnosed with that illness

Across:

6. where he was born
11. the characters he described on his tales were...
12. that's how he passed away

Answer Key – Lesson Plan 9

Sample – Answers may vary

I. Using your own words write a 2 paragraph resume (8 lines each).

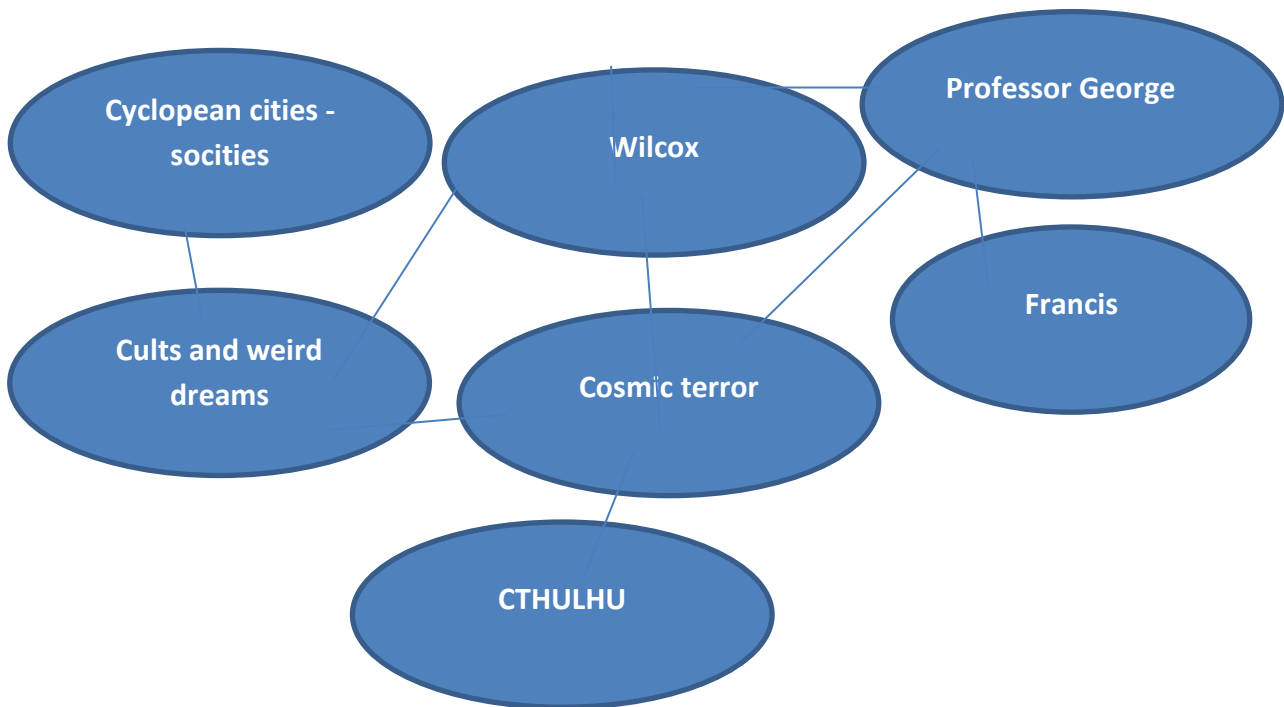
The narrator, whose name is Francis analyzes how unimaginable enormous and incomprehensible the universe is, and the fact that most of it is still unknown by humans. On the other hand, he also describes his grand-uncle George, a retired professor of Semitic languages at Brown University who passed away at the age of 92 under strange circumstances. As he is going through George's papers, Francis recollects a box which contained a clay sculpture with some weird hieroglyphics and the outline of a creature described as a combination of an octopus, a dragon, and a human. He also finds a manuscript entitled CTHULHU CULT which is split into two sections; in addition to those materials there are a few writings on secret societies and some other obscure cults. After reading more of his paper, there is a part where Professor Angell describes a boy named Henry Anthony Wilcox, who was constantly dreaming of great Cyclopean cities. Judging from the extensive notes, Thurston is lead to the conclusion that poets and artists were most sensitive to the kinds of dream imagery Angell was interested in pursuing. There are news clippings in the manuscript report about mania in Europe, South America, Africa, and India, on the same nights of March.

Answer Key – Lesson Plan 9

Sample – Answers may vary

II. Draw a concept map connecting the text's main ideas. You must consider characters, descriptions, places and some other important features.

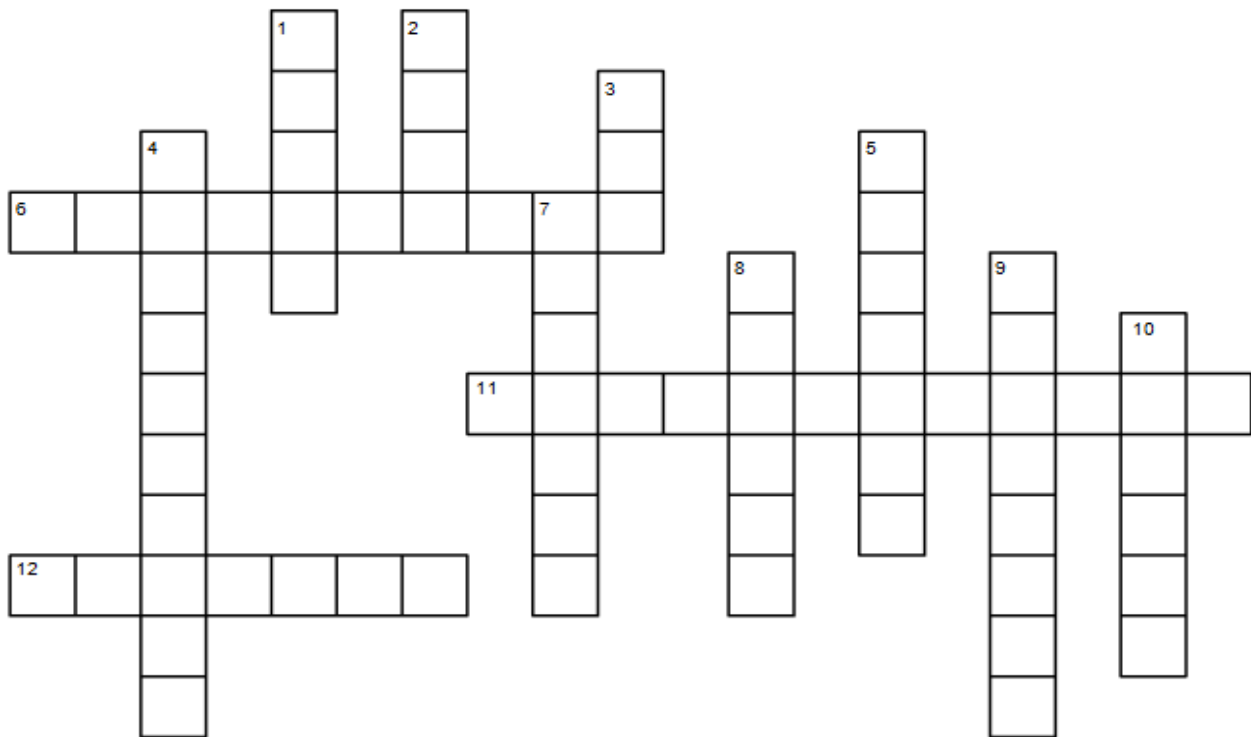
You will pass to the front and explain your map in 2 minutes or less. You will also comment if they found the reading interesting and why.



THE HORROR IN CLAY – PART I BY H.P. LOVECRAFT

Warm up activity - Solve the following crossword and then pass to the front so as to write one answer per team.

H.P. Lovecraft



Down:

1. the name of his ex-wife
2. where he was educated as a kid
3. was one of his inspirations
4. his first job was as a...
5. where he spent most of his life
7. the mythos he created were mainly about...
8. the genre of the stories he wrote
9. how he lived due to economic problems
10. he was diagnosed with that illness

Across:

6. where he was born
11. the characters he described on his tales were...
12. that's how he passed away

THE HORROR IN CLAY – PART I BY H.P. LOVECRAFT

The most merciful thing in the world, I think, is the inability of the human mind to correlate all its contents. We live on a placid island of ignorance in the midst of black seas of infinity, and it was not meant that we should voyage far. The sciences, each straining in its own direction, have hitherto harmed us little; but some day the piecing together of dissociated knowledge will open up such terrifying vistas of reality, and of our frightful position therein, that we shall either go mad from the revelation or flee from the deadly light into the peace and safety of a new dark age. Theosophists have guessed at the awesome grandeur of the cosmic cycle wherein our world and human race form transient incidents. They have hinted at strange survivals in terms which would freeze the blood if not masked by a bland optimism. But it is not from them that there came the single glimpse of forbidden aeons which chills me when I think of it and maddens me when I dream of it. That glimpse, like all dread glimpses of truth, flashed out from an accidental piecing together of separated things—in this case an old newspaper item and the notes of a dead professor. I hope that no one else will accomplish this piecing out; certainly, if I live, I shall never knowingly supply a link in so hideous a chain. I think that the professor, too, intended to keep silent regarding the part he knew, and that he would have destroyed his notes had not sudden death seized him. My knowledge of the thing began in the winter of 1926–27 with the death of my grand-uncle George Gammell Angell, Professor Emeritus of Semitic Languages in Brown University, Providence, Rhode Island. Professor Angell was widely known as an authority on ancient inscriptions, and had frequently been resorted to by the heads of prominent museums; so that his passing at the age of ninety-two may be recalled by many. Locally, interest was intensified by the obscurity of the cause of death. The professor had been stricken whilst returning from the Newport boat; falling suddenly, as witnesses said, after having been jostled by a nautical-looking negro who had come from one of the queer dark courts on the precipitous hillside which formed a short cut from the waterfront to the deceased's home in Williams Street. Physicians were unable to find any visible disorder, but concluded after perplexed debate that some obscure lesion of the heart, induced by the brisk ascent of so steep a hill by so elderly a man, was responsible for the end. At the time I saw no reason to dissent from this dictum, but latterly I am inclined to wonder—and more than wonder. As my grand-uncle's heir and executor, for he died a childless widower, I was expected to go over his papers with some thoroughness; and for that purpose moved his entire set of files and boxes to my quarters in Boston. Much of the material which I correlated will be later published by the American Archaeological Society, but there was one box which I found exceedingly puzzling, and which I felt much averse from shewing to other eyes. It had been locked, and I did not find the key till it occurred to me to examine the personal ring which the professor carried always in his pocket. Then indeed I succeeded in opening it, but when I did so seemed only to be confronted by a greater and more closely locked barrier. For what could be the meaning of the queer clay bas-relief and the disjointed jottings, ramblings, and cuttings which I found? Had my uncle, in his latter years, become credulous of the most superficial impostures? I resolved to search out the eccentric sculptor responsible for this apparent

disturbance of an old man's peace of mind. The bas-relief was a rough rectangle less than an inch thick and about five by six inches in area; obviously of modern origin. Its designs, however, were far from modern in atmosphere and suggestion; for although the vagaries of cubism and futurism are many and wild, they do not often reproduce that cryptic regularity which lurks in prehistoric writing. And writing of some kind the bulk of these designs seemed certainly to be; though my memory, despite much familiarity with the papers and collections of my uncle, failed in any way to identify this particular species, or even to hint at its remotest affiliations. Above these apparent hieroglyphics was a figure of evidently pictorial intent, though its impressionistic execution forbade a very clear idea of its nature. It seemed to be a sort of monster, or symbol representing a monster, of a form which only a diseased fancy could conceive. If I say that my somewhat extravagant imagination yielded simultaneous pictures of an octopus, a dragon, and a human caricature, I shall not be unfaithful to the spirit of the thing. A pulpy, tentacled head surmounted a grotesque and scaly body with rudimentary wings; but it was the *general outline* of the whole which made it most shockingly frightful. Behind the figure was a vague suggestion of a Cyclopean architectural background. The writing accompanying this oddity was, aside from a stack of press cuttings, in Professor Angell's most recent hand; and made no pretence to literary style. What seemed to be the main document was headed "CTHULHU CULT" in characters painstakingly printed to avoid the erroneous reading of a word so unheard-of. The manuscript was divided into two sections, the first of which was headed "1925—Dream and Dream Work of H. A. Wilcox, 7 Thomas St., Providence, R.I.", and the second, "Narrative of Inspector John R. Legrasse, 121 Bienville St., New Orleans, La., at 1908 A. A. S. Mtg.—Notes on Same, & Prof. Webb's Acct." The other manuscript papers were all brief notes, some of them accounts of the queer dreams of different persons, some of them citations from theosophical books and magazines (notably W. Scott-Elliot's *Atlantis and the Lost Lemuria*), and the rest comments on long-surviving secret societies and hidden cults, with references to passages in such mythological and anthropological source-books as Frazer's *Golden Bough* and Miss Murray's *Witch-Cult in Western Europe*. The cuttings largely alluded to outré mental illnesses and outbreaks of group folly or mania in the spring of 1925. The first half of the principal manuscript told a very peculiar tale. It appears that on March 1st, 1925, a thin, dark young man of neurotic and excited aspect had called upon Professor Angell bearing the singular clay bas-relief, which was then exceedingly damp and fresh. His card bore the name of Henry Anthony Wilcox, and my uncle had recognised him as the youngest son of an excellent family slightly known to him, who had latterly been studying sculpture at the Rhode Island School of Design and living alone at the Fleur-de-Lys Building near that institution. Wilcox was a precocious youth of known genius but great eccentricity, and had from childhood excited attention through the strange stories and odd dreams he was in the habit of relating. He called himself "psychically hypersensitive", but the staid folk of the ancient commercial city dismissed him as merely "queer". Never mingling much with his kind, he had dropped gradually from social visibility, and was now known only to a small group of aesthetes from other towns. Even the Providence Art Club, anxious to preserve its conservatism, had found him quite hopeless. On the occasion of the visit, ran the professor's manuscript, the sculptor abruptly asked for the benefit of his host's archaeological knowledge in identifying

the hieroglyphics on the bas-relief. He spoke in a dreamy, stilted manner which suggested pose and alienated sympathy; and my uncle shewed some sharpness in replying, for the conspicuous freshness of the tablet implied kinship with anything but archaeology. Young Wilcox's rejoinder, which impressed my uncle enough to make him recall and record it verbatim, was of a fantastically poetic cast which must have typified his whole conversation, and which I have since found highly characteristic of him. He said, "It is new, indeed, for I made it last night in a dream of strange cities; and dreams are older than brooding Tyre, or the contemplative Sphinx, or garden-girdled Babylon." It was then that he began that rambling tale which suddenly played upon a sleeping memory and won the fevered interest of my uncle. There had been a slight earthquake tremor the night before, the most considerable felt in New England for some years; and Wilcox's imagination had been keenly affected. Upon retiring, he had had an unprecedented dream of great Cyclopean cities of titan blocks and sky-flung monoliths, all dripping with green ooze and sinister with latent horror. Hieroglyphics had covered the walls and pillars, and from some undetermined point below had come a voice that was not a voice; a chaotic sensation which only fancy could transmute into sound, but which he attempted to render by the almost unpronounceable jumble of letters, "*Cthulhu fhtagn*". This verbal jumble was the key to the recollection which excited and disturbed Professor Angell. He questioned the sculptor with scientific minuteness; and studied with almost frantic intensity the bas-relief on which the youth had found himself working, chilled and clad only in his night-clothes, when waking had stolen bewilderingly over him. My uncle blamed his old age, Wilcox afterward said, for his slowness in recognising both hieroglyphics and pictorial design. Many of his questions seemed highly out-of-place to his visitor, especially those which tried to connect the latter with strange cults or societies; and Wilcox could not understand the repeated promises of silence which he was offered in exchange for an admission of membership in some widespread mystical or paganly religious body. When Professor Angell became convinced that the sculptor was indeed ignorant of any cult or system of cryptic lore, he besieged his visitor with demands for future reports of dreams. This bore regular fruit, for after the first interview the manuscript records daily calls of the young man, during which he related startling fragments of nocturnal imagery whose burden was always some terrible Cyclopean vista of dark and dripping stone, with a subterrene voice or intelligence shouting monotonously in enigmatical sense-impacts uninscribable save as gibberish. The two sounds most frequently repeated are those rendered by the letters "*Cthulhu*" and "*R'lyeh*". On March 23d, the manuscript continued, Wilcox failed to appear; and inquiries at his quarters revealed that he had been stricken with an obscure sort of fever and taken to the home of his family in Waterman Street. He had cried out in the night, arousing several other artists in the building, and had manifested since then only alternations of unconsciousness and delirium. My uncle at once telephoned the family, and from that time forward kept close watch of the case; calling often at the Thayer Street office of Dr. Tobey, whom he learned to be in charge. The youth's febrile mind, apparently, was dwelling on strange things; and the doctor shuddered now and then as he spoke of them. They included not only a repetition of what he had formerly dreamed, but touched wildly on a gigantic thing "miles high" which walked or lumbered about. He at no time fully described this object, but occasional frantic words, as repeated by Dr. Tobey, convinced

the professor that it must be identical with the nameless monstrosity he had sought to depict in his dream-sculpture. Reference to this object, the doctor added, was invariably a prelude to the young man's subsidence into lethargy. His temperature, oddly enough, was not greatly above normal; but his whole condition was otherwise such as to suggest true fever rather than mental disorder. On April 2nd at about 3 p.m. every trace of Wilcox's malady suddenly ceased. He sat upright in bed, astonished to find himself at home and completely ignorant of what had happened in dream or reality since the night of March 22nd. Pronounced well by his physician, he returned to his quarters in three days; but to Professor Angell he was of no further assistance. All traces of strange dreaming had vanished with his recovery, and my uncle kept no record of his night-thoughts after a week of pointless and irrelevant accounts of thoroughly usual visions. Here the first part of the manuscript ended, but references to certain of the scattered notes gave me much material for thought—so much, in fact, that only the ingrained scepticism then forming my philosophy can account for my continued distrust of the artist. The notes in question were those descriptive of the dreams of various persons covering the same period as that in which young Wilcox had had his strange visitations. My uncle, it seems, had quickly instituted a prodigiously far-flung body of inquiries amongst nearly all the friends whom he could question without impertinence, asking for nightly reports of their dreams, and the dates of any notable visions for some time past. The reception of his request seems to have been varied; but he must, at the very least, have received more responses than any ordinary man could have handled without a secretary. This original correspondence was not preserved, but his notes formed a thorough and really significant digest. Average people in society and business—New England's traditional "salt of the earth"—gave an almost completely negative result, though scattered cases of uneasy but formless nocturnal impressions appear here and there, always between March 23d and April 2nd—the period of young Wilcox's delirium. Scientific men were little more affected, though four cases of vague description suggest fugitive glimpses of strange landscapes, and in one case there is mentioned a dread of something abnormal. It was from the artists and poets that the pertinent answers came, and I know that panic would have broken loose had they been able to compare notes. As it was, lacking their original letters, I half suspected the compiler of having asked leading questions, or of having edited the correspondence in corroboration of what he had latently resolved to see. That is why I continued to feel that Wilcox, somehow cognisant of the old data which my uncle had possessed, had been imposing on the veteran scientist. These responses from aesthetes told a disturbing tale. From February 28th to April 2nd a large proportion of them had dreamed very bizarre things, the intensity of the dreams being immeasurably the stronger during the period of the sculptor's delirium. Over a fourth of those who reported anything, reported scenes and half-sounds not unlike those which Wilcox had described; and some of the dreamers confessed acute fear of the gigantic nameless thing visible toward the last. One case, which the note describes with emphasis, was very sad. The subject, a widely known architect with leanings toward theosophy and occultism, went violently insane on the date of young Wilcox's seizure, and expired several months later after incessant screamings to be saved from some escaped denizen of hell. Had my uncle referred to these cases by name instead of merely by number, I should have attempted some corroboration and

personal investigation; but as it was, I succeeded in tracing down only a few. All of these, however, bore out the notes in full. I have often wondered if all the objects of the professor's questioning felt as puzzled as did this fraction. It is well that no explanation shall ever reach them. The press cuttings, as I have intimated, touched on cases of panic, mania, and eccentricity during the given period. Professor Angell must have employed a cutting bureau, for the number of extracts was tremendous and the sources scattered throughout the globe. Here was a nocturnal suicide in London, where a lone sleeper had leaped from a window after a shocking cry. Here likewise a rambling letter to the editor of a paper in South America, where a fanatic deduces a dire future from visions he has seen. A despatch from California describes a theosophist colony as donning white robes en masse for some "glorious fulfilment" which never arrives, whilst items from India speak guardedly of serious native unrest toward the end of March. Voodoo orgies multiply in Hayti, and African outposts report ominous mutterings. American officers in the Philippines find certain tribes bothersome about this time, and New York policemen are mobbed by hysterical Levantines on the night of March 22–23. The west of Ireland, too, is full of wild rumour and legendry, and a fantastic painter named Ardois-Bonnot hangs a blasphemous "Dream Landscape" in the Paris spring salon of 1926. And so numerous are the recorded troubles in insane asylums, that only a miracle can have stopped the medical fraternity from noting strange parallelisms and drawing mystified conclusions. A weird bunch of cuttings, all told; and I can at this date scarcely envisage the callous rationalism with which I set them aside. But I was then convinced that young Wilcox had known of the older matters mentioned by the professor.

Lesson Plan 10

Reading Comprehension		Text 10 – The Tale of Inspector Legrasse Part II	Author: H.P. Lovecraft	
Model and Theory	Procedures		Abilities and Exercises	Time
<p>Theory: Cognitivism -Student- active, reflexive and critical. -Interaction and optimal conditions -Change, create and enrich schemata</p> <p>Model: Interactive</p>	<p>a) The teacher delivers worksheets with the text and asks students to read the text in silence. They are told to underline main ideas and characters. Then, they will brainstorm and write some of the elements the underlined from the text (just concepts or main ideas/characters).</p>		-Analysis -Open questions	25'
	<p>b) Students are asked to answer exercise 1 by themselves. Then, they will get together in trios so as to compare their answers and provide their classmates with feedback.</p>			25'
	<p>c) Teacher chooses some students to share their answers asking for the reference from the text where they can find it.</p>			10'
	<p>-----</p> <p>a) Students get together in teams of 4 people and organize their ideas in order to talk about the main topic. They can use internet and dictionaries.</p>		----- -Identify main ideas -Debate	----- 25'
	<p>b) Then, they will create a song that talks about the most important elements from the text. They can get inspiration from an already famous song, but lyrics should be original. Every team will sing their song in front of the group.</p>			25'
	<p>c) The teacher will ask randomly for facts that are included in the text so as to check for understanding. The class will be ended with a brief spoken summary that connects the author's life with his work.</p>			10'
<p>Observations: Whenever the teacher wants to evaluate orally, he/she must elaborate a rubric before listening to their students in order to know what he/she will take into consideration according to the objectives.</p>				

Answer Key – Lesson Plan 10

I. Answer the following questions based on the text.

1. Which sciences are connected with the text and which elements support your answer?

Paleography – it mentions the hieroglyphics.

Archeology – archaeological society meeting.

2. Which are the three most important characters and why?

Wilcox – the statue and connection with dreams and the creature.

Legrasse – trying to find out more about the case.

George – his notes and research compilation.

3. Which is the most important object in the text and what is it about?

The statue, idol or fetish – the research was all about it and also the weird characters on it.

4. Are other cultures mentioned in the text? If so, which ones? Mention important aspects about them based on the text.

African – voodoo circles, negro fetishism

Esquimaux – devil-worship, rites and sacrifices

5. Using your own words explain the main topic in no more than 2 lines.

The events that took place through the past months have disturbed the natural order of human life on earth. It seems as great old entities are coming back to life on Earth.

II. Get together in teams of 4 people in order to debate about the main ideas, characters, context and language use.

-Main ideas: death, madness, cosmic terror

-Characters: Cthulu, Wilcox, George, Legrasse, Archaeological society

-Context: meeting, similar stories over the world, cults

-Language use: descriptions of unimaginable creatures and profanity

THE TALE OF INSPECTOR LEGRASSE – PART II BY H.P. LOVECRAFT

The older matters which had made the sculptor's dream and bas-relief so significant to my uncle formed the subject of the second half of his long manuscript. Once before, it appears, Professor Angell had seen the hellish outlines of the nameless monstrosity, puzzled over the unknown hieroglyphics, and heard the ominous syllables which can be rendered only as "*Cthulhu*"; and all this in so stirring and horrible a connexion that it is small wonder he pursued young Wilcox with queries and demands for data. The earlier experience had come in 1908, seventeen years before, when the American Archaeological Society held its annual meeting in St. Louis. Professor Angell, as befitted one of his authority and attainments, had had a prominent part in all the deliberations; and was one of the first to be approached by the several outsiders who took advantage of the convocation to offer questions for correct answering and problems for expert solution. The chief of these outsiders, and in a short time the focus of interest for the entire meeting, was a commonplace-looking middle-aged man who had travelled all the way from New Orleans for certain special information unobtainable from any local source. His name was John Raymond Legrasse, and he was by profession an Inspector of Police. With him he bore the subject of his visit, a grotesque, repulsive, and apparently very ancient stone statuette whose origin he was at a loss to determine. It must not be fancied that Inspector Legrasse had the least interest in archaeology. On the contrary, his wish for enlightenment was prompted by purely professional considerations. The statuette, idol, fetish, or whatever it was, had been captured some months before in the wooded swamps south of New Orleans during a raid on a supposed voodoo meeting; and so singular and hideous were the rites connected with it, that the police could not but realise that they had stumbled on a dark cult totally unknown to them, and infinitely more diabolic than even the blackest of the African voodoo circles. Of its origin, apart from the erratic and unbelievable tales extorted from the captured members, absolutely nothing was to be discovered; hence the anxiety of the police for any antiquarian lore which might help them to place the frightful symbol, and through it track down the cult to its fountain-head. Inspector Legrasse was scarcely prepared for the sensation which his offering created. One sight of the thing had been enough to throw the assembled men of science into a state of tense excitement, and they lost no time in crowding around him to gaze at the diminutive figure whose utter strangeness and air of genuinely abysmal antiquity hinted so potently at unopened and archaic vistas. No recognised school of sculpture had animated this terrible object, yet centuries and even thousands of years seemed recorded in

its dim and greenish surface of unplaceable stone. The figure, which was finally passed slowly from man to man for close and careful study, was between seven and eight inches in height, and of exquisitely artistic workmanship. It represented a monster of vaguely anthropoid outline, but with an octopus-like head whose face was a mass of feelers, a scaly, rubbery-looking body, prodigious claws on hind and fore feet, and long, narrow wings behind. This thing, which seemed instinct with a fearsome and unnatural malignancy, was of a somewhat bloated corpulence, and squatted evilly on a rectangular block or pedestal covered with undecipherable characters. The tips of the wings touched the back edge of the block, the seat occupied the centre, whilst the long, curved claws of the doubled-up, crouching hind legs gripped the front edge and extended a quarter of the way down toward the bottom of the pedestal. The cephalopod head was bent forward, so that the ends of the facial feelers brushed the backs of huge fore paws which clasped the croucher's elevated knees. The aspect of the whole was abnormally life-like, and the more subtly fearful because its source was so totally unknown. Its vast, awesome, and incalculable age was unmistakable; yet not one link did it shew with any known type of art belonging to civilisation's youth—or indeed to any other time. Totally separate and apart, its very material was a mystery; for the soapy, greenish-black stone with its golden or iridescent flecks and striations resembled nothing familiar to geology or mineralogy. The characters along the base were equally baffling; and no member present, despite a representation of half the world's expert learning in this field, could form the least notion of even their remotest linguistic kinship. They, like the subject and material, belonged to something horribly remote and distinct from mankind as we know it; something frightfully suggestive of old and unhallowed cycles of life in which our world and our conceptions have no part. And yet, as the members severally shook their heads and confessed defeat at the Inspector's problem, there was one man in that gathering who suspected a touch of bizarre familiarity in the monstrous shape and writing, and who presently told with some diffidence of the odd trifle he knew. This person was the late William Channing Webb, Professor of Anthropology in Princeton University, and an explorer of no slight note. Professor Webb had been engaged, forty-eight years before, in a tour of Greenland and Iceland in search of some Runic inscriptions which he failed to unearth; and whilst high up on the West Greenland coast had encountered a singular tribe or cult of degenerate Esquimaux whose religion, a curious form of devil-worship, chilled him with its deliberate bloodthirstiness and repulsiveness. It was a faith of which other Esquimaux knew little, and which they mentioned only with shudders, saying that it had come down from horribly ancient aeons before ever the world was made. Besides nameless rites and human sacrifices there were certain queer hereditary rituals addressed to a supreme elder devil or *tornasuk*; and of this Professor Webb had taken a careful phonetic copy from an aged *angekok* or wizard-priest, expressing the sounds in

Roman letters as best he knew how. But just now of prime significance was the fetish which this cult had cherished, and around which they danced when the aurora leaped high over the ice cliffs. It was, the professor stated, a very crude bas-relief of stone, comprising a hideous picture and some cryptic writing. And so far as he could tell, it was a rough parallel in all essential features of the bestial thing now lying before the meeting. This data, received with suspense and astonishment by the assembled members, proved doubly exciting to Inspector Legrasse; and he began at once to ply his informant with questions. Having noted and copied an oral ritual among the swamp cult-worshippers his men had arrested, he besought the professor to remember as best he might the syllables taken down amongst the diabolist Esquimaux. There then followed an exhaustive comparison of details, and a moment of really awed silence when both detective and scientist agreed on the virtual identity of the phrase common to two hellish rituals so many worlds of distance apart. What, in substance, both the Esquimau wizards and the Louisiana swamp-priests had chanted to their kindred idols was something very like this—the word-divisions being guessed at from traditional breaks in the phrase as chanted aloud: *“Ph’nglui mglw’nafh Cthulhu R’lyeh wgah’nagl fhtagn.”* Legrasse had one point in advance of Professor Webb, for several among his mongrel prisoners had repeated to him what older celebrants had told them the words meant. This text, as given, ran something like this: *“In his house at R’lyeh dead Cthulhu waits dreaming.”* And now, in response to a general and urgent demand, Inspector Legrasse related as fully as possible his experience with the swamp worshippers; telling a story to which I could see my uncle attached profound significance. It savoured of the wildest dreams of myth-maker and theosophist, and disclosed an astonishing degree of cosmic imagination among such half-castes and pariahs as might be least expected to possess it. On November 1st, 1907, there had come to the New Orleans police a frantic summons from the swamp and lagoon country to the south. The squatters there, mostly primitive but good-natured descendants of Lafitte’s men, were in the grip of stark terror from an unknown thing which had stolen upon them in the night. It was voodoo, apparently, but voodoo of a more terrible sort than they had ever known; and some of their women and children had disappeared since the malevolent tom-tom had begun its incessant beating far within the black haunted woods where no dweller ventured. There were insane shouts and harrowing screams, soul-chilling chants and dancing devil-flames; and, the frightened messenger added, the people could stand it no more. So a body of twenty police, filling two carriages and an automobile, had set out in the late afternoon with the shivering squatter as a guide. At the end of the passable road they alighted, and for miles splashed on in silence through the terrible cypress woods where day never came. Ugly roots and malignant hanging nooses of Spanish moss beset them, and now and then a pile of dank stones or fragment of a rotting wall intensified by its hint of morbid habitation a depression which every

malformed tree and every fungous islet combined to create. At length the squatter settlement, a miserable huddle of huts, hove in sight; and hysterical dwellers ran out to cluster around the group of bobbing lanterns. The muffled beat of tom-toms was now faintly audible far, far ahead; and a curdling shriek came at infrequent intervals when the wind shifted. A reddish glare, too, seemed to filter through the pale undergrowth beyond endless avenues of forest night. Reluctant even to be left alone again, each one of the cowed squatters refused point-blank to advance another inch toward the scene of unholy worship, so Inspector Legrasse and his nineteen colleagues plunged on unguided into black arcades of horror that none of them had ever trod before. The region now entered by the police was one of traditionally evil repute, substantially unknown and untraversed by white men. There were legends of a hidden lake unglimped by mortal sight, in which dwelt a huge, formless white polypous thing with luminous eyes; and squatters whispered that bat-winged devils flew up out of caverns in inner earth to worship it at midnight. They said it had been there before D'Iberville, before La Salle, before the Indians, and before even the wholesome beasts and birds of the woods. It was nightmare itself, and to see it was to die. But it made men dream, and so they knew enough to keep away. The present voodoo orgy was, indeed, on the merest fringe of this abhorred area, but that location was bad enough; hence perhaps the very place of the worship had terrified the squatters more than the shocking sounds and incidents. Only poetry or madness could do justice to the noises heard by Legrasse's men as they ploughed on through the black morass toward the red glare and the muffled tom-toms. There are vocal qualities peculiar to men, and vocal qualities peculiar to beasts; and it is terrible to hear the one when the source should yield the other. Animal fury and orgiastic licence here whipped themselves to daemoniac heights by howls and squawking ecstasies that tore and reverberated through those nighted woods like pestilential tempests from the gulfs of hell. Now and then the less organised ululation would cease, and from what seemed a well-drilled chorus of hoarse voices would rise in sing-song chant that hideous phrase or ritual: "*Ph'nglui mglw'nafh Cthulhu R'lyeh wgah'nagl fhtagn.*" Then the men, having reached a spot where the trees were thinner, came suddenly in sight of the spectacle itself. Four of them reeled, one fainted, and two were shaken into a frantic cry which the mad cacophony of the orgy fortunately deadened. Legrasse dashed swamp water on the face of the fainting man, and all stood trembling and nearly hypnotised with horror. In a natural glade of the swamp stood a grassy island of perhaps an acre's extent, clear of trees and tolerably dry. On this now leaped and twisted a more indescribable horde of human abnormality than any but a Sime or an Angarola could paint. Void of clothing, this hybrid spawn were braying, bellowing, and writhing about a monstrous ring-shaped bonfire; in the centre of which, revealed by occasional rifts in the curtain of flame, stood a great granite monolith some eight feet in height; on top of which, incongruous with

its diminutiveness, rested the noxious carven statuette. From a wide circle of ten scaffolds set up at regular intervals with the flame-girt monolith as a centre hung, head downward, the oddly marred bodies of the helpless squatters who had disappeared. It was inside this circle that the ring of worshippers jumped and roared, the general direction of the mass motion being from left to right in endless Bacchanal between the ring of bodies and the ring of fire. It may have been only imagination and it may have been only echoes which induced one of the men, an excitable Spaniard, to fancy he heard antiphonal responses to the ritual from some far and unilluminated spot deeper within the wood of ancient legendry and horror. This man, Joseph D. Galvez, I later met and questioned; and he proved distractingly imaginative. He indeed went so far as to hint of the faint beating of great wings, and of a glimpse of shining eyes and a mountainous white bulk beyond the remotest trees—but I suppose he had been hearing too much native superstition. Actually, the horrified pause of the men was of comparatively brief duration. Duty came first; and although there must have been nearly a hundred mongrel celebrants in the throng, the police relied on their firearms and plunged determinedly into the nauseous rout. For five minutes the resultant din and chaos were beyond description. Wild blows were struck, shots were fired, and escapes were made; but in the end Legrasse was able to count some forty-seven sullen prisoners, whom he forced to dress in haste and fall into line between two rows of policemen. Five of the worshippers lay dead, and two severely wounded ones were carried away on improvised stretchers by their fellow-prisoners. The image on the monolith, of course, was carefully removed and carried back by Legrasse. Examined at headquarters after a trip of intense strain and weariness, the prisoners all proved to be men of a very low, mixed-blooded, and mentally aberrant type. Most were seamen, and a sprinkling of negroes and mulattoes, largely West Indians or Brava Portuguese from the Cape Verde Islands, gave a colouring of voodooism to the heterogeneous cult. But before many questions were asked, it became manifest that something far deeper and older than negro fetichism was involved. Degraded and ignorant as they were, the creatures held with surprising consistency to the central idea of their loathsome faith.

The Tale of Inspector Legrasse – Part II by H.P. Lovecraft

I. Answer the following questions based on the text.

1. Which sciences are connected with the text and which elements support your answer?

2. Which are the three most important characters and why?

3. Which is the most important object in the text and what is it about?

4. Are other cultures mentioned in the text? If so, which ones? Mention important aspects about them based on the text.

5. Using your own words explain the main topic in no more than 2 lines.

The Tale of Inspector Legrasse – Part III by H.P. Lovecraft

II. Get together in teams of 4 people in order to debate about the main ideas, characters, context and language use. Use this sheet to write your ideas and conclusions.

Lesson Plan 11

Reading Comprehension		Text 11 – The Tale of Inspector Legrasse Part III	Author: H.P. Lovecraft	
Model and Theory	Procedures		Abilities and Exercises	Time
<p>Theory: Constructivism -Integrative process -Teaching-action -Teacher-guide -Relating new and previous elements</p> <p>Model: Bottom-up</p>	<p>a) Warm up activity – The teacher will deliver a worksheet with new vocabulary and sentences using it in a proper way. Students will get together in teams of four people so as to write new sentences using the new vocabulary. They will pass to the front and each member should write one sentence. Words cannot be repeated.</p> <p>b) Students are asked to read the text in silence.</p> <p>c) Students are asked to answer exercise 1 by themselves.</p> <p>d) Students share their answers out loud and teacher asks other students to say if they agree or not and why. Every answer should be based on elements from the text, which they will provide when they answer or peer-correct.</p>		<p>-Vocabulary acquisition -Fill in the blanks</p>	20'
	<p>a) Students are asked to solve exercise 2 by themselves.</p> <p>b) Students paste their map on the wall and they are asked to read their classmates' taking notes on differences or similarities with their ideas.</p> <p>c) Teacher gives feedback to students and promotes their participation by talking about the relation between the previous text and this one.</p>			<p>-----</p> <p>Paraphrase -Mind map</p>
<p>Observations: Teacher is always a guide and a facilitator; he/she shouldn't be the one providing the answers. He/she will try to reduce his/her talking time as much as possible, and it will be used only to explain complex ideas or to correct whenever the other students cannot peer-correct properly.</p>				

Answer Key – Lesson Plan 11

1. She is **ruthless** in her dealings with competitors.
2. It's **sheer** madness to go sailing in weather like this.
3. Here a salesman **flaunts** his status by showing the sunshine roof, electric windows and alloy wheels on his family saloon.
4. He **lay** down and was asleep immediately.
5. Speechless with **ecstasy**, the little boys gazed at the toys.
6. The whole place was a scene of **feverish** activity.
7. The house stood **amid** maple trees.
8. The eyes of predators are highly **sensitive** to the slightest movement.
9. Sometimes they were regarded as divine and **worshiped**.
10. These old attitudes still hold **sway** in the church.
11. The lawyer **averred** her client's innocence.
12. According to the Bible, the whole of **mankind** is descended from Adam.
13. The big city **bewildered** the old woman from the countryside.
14. The organizers guided them in orderly **fashion** out of the building.
15. What is sculpture is to a block of **marble**, education is to the soul.
16. The electricity **wastes** because they often forget to turn it off.
17. The reasons for this apparent **perversity** are probably now lost to us for all time.
18. Tony comes from an **eminently** respectable family.
19. Our survey reveals that most couples have **intercourse** once a week.
20. They left the house in a **frightful** mess.

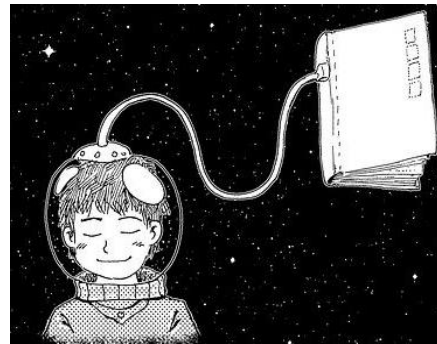
Answer Key – Lesson Plan 11

I. Fill in the blanks with the words from the box. Then read the text again and compare your answers.

- | | |
|-------|-------|
| 1. I | 11. M |
| 2. P | 12. F |
| 3. J | 13. R |
| 4. K | 14. C |
| 5. D | 15. O |
| 6. H | 16. N |
| 7. L | 17. B |
| 8. E | 18. T |
| 9. S | 19. Q |
| 10. G | 20. A |

Sample – Answers may vary

II. Draw a mind map using only drawings and a few clue words to connect this text with the last two parts.



The Tale of Inspector Legrasse – Part III by H.P. Lovecraft

Warm up activity – Get together in teams of four people so as to write new sentences using the new vocabulary. You will pass to the front and each member should write one sentence. Words cannot be repeated.

1. She is **ruthless** in her dealings with competitors.
2. It's **sheer** madness to go sailing in weather like this.
3. Here a salesman **flaunts** his status by showing the sunshine roof, electric windows and alloy wheels on his family saloon.
4. He **lay** down and was asleep immediately.
5. Speechless with **ecstasy**, the little boys gazed at the toys.
6. The whole place was a scene of **feverish** activity.
7. The house stood **amid** maple trees.
8. The eyes of predators are highly **sensitive** to the slightest movement.
9. Sometimes they were regarded as divine and **worshipped**.
10. These old attitudes still hold **sway** in the church.
11. The lawyer **averred** her client's innocence.
12. According to the Bible, the whole of **mankind** is descended from Adam.
13. The big city **bewildered** the old woman from the countryside.
14. The organizers guided them in orderly **fashion** out of the building.
15. What is sculpture is to a block of **marble**, education is to the soul.
16. The electricity **wastes** because they often forget to turn it off.
17. The reasons for this apparent **perversity** are probably now lost to us for all time.
18. Tony comes from an **eminently** respectable family.
19. Our survey reveals that most couples have **intercourse** once a week.
20. They left the house in a **frightful** mess.

THE TALE OF INSPECTOR LEGRASSE – PART III BY H.P. LOVECRAFT

I. Skim the text.

II. Fill in the blanks with the correct letter from the box. Then read the text again and compare your answers.

- | | | |
|-------------|---------------|----------------|
| a) ruthless | h) sensitive | o) marble |
| b) sheer | i) worshiped | p) wastes |
| c) flaunts | j) sway | q) perversity |
| d) lay | k) averred | r) eminently |
| e) ecstasy | l) mankind | s) intercourse |
| f) feverish | m) bewildered | t) frightful |
| g) amid | n) fashion | |

They (1) ____, so they said, the Great Old Ones who lived ages before there were any men, and who came to the young world out of the sky. Those Old Ones were gone now, inside the earth and under the sea; but their dead bodies had told their secrets in dreams to the first men, who formed a cult which had never died. This was that cult, and the prisoners said it had always existed and always would exist, hidden in distant (2) ____ and dark places all over the world until the time when the great priest Cthulhu, from his dark house in the mighty city of R'yeh under the waters, should rise and bring the earth again beneath his (3) _____. Some day he would call, when the stars were ready, and the secret cult would always be waiting to liberate him. Meanwhile no more must be told. There was a secret which even torture could not extract. Mankind was not absolutely alone among the conscious things of earth, for shapes came out of the dark to visit the faithful few. But these were not the Great Old Ones. No man had ever seen the Old Ones. The carven idol was great Cthulhu, but none might say whether or not the others were precisely like him. No one could read the old writing now, but things were told by word of mouth. The chanted ritual was not the secret—that was never spoken aloud, only whispered. The chant meant only this: "In his house at R'yeh dead

Cthulhu waits dreaming.” Only two of the prisoners were found sane enough to be hanged, and the rest were committed to various institutions. All denied a part in the ritual murders, and (4) ___ that the killing had been done by Black Winged Ones which had come to them from their immemorial meeting-place in the haunted wood. But of those mysterious allies no coherent account could ever be gained. What the police did extract, came mainly from an immensely aged mestizo named Castro, who claimed to have sailed to strange ports and talked with undying leaders of the cult in the mountains of China. Old Castro remembered bits of hideous legend that paled the speculations of theosopists and made man and the world seem recent and transient indeed. There had been aeons when other Things ruled on the earth, and They had had great cities. Remains of Them, he said the deathless Chinamen had told him, were still to be found as Cyclopean stones on islands in the Pacific. They all died vast epochs of time before men came, but there were arts which could revive Them when the stars had come round again to the right positions in the cycle of eternity. They had, indeed, come themselves from the stars, and brought Their images with Them.

These Great Old Ones, Castro continued, were not composed altogether of flesh and blood. They had shape—for did not this star-fashioned image prove it?—but that shape was not made of matter. When the stars were right, They could plunge from world to world through the sky; but when the stars were wrong, They could not live. But although They no longer lived, They would never really die. They all (5) ___ in stone houses in Their great city of R'lyeh, preserved by the spells of mighty Cthulhu for a glorious resurrection when the stars and the earth might once more be ready for Them. But at that time some force from outside must serve to liberate Their bodies. The spells that preserved Them intact likewise prevented Them from making an initial move, and They could only lie awake in the dark and think whilst uncounted millions of years rolled by. They knew all that was occurring in the universe, but Their mode of speech was transmitted thought. Even now They talked in Their tombs. When, after infinities of chaos, the first men came, the Great Old Ones spoke to the (6) ___ among them by moulding their dreams; for only thus could Their language reach the fleshly minds of mammals. Then, whispered Castro, those first men formed the cult around small idols which the Great Ones shewed them; idols brought in dim areas from dark stars. That cult would never die till the stars came right again, and the secret priests would take great Cthulhu from His tomb to revive His subjects and resume His rule of earth. The time would be easy to know, for then (7) ___ would have become as the Great Old Ones; free and wild and beyond good and evil, with laws and morals thrown aside and all men shouting and killing and reveling in joy. Then the liberated Old Ones would teach them new ways to shout and kill and revel and enjoy themselves, and all the earth would flame with a holocaust of (8) ___ and freedom. Meanwhile the cult, by appropriate rites, must keep alive the memory of those ancient ways and shadow

forth the prophecy of their return. In the elder time chosen men had talked with the entombed Old Ones in dreams, but then something had happened. The great stone city R'lyeh, with its monoliths and sepulchers, had sunk beneath the waves; and the deep waters, full of the one primal mystery through which not even thought can pass, had cut off the spectral (9) _____. But memory never died, and high-priests said that the city would rise again when the stars were right. Then came out of the earth the black spirits of earth, mouldy and shadowy, and full of dim rumours picked up in caverns beneath forgotten sea-bottoms. But of them old Castro dared not speak much. He cut himself off hurriedly, and no amount of persuasion or subtlety could elicit more in this direction. The *size* of the Old Ones, too, he curiously declined to mention. Of the cult, he said that he thought the centre lay (10) _____ the pathless deserts of Arabia, where Irem, the City of Pillars, dreams hidden and untouched. It was not allied to the European witch-cult, and was virtually unknown beyond its members. No book had ever really hinted of it, though the deathless Chinamen said that there were double meanings in the *Necronomicon* of the mad Arab Abdul Alhazred which the initiated might read as they chose, especially the much-discussed couplet:

*“That is not dead which can eternal lie,
And with strange aeons even death may die.”*

Legrasse, deeply impressed and not a little (11) _____, had inquired in vain concerning the historic affiliations of the cult. Castro, apparently, had told the truth when he said that it was wholly secret. The authorities at Tulane University could shed no light upon either cult or image, and now the detective had come to the highest authorities in the country and met with no more than the Greenland tale of Professor Webb. The (12) _____ interest aroused at the meeting by Legrasse's tale, corroborated as it was by the statuette, is echoed in the subsequent correspondence of those who attended; although scant mention occurs in the formal publications of the society. Caution is the first care of those accustomed to face occasional charlatanry and imposture. Legrasse for some time lent the image to Professor Webb, but at the latter's death it was returned to him and remains in his possession, where I viewed it not long ago. It is truly a terrible thing, and unmistakably akin to the dream-sculpture of young Wilcox. That my uncle was excited by the tale of the sculptor I did not wonder, for what thoughts must arise upon hearing, after a knowledge of what Legrasse had learned of the cult, of a sensitive young man who had *dreamed* not only the figure and exact hieroglyphics of the swamp-found image and the Greenland devil tablet, but had come *in his dreams* upon at least three of the precise words of the formula uttered alike by Esquimau diabolists and mongrel Louisianans? Professor Angell's instant start on an investigation of the utmost thoroughness was (13) _____ natural; though privately

I suspected young Wilcox of having heard of the cult in some indirect way, and of having invented a series of dreams to heighten and continue the mystery at my uncle's expense. The dream-narratives and cuttings collected by the professor were, of course, strong corroboration; but the rationalism of my mind and the extravagance of the whole subject led me to adopt what I thought the most sensible conclusions. So, after thoroughly studying the manuscript again and correlating the theosophical and anthropological notes with the cult narrative of Legrasse, I made a trip to Providence to see the sculptor and give him the rebuke I thought proper for so boldly imposing upon a learned and aged man. Wilcox still lived alone in the Fleur-de-Lys Building in Thomas Street, a hideous Victorian imitation of seventeenth-century Breton architecture which (14) ___ its stuccoed front amidst the lovely colonial houses on the ancient hill, and under the very shadow of the finest Georgian steeple in America. I found him at work in his rooms, and at once conceded from the specimens scattered about that his genius is indeed profound and authentic. He will, I believe, some time be heard from as one of the great decadents; for he has crystallised in clay and will one day mirror in (15) ___ those nightmares and phantasies which Arthur Machen evokes in prose, and Clark Ashton Smith makes visible in verse and in painting. Dark, frail, and somewhat unkempt in aspect, he turned languidly at my knock and asked me my business without rising. When I told him who I was, he displayed some interest; for my uncle had excited his curiosity in probing his strange dreams, yet had never explained the reason for the study. I did not enlarge his knowledge in this regard, but sought with some subtlety to draw him out. In a short time I became convinced of his absolute sincerity, for he spoke of the dreams in a manner none could mistake. They and their subconscious residuum had influenced his art profoundly, and he shewed me a morbid statue whose contours almost made me shake with the potency of its black suggestion. He could not recall having seen the original of this thing except in his own dream bas-relief, but the outlines had formed themselves insensibly under his hands. It was, no doubt, the giant shape he had raved of in delirium. That he really knew nothing of the hidden cult, save from what my uncle's relentless catechism had let fall, he soon made clear; and again I strove to think of some way in which he could possibly have received the weird impressions. He talked of his dreams in a strangely poetic (16) ___; making me see with terrible vividness the damp Cyclopean city of slimy green stone—whose *geometry*, he oddly said, was *all wrong*—and hear with frightened expectancy the ceaseless, half-mental calling from underground: "*Cthulhu fhtagn*", "*Cthulhu fhtagn*". These words had formed part of that dread ritual which told of dead Cthulhu's dream-vigil in his stone vault at R'lyeh, and I felt deeply moved despite my rational beliefs. Wilcox, I was sure, had heard of the cult in some casual way, and had soon forgotten it amidst the mass of his equally weird reading and imagining. Later, by virtue of its (17) ___ impressiveness, it had found

subconscious expression in dreams, in the bas-relief, and in the terrible statue I now beheld; so that his imposture upon my uncle had been a very innocent one. The youth was of a type, at once slightly affected and slightly ill-mannered, which I could never like; but I was willing enough now to admit both his genius and his honesty. I took leave of him amicably, and wish him all the success his talent promises. The matter of the cult still remained to fascinate me, and at times I had visions of personal fame from researches into its origin and connexions. I visited New Orleans, talked with Legrasse and others of that old-time raiding-party, saw the (18) ___ image, and even questioned such of the mongrel prisoners as still survived. Old Castro, unfortunately, had been dead for some years. What I now heard so graphically at first-hand, though it was really no more than a detailed confirmation of what my uncle had written, excited me afresh; for I felt sure that I was on the track of a very real, very secret, and very ancient religion whose discovery would make me an anthropologist of note. My attitude was still one of absolute materialism, *as I wish it still were*, and I discounted with almost inexplicable (19) ___ the coincidence of the dream notes and odd cuttings collected by Professor Angell. One thing I began to suspect, and which I now fear I *know*, is that my uncle's death was far from natural. He fell on a narrow hill street leading up from an ancient waterfront swarming with foreign mongrels, after a careless push from a negro sailor. I did not forget the mixed blood and marine pursuits of the cult-members in Louisiana, and would not be surprised to learn of secret methods and poison needles as (20) ___ and as anciently known as the cryptic rites and beliefs. Legrasse and his men, it is true, have been let alone; but in Norway a certain seaman who saw things is dead. Might not the deeper inquiries of my uncle after encountering the sculptor's data have come to sinister ears? I think Professor Angell died because he knew too much, or because he was likely to learn too much. Whether I shall go as he did remains to be seen, for I have learned much now.

II. Use a cardboard to draw a mind map using drawings and a few clue words to connect this text with the last two parts.

-Paste your map on the wall and read your classmates' maps taking notes on differences and similarities with your own ideas.

Lesson Plan 12

Reading Comprehension		Text 12 – The Madness from the Sea - Part IV	Author: H.P. Lovecraft	
Model and Theory	Procedures		Abilities and Exercises	Time
<p>Theory: Cognitivism -Student- active, reflexive and critical -Information management and task performance -Critical and symbolic thought</p> <p>Model: Interactive</p>	<p>a) Teacher asks students to gather in teams of four people and draw a mind map in which they summarize and connect the last three texts. Every team will pass to the front and explain their map to their classmates. They will also make personal comments about what they have understood throughout the reading of those texts.</p>		<p>-Summarize -Identify main ideas -Fill in the blanks</p>	25'
	<p>b) Students are asked to read the text in silence and solve exercise 1 by themselves.</p>			25'
	<p>c) Students are asked to pass to the front and write their answers. They will also have to provide an explanation according to the elements in the text. Peer-correction will be promoted so as to enhance their comprehension of the text.</p>			15'
	<p>-----</p> <p>a) Students are asked to get together in trios and organize their ideas in order to talk about the main topic which is in the four texts, in order to improve their ability to relate, summarize and recall information. They can use their past worksheets and dictionaries.</p>		<p>-----</p> <p>Paraphrase -Debate</p>	25'
<p>b) Students will gather in teams of four people to play charades. First, they will create their own cards regarding vocabulary, characters from the twelve texts they have read. When they finish they will change their cards with another team and they will play. The team that gets most of the answers right wins a special prize.</p>		30'		
<p>Observations: The 24 hour mini course is an impulse for two kinds of students: those who don't enjoy reading and being evaluated in a mechanical way, and also for those who enjoy but still have issues when it comes to comprehension. Every class they will be evaluated with different resources such as mind maps, questionnaires, debates, vocabulary activities, etcetera, so as to have a wider perspective of what they are struggling with and how they can use their strengths to improve their understanding. As a consequence, they will barely feel as they are being evaluated, but indeed they will be all the time.</p>				

Answer Key – Lesson Plan 12



Answer Key – Lesson Plan 12

I. Read the text carefully. Select the chunks that fit best in the blank spaces and write the correct letter on them.

- | | |
|------|------|
| 1. C | 5. G |
| 2. D | 6. F |
| 3. A | 7. H |
| 4. B | 8. E |

Sample – Answers may vary

II. Get together in trios in order to debate about the four texts as one, main ideas, characters, context and feelings.

- Strange events over the world – collective dreams
- Archeology – hieroglyphs, statue, fetish
- Cults and rites for profane creatures or the devil
- Cosmic horror – what the humans cannot see or didn't even know
- Madness and strange deaths
- People killing – convinced of the return of a creature from the outer space
- Words that have no logic translation or pronunciation
- The place in which those creatures wait to get back to life.

THE MADNESS FROM THE SEA – PART IV BY H.P. LOVECRAFT

I. Read the text carefully.

If heaven ever wishes to grant me a boon, it will be a total effacing of the results of a mere chance which fixed my eye on a certain stray piece of shelf-paper. It was nothing on which I would naturally have stumbled in the course of my daily round, for it was an old number of an Australian journal, the *Sydney Bulletin* for April 18, 1925. It had escaped even the cutting bureau which had at the time of its issuance been avidly collecting material for my uncle's research. I had largely given over my inquiries into what Professor Angell called the "Cthulhu Cult", and was visiting a learned friend in Paterson, New Jersey; the curator of a local museum and a mineralogist of note. 1. ()

What it suggested, however, was of portentous significance to my flagging quest; and I carefully tore it out for immediate action. It read as follows:

MYSTERY DERELICT FOUND AT SEA Vigilant Arrives With Helpless Armed New Zealand Yacht in Tow. One Survivor and Dead Man Found Aboard. Tale of Desperate Battle and Deaths at Sea. Rescued Seaman Refuses Particulars of Strange Experience. Odd Idol Found in His Possession. Inquiry to Follow.

The Morrison Co.'s freighter *Vigilant*, bound from Valparaiso, arrived this morning at its wharf in Darling Harbour, having in tow the battled and disabled but heavily armed steam yacht *Alert* of Dunedin, N. Z., which was sighted April 12th in S. Latitude 34° 21', W. Longitude 152° 17' with one living and one dead man aboard. The *Vigilant* left Valparaiso March 25th, and on April 2nd was driven considerably south of her course by exceptionally heavy storms and monster waves. 2. ()

This man, after recovering his senses, told an exceedingly strange story of piracy and slaughter. He is Gustaf Johansen, a Norwegian of some intelligence, and had been second mate of the two-masted schooner *Emma* of Auckland, which sailed for Callao February 20th with a complement of eleven men. The *Emma*, he says, was delayed and thrown widely south of her course by the great storm of March 1st, and on March 22nd, in S. Latitude 49° 51', W. Longitude 128° 34', encountered the *Alert*, manned by a queer and evil-looking crew of Kanakas and half-castes.

Being ordered peremptorily to turn back, Capt. Collins refused; whereupon the strange crew began to fire savagely and without warning upon the schooner with a peculiarly heavy battery of brass cannon forming part of the yacht's equipment. The *Emma's* men shewed fight, says the survivor, and though the schooner began to sink from shots beneath the waterline they managed to heave alongside their enemy and board her, grappling with the savage crew on the yacht's deck, and being forced to kill them all, the number being slightly superior, because of their particularly abhorrent and desperate though rather clumsy mode of fighting. Three of the *Emma's* men, including Capt. Collins and First Mate Green, were killed; and the remaining eight under Second Mate Johansen proceeded to navigate the captured yacht, going ahead in their original direction to see if any reason for their ordering back had existed. The next day, it appears, they raised and landed on a small island, although none is known to exist in that part of the ocean; and six of the men somehow died ashore, though Johansen is queerly reticent about this part of his story, and speaks only of their falling into a rock chasm. Later, it seems, he and one companion boarded the yacht and tried to manage her, but were beaten about by the storm of April 2nd.

3. ()

Our Auckland correspondent gives the *Emma* and her crew an excellent reputation, and Johansen is described as a sober and worthy man. The admiralty will institute an inquiry on the whole matter beginning tomorrow, at which every effort will be made to induce Johansen to speak more freely than he has done hitherto. This was all, together with the picture of the hellish image; but what a train of ideas it started in my mind! Here were new treasuries of data on the Cthulhu Cult, and evidence that it had strange interests at sea as well as on land. What motive prompted the hybrid crew to order back the *Emma* as they sailed about with their hideous idol?

4. ()

March 1st—our February 28th according to the International Date Line—the earthquake and storm had come. From Dunedin the *Alert* and her noisome crew had darted eagerly forth as if imperiously summoned, and on the other side of the earth poets and artists had begun to dream of a strange, dank Cyclopean city whilst a young sculptor had moulded in his sleep the form of the dreaded Cthulhu. March 23d the crew of the *Emma* landed on an unknown island and left six men dead; and on that date the dreams of sensitive men assumed a heightened vividness and darkened with dread of a giant monster's malign pursuit, whilst an architect had gone mad and a sculptor had lapsed suddenly into delirium! And what of this storm of April 2nd—the date on which all dreams of the dank city ceased, and Wilcox emerged unharmed from the bondage of strange fever? What of all this—and of those hints of old Castro about the sunken, star-born Old Ones and their coming reign; their faithful cult *and their mastery of dreams?* Was I

tottering on the brink of cosmic horrors beyond man's power to bear? If so, they must be horrors of the mind alone, for in some way the second of April had put a stop to whatever monstrous menace had begun its siege of mankind's soul. That evening, after a day of hurried cabling and arranging, I bade my host adieu and took a train for San Francisco. In less than a month I was in Dunedin; where, however, I found that little was known of the strange cult-members who had lingered in the old sea-taverns. Waterfront scum was far too common for special mention; though there was vague talk about one inland trip these mongrels had made, during which faint drumming and red flame were noted on the distant hills.

5. ()

I saw the *Alert*, now sold and in commercial use, at Circular Quay in Sydney Cove, but gained nothing from its non-committal bulk. The crouching image with its cuttlefish head, dragon body, scaly wings, and hieroglyphed pedestal, was preserved in the Museum at Hyde Park; and I studied it long and well, finding it a thing of balefully exquisite workmanship, and with the same utter mystery, terrible antiquity, and unearthly strangeness of material which I had noted in Legrasse's smaller specimen. Geologists, the curator told me, had found it a monstrous puzzle; for they vowed that the world held no rock like it. Then I thought with a shudder of what old Castro had told Legrasse about the primal Great Ones: "They had come from the stars, and had brought Their images with Them." Shaken with such a mental revolution as I had never before known, I now resolved to visit Mate Johansen in Oslo. Sailing for London, I reëmbarked at once for the Norwegian capital; and one autumn day landed at the trim wharves in the shadow of the Egeberg. Johansen's address, I discovered, lay in the Old Town of King Harold Haardrada, which kept alive the name of Oslo during all the centuries that the greater city masqueraded as "Christiana". I made the brief trip by taxicab, and knocked with palpitant heart at the door of a neat and ancient building with plastered front. A sad-faced woman in black answered my summons, and I was stung with disappointment when she told me in halting English that Gustaf Johansen was no more. He had not survived his return, said his wife, for the doings at sea in 1925 had broken him. He had told her no more than he had told the public, but had left a long manuscript—of "technical matters" as he said—written in English, evidently in order to safeguard her from the peril of casual perusal.

6. ()

Persuading the widow that my connexion with her husband's "technical matters" was sufficient to entitle me to his manuscript, I bore the document away and began to read it on the London boat. It was a simple, rambling thing—a naive sailor's effort at a post-facto diary—and strove to recall day by day that last awful voyage. I cannot attempt to transcribe it verbatim in all its cloudiness and redundancy, but I

will tell its gist enough to shew why the sound of the water against the vessel's sides became so unendurable to me that I stopped my ears with cotton. Johansen, thank God, did not know quite all, even though he saw the city and the Thing, but I shall never sleep calmly again when I think of the horrors that lurk ceaselessly behind life in time and in space, and of those unhallowed blasphemies from elder stars which dream beneath the sea, known and favoured by a nightmare cult ready and eager to loose them on the world whenever another earthquake shall heave their monstrous stone city again to the sun and air. Johansen's voyage had begun just as he told it to the vice-admiralty. The *Emma*, in ballast, had cleared Auckland on February 20th, and had felt the full force of that earthquake-born tempest which must have heaved up from the sea-bottom the horrors that filled men's dreams. Once more under control, the ship was making good progress when held up by the *Alert* on March 22nd, and I could feel the mate's regret as he wrote of her bombardment and sinking. Of the swarthy cult-fiends on the *Alert* he speaks with significant horror. There was some peculiarly abominable quality about them which made their destruction seem almost a duty, and Johansen shews ingenuous wonder at the charge of ruthlessness brought against his party during the proceedings of the court of inquiry. Then, driven ahead by curiosity in their captured yacht under Johansen's command, the men sight a great stone pillar sticking out of the sea, and in S. Latitude 47° 9', W. Longitude 126° 43' come upon a coast-line of mingled mud, ooze, and weedy Cyclopean masonry which can be nothing less than the tangible substance of earth's supreme terror—the nightmare corpse-city of R'yeh, that was built in measureless aeons behind history by the vast, loathsome shapes that seeped down from the dark stars. There lay great Cthulhu and his hordes, hidden in green slimy vaults and sending out at last, after cycles incalculable, the thoughts that spread fear to the dreams of the sensitive and called imperiously to the faithful to come on a pilgrimage of liberation and restoration. All this Johansen did not suspect, but God knows he soon saw enough! I suppose that only a single mountain-top, the hideous monolith-crowned citadel whereon great Cthulhu was buried, actually emerged from the waters.

7. ()

Without knowing what futurism is like, Johansen achieved something very close to it when he spoke of the city; for instead of describing any definite structure or building, he dwells only on broad impressions of vast angles and stone surfaces—surfaces too great to belong to any thing right or proper for this earth, and impious with horrible images and hieroglyphs. I mention his talk about *angles* because it suggests something Wilcox had told me of his awful dreams. He had said that the *geometry* of the dream-place he saw was abnormal, non-Euclidean, and loathsomely redolent of spheres and dimensions apart from ours. Now an unlettered seaman felt the same thing whilst gazing at the terrible reality. Johansen

and his men landed at a sloping mud-bank on this monstrous Acropolis, and clambered slipperily up over titan oozy blocks which could have been no mortal staircase. The very sun of heaven seemed distorted when viewed through the polarising miasma welling out from this sea-soaked perversion, and twisted menace and suspense lurked leeringly in those crazily elusive angles of carven rock where a second glance shewed concavity after the first shewed convexity. Something very like fright had come over all the explorers before anything more definite than rock and ooze and weed was seen. Each would have fled had he not feared the scorn of the others, and it was only half-heartedly that they searched—vainly, as it proved—for some portable souvenir to bear away. It was Rodriguez the Portuguese who climbed up the foot of the monolith and shouted of what he had found. The rest followed him, and looked curiously at the immense carved door with the now familiar squid-dragon bas-relief. It was, Johansen said, like a great barn-door; and they all felt that it was a door because of the ornate lintel, threshold, and jambs around it, though they could not decide whether it lay flat like a trap-door or slantwise like an outside cellar-door. As Wilcox would have said, the geometry of the place was all wrong. One could not be sure that the sea and the ground were horizontal, hence the relative position of everything else seemed phantasmally variable. Briden pushed at the stone in several places without result. Then Donovan felt over it delicately around the edge, pressing each point separately as he went. He climbed interminably along the grotesque stone moulding—that is, one would call it climbing if the thing was not after all horizontal—and the men wondered how any door in the universe could be so vast. Then, very softly and slowly, the acre-great panel began to give inward at the top; and they saw that it was balanced. Donovan slid or somehow propelled himself down or along the jamb and rejoined his fellows, and everyone watched the queer recession of the monstrously carven portal. In this phantasy of prismatic distortion it moved anomalously in a diagonal way, so that all the rules of matter and perspective seemed upset. The aperture was black with a darkness almost material. That tenebrousness was indeed a *positive quality*; for it obscured such parts of the inner walls as ought to have been revealed, and actually burst forth like smoke from its aeon-long imprisonment, visibly darkening the sun as it slunk away into the shrunken and gibbous sky on flapping membraneous wings. The odour arising from the newly opened depths was intolerable, and at length the quick-eared Hawkins thought he heard a nasty, slopping sound down there. Everyone listened, and everyone was listening still when It lumbered slobberingly into sight and gropingly squeezed Its gelatinous green immensity through the black doorway into the tainted outside air of that poison city of madness. Poor Johansen's handwriting almost gave out when he wrote of this. Of the six men who never reached the ship, he thinks two perished of pure fright in that accursed instant.

8. ()

After vigintillions of years great Cthulhu was loose again, and ravening for delight. Three men were swept up by the flabby claws before anybody turned. God rest them, if there be any rest in the universe. They were Donovan, Guerrera, and Ångstrom. Parker slipped as the other three were plunging frenziedly over endless vistas of green-cruled rock to the boat, and Johansen swears he was swallowed up by an angle of masonry which shouldn't have been there; an angle which was acute, but behaved as if it were obtuse. So only Briden and Johansen reached the boat, and pulled desperately for the *Alert* as the mountainous monstrosity flopped down the slimy stones and hesitated floundering at the edge of the water. Steam had not been suffered to go down entirely, despite the departure of all hands for the shore; and it was the work of only a few moments of feverish rushing up and down between wheel and engines to get the *Alert* under way. Slowly, amidst the distorted horrors of that indescribable scene, she began to churn the lethal waters; whilst on the masonry of that charnel shore that was not of earth the titan Thing from the stars slavered and gibbered like Polypheme cursing the fleeing ship of Odysseus. Then, bolder than the storied Cyclops, great Cthulhu slid greasily into the water and began to pursue with vast wave-raising strokes of cosmic potency. Briden looked back and went mad, laughing shrilly as he kept on laughing at intervals till death found him one night in the cabin whilst Johansen was wandering deliriously. But Johansen had not given out yet. Knowing that the Thing could surely overtake the *Alert* until steam was fully up, he resolved on a desperate chance; and, setting the engine for full speed, ran lightning-like on deck and reversed the wheel. There was a mighty eddying and foaming in the noisome brine, and as the steam mounted higher and higher the brave Norwegian drove his vessel head on against the pursuing jelly which rose above the unclean froth like the stern of a daemon galleon. The awful squid-head with writhing feelers came nearly up to the bowsprit of the sturdy yacht, but Johansen drove on relentlessly. There was a bursting as of an exploding bladder, a slushy nastiness as of a cloven sunfish, a stench as of a thousand opened graves, and a sound that the chronicler would not put on paper. For an instant the ship was befouled by an acrid and blinding green cloud, and then there was only a venomous seething astern; where—God in heaven!—the scattered plasticity of that nameless sky-spawn was nebulously *recombining* in its hateful original form, whilst its distance widened every second as the *Alert* gained impetus from its mounting steam. That was all. After that Johansen only brooded over the idol in the cabin and attended to a few matters of food for himself and the laughing maniac by his side. He did not try to navigate after the first bold flight, for the reaction had taken something out of his soul. Then came the storm of April 2nd, and a gathering of the clouds about his consciousness. There is a sense of spectral whirling through liquid gulfs of infinity, of dizzying rides through reeling universes on a comet's tail, and of hysterical plunges from the pit to the moon and from the moon back again to the pit, all

livened by a cachinnating chorus of the distorted, hilarious elder gods and the green, bat-winged mocking imps of Tartarus. Out of that dream came rescue—the *Vigilant*, the vice-admiralty court, the streets of Dunedin, and the long voyage back home to the old house by the Egeberg. He could not tell—they would think him mad. He would write of what he knew before death came, but his wife must not guess. Death would be a boon if only it could blot out the memories. That was the document I read, and now I have placed it in the tin box beside the bas-relief and the papers of Professor Angell. With it shall go this record of mine—this test of my own sanity, wherein is pieced together that which I hope may never be pieced together again. I have looked upon all that the universe has to hold of horror, and even the skies of spring and the flowers of summer must ever afterward be poison to me. But I do not think my life will be long. As my uncle went, as poor Johansen went, so I shall go. I know too much, and the cult still lives. Cthulhu still lives, too, I suppose, again in that chasm of stone which has shielded him since the sun was young. His accursed city is sunken once more, for the *Vigilant* sailed over the spot after the April storm; but his ministers on earth still bellow and prance and slay around idol-capped monoliths in lonely places. He must have been trapped by the sinking whilst within his black abyss, or else the world would by now be screaming with fright and frenzy. Who knows the end? What has risen may sink, and what has sunk may rise. Loathsomeness waits and dreams in the deep, and decay spreads over the tottering cities of men. A time will come—but I must not and cannot think! Let me pray that, if I do not survive this manuscript, my executors may put caution before audacity and see that it meets no other eye.

II. *Select the chunks that fit best in the blank spaces and write the correct letter on them.*

- a) From that time till his rescue on the 12th the man remembers little, and he does not even recall when William Briden, his companion, died. Briden's death reveals no apparent cause, and was probably due to excitement or exposure. Cable advices from Dunedin report that the *Alert* was well known there as an island trader, and bore an evil reputation along the waterfront. It was owned by a curious group of half-castes whose frequent meetings and night trips to the woods attracted no little curiosity; and it had set sail in great haste just after the storm and earth tremors of March 1st.
- b) What was the unknown island on which six of the *Emma*'s crew had died, and about which the mate Johansen was so secretive? What had the vice-admiralty's investigation brought out, and what was known of the noxious cult in Dunedin? And most marvellous of all, what deep and more than natural linkage of dates was this which gave a malign and now undeniable significance to the various turns of events so carefully noted by my uncle?

- c) Examining one day the reserve specimens roughly set on the storage shelves in a rear room of the museum, my eye was caught by an odd picture in one of the old papers spread beneath the stones. It was the *Sydney Bulletin* I have mentioned, for my friend has wide affiliations in all conceivable foreign parts; and the picture was a half-tone cut of a hideous stone image almost identical with that which Legrasse had found in the swamp. Eagerly clearing the sheet of its precious contents, I scanned the item in detail; and was disappointed to find it of only moderate length.
- d) On April 12th the derelict was sighted; and though apparently deserted, was found upon boarding to contain one survivor in a half-delirious condition and one man who had evidently been dead for more than a week. The living man was clutching a horrible stone idol of unknown origin, about a foot in height, regarding whose nature authorities at Sydney University, the Royal Society, and the Museum in College Street all profess complete bafflement, and which the survivor says he found in the cabin of the yacht, in a small carved shrine of common pattern.
- e) The Thing cannot be described—there is no language for such abysses of shrieking and immemorial lunacy, such eldritch contradictions of all matter, force, and cosmic order. A mountain walked or stumbled. God! What wonder that across the earth a great architect went mad, and poor Wilcox raved with fever in that telepathic instant? The Thing of the idols, the green, sticky spawn of the stars, had awaked to claim his own. The stars were right again, and what an age-old cult had failed to do by design, a band of innocent sailors had done by accident.
- f) During a walk through a narrow lane near the Gothenburg dock, a bundle of papers falling from an attic window had knocked him down. Two Lascar sailors at once helped him to his feet, but before the ambulance could reach him he was dead. Physicians found no adequate cause for the end, and laid it to heart trouble and a weakened constitution. I now felt gnawing at my vitals that dark terror which will never leave me till I, too, am at rest; “accidentally” or otherwise.
- g) In Auckland I learned that Johansen had returned *with yellow hair turned white* after a perfunctory and inconclusive questioning at Sydney, and had thereafter sold his cottage in West Street and sailed with his wife to his old home in Oslo. Of his stirring experience he would tell his friends no more than he had told the admiralty officials, and all they could do was to give me his Oslo address. After that I went to Sydney and talked profitlessly with seamen and members of the vice-admiralty court.
- h) When I think of the *extent* of all that may be brooding down there I almost wish to kill myself forthwith. Johansen and his men were awed by the cosmic majesty of this dripping Babylon of elder daemons, and must have

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III. Gather in teams of four people to play charades. First, create your own cards regarding vocabulary and characters from the twelve texts you have read. Once you have finished, change your cards with another team and then play.

Conclusiones

Como se mencionó al inicio de este proyecto de investigación, el objetivo principal consistió en generar una propuesta didáctica dirigida principalmente a los alumnos de primer semestre en la Licenciatura en Enseñanza de Inglés, esto con el propósito de impulsar a los futuros docentes a mejorar su comprensión lectora y las subhabilidades que se ven relacionadas con ésta. Lo anterior se logró gracias a la delimitación de la población, lo cual fue uno de los pasos más importantes para establecer el contexto dentro del cual se desarrollarían los ejercicios y las subhabilidades a trabajar, así como el tiempo establecido. En todo momento se mantuvo un balance entre las teorías elegidas, de tal modo que no hubiera mayor inclinación por cierto modelo de comprensión lectora que por otro, variando e incorporando elementos adecuados para cada caso.

Cabe destacar que se mantuvo un enfoque intercultural, integrando elementos culturales a través de la lengua meta según el contexto de cada obra, entre estos se encuentran el vocabulario específico, el análisis de puntos específicos relacionados con el trasfondo de la obra, y la paráfrasis, que permite contrastar las ideas originales con el pensamiento actual. Cada autor elegido representó un género literario que posibilita acercarse a una amplia gama de enfoques para un mejor ejercicio de lectura. Por otro lado, se introdujeron ejercicios que permitirán a los alumnos poner a prueba sus conocimientos y nivel en la lengua inglesa, pero también reflexionar sobre sus propias estrategias de aprendizaje, lo cual será útil para que trabajen sobre aquellas deficiencias conforme las vayan detectando.

Haciendo alusión al alcance del proyecto, se mantuvo el enfoque usando textos cortos y acordes al nivel de complejidad que puede manejar la población, pero siempre incluyendo material para incentivar a los alumnos a esforzarse para tener un ejercicio mental mucho más significativo. De igual manera, se incluyeron planes de clase con el fin de servir como guías para los profesores encargados del grupo en el que se apliquen los materiales. Cada uno de estos tiene indicaciones y sugerencias para que el docente pueda adaptar los ejercicios según las necesidades o características de cada población, así como mejorarse en función de metas grupales.

Las limitaciones del proyecto se vieron reflejadas principalmente en que no se aplicaron los ejercicios, sino que únicamente quedaron como una sugerencia para introducirse en cursos posteriores, lo cual abre paso a la posibilidad de que varíen los resultados esperados. Tomando esto en cuenta, sería necesario realizar un análisis de necesidades para complementar la propuesta y mejorarla en términos prácticos. Finalmente, pese a que el material diseñado no se

aplicó a la población, logró plasmar elementos teóricos en la práctica y seguir la línea de los objetivos para ser coherente y viable según el sustento y análisis previo. Con lo anterior aunado a la experiencia de la autora, se espera que se pueda impulsar su implementación a futuro dentro de los cursos de Inglés I de la Licenciatura en Enseñanza de Inglés.

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