

# READ/ESIGNERS: LETRAMENTO LITERÁRIO NA FORMAÇÃO DE PROFESSORES DE LÍNGUA INGLESA

## **AUTOR**

Ana Paula Luiz dos Santos Aires

## **SUPERVISOR TÉCNICO**

Fernanda Machado Brener

## **TIPO**

Protótipo de ensino

## **CONTEXTO**

Ensino superior

## **PÚBLICO-ALVO**

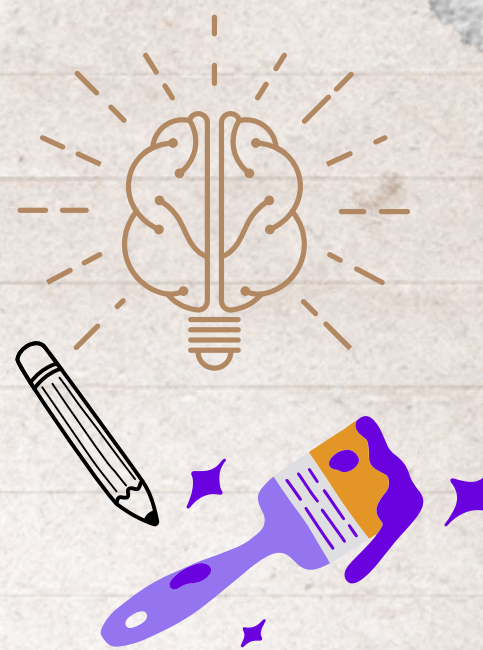
Ensino superior

## **LÍNGUA**

Inglês

**ANO DE DEFESA**

2023

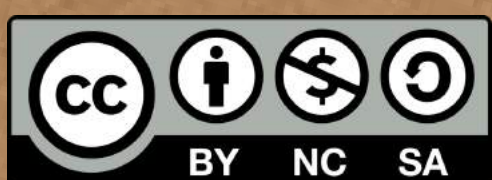
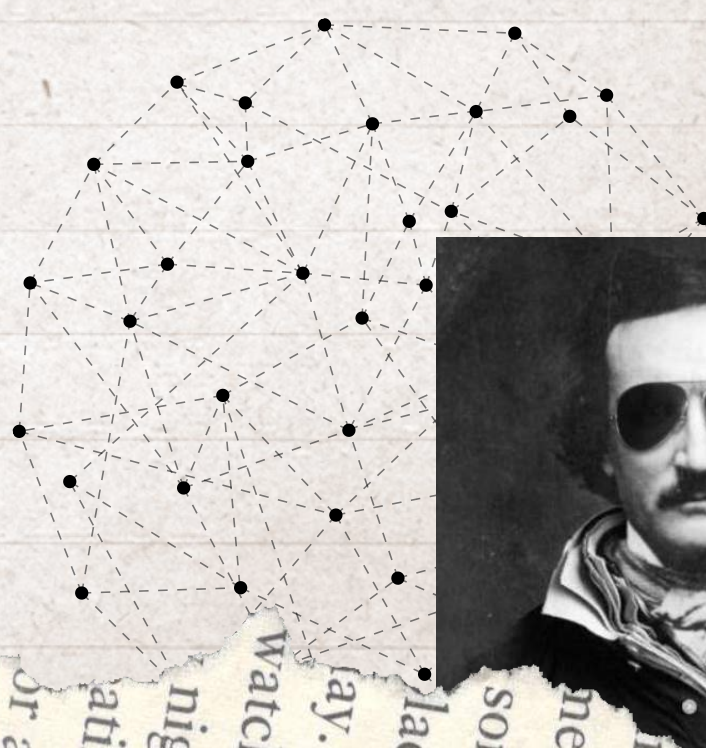


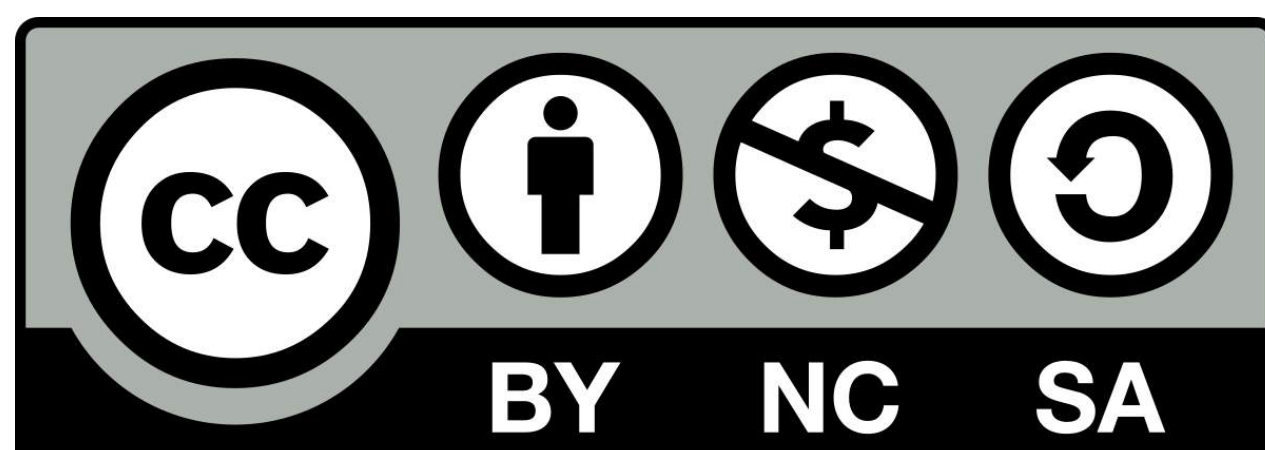
# Read/esigners

## Letramento Literário na Formação de Professores de Língua Inglesa

DESENVOLVIDO POR:  
ANA PAULA LUIZ DOS SANTOS AIRES

SUPERVISÃO TÉCNICA:  
FERNANDA MACHADO BRENER



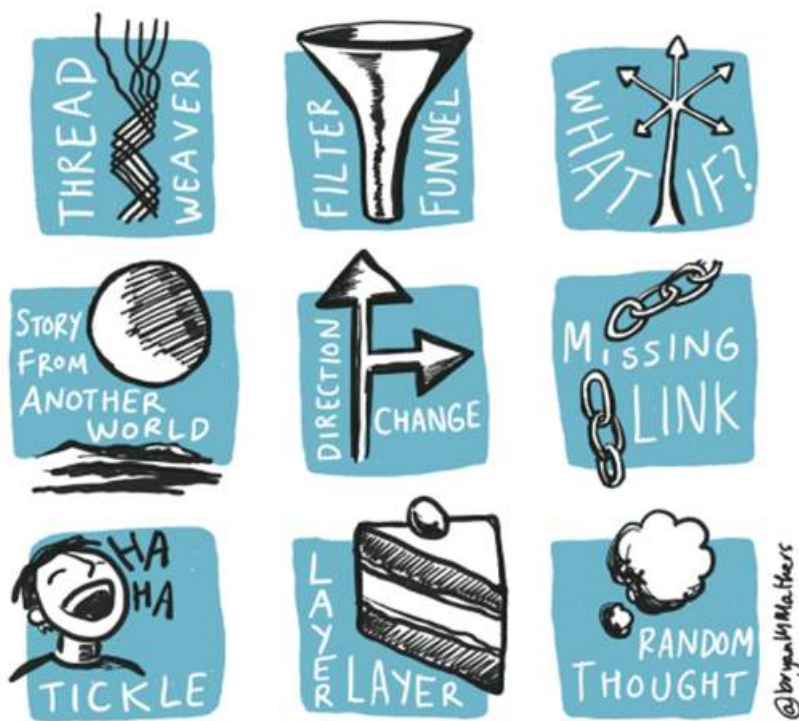


Read/esigners: Letramento Literário na formação de professores de língua inglesa © 2021 by Ana Paula Luiz dos Santos Aires is licensed under Attribution-NonCommercial-ShareAlike 4.0 International

Uma versão editável pode ser obtida por meio deste [link](#).

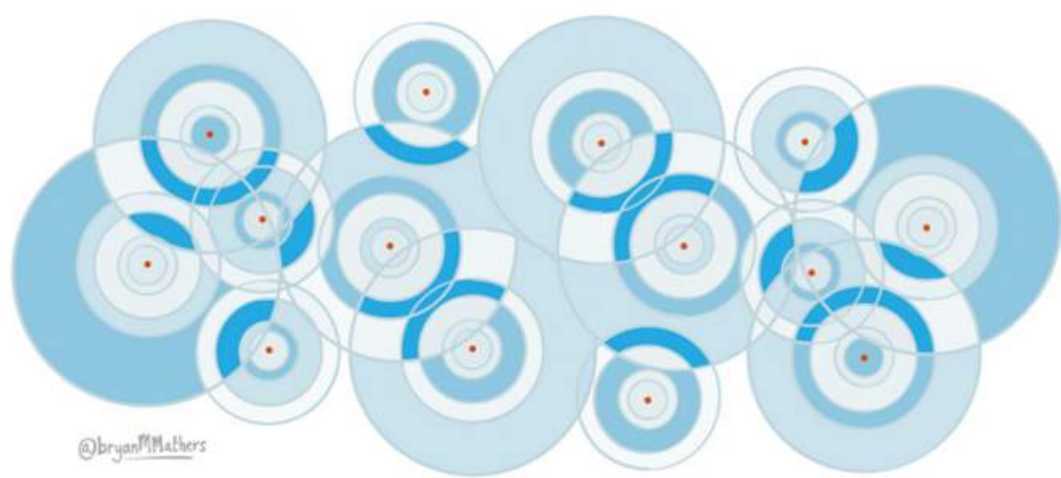
# Apresentação

## THE WAY OF THE REMIX



We are nodes on a network. We're influenced by others. We, in turn, can influence others. Our creations contain flavours and mixes of whatever has gone before, for who bakes a cake without any ingredients?

- Bryan Mathers (2016)



REMIX  
BY VISUAL THINKERY IS  
LICENSED UNDER CC-BY-ND

Prezado “designer”,

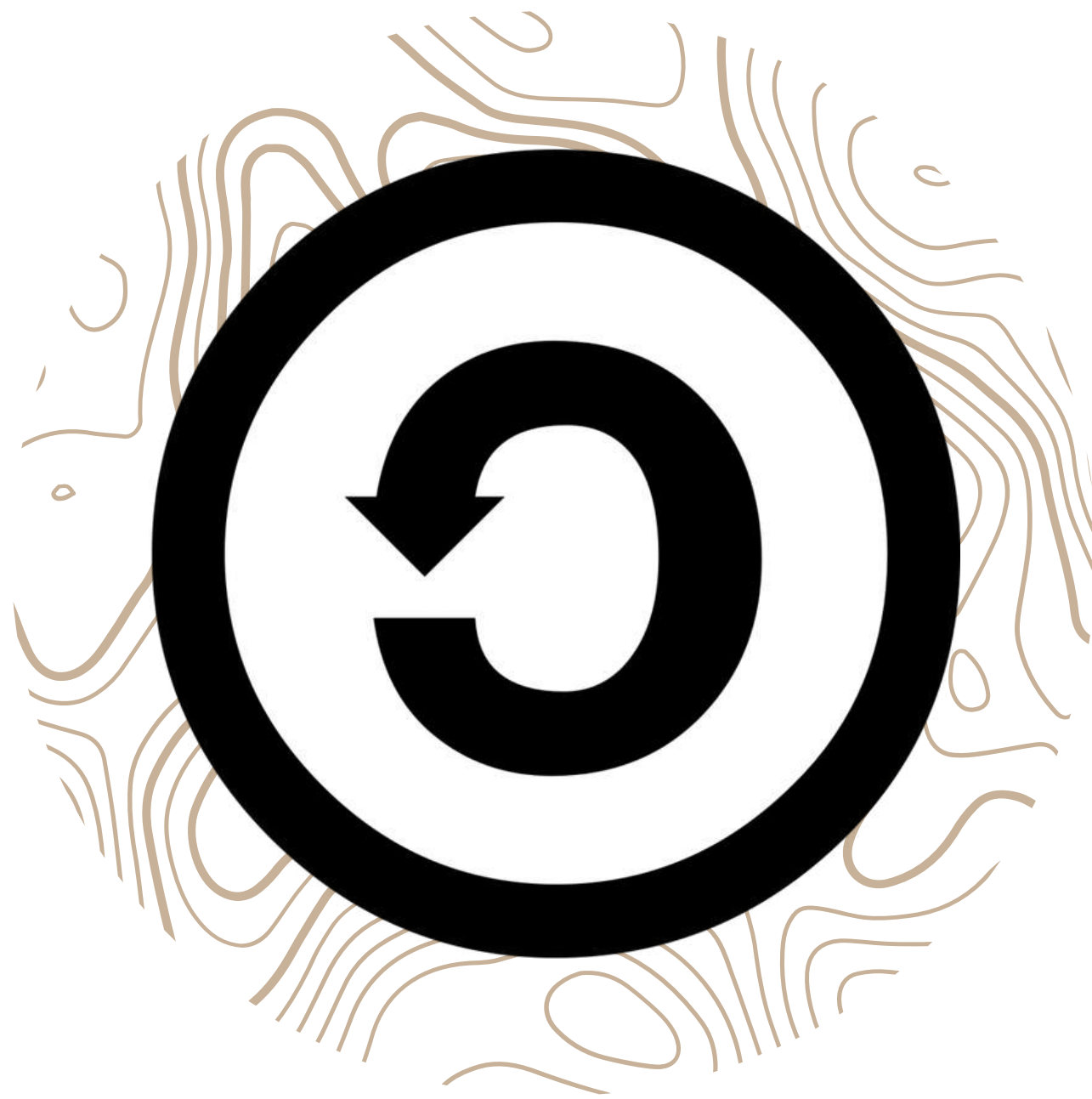
Este material é resultado de um trabalho de conclusão de mestrado em Letras Estrangeiras Modernas (MEPLEM) da Universidade Estadual de Londrina (UEL). Nele, propomos um olhar para o trabalho com textos literários em aulas de língua inglesa sob a perspectiva do letramento literário (ZAPPONE, 2008) e da pedagogia dos multiletramentos (CAZDEN et al., 1996; KALANTZIS; COPE; PINHEIRO, 2020).

Nossa intenção é oportunizar espaço para que (futuros) professores de língua inglesa possam ter um novo olhar acerca do que entendem por literatura e pensar em possíveis caminhos para trabalhar com esses textos dentro das aulas de língua inglesa.

Utilizamos, aqui, o conceito de protótipo (ROJO, 2017) com a intenção de que você, designer, possa também se apropriar desse material e remixá-lo de acordo com seus próprios interesses e necessidades, adaptando-o ao seu contexto específico.

Esperamos que esta pesquisa e o material resultante inspirem outros professores a explorar o design e a temática propostos aqui, reinterpretando-os em seus próprios projetos de redesign. Fique à vontade para tirar dúvidas ou fornecer feedback através do e-mail: [aires.anapaulas@gmail.com](mailto:aires.anapaulas@gmail.com).

## Como remixar esse material



O protótipo “READ/ESIGNERS”, que inclui slides, planos de aula e atividades, encontra-se disponível integralmente por meio do seguinte link:

<https://bit.ly/readesignersuel>

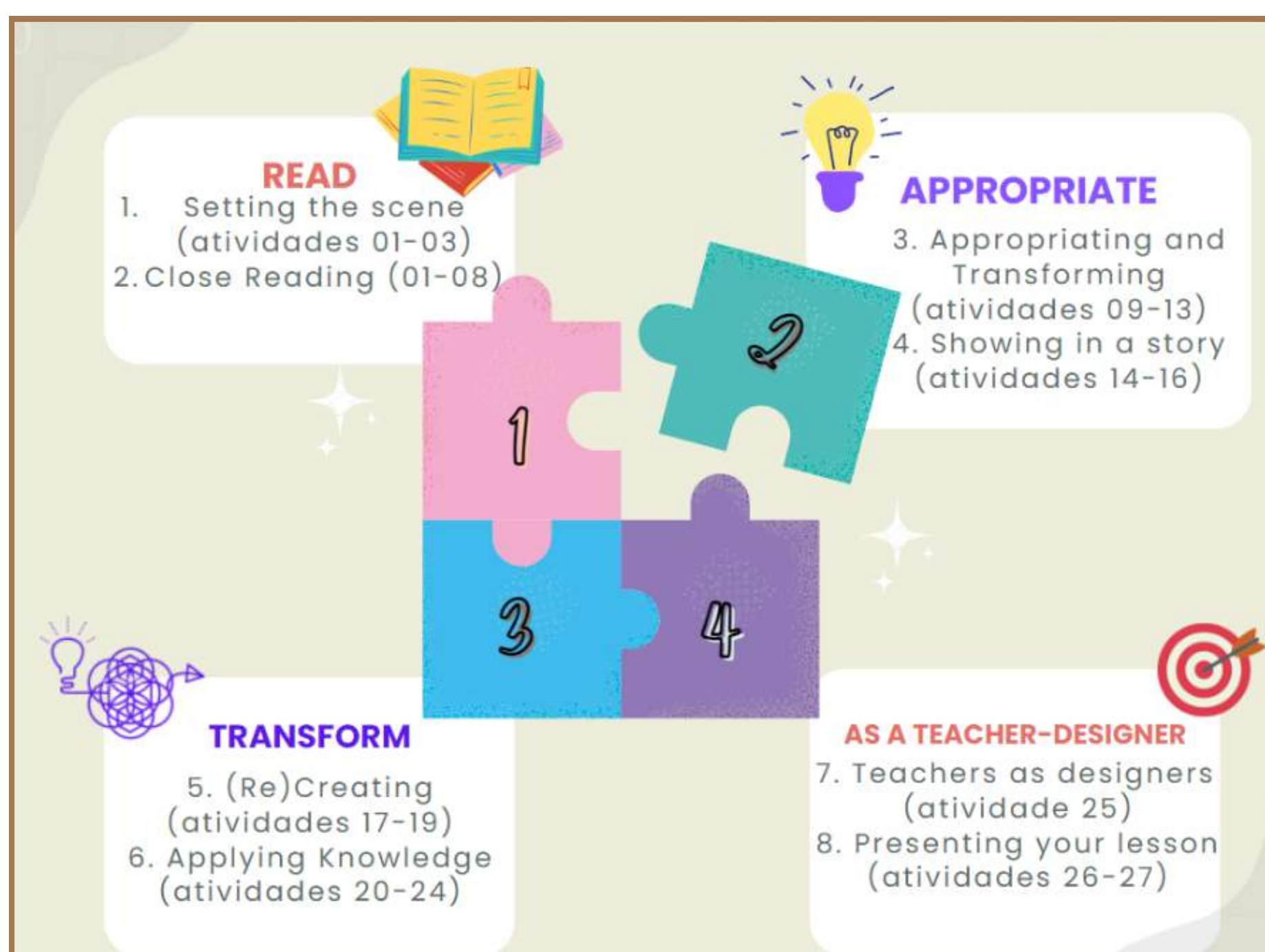
Nesta pasta, também é possível acessar material extra.



# Organização do material

O produto educacional tem como objetivos principais fomentar práticas de letramentos literários na formação inicial de professores de língua inglesa e instigar professores em formação à possibilidade de trabalhar textos literários pela perspectiva dos multiletramentos. Para tanto, foram desenvolvidas quatro unidades interdependentes. Isto é, embora as propostas se complementem, elas podem ser trabalhadas separadamente, tendo a ordem de algumas delas alteradas.

Deste modo, planejamos quatro unidades: “Read”, “Appropriate”, “Transform” e “As a teacher-designer”. A primeira unidade foi delineada para que o texto literário fosse apresentado e lido. Na segunda, para que o texto fosse trabalhado novamente, mas de modo criativo e crítico, permitindo que o leitor se aproprie de sua leitura e a ressignifique. Nesta mesma unidade, também entram em contato com a técnica de “show, don’t tell” para descrever emoções, situações, pessoas etc. – o que poderá ser usado na unidade seguinte. A terceira unidade trata da escrita literária por meio das fanfics, sendo que as propostas consideram a escrita como processo (HARMER, 2013; SANTANA, 2020). Por fim, na quarta unidade, as propostas buscam levar os professores em formação a se apropriar do conhecimento construído a fim de que repensem práticas tradicionais de ensino com o texto literário e produzam materiais pedagógicos que possam ser (re)utilizados e compartilhados com outros professores e entre eles mesmos.



# Embasamento teórico do material

| Princípios  | Ações no material   |
|---|---|
| <p><b>Multiletramentos</b><br/>(CAZDEN <i>et al.</i>, 1996; KALANTZIS; COPE; PINHEIRO., 2020)</p>   | <ul style="list-style-type: none"> <li>• Material estruturado com base nos processos de conhecimento:               <ol style="list-style-type: none"> <li>a. Experienciando: o conhecido e o novo;</li> <li>b. Conceitualizando: por nomeação e com teoria;</li> <li>c. Analisando: funcionalmente e criticamente;</li> <li>d. Aplicando apropriadamente e criativamente.</li> </ol> </li> <li>• “Abordagem intercruzada” (KALANTZIS; COPE; PINHEIRO, 2020)”: entrelaçamento intencional [entre os processos de conhecimento] de “uma variedade de tipos atividades ou formas de engajamento de modo a alcançar objetivos de aprendizagem”<sup>48</sup> (KALANTZIS; COPE, 2010, p. 208, tradução minha)</li> </ul>   |
|   | <ol style="list-style-type: none"> <li>a. Multimodalidade:<br/>Uso dos modos linguístico, visual, sonoro para que participantes possam interagir (com) e negociar significados do texto escrito</li> <li>b. Apropriação do texto literário</li> </ol> <ul style="list-style-type: none"> <li>• Leitura como processo dinâmico</li> </ul>  |
| <p><b>Leitura em cultura participativa</b><br/>(JENKINS, <i>et al.</i> 2009; JENKINS; KELLEY, 2013) e como processo dinâmico, ativo e colaborativo<br/>(KALANTZIS <i>et. al.</i>, 2020)</p> | <ul style="list-style-type: none"> <li>• Propostas de leitura em grupo, em que os membros possam cooperar e colaborar para a construção conjunta do conhecimento;</li> <li>• Diálogo como ferramenta para a construção de significados do que foi lido, a fim de que ocorram “trocas” e (re)construção do conhecimento em uma mentalidade de grupo;</li> <li>• Encorajamento e valorização das contribuições, uma vez que há níveis de entendimento e formas de apropriação;</li> <li>• Professor-formador como mediador-participante (ou seja, o professor como membro que também está construindo significados e que não possui conhecimento absoluto);</li> <li>• Negociação de sentidos e significados;</li> <li>• Apropriação dos textos literários;</li> <li>• Organização da proposta de leitura em etapas - estratégias de compreensão (KALANTZIS; COPE; PINHEIRO, 2020, p. 213):           <ol style="list-style-type: none"> <li>a. Ativar, expandir e refinar o conhecimento prévio (do leitor)</li> <li>b. Fazer previsões sobre a leitura</li> <li>c. Monitorar a compreensão inicial</li> <li>d. Recuperar informações sobre o texto</li> <li>e. Interpretar a leitura</li> <li>f. Refletir sobre a leitura</li> <li>g. Apropriar-se do conhecimento a partir da leitura</li> <li>h. Conectar criticamente</li> </ol> </li> <li>• <i>Close Reading</i> em cultura participativa (KELLEY, 2013)</li> <li>• <i>Remixing</i> (KNOBEL; LANKSHEAR, 2008a; 2008b; JENKINS, 2013)</li> </ul> |

# Embasamento teórico do material

|  |  |
|--|--|
| <b>Letramento Digital</b><br>(LANKSHEAR;<br>KNOBEL, 2008) <b>como</b><br><b>prática social</b> | <ul style="list-style-type: none"><li>• Ferramentas digitais como facilitadoras para atividades colaborativas;</li><li>• Interação, comunicação e colaboração por meio digital;</li><li>• Participação social em comunidades digitais;</li><li>• Uso de ferramentas digitais para criação e edição de conteúdos digitais com propósito (seja para negociação de significados; ressignificação; apropriação de conhecimentos etc.), como práticas de <i>remixing</i>.</li></ul>   |
| <b>Letramentos Literários como práticas sociais</b><br>(JENKINS, 2013;<br>ZAPPONE, 2008b)      | <ul style="list-style-type: none"><li>• Relação dialógica com texto, possibilitando:<ol style="list-style-type: none"><li>a) Interação;</li><li>b) Posicionamento crítico;</li><li>c) (Re)produção;</li><li>d) (Res)significação de sentidos.</li></ol></li><li>• Papel do leitor como, também, autor<ol style="list-style-type: none"><li>a. (Escrita de) texto literário como forma de atuação social<ol style="list-style-type: none"><li>I. <i>Fanfictions</i></li><li>II. Remixagem dos textos literários</li></ol></li></ol></li></ul> |
| <b>Formação de professores</b>   | <ul style="list-style-type: none"><li>• Aprendizes de língua e aprendizes de ensino, ao mesmo tempo (JOHNSON, 2009):<ol style="list-style-type: none"><li>a. Foco não somente no desenvolvimento linguístico, mas levar em conta de que a formação deles poderá impactar em suas (futuras) práticas docentes.</li></ol></li><li>• Instrução explícita: Uso da metalinguagem a fim de que professores em formação possam se apropriar das práticas, se quiserem.</li></ul>  |

Fonte: A autora.

Mais informações sobre o material e referencial teórico podem ser acessados em: [https://meplem.com.br/wp-content/uploads/2023/06/Ana-Paula-Luiz-dos-Santos-Aires\\_TCC.pdf](https://meplem.com.br/wp-content/uploads/2023/06/Ana-Paula-Luiz-dos-Santos-Aires_TCC.pdf)





# *general* **OBJECTIVES**



01 | Narrate/Create/Remix literary texts in English;

02 | Engage in real-world issues and active citizenship;

03 | Discuss and relate Literature to context;

04 | Elaborate English language teaching resources through a multimodal/multiliteracies approach.



# Unit: Read

*Lesson Setting the scene*



## UNIT **READ** | OBJECTIVES



**01** | Identify both implicit and explicit components within a narrative text (theme, background, literary devices, etc.);

**02** | Remix for comprehension and (re)signification of literary texts;

**03** | Identify aspects that can be questioned, recontextualized, or discussed in literary texts;

**04** | Analyze a literary text critically.



# READ / DESIGNERS

LETRAMENTO LITERÁRIO NA FORMAÇÃO  
 DE PROFESSORES DE LÍNGUA INGLESA



DESENVOLVIDO POR: ANA PAULA LUIZ DOS SANTOS AIRES  
 SUPERVISÃO TÉCNICA DE: FERNANDA MACHADO BRENER



|                               |  |
|-------------------------------|--|
| <b>UNIT READ – Objectives</b> | <ul style="list-style-type: none"> <li>• Identify both implicit and explicit components within a narrative text (theme, background, literary devices, etc.);</li> <li>• Remix for comprehension and (re)signification of literary texts;</li> <li>• Identify aspects that can be questioned, recontextualized, or discussed in literary texts;</li> <li>• Analyze a literary text critically.</li> </ul> |
| <b>LESSON</b>                 | <i>Setting the scene</i>   |
| <b>Resources</b>              | <ul style="list-style-type: none"> <li>• Powerpoint (for the Professor)</li> <li>• Google Classroom</li> <li>• Youtube/TedEd; Genial.ly; PoeMuseum.com</li> <li>• Docs: <b>ACTIVITIES FOR UNIT READ – LESSON SETTING THE SCENE</b></li> </ul>  |

| Stage   | Activity  | Time   |
|---|---|--|
| <p><b>SITUATED PRACTICE</b><br/>           (Experiencing the known &amp; the new)</p> <p>#01<br/> <b>FIRST GLANCE</b></p> | <p><b>TASK 1 – Who's the writer?</b></p> <ul style="list-style-type: none"> <li>• <b>Step 1:</b> <ul style="list-style-type: none"> <li>- First, students will be asked to answer to the <b>question “What are you afraid of?”</b></li> <li>- Following this, the Professor will mention common fears that people have, such as ‘death’, ‘insanity’, and ‘the unknown’. Students will be encouraged to contribute additional fears to this list.</li> <li>- Afterwards, students will select their top three worst fears from the compiled list and share if they know any stories related to one of these fears, specifying which ones they are familiar with.</li> </ul> </li> <li>• <b>Step 2:</b> The Professor will display several pictures associated with the author, such as a cask Of Amontillado; a black cat; a heart; a raven. Students will then be invited to make predictions about the identity of the writer based on these images.</li> <li>• <b>Step 3:</b> Students will be asked to share what they know about</li> </ul> | <p>20’<br/>           ~<br/>           25’</p> |

|   |  |                        |
|---|--|------------------------|
|   | <p>Edgar Allan Poe.</p> <ul style="list-style-type: none"> <li>• <b>Step 4: For this one, the professor has two options.</b></li> </ul> <p><b>- OPTION ONE:</b></p> <p>Students will play a puzzle quiz on genial.ly (<a href="https://view.genial.ly/603985094ad9370d7eebce2b/interactive-content-untitled-genially">https://view.genial.ly/603985094ad9370d7eebce2b/interactive-content-untitled-genially</a>) with useful information about the author. As a reward, they will see a picture that is related to the short story they will read and might help them understand some difficult parts of it.</p> <p><b>- OPTION TWO:</b></p> <p>Students will watch the video “Why should you read Edgar Allan Poe?” (<a href="http://www.youtube.com/watch?v=8lgg-pVjOok&amp;feature=emb_title">http://www.youtube.com/watch?v=8lgg-pVjOok&amp;feature=emb_title</a>). Then, they’ll do the quiz “Think” from TedEd (<a href="https://ed.ted.com/on/9BwazOYs#review">https://ed.ted.com/on/9BwazOYs#review</a>) to check comprehension.</p> <p><i>Note: “Edgar Allan Poe was one of the most important and influential American writers of the 19<sup>th</sup> century. He was the first author to try to make a professional living as a writer. Much of Poe’s work was inspired by the events that happened around him.” (For more info: <a href="https://www.poemuseum.org/who-was-edgar-allan-poe">https://www.poemuseum.org/who-was-edgar-allan-poe</a>)</i></p> |                        |
| <p><b>SITUATED PRACTICE</b><br/>(Experiencing the known &amp; the new)</p> <p>#02<br/>GETTING ACCQUAINTED</p> | <p><b>#TASK 2 - Setting the scene</b></p> <ol style="list-style-type: none"> <li>Based on what Students possibly know about Poe’s works, ask them to predict what “The masque of red death is about” – Students are supposed to relate the clock and the sound effect with the title. Give them 5 min to discuss in pairs and come up with something. Then, as a whole group, let them share their discussions (for about 5 more minutes or so).</li> <li>Tell students, they will read some parts of the short story. Have them choose a trio or pair and remind them that they will be working with the same people until the last lesson of this material. (For the excerpts and questions, check <b>ACTIVITIES FOR UNIT READ – LESSON SETTING THE SCENE</b>)</li> <li>After reading “Excerpt 1”, students are supposed to get together (with their pairs or trios) to discuss the following</li> </ol>   | <p>40<br/>~<br/>50</p> |

questions:

- 1. What kind of story does it resemble? Explain why.**
  - A. How would a masquerade ball be portrayed in a fairytale? What would you expect to happen?**
- 2. What do you think the red death is?**
  - A. Do you think it resembles something real? What might it represent?**
- 3. How does Prince Prospero react to the Red Death?**
  - A. Why do you think he reacted that way?**
  - B. What do his actions show about him?**

***POSSIBLE ANSWERS:***

*Professor, mind that there are many possible answers and students should be encouraged to participate and share their different perspectives on the text. It's important, however, to guide them, especially if an answer is not possible. So, an option would be to make them "PROVE" what they're saying by showing evidence from the text.*

- 1. A fairytale (Students are supposed to explain by identifying these elements – the characters: prince, dames, knights; the setting: castle; the beginning: "The red death had long devastated the country"; the structure ("the prince had provided all the appliances of pleasure...", etc.)*
  - A. With music; dancers; food; princes and princesses; etc.*
- 2. It's a plague.*
  - A. Personal Answer. (Maybe the Black Death/Bubonic plague but worse or Tuberculosis).*
- 3. Prince Prospero locks himself and some of his rich friends in his castle. He does not allow anyone else to leave or enter the place. He offers food, entertainment, abundance, and all possible luxurious things for his guests.*
  - A. Personal answer.*
  - B. Personal answer. (If students respond that these actions show that he is a good person, guide them into the text and ask for "proof" for this answer).*

**OBS.: For this activity, send students to breakout rooms for about 10 min if it's an online class.**

- d.** After that, there are two possibilities:

**OPTION 1:**

Students can read Excerpt 2 in pairs or trios and try to represent the description of the rooms with a picture, or they can try to

|  |   |            |
|--|---|------------|
|  | <p>draw – or something else. (Give about 10’ for them to do so)</p> <p><b>OPTION 2:</b><br/> Students will watch to “Edgar Allan Poe. Extraordinary Tales - La maschera della morte rossa [SUB ITA]” From 0:00 min to 4:00 min<br/> (<a href="https://www.youtube.com/watch?v=eSPwGWIUFRC&amp;t=510s">https://www.youtube.com/watch?v=eSPwGWIUFRC&amp;t=510s</a>).<br/> They must not watch more than that. This short video will be used for them to have an idea of the structure of the rooms. They should be asked to write keywords related to the structure of the castle as they watch it. (They can upload the notes after that)</p>  |            |
| <p><b>SITUATED PRACTICE</b><br/> (Experiencing the known &amp; the new)</p> <p>#03<br/> GETTING ACQUAINTED</p> | <p><b>#TASK 3 – Important Elements</b></p> <p>a. Students will be divided into 7 groups. Each group is supposed to read the excerpt related to one of the rooms. They must come up with ideas on what their room (and its color) represent. They can use their imagination by trying to describe how the ball was happening in that room and why. (the guests’ actions, type of song, scenario, etc.)<br/> <b>Obs.:</b> if there are less students, the groups can be rearranged into 4 or 5. If so, one of the groups can describe both rooms 3 and 4 <b>OR</b> 5 and 6. Also, the bigger group should be responsible for room 7, which is the most difficult one. If it’s an online class, students are supposed to work in breakout rooms.</p> <p>b. After that, students will share their discussions with the whole group (first, they should explain how their room was – with only a few words). Other students can opine on each other’s room as well. The idea is that they work together to create meaning related to that part of the short story, as they’ll need to pay attention to it as they read.<br/> Here are some suggestions:</p> <ul style="list-style-type: none"> <li>• Why do you think only the last room was different?</li> <li>• What do you think these rooms represent?</li> </ul> | <p>30’</p> |
| <p>#</p>   | <p><b>#ASSIGNMENT</b></p> <p>Students will be told to work with the short story as homework. They must work in pairs or trios to check comprehension and discuss ideas. (See ASSIGNMENT 1 in <b>ACTIVITIES FOR UNIT READ – LESSON SETTING THE SCENE</b>)</p>  | <p>#</p>   |



## READ / DESIGNERS

LETRAMENTO LITERÁRIO NA FORMAÇÃO  
DE PROFESSORES DE LÍNGUA INGLESA



DESENVOLVIDO POR: ANA PAULA LUIZ DOS SANTOS AIRES  
SUPERVISÃO TÉCNICA DE: FERNANDA MACHADO BRENER



### ACTIVITIES FOR UNIT READ – SETTING THE SCENE

#### TASK 2: SETTING THE SCENE

Excerpts from “The Masque of the Red Death” by Edgar Allan Poe

From: <https://www.poemuseum.org/the-masque-of-the-red-death>

#### Activity 1 – *Pre-reading 1: Setting the scene*

##### Excerpt 1

“The red death had long devastated the country. No pestilence had ever been so fatal, or so hideous. Blood was its Avatar and its seal -- the madness and the horror of blood.(...)”<sup>1</sup>

“But 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 crenellated 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. (...) 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. Without was the ‘Red Death’.”<sup>2</sup>

What kind of story does it resemble? Explain why.

- a. How would a masked ball be in a fairytale? What would you expect to happen?
2. What do you think is the red death?
3. Do you think it resembles something real? What could it possibly be?
4. How does Prince Prospero react to the Red Death?
  - a. Why do you think he does it?
  - b. What do his actions show about him?

<sup>1</sup> Paragraph 1

<sup>2</sup> Paragraph 2



## **POSSIBLE ANSWERS:**

*Professor, mind that there are many possible answers and Ss should be encouraged to participate and share their different perspectives on the text. It's important, however, to guide them, especially if an answer is not possible. So, an option would be to make them "PROVE" what they're saying by showing evidence from the text.*

• 1. *A fairytale (Ss are supposed to explain by identifying these elements – the characters: prince, dames, knights; the setting: castle; the beginning: "The red death had long devastated the country"; the structure ("the prince had provided all the appliances of pleasure...", etc.)*

*A. With music; dancers; food; princes and princesses; etc.*

2. *It's a plague.*

• *A. Personal Answer. (Maybe the Black Death/Bubonic plague but worse or Tuberculosis).*

• 3. *Prince Prospero locks himself and some of his rich friends in his castle. He does not allow anyone else to leave or enter the place. He offers food, entertainment, abundance, and all possible luxurious things for his guests.*

*A. Personal answer.*

*B. Personal answer. (If Ss respond that these actions show that he is a good person, guide them into the text and ask for "proof" for this answer).*

## **Activity 2 – Pre-reading 2: Setting the scene**

### **Excerpt 2 – Option 1**

“It was toward the close of the fifth or sixth month of his seclusion that the Prince Prospero entertained his thousand friends at a masked ball of the most unusual magnificence.”<sup>3</sup>

“It was a voluptuous scene, that masquerade.”<sup>4</sup>

“But first let me tell of the rooms in which it was held. There were seven -- an imperial suite. (...) 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.”<sup>5</sup>

Or

### **Video - Edgar Allan Poe. Extraordinary Tales - La maschera della morte rossa [SUB ITA] - Option 2**

Watch from 0:00 min to 4:00 min

(<https://www.youtube.com/watch?v=eSPwGWIUFRc&t=510s>).

<sup>3</sup> Paragraph 3

<sup>4</sup> Paragraph 4

<sup>5</sup> Paragraph 4

Write keywords that might be useful to describe the scenes, especially the structure of the castle. Then upload it to Google Classroom.

### TASK 3 – IMPORTANT ELEMENTS

#### Activity 1

Students will be divided into 7 groups. Each group is supposed to read the excerpt related to one of the rooms. They must come up with ideas on what their room (and its color) represent. They can use their imagination by trying to describe how the ball was happening in that room and why. (the guests' actions, type of song, scenario, etc.)

#### Room 1

“That at the eastern extremity was hung, for example, in blue -- and vividly blue were its windows.”

#### Room 2

“The second chamber was purple in its ornaments and tapestries, and here the panes were purple.”

#### Room 3

“The third was green throughout, and so were the casements.”

#### Room 4

“The fourth was furnished and lighted with orange(...)”

#### Room 5

“(...)the fifth with white(...)”

#### Room 6

“(...) the sixth with violet.”

#### Room 7

“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 were scarlet -- a deep blood color.”

(Ss will share their discussions with the whole group. Others can opine on each other's rooms as well.)

## POSSIBLE QUESTIONS:

- Why do you think only the last room was different?
- What do you think these rooms represent?

## ASSIGNMENT 1

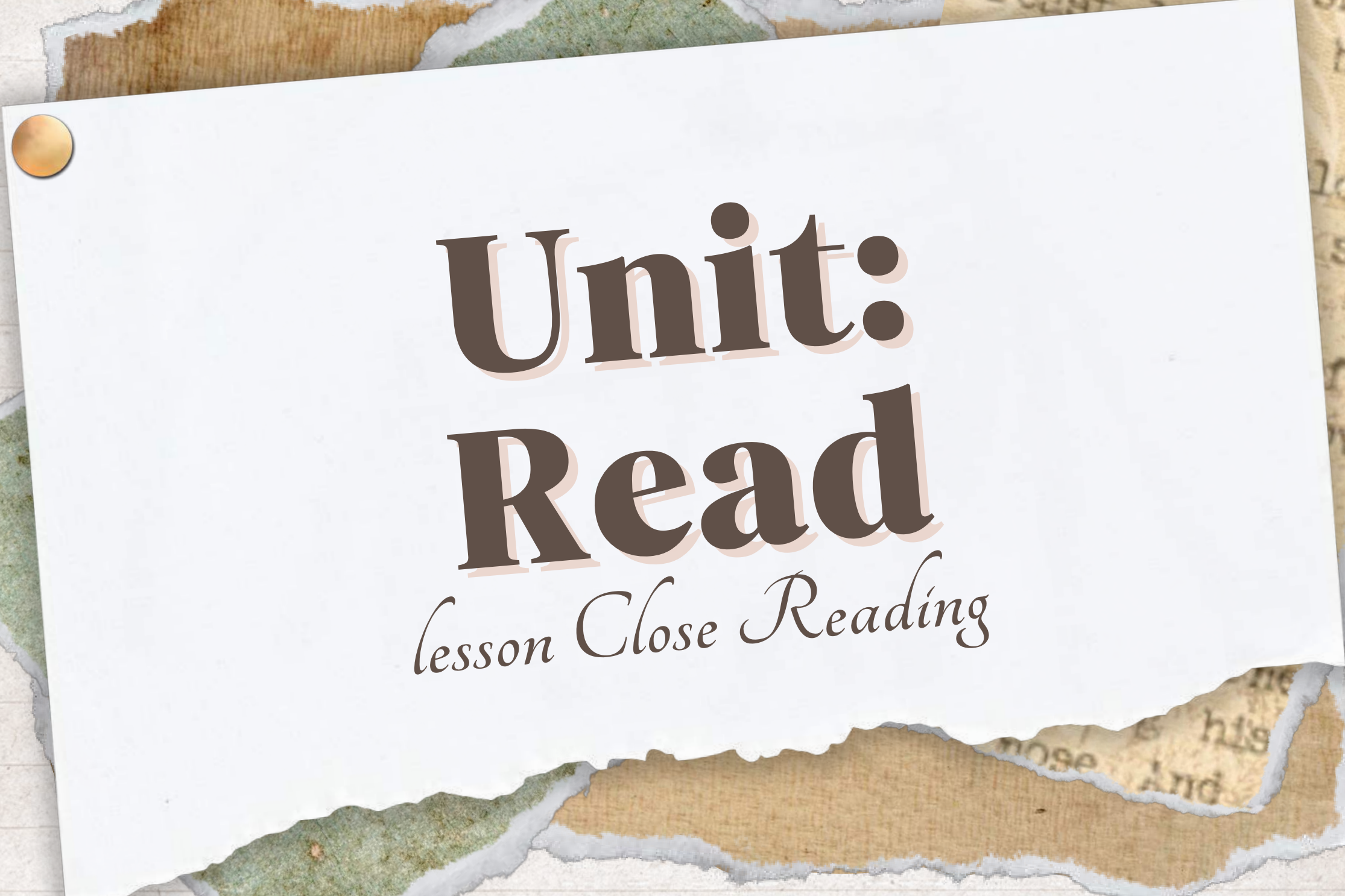
At home, you'll read "The Masque of the Red Death" to find out the rest of the story and confirm your answers. You'll have some tasks for you to accomplish while you read it. Remember that "NO ONE KNOWS EVERYTHING, EVERYONE KNOWS SOMETHING", so count on your partner(s), discuss what you read and do the proposed activities together.

### TASK 1

- Take this quiz: <https://quizlet.com/548343952/learn> - If necessary, you can review the vocabulary by choosing another mode (<https://quizlet.com/br/548343952/the-masque-of-the-red-death-flash-cards/>)

### TASK 2

- Read the short story (<https://www.poemuseum.org/the-masque-of-the-red-death>). Imagine you're one of the characters in it. Check if the ideas discussed during our class were confirmed (especially the ones related to the plot). Comment your impressions with your pair/trio. What did the story cause on you?/How did you feel with it?



# Unit: Read

*Lesson Close Reading*



## UNIT **READ** | OBJECTIVES



- 01 | Identify both implicit and explicit components within a narrative text (theme, background, literary devices, etc.);
- 02 | Remix for comprehension and (re)signification of literary texts;
- 03 | Identify aspects that can be questioned, recontextualized, or discussed in literary texts;
- 04 | Analyze a literary text critically.



# READ / DESIGNERS

LETRAMENTO LITERÁRIO NA FORMAÇÃO DE PROFESSORES DE LÍNGUA INGLESA



DESENVOLVIDO POR: ANA PAULA LUIZ DOS SANTOS AIRES  
SUPERVISÃO TÉCNICA DE: FERNANDA MACHADO BRENER



|                            |   |
|----------------------------|---|
| <b>Unit</b><br><b>READ</b> | <ul style="list-style-type: none"> <li>• recognize elements (implicit and explicit) in a narrative text, such as theme, background, characters, and literary devices (show, don't tell).</li> <li>• Use “remixing” as a tool for comprehension and resignification(s) a literary text could have to its reader, depending on their historical and sociocultural context.</li> <li>• Analyze literary texts critically.</li> </ul> |
| <b>LESSON</b>              | <b>CLOSE READING</b>  |
| <b>Resources</b>           | <ul style="list-style-type: none"> <li>• Powerpoint</li> <li>• Scorm link (for Students to control and access content)</li> <li>• Google Classroom</li> <li>• ACTIVITIES FOR UNIT 1 – LESSON 2</li> <li>• Flipgrid</li> <li>• Video from youtube (<a href="https://youtu.be/4IOsFCieGQA">https://youtu.be/4IOsFCieGQA</a>)</li> </ul>   |

| Stage  | Activity   | Time |
|--|--|------|
| <b>SITUATED PRACTICE</b><br>(Experiencing the known and the new)<br><br>#01<br>BECOMING FAMILIAR WITH THE TEXT | <b>TASK 1: Reviewing and comprehending</b> <ul style="list-style-type: none"> <li>• <b>Step 1:</b> Students will answer to “What do you remember about the plot of ‘The Masque of The Red Death’?”</li> <li>• <b>Step 2:</b> Students will answer to some questions from a quiz (Check ACTIVITIES FOR UNIT 1 – LESSON 2: TASK 1 - Quiz for the questions and answers)</li> </ul> If it's an asynchronous class, they should print the screen of their tests for the P. | 10'  |
| <b>SITUATED PRACTICE</b><br>(Experiencing the known and the new)<br><br>#02<br>BECOMING FAMILIAR WITH          | <b>TASK 2: Using remixing to comprehend &amp; discovering “Show, don't tell”</b> <p>In pairs or trios, Students will reread the short story. With their partner(s), they'll select a piece of the story, in which they could clearly visualize the scene. Together, they are supposed to represent what they've read in another way (they can make a short video, a cartoon/drawing, etc.). Tell them that this scene has to be descriptive, if they struggle</p>      | 25'  |

|  |  |                |
|--|--|----------------|
| <p>THE TEXT</p>  | <p>with their choices. (They have to SHOW the actions)</p>   |                |
| <p><b>OVERT INSTRUCTION</b><br/>(Conceptualizing – Naming &amp; theorizing)</p> <p>#03<br/>DIGGING A LITTLE DEEPER</p>           | <p><b>TASK 3: Analyzing &amp; Understanding Allegories</b></p> <ul style="list-style-type: none"> <li>• Students discuss what they think an allegory is. They must share their discussions with the whole class.</li> <li>• Students can watch this video to check their ideas (<a href="https://youtu.be/4IOsFCieGQA">https://youtu.be/4IOsFCieGQA</a>)</li> <li>• <i>Optional:</i> Students can have access to literarydevices.com (<a href="https://literarydevices.com/allegory/">https://literarydevices.com/allegory/</a>) There, they'll find a short explanation of “allegory”, some examples and a short test at the end.</li> </ul> <p>Students will complete the chart related to symbols (CHECK ACTIVITIES FOR UNIT 1 – LESSON 2: Task 3).</p>   | <p>35’~45’</p> |
| <p><b>CRITICAL FRAMING</b><br/>(Analyzing functionally &amp; critically)</p> <p>#04<br/>QUESTIONING (or nitpicking) THE TEXT</p> | <p><b>TASK 4: Being Critical</b></p> <ul style="list-style-type: none"> <li>• Students will discuss these questions with their partner(s). Record a video on Flipgrid. Attach the link to Google Classroom:</li> </ul> <p><i>Connecting the story to real life experiences:</i></p> <ul style="list-style-type: none"> <li>• How can you relate the short story to a real situation? Which one? Why? How do you feel about it?</li> </ul> <p><i>Thinking critically:</i></p> <ul style="list-style-type: none"> <li>• If Poe was alive today and decided to write about this situation, how would it be?</li> <li>• What symbols do you think he would have used? Why? (you don't have to think of all of them)</li> </ul> <p><i>Taking Action:</i></p> <ul style="list-style-type: none"> <li>• What are the implications of this situations to different groups of people? What problems could arise? What could be done to solve them? Or What could be done to make people take action into doing something to change this situation?</li> </ul> <p><i>Answers are all personal.</i></p> | <p>20’~30’</p> |
| <p><b>TRANSFORMED ACTION</b><br/>(Applying knowledge appropriately &amp; creatively).</p>  | <p><b>ASSIGNMENT 2: Adapting the story</b></p> <p>A way to look for solutions to problems is by letting other people know about it. Based on the previous discussions, adapt the short story to our context: <i>What is a problem we</i></p>   |                |

*face nowadays that should be told and discussed?*

Think of a way you can do so. You can record a video, create a cartoon, make a song, write a few words, or record you and your partner(s) telling the story, etc. (Have in mind that it does not have to be something complicated, you're free to use any tool you feel comfortable with).

**SUGGESTIONS:**

- Use the same characters
- Use the same situation
- Use the same symbols
- Use the same narrative structure

Examples of things you can do – based on interpretations of “The Masque of the Red Death”<sup>1</sup>

*Professor: Tell Ss to share their productions with other Students as soon as they finish them. For example, they can post a link for the productions on the comments.  
(They'll need these for next class)*

#04  
QUESTIONING  
(or nitpicking)  
THE TEXT

<sup>1</sup> Storyboard that: <https://www.storyboardthat.com/es/storyboards/rebeccaray/the-masque-of-the-red-death---plot>

Comics:

[https://lh3.googleusercontent.com/proxy/xiJXb5Ra6L44CoXlP13hkpEzt1PmIO9MQ2DggErGzEvA\\_cq9JLU6DQLYgividCdQyusEVzFP8GJNlglcgb8qwu4mUKg](https://lh3.googleusercontent.com/proxy/xiJXb5Ra6L44CoXlP13hkpEzt1PmIO9MQ2DggErGzEvA_cq9JLU6DQLYgividCdQyusEVzFP8GJNlglcgb8qwu4mUKg) and

[https://longboxofdarknesscom.files.wordpress.com/2020/05/img\\_2620.jpg?w=1200](https://longboxofdarknesscom.files.wordpress.com/2020/05/img_2620.jpg?w=1200)

Gif: [https://mir-s3-cdn-cf.behance.net/project\\_modules/max\\_1200/3c3e2051353567.58eb4ba9cdbbd.gif](https://mir-s3-cdn-cf.behance.net/project_modules/max_1200/3c3e2051353567.58eb4ba9cdbbd.gif)

Video: <https://www.youtube.com/watch?v=eSPwGWIUFRc&t=233s>

Drawing: <https://i.pinimg.com/originals/b2/87/e5/b287e5b8b6c21993117ba5ac1e5afc87.jpg>





## READ / DESIGNERS

LETRAMENTO LITERÁRIO NA FORMAÇÃO  
DE PROFESSORES DE LÍNGUA INGLESA



DESENVOLVIDO POR: ANA PAULA LUIZ DOS SANTOS AIRES  
SUPERVISÃO TÉCNICA DE: FERNANDA MACHADO BRENER



### ACTIVITIES FOR UNIT READ – LESSON CLOSE READING

#### TASK 1: REVIEWING AND COMPREHENDING

*QUIZ – Questions and Answers (it can be adapted to any platform)*

Correct answers in bold

1. What is the Red Death? How did it get its name?

A. It's a disease that has killed all poor people. It gets its name from the symptoms it causes: red face, pain on the muscles, cough with blood.

**B. It's a pestilence that has devastated the country. It gets its name from how it kills its victims – by causing sharp pain, dizziness, and bleeding at the pores.**

C. It's a disease that has spread rapidly. The name comes from the blood people cough when they have it.

2. How did Prince Prospero respond to the Red Death?

A. He refuses to believe that the Red Death is real and tells everyone to go back to work, or their country will lose a lot of money.

B. He creates a vaccine for it and kills everybody who refused to take it

**C. He tries to escape from the Red Death by locking himself and his friends in his abbey/castle. He throws lavish parties while the rest of the country suffers.**

3. What's unique about the 7<sup>th</sup> chamber?

A. It has vividly blue windows.

**B. It has deep red windows that create an illusion of blood as light passes through them.**

C. It is purple in its ornament, tapestries, and panes.

4. What strange effect does the clock have on the partygoers?

A. When it chimes, people start dancing, laughing and eating. The sound of it reminds them of their lives before the Red Death.

**B. When it chimes, people stop doing what they're doing. They momentarily become afraid and look pale.**

C. When it chimes, everyone stops. They are playing a game, so, they have to "freeze" in their positions.

5. Why didn't the guests go into the 7<sup>th</sup> chamber?

- A. **It's where the clock is, which causes a terrorizing effect on the guests. Also, the room is blood-colored.**
- B. They don't go there because it is too dark. No one is there, so they prefer the other chambers. What is the uninvited guest's description and what does it appear to be?
- C. They avoid the room because it's where they can sleep. They don't want to ruin the place with food or wine.

6. What does Prince Prospero do when he notices the intruder?

- A. **First, he feels disgusted and, maybe, a little terrorized. Then, he becomes angry and tries to attack the intruder.**
- B. First, he feels desperate. Then he tells people to attack the intruder as he wasn't supposed to be there.
- C. First, he feels annoyed. Then, he decides to invite the intruder to eat, drink and party with the others.

7. What happens to Prince Prospero?

- A. **When he tries to attack the figure with a dagger, he instantly drops dead as soon as the intruder turns to face him.**
- B. He attacks the figure with a dagger. He kills it, but someone else attacks him as well. He gets hurt and faints.
- C. He tries to attack the figure with a dagger. However, the figure also has a dagger and attacks him back. Both drop dead.

8. What is the uninvited guest's description and what does it seem to be?

- A. It is short and slim. It seems to be a hungry child looking for food and comfort.
- B. It is tall. It seems to be a strong man who wanted vengeance for Prince Prospero has done to the poor people.
- C. **It is tall and gaunt. It seems to be a dead body. His clothes remind blood.**

9. What happens when they unmask the intruder?

- A. People find out that his mask was "untenanted by any tangible form", which means that the person behind the mask had a disfigured face.
- B. **People find out that his mask was "untenanted by any tangible form", which means that there was nothing behind the mask**
- C. People find out that his mask was hiding Prince Prospero's twin brother, who was left outside the castle and wanted revenge.

10. Who was the masked figure?

- A. It was a stranger.

B. It was a poor person who was left outside to die. He had the Red Death and, as revenge for Prince Prospero's actions, he decided to go to the party to spread the disease among the rich.

C. **It was the Red Death incarnate.**

### TASK 3: ANALYZING AND UNDERSTANDING ALLEGORY

*Complete the chart activity*

An **allegory** is a work of art, such as a story or painting, in which the characters, images, and/or events act as symbols. The symbolism in an allegory can be interpreted to have a deeper meaning. An author may use allegory to illustrate a moral or spiritual truth, or political or historical situation. Symbolism and metaphor, devices that both compare objects with ideas, are often employed in allegory. In “The Masque of the Red Death”, we can find many symbols. **With your partner(s), discuss and complete this chart explaining what you think each symbol represents. Why do you think they’re there? What’s “the lesson” to be learned with it?**

| <b>SYMBOL</b>  | <b>WHAT IT REPRESENTS</b> | <b>WHY DO YOU THINK IT’S IN THE STORY?<br/>WHAT’S “THE LESSON” TO BE LEARNED WITH IT?</b> |
|--|---------------------------|---|
| Prince Prospero  |                           |   |
| The guests   |                           |   |
| The masked visitor   |                           |   |
| The masquerade   |                           |   |
| The castle/abbey   |                           |   |
| The chambers <ul style="list-style-type: none"> <li>• Blue</li> <li>• Purple</li> <li>• Green</li> <li>• Orange</li> <li>• White</li> <li>• Violet</li> <li>• Black</li> </ul> |                           |   |
| The music  |                           |   |
| The clock  |                           |   |
| The tripods with flames  |                           |   |

|            |   |  |
|------------|---|--|
| Theme/Plot | ~ |  |
|------------|---|--|

**Answer Key – Possible answers\***

*Professor: Have in mind that Ss can come up with different ideas, as they can create different meanings with what they read. Be open for different interpretations and always ask Ss to prove their point/illustrate something by showing what made them conclude that from the text.*

| <b>SYMBOL</b>   | <b>WHAT IT REPRESENTS</b>  | <b>WHY DO YOU THINK IT'S IN THE STORY?<br/>WHAT'S "THE LESSON" TO BE LEARNED WITH IT?</b>  |
|---|--|--|
| Prince Prospero   | The wealthy, privileged people/the upper class.  | The wealthy think they can avoid suffering and death or they are above others, having mortality; however, they're not.   |
| The guests  | They represent humanity/human beings.  | Even isolated, they end up dead from the Red Death. This shows that no one can escape death.   |
| The masked visitor  | It represents the Red Death/the plague, death in general.  | It shows us that we cannot escape death, no matter how hard we try. Death will come looking for us.  |
| The masquerade  | An attempt to avoid unpleasant things by pretending everything is okay.  | People have a hard time facing their mortality or a serious problem, so they simply ignore it.   |
| The castle/abbey  | It represents a physical barrier to the disease. It's an escape from it.   | Even though its purpose is to keep the disease out, death still penetrates the castle walls.   |
| The chambers<br>• Blue<br>• Purple<br>• Green<br>• Orange<br>• White<br>• Violet<br>• Black | 1. They represent the stages of life (as in Shakespeare's <i>As you like it</i> )<br>2. The seven deadly sins:<br>• Pride: excessive belief in one's | 1. The rooms begin in the east and end in the west (the sunrise and sunset). The last room represents death.<br>2. They're related to everything that is wrong in the world and are attributed to the selfish causes of human behavior, the actual reasons why people hurt each other. |

own abilities that interferes with the individual's recognition of the grace of god. Also known as Vanity.

- Envy: the desire to have others' possessions, status, abilities, or situation.  
Jealousy.
- Gluttony: Excessive desire to overeat.
- Lust: Excessive craving for the pleasures of the body.
- Anger: manifested in the individual who has a strong feeling of annoyance, displeasure, or hostility.  
Wrath.
- Greed: Excessive desire for material wealth or gain.  
Covetousness.
- Sloth: Laziness.

|                         |   |  |
|-------------------------|---|--|
| The music               | It represents life or the tempo of life   | It gives us a sense of vulnerability; each time is stilled by the chiming of the clock, we recognize life is fleeting.   |
| The clock               | It represents our time on earth, our life span.                                   | The chimes are a constant reminder of the time we have left on earth. Time is still ticking onwards (like the beating of a heart)                                |
| The tripods with flames | They represent light and hope. Hope can be seen in the strength of a small flame. | Like the guests, the tripods are snuffed out at the end by death. Once everyone's dead, hope can no longer be achieved. There is no one left to keep hope alive. |
| Theme/Plot              | ~   | There is no escaping death, everyone is on the same playing field, where death is concerned.   |

## ASSIGNMENT 2 – Adapting the story

A way to look for solutions for problems is by letting other people know about it. Based on the previous discussions, adapt the short story to our context: What is a problem we face nowadays that should be told and discussed?

Think of a way you can do so. You can record a video, create a cartoon, make a song, write a few words or record you and your partner(s) telling the story, etc. (Have in mind that it does not have to be something complicated, you're free to use any tool you feel comfortable with).

### SUGGESTIONS:

- Use the same characters
- Use the same situation
- Use the same symbols
- Use the same narrative structure

Examples of things you can do – based on interpretations of “The Masque of the Red Death”

1. Storyboard that: <https://www.storyboardthat.com/es/storyboards/rebeccaray/the-masque-of-the-red-death---plot>
2. Comics: [https://lh3.googleusercontent.com/proxy/xiJXb5Ra6L44CoXlPl3hkpEzt1PmIO9MQ2DggErGzEvA\\_cq9JLU6DQLYgivdCdQyusEVzFP8GJNlgLcgb8qwu4mUKg](https://lh3.googleusercontent.com/proxy/xiJXb5Ra6L44CoXlPl3hkpEzt1PmIO9MQ2DggErGzEvA_cq9JLU6DQLYgivdCdQyusEVzFP8GJNlgLcgb8qwu4mUKg) and [https://longboxofdarknesscom.files.wordpress.com/2020/05/img\\_2620.jpg?w=1200](https://longboxofdarknesscom.files.wordpress.com/2020/05/img_2620.jpg?w=1200)
3. Gif: [https://mir-s3-cdn-cf.behance.net/project\\_modules/max\\_1200/3c3e2051353567.58eb4ba9cdbbd.gif](https://mir-s3-cdn-cf.behance.net/project_modules/max_1200/3c3e2051353567.58eb4ba9cdbbd.gif)
4. Video: <https://www.youtube.com/watch?v=eSPwGWIUFRc&t=233s>

5. Drawing:

<https://i.pinimg.com/originals/b2/87/e5/b287e5b8b6c21993117ba5ac1e5afc87.jpg>

**HOW TO ASSESS ASSIGNMENT 2**

*It's recommended that Ss share their productions with other groups. As they're all teachers-to-be (or already teach), it's important that they evaluate each other's work. It would also be important to make them evaluate themselves.*

*The questions below can be used:*

- Do you think this production is relevant somehow?

( ) Yes,

because: \_\_\_\_\_

( ) No, because:

In case you want to comment more or give suggestions:

- Do you believe the message of this production is clear? Can people easily understand it?

( ) Yes, because: \_

( ) No, because:

What could be done to improve it?

- Are the colors, elements, characters, design and structure used appropriate for the genre/theme?

( ) Yes, because:

No, because:

---

---

What could be done to improve this production?

---

---

---

---

- Can it be easily related to Poe's "The Masque of the Red Death"?

Yes, because:

---

---

No, because:

---

---

In case you want to comment more or give suggestions:

---

---

---

---

---





# READ / E S I G N E R S

LETRAMENTO LITERÁRIO NA FORMAÇÃO DE PROFESSORES DE LÍNGUA INGLESA



DESENVOLVIDO POR: ANA PAULA LUIZ DOS SANTOS AIRES  
SUPERVISÃO TÉCNICA DE: FERNANDA MACHADO BRENER



| SYMBOL   | WHAT IT REPRESENTS  | WHY DO YOU THINK IT'S IN THE STORY?<br>WHAT'S "THE LESSON" TO BE LEARNED WITH IT?  |
|--|---|--|
| Prince Prospero  | The wealthy, privileged people/the upper class.   | The wealthy think they can avoid suffering and death or they are above others, having mortality; however, they're not.   |
| The guests   | They represent humanity/human beings.   | Even isolated, they end up dead from the Red Death. This shows that no one can escape death.   |
| The masked visitor   | It represents the Red Death/the plague, death in general.   | It shows us that we cannot escape death, no matter how hard we try. Death will come looking for us.  |
| The masquerade   | An attempt to avoid unpleasant things by pretending everything is okay.   | People have a hard time facing their mortality or a serious problem, so they simply ignore it.   |
| The castle/abbey   | It represents a physical barrier to the disease. It's an escape from it.  | Even though its purpose is to keep the disease out, death still penetrates the castle walls.   |
| The chambers <ul style="list-style-type: none"> <li>• Blue</li> <li>• Purple</li> <li>• Green</li> <li>• Orange</li> <li>• White</li> <li>• Violet</li> <li>• Black</li> </ul> | <ol style="list-style-type: none"> <li>1. They represent the stages of life (as in Shakespeare's <i>As you like it</i>)</li> <li>2. The seven deadly sins: <ul style="list-style-type: none"> <li>• Pride: excessive belief in one's</li> </ul> </li> </ol> | <ol style="list-style-type: none"> <li>1. The rooms begin in the east and end in the west (the sunrise and sunset). The last room represents death.</li> <li>2. They're related to everything that is wrong in the world and are attributed to the selfish causes of human behavior, the actual reasons why people hurt each other.</li> </ol> |

own abilities that interferes with the individual's recognition of the grace of god. Also known as Vanity.

- Envy: the desire to have others' possessions, status, abilities, or situation.  
Jealousy.
- Gluttony: Excessive desire to overeat.
- Lust: Excessive craving for the pleasures of the body.
- Anger: manifested in the individual who has a strong feeling of annoyance, displeasure, or hostility.  
Wrath.
- Greed: Excessive desire for material wealth or gain.  
Covetousness.
- Sloth: Laziness.

|                         |   |  |
|-------------------------|---|--|
| The music               | It represents life or the tempo of life   | It gives us a sense of vulnerability; each time is stilled by the chiming of the clock, we recognize life is fleeting.   |
| The clock               | It represents our time on earth, our life span.                                   | The chimes are a constant reminder of the time we have left on earth. Time is still ticking onwards (like the beating of a heart)                                |
| The tripods with flames | They represent light and hope. Hope can be seen in the strength of a small flame. | Like the guests, the tripods are snuffed out at the end by death. Once everyone's dead, hope can no longer be achieved. There is no one left to keep hope alive. |
| Theme/Plot              | ~   | There is no escaping death, everyone is on the same playing field, where death is concerned.   |

*These are possible answers. If you had different answers, go back to the text, and point out where you found the information that made you come up with this conclusion.*



**Unit:**  
**Appropriate**  
*Lesson Appropriating & Transforming*



## UNIT APPROPRIATE | OBJECTIVES



- 01 | Discuss the ways in which working with fanfiction could contribute to active learning opportunities;
- 02 | Identify the elements of fanfiction and their roles in meaning-making;
- 03 | Discuss “authenticity” and remixing;
- 04 | Utilize “show, don’t tell” (imagery) to write/tell a story in English.



# READ / DESIGNERS

LETRAMENTO LITERÁRIO NA FORMAÇÃO DE PROFESSORES DE LÍNGUA INGLESA



DESENVOLVIDO POR: ANA PAULA LUIZ DOS SANTOS AIRES  
SUPERVISÃO TÉCNICA DE: FERNANDA MACHADO BRENER



|                                    |  |
|------------------------------------|--|
| <b>UNIT APPROPRIATE Objectives</b> | <ul style="list-style-type: none"> <li>• Discuss the ways in which working with fanfiction could contribute to active learning opportunities.</li> <li>• Identify the elements of fanfiction and their roles in meaning-making.</li> <li>• Discuss “authenticity” and remixing.</li> <li>• Utilize “<i>show, don’t tell</i>” (Imagery) to write/tell a story in English</li> </ul> |
| <b>LESSON</b>                      | <b>Appropriating and Transforming</b>  |
| <b>Resources</b>                   | <ul style="list-style-type: none"> <li>• Google Sheets/Google Docs</li> <li>• Activities for Unit 2 – Lesson 3</li> <li>• Fansion.net; Cambridge dictionary; Padlet; YouTube; kialo.edu</li> </ul>   |

| Stage  | Activity   | Time             |
|--|--|------------------|
| <p><b>TRANSFORMED PRACTICE &amp; CRITICAL FRAMING</b></p> <p>#01 PEER APPRECIATION</p> <p><b>SITUATED PRACTICE</b><br/>(Experiencing the known and the new)</p> <p>#01 DISCUSSING OTHER POINTS OF VIEW</p> | <p><b>TASK 1: Assessing</b></p> <ul style="list-style-type: none"> <li>• <b>OPTION 1:</b> Students will share their productions with other groups. Everyone should evaluate both their own production and the productions of others (CHECK ACTIVITIES FOR UNIT APPROPRIATE – LESSON APPROPRIATING AND TRANSFORMING: Task 1). Ss can simultaneously complete this task using <i>Google Sheets</i> or <i>Google Docs</i>.</li> <li>• <b>OPTION 2:</b> For larger groups, Ss can choose two productions to analyze and evaluate, in addition to their own work. It’s important to remind them that EVERYONE’s work must be evaluated. One suggestion is to have students select the groups they’d like to work with beforehand and emphasize that EVERYONE MUST BE CHOSEN by another group.</li> <li>• <b>(TASK 1: Adapting) - OPTION 3:</b> If Ss require additional time to complete their productions, they can watch the complete adaptation of “<i>The Masque of the Red Death</i>” (LINK BELOW). Following the viewing, Ss could engage in discussions centered around the following questions to explore various perspectives: <ul style="list-style-type: none"> <li>• Did you like the adaptation? Why (not)?</li> </ul> </li> </ul> | <p>15’ ~ 20’</p> |

|   |  |                |
|---|--|----------------|
|   | <p><i>It's expected that Ss give personal answers.</i></p> <ul style="list-style-type: none"> <li>• Have you imagined the short story the same way the person who made the video did? Why or why not?</li> </ul> <p><i>Expect Ss to mention differences in their interpretations. They should be able to point out similarities and differences between both works.</i></p> <p><i>The P is supposed to guide them or help them notice that people have different perspectives on the same text (especially literary texts). Because of that, they can create different meanings from it and imagine things differently – depending on many things, including their contexts. That does not necessarily mean that different representations are wrong.</i></p> <ul style="list-style-type: none"> <li>• Which one had a greater impact on you, the video or the short story? Explain your reasoning.</li> </ul> <p><i>Personal answer.</i></p> <ul style="list-style-type: none"> <li>• Do you think the video could also be considered Literature? Why (not)?</li> </ul> <p><i>Most people think that only written texts (especially if they're classical narratives, poems, etc.) should be considered Literature. However, according to ZAPPONE (2008), Literature is not found only in written texts but also in movies, images, sounds, movements, etc.</i></p> <p><i>If Ss want to know more about it, the P can suggest this article: ZAPPONE, M. H. Y. <b>Modelos de letramento literário e ensino da literatura:</b> problemas e perspectivas In: Revista Teoria e Prática da Educação, v.11, n.1, p. 49-60, jan./abr. 2008a.</i></p> <p>(link: <a href="https://www.youtube.com/watch?v=eSPwGWIUFRc">https://www.youtube.com/watch?v=eSPwGWIUFRc</a>)</p> |                |
| <p><b>SITUATED PRACTICE</b><br/>(Experiencing the known and the new)</p> <p>#01<br/>BECOMING FAMILIAR WITH THE TEXT</p> | <p><b>TASK 2: Appropriating and Transforming 1</b></p> <ul style="list-style-type: none"> <li>• Ss will read this adaptation: <a href="https://www.fanfiction.net/s/10005197/1/The-Mask-of-the-Red-Death-Braziers-and-Carnage">https://www.fanfiction.net/s/10005197/1/The-Mask-of-the-Red-Death-Braziers-and-Carnage</a> (another option would be: <a href="https://www.fanfiction.net/s/4809837/1/The-Clock">https://www.fanfiction.net/s/4809837/1/The-Clock</a>)</li> <li>• Ss are supposed to work with their partner(s). Based on their readings, they'll complete the "Plot Organizer" (CHECK ACTIVITIES FOR UNIT 2 – LESSON 3: TASK 2 – PLOT ORGANIZER). They'll have an example from "The Masque of The Red Death" that can be used as a guide for the activity.</li> </ul> <p>* <i>The Plot Organizer can also be used when Ss write the fanfiction and other narrative texts.</i></p>   | <p>20'~30'</p> |

|  |   |                |
|--|---|----------------|
| <p><b>CRITICAL FRAMING</b><br/>(Analyzing functionally &amp; critically)</p> <p>#04<br/>QUESTIONING<br/>(or nitpicking)<br/>THE TEXT</p> | <p style="text-align: center;"><b>TASK 3: Appropriating and Transforming 1</b></p> <ul style="list-style-type: none"> <li>• Ss are supposed to discuss the following questions:             <ol style="list-style-type: none"> <li>1. Did you like this story? Why (not)?<br/><i>Personal answer.</i></li> <li>2. Would you have liked it (more) if it had a different ending?<br/><i>Personal answer. Ss must explain what elements would have made the story more enjoyable or what aspects they appreciated about it.</i></li> <li>3. What differences from Poe’s short story could you notice?<br/><i>There were many changes in both fanfictions. In the first one, for instance, the story unfolds in a different time period with four main characters: the family (consisting of the father, the mother, and the son, Prospero), and a stranger. All the revelers are deceased, and everything appears abandoned, etc. However, certain elements, such as the dagger, the clock (which is broken), and the ending remain quite similar to Poe’s narrative (young Prospero touching the dagger; his demise in the 7<sup>th</sup> chamber; the introduction of an unnoticed stranger, etc.). In the other short story, most elements closely resemble Poe’s story, albeit with variations in the writing style and technique. One notable plot difference is the story’s perspective, narrated from the viewpoint of an individual employed by wealthy individuals. This character emerges as the sole survivor of the Red Death in this adaptation.</i></li> </ol> </li> </ul> | <p>10’~15’</p> |
| <p><b>OVERT INSTRUCTION</b><br/>(Conceptualizing – Naming &amp; theorizing)</p> <p>#03<br/>DIGGING A LITTLE DEEPER</p>                   | <p style="text-align: center;"><b>TASK 4: Appropriating and Transforming 2</b></p> <ul style="list-style-type: none"> <li>• Ss will discuss with their partner(s) and take notes on what they know about fanfictions (including how to write one);</li> <li>• <b>OPTIONAL 1:</b> After their discussions, everyone will go to Padlet and post a few notes, pictures, videos, and anything else that is related to fanfictions. The purpose of this activity is to create a “digital library” where they can share their knowledge with others and check new information about this theme. They can use all of those when they start writing their fanfictions.<br/><i>link: <a href="https://padlet.com/anaaires_icbeu/nc3mvxghxm0xkl7x">https://padlet.com/anaaires_icbeu/nc3mvxghxm0xkl7x</a></i></li> <li>• <b>OPTION 2</b> (if not necessary): The P can present an excerpt to explain what a fanfiction is (CHECK UNIT 2 – LESSON 3: TASK 4: Excerpt)</li> </ul> <p>For further insight, ss may explore the following</p>  | <p>20’</p>     |



### TASK 5: Supporting reading

**CRITICAL FRAMING**  
(Analyzing functionally & critically)

#05  
DEBATING ORIGINALITY AND AUTHENTICITY

- Ss will read and provide their opinions on the following topics. If this activity is done asynchronously, they can all share their discussions on the kialo.edu:

1. According to the dictionary, “if something is authentic, it is real, true, or what people say it is” or “genuine”. Something is original when it is “not a copy”, “is the first form of something”, and “is not the same as anything or anyone else and therefore special and interesting”.
2. Some people believe that fan fiction is not a valid form of writing or Literature, because it is not "original" or "authentic". What do you think about each of the statements below? Add a PRO or a CON for EACH of them (keep in mind that you only must add "PRO" for the one you AGREE WITH. A "CON" should be added to the one you DON'T agree with). Let the debate commence!

Ss should visit the following link for the asynchronous activity (<https://www.kialo-edu.com/p/d9002403-446a-4277-a17c-1f0082d5a0be/45459>) and contribute a CON or a PRO for each of these topics:

- Originality exists. Original texts shouldn't be changed, adapted or used as inspiration for anything else. People must develop their own ideas.
- "If I transform something, I make it my own."
- "Nothing is created, everything is transformed."

*Suggestion: Before or after the discussion, it would be a good idea to ask Ss to watch this video *The Case of Fanfiction* (<https://www.youtube.com/watch?v=bdDIMOehLm8>) to think of this genre as a tool that may support reading creatively and critically.*

( <https://dictionary.cambridge.org/pt/dicionario/ingles/authentic>)  
(<https://dictionary.cambridge.org/pt/dicionario/ingles/original>)



## R E A D / E S I G N E R S

LETRAMENTO LITERÁRIO NA FORMAÇÃO  
DE PROFESSORES DE LÍNGUA INGLESADESENVOLVIDO POR: ANA PAULA LUIZ DOS SANTOS AIRES  
SUPERVISÃO TÉCNICA DE: FERNANDA MACHADO BRENER

## ACTIVITIES FOR UNIT 2 – LESSON 3

## TASK 1: ASSESSING

## HOW TO ASSESS ASSIGNMENT 2

*It's recommended that Ss share their productions with other groups. As they're all teachers-to-be (or already teach), it's important that they evaluate each other's work. It would also be important to make them evaluate themselves.*

*The questions below can be used:*

- Do you think this production is relevant, somehow?

( ) Yes, because: \_\_\_\_\_

( ) No, because: \_\_\_\_\_

In case you want to comment more or give suggestions:

\_\_\_\_\_

- Do you believe the message of this production is clear? Can people easily understand it?

( ) Yes, because: \_\_\_\_\_

( ) No, because: \_\_\_\_\_

What could be done to improve it?

\_\_\_\_\_

- Are the colors, elements, characters, design and structure used appropriate for the genre/theme?

( ) Yes, because: \_\_\_\_\_

( ) No, because: \_\_\_\_\_

What could be done to improve this production?

\_\_\_\_\_

- Can it be easily related to Poe's "The Masque of the Red Death"?

( ) Yes, because: \_\_\_\_\_

( ) No, because: \_\_\_\_\_

In case you want to comment more or give suggestions:

---

---

### **(TASK 1: Adapting) - OPTION 3:**

In case, Ss need more time for the productions, they can watch the complete adaptation of “The Masque of the Red Death” (LINK BELOW). After that, Ss could discuss these questions to discuss the different points of view:

- Did you like the adaptation? Why (not)?

*It's expected that Ss give personal answers.*

- Have you imagined the short story the same way the person who made the video did? Why do you think so?

*It is expected that Ss will answer that they have imagined it differently from what they've watched. They should be able to point out similarities and differences between both works.*

*The P is supposed to guide them or help them notice that people have different perspectives on the same text (especially literary texts). Because of that, they can create different meanings from it and imagine things differently – depending on many things, including their contexts. That does not necessarily mean that different representations are wrong.*

- Which one caused more impact on you? The video or the short story? Why?

*Personal answer.*

- Do you think the video could also be considered Literature? Why (not)?

*Most people think that only written texts (especially if they're classical narratives, poems, etc.) should be considered Literature. However, according to ZAPPONE (2008), Literature is not found only in texts but also movies, images, sounds, movements, etc.*

*If Ss want to know more about it, the P can suggest this article: ZAPPONE, M. H. Y.*

**Modelos de letramento literário e ensino da literatura: problemas e perspectivas**

In: Revista Teoria e Prática da Educação, v.11, n.1, p. 49-60, jan./abr. 2008a.

(link: <https://www.youtube.com/watch?v=eSPwGWIUFRc>)

## TASK 2: PLOT ORGANIZER<sup>1</sup>

| <b>THE PLOT</b><br>(Structure or organization of events of the fictional story)   |  |   |  |  |   |
|---|--|---|--|--|---|
| EXPOSITION  | CONFLICT   | RISING ACTION   | CLIMAX   | FALLING ACTION   | RESOLUTION  |
| (Introduction: Main Characters; Story's Setting; Other background information that might be important)  | (The main problem. It usually pits the main characters against themselves, each other, society, nature, or something supernatural)                     | (Events before the climax; Character's attempt to solve the problem, but fails)   | (Turning point. Crisis moment of high tension and emotion. The characters solve the conflict and learn important things about themselves, other people, and the world) | (Events that occur after the climax)   | (Releases the tension of the climax, wraps up the loose ends of the story, and brings a conclusion)   |
| <b>Examples from Poe's "The Masque of the Red Death"</b>  |  |   |  |  |   |
| <b>MAIN CHARACTERS:</b> <ul style="list-style-type: none"> <li>• Prince Prospero</li> <li>• Nobles (Dames, Knights/Prince Prospero's</li> </ul> | <b>CONFLICTS:</b> <ul style="list-style-type: none"> <li>• There are no conflicts in the beginning. They were the rich people and they were</li> </ul> | <b>RISING ACTIONS:</b> <ul style="list-style-type: none"> <li>• As the first problem is the Red Death, the only thing Prince</li> </ul> | <b>CLIMAX:</b> <ul style="list-style-type: none"> <li>• While the party is happening, a masked figure is noticed by the guests.</li> </ul>                             | <b>FALLING ACTION:</b> <ul style="list-style-type: none"> <li>• Instead of killing the intruder, Prince Prospero falls dead</li> </ul> | <b>RESOLUTION:</b> <ul style="list-style-type: none"> <li>• The revelers go into the 7<sup>th</sup> room and forcibly remove the intruder's mask and cloth. They see nothing, there is</li> </ul> |

<sup>1</sup> Download the pdf document here: <https://docs.google.com/uc?export=download&id=1VGB9ceGtCs2-ESpiGYb8uX06oyrk6BiB> (You'll have access to the questions that can be used for this activity)

|   |   |  |   |  |   |
|---|---|--|---|--|---|
| <p>guests)<br/> • “The Red Death”</p> <p><b>SETTING:</b></p> <ul style="list-style-type: none"> <li>• It takes place at the castle/abbey of Prince Prospero.</li> <li>• The seven chambers.</li> </ul> <p><b>OTHER INFORMATION:</b></p> <ul style="list-style-type: none"> <li>• Imagery used (we can see and “feel” the scene described):<br/> <i>example</i><br/> “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 sympathy of his fellow men.”<br/> (Description of what the</li> </ul> | <p>“safe”, locked in the Prince’s castle.</p> <ul style="list-style-type: none"> <li>• In the beginning, Prince Prospero’s happy and throws lavish parties to his guests. In the masquerade, everyone’s having fun – except when the clock chimes.</li> <li>• Prince Prospero probably wants to live and enjoy everything he can, that’s why he throws parties there.</li> <li>• When the masked intruder gets in the castle, Prince Prospero gets disgusted and very angry.</li> </ul> | <p>Prospero does to avoid it is inviting his (rich) friends to his castle. Then they lock themselves in order to “protect” themselves from the disease.</p> <ul style="list-style-type: none"> <li>• After the climax, the prince decides to entertain his friends at a masquerade, where everyone danced in six different rooms (there were seven, but everyone avoided the last one).</li> </ul> | <p>It is an intruder and no one knows who he is. He is wearing a red vest that looks like blood. His mask reminds a corpse, and it has something red, like blood besprinkled on it.</p> <ul style="list-style-type: none"> <li>• Prince Prospero gets really angry with the intruder and grabs a dagger. He intends to attack the intruder and follows it to the 7<sup>th</sup> chamber.</li> </ul> | <p>when it faces him. The intruder doesn’t even touch him.</p> | <p>no solid form underneath. Only then they realize that the figure is the Red Death itself. All the guests contract it and also fall dead.</p> |
|---|---|--|---|--|---|

|  |  |   |  |  |  |
|--|--|---|--|--|--|
| Red Death caused to whoever had it)  |  |   |  |  |  |
| <b><i>Questions that may help you identify important elements):</i></b>  |  |   |  |  |  |
| <p><b>CHARACTERS</b></p> <ul style="list-style-type: none"> <li>• Who are the main Characters?</li> <li>• Are they similar to the story you read first? (“The Masque of the Red Death” by Poe)</li> <li>• Are there new characters?</li> <li>• Who is/are the protagonist(s)?</li> <li>• Who is/are the antagonist?</li> </ul> | <p><b>THE CONFLICTS</b></p> <ul style="list-style-type: none"> <li>• What are the conflicts the characters have to face?</li> <li>• What is the situation?</li> <li>• What’s the protagonist’s personal condition at the beginning?</li> <li>• What does/so the protagonist (s) want?</li> <li>• How was that condition changed for better or worse, by the protagonist him/herself or by the antagonistic force?</li> </ul> | <ul style="list-style-type: none"> <li>• How are the conflicts solved?</li> <li>• What moral (or immoral ) choices did the character(s) have to make in their attempt to gain that objective?</li> <li>• What did the protagonist lose or have to give up to see their goals through?</li> <li>• What hard choices will they have to make?</li> </ul> | <ul style="list-style-type: none"> <li>• How did the events of the story change the status quo of the protagonists’ world?</li> <li>• Are these changes good?</li> </ul> |  |  |
| <p><b>SETTING</b></p> <ul style="list-style-type: none"> <li>• Where does the story happen? Is the setting the same or different from the first story you read?</li> </ul>   |  |   |  |  |  |
| <p><b>OTHER INFORMATION</b></p> <ul style="list-style-type: none"> <li>• Is there something different from</li> </ul>  |  |   |  |  |  |

|  |  |  |  |  |  |
|--|--|--|--|--|--|
| <p>the first story?<br/>What is it?</p> <ul style="list-style-type: none"> <li>• Are there elements that were also in the first story? (symbols, metaphors, descriptions, etc.)?</li> <li>• Is the story descriptive? Attractive to the reader?</li> </ul> |  |  |  |  |  |
|--|--|--|--|--|--|

### TASK 3: Appropriating and Transforming 1

#### QUESTIONS AND POSSIBLE ANSWERS (+INSTRUCTIONS FOR THE P)

1. Did you like this story? Why (not)?

*Personal answer.*

2. Would you like it (more) if it had had a different ending?

*Personal answer. Ss have to explain what would've made them like the story or what made them like it.*

3. What changes from Poe's short story could you notice?

*There were many changes to both fanfictions. On the first one, for example, the story happens in a different time. There are four characters the family (the father, the mother and the son, Prospero), and a stranger. All the revelers are dead, everything is abandoned... etc. However, some elements, such as the dagger, the clock (which is broken), and the ending, are pretty similar to Poe's short story (little Prospero touches the dagger; he dies in the 7th chamber; there was a stranger that no one had notice before...).*

*In the other short story, most things are pretty similar to Poe's story, besides the way the author wrote it (words and technique). The one thing about the plot that is different is the fact the everything is told from another point of view: of the person who was working for the rich people. This person's the only survivor of the Red Death.*

4. What are stories like these called?

*Stories like these two are called fanfictions. After this question, Ss are supposed to share what they know about this genre.*

## **TASK 4: APPROPRIATING AND TRANSFORMING 2**

### WHAT DO YOU KNOW ABOUT FANFICTIONS AND HOW TO WRITE ONE?

- a. Discuss the question above with your partner(s). Don't forget to take notes on your answers.
- b. After your discussions, go to PADLET ([https://padlet.com/anaaires\\_icbeu/nc3mvxghxm0xkl7x](https://padlet.com/anaaires_icbeu/nc3mvxghxm0xkl7x)). Post your notes there. Feel free to add pictures, videos, or anything else you found online that is related (and relevant) to Fanfictions. Mind that this is going to be our “digital library” and you will be able to use it whenever you need.

### EXCERPT – WHAT IS FAN FICTION

“Fan fiction represents a vivid example of reading creatively and critically. *Fan fiction* refers to original stories and novels set in the fictional universes of favorite television series, films, comics, games, or other media properties. Today, fans write thousands of stories each year devoted to hundreds of different media texts. The writers are often amateur; the stories are labors of love. Many of these stories are distributed online.” (p. 138-139)

(JENKINS, H. Reading Critically and Reading Creatively: Reading fan fiction. In: JENKINS, H.; KELLEY, W. *et al.* **Reading in a participatory culture - Remixing Moby-Dick in the English Classroom.** Teachers College Press, New York, 2013, p. 137-149)



## TASK 5: SUPPORTING READING

### DEBATE ON FANFICTIONS

1. According to the dictionary, “if something is authentic, it is real, true, or what people say it is” or “genuine”. Something is original when it is “not a copy”, “is the first form of something”, and “is not the same as anything or anyone else and therefore special and interesting”.

2. Some people believe that a fan fiction is not a valid form of writing or Literature, because it is not "original" or "authentic". What do you think about each of the statements below? Add a PRO or a CON for EACH of them (keep in mind that you only have to add "PRO" for the one you AGREE WITH. A "CON" should be added to the one you DON'T agree with). Let's debate!

- Ss are supposed to go to this link (<https://www.kialo-edu.com/p/d9002403-446a-4277-a17c-1f0082d5a0be/45459>) and post a CON or a PRO for each of these topics:

- - Originality exists. Original texts shouldn't be changed, adapted or an inspiration to anything else. People have to have their own ideas.
  - "If I transform something, I make it my own"
  - "Nothing is created, everything is transformed"

After the discussion, it would be a good idea to ask Ss to watch this video The Case of Fanfiction (<https://www.youtube.com/watch?v=bdDIMOehLm8>) to think of this genre as a tool that may support reading creatively and critically.

( <https://dictionary.cambridge.org/pt/dicionario/ingles/authentic>)

(<https://dictionary.cambridge.org/pt/dicionario/ingles/original>)

**Your names:**

| <b>THE PLOT</b>  |  |   |  |                                      |   |
|--|--|---|--|--------------------------------------|---|
| (Structure or organization of events of the fictional story)   |  |   |  |                                      |   |
| EXPOSITION   | CONFLICT   | RISING ACTION   | CLIMAX   | FALLING ACTION                       | RESOLUTION  |
| (Introduction: Main Characters; Story's Setting; Other background information that might be important) | (The main problem. It usually pits the main characters against themselves, each other, society, nature, or something supernatural) | (Events before the climax; Character's attempt to solve the problem, but fails) | (Turning point. Crisis moment of high tension and emotion. The characters solve the conflict and learn important things about themselves, other people, and the world) | (Events that occur after the climax) | (Releases the tension of the climax, wraps up the loose ends of the story, and brings a conclusion) |

***The Mask of the Red Death Braziers and Carnage - based on Poe's "The Masque of the Red Death"***

|  |   |                               |                       |                               |                           |
|--|---|-------------------------------|-----------------------|-------------------------------|---------------------------|
| <p><b>MAIN CHARACTERS:</b></p> <p><b>SETTING:</b></p> <p><b>OTHER INFORMATION:</b></p> | <p><b>CONFLICTS:</b></p> <p>The main conflict is with the disease</p> | <p><b>RISING ACTIONS:</b></p> | <p><b>CLIMAX:</b></p> | <p><b>FALLING ACTION:</b></p> | <p><b>RESOLUTION:</b></p> |
|--|---|-------------------------------|-----------------------|-------------------------------|---------------------------|

## TASK 1: ASSESSING

- Do you think this production is relevant, somehow?

( ) Yes, because: \_\_\_\_\_

( ) No, because: \_\_\_\_\_

In case you want to comment more or give suggestions:

---

---

- Do you believe the message of this production is clear? Can people easily understand it?

( ) Yes, because: \_\_\_\_\_

( ) No, because: \_\_\_\_\_

What could be done to improve it?

---

---

- Are the colors, elements, characters, design and structure used appropriate for the genre/theme?

( ) Yes, because: \_\_\_\_\_

( ) No, because: \_\_\_\_\_

What could be done to improve this production?

---

---

- Can it be easily related to Poe's "The Masque of the Red Death"?

( ) Yes, because: \_\_\_\_\_

( ) No, because: \_\_\_\_\_

In case you want to comment more or give suggestions:

---

---



# READ / E S I G N E R S

LETRAMENTO LITERÁRIO NA FORMAÇÃO DE PROFESSORES DE LÍNGUA INGLESA



DESENVOLVIDO POR: ANA PAULA LUIZ DOS SANTOS AIRES  
SUPERVISÃO TÉCNICA DE: FERNANDA MACHADO BRENER



## SEARCHING FOR ELEMENTS THAT CAN INSPIRE FAN INTERVENTIONS

|                       |  |
|-----------------------|--|
| <p><b>KERNELS</b></p> | <p>“Pieces of information introduced into a narrative to hint at a larger world but not fully developed within the story itself” (p. 141).</p> <p>Elements in a story that are not completely developed, which gives the possibility to explore new stories based on that idea.</p> <p><i>Example: In “The Masque of the Red Death”, there are not many details of how people who were left outside were. They are part of the story, they are indirectly mentioned, but we never actually “see” them.</i></p> <p><i>When writing a fanfiction, it would be something that could be explored: we could write about these peoples’ lives, how they face the situation, what happened to them, etc.</i></p>  |
| <p><b>HOLES</b></p>   | <p>“Plot elements readers perceive as missing from the narrative but central to their understanding of this character.” (p. 142)</p> <p>Holes are “gaps” in the story. When there are holes in the story, we feel that we did not have enough information about the story or a character to understand it.</p> <p><i>Example: In “Harry Potter and the Prisoner of Azkaban”, Fred and George Weasley revealed that they had a magical map – the Marauder’s Map. This map shows everyone’s location at Hogwarts and their real names, even if they are disguised or hidden. The twins told Harry that they had studied the map during their time at Hogwarts. However, they never questioned their younger brother, Ron Weasley, for sleeping, walking or doing many things with someone called “Peter Pettigrew”.</i></p> <p><i>(In the series, Peter Pettigrew was a wizard who betrayed Harry Potter’s parents to Lord Voldemort, a powerful dark wizard. Peter faked his death and disguised himself as Ron Weasley’s rat, Scabbers).</i></p> |

|                       |  |
|-----------------------|--|
| <b>CONTRADICTIONS</b> | <p>“Two or more elements in the narrative (intentionally or unintentionally) suggesting alternative possibilities for the characters.” (p. 142)</p> <p><i>Example: In the Harry Potter series, Hogwarts School of Witchcraft and Wizardry is considered to be one of the safest places in the wizarding world. However, it’s also the place where many dangerous things happen: people died, villains could hide there, there were secret places, a war happens there, etc.</i></p>                            |
| <b>SILENCES</b>       | <p>“Elements that were systematically excluded from the narrative with ideological consequences.” (p. 143)</p> <p><i>Example: If you compare the Harry Potter movies and books, you’ll notice some differences between both. In “Harry Potter and the Goblet of fire”, for example, Hermione fights against injustice and seeks for equal rights for house-elves in the book. However, in the movie, this is completely ignored. What happens in the movie is what we call “silence” in the narrative.</i></p> |
| <b>POTENTIALS</b>     | <p>“Projections about what might have happened beyond the borders of the narrative.” (p. 143)</p> <p>You know when you finish a book/story or a movie and you start imagining what happened next? or what happened to some characters, places, etc.?</p> <p>Many fanfictions come from projections someone made.</p>   |

Based on: JENKINS, H. Reading Critically and Reading Creatively: Reading fan fiction. In: JENKINS, H.; KELLEY, W. et al. Reading in a participatory culture - Remixing Moby-Dick in the English Classroom. Teachers College Press, New York, 2013, p. 137-149. Adapted by Ana Paula L. S. Aires.



**Unit:**  
**Appropriate**  
*Lesson Showing in a story*



## UNIT APPROPRIATE | OBJECTIVES



- 01 | Discuss the ways in which working with fanfiction could contribute to active learning opportunities;
- 02 | Identify the elements of fanfiction and their roles in meaning-making;
- 03 | Discuss “authenticity” and remixing;
- 04 | Utilize “show, don’t tell” (imagery) to write/tell a story in English.





# READ / DESIGNERS

LETRAMENTO LITERÁRIO NA FORMAÇÃO  
 DE PROFESSORES DE LÍNGUA INGLESA



DESENVOLVIDO POR: ANA PAULA LUIZ DOS SANTOS AIRES  
 SUPERVISÃO TÉCNICA DE: FERNANDA MACHADO BRENER



|                                     |  |
|-------------------------------------|--|
| <b>UNIT APPROPRIATE (Objective)</b> | <ul style="list-style-type: none"> <li>• Discuss the ways in which working with fanfiction could contribute to active learning opportunities.</li> <li>• Identify the elements of fanfiction and their roles in meaning-making.</li> <li>• Discuss “authenticity” and remixing.</li> <li>• Utilize “<i>show, don’t tell</i>” (Imagery) to write/tell a story in English</li> </ul> |
| <b>LESSON 4</b>                     | Showing in a story   |
| <b>Resources</b>                    | <ul style="list-style-type: none"> <li>• Slides;</li> <li>• ACTIVITIES FOR UNIT APPROPRIATE – LESSON SHOWING A STORY</li> <li>• <i>Google Classroom</i>;</li> <li>• Kahoot, Wordwall</li> </ul>  |

| Stage  | Activity   | Time    |
|--|--|---------|
| <b>CRITICAL FRAMING</b><br>(Analyzing functionally & critically) | <p style="text-align: center;"><b>TASK 1: Appropriating and Transforming 3</b></p> <ul style="list-style-type: none"> <li>• Ss will work with their partners. They will be presented to the terms “KERNELS”; “HOLES”, “CONTRADICTIONS”, “SILENCES”, “POTENTIALS”. These terms will serve as analytical tools for dissecting the fanfiction later on (CHECK ACTIVITIES FOR UNIT APPROPRIATE – LESSON 4: SEARCHING FOR ELEMENTS THAT CAN INSPIRE FAN INTERVENTIONS).</li> <li>• Following this, the Professor will prompt them to recall a story they’ve read and enjoyed (in English). Ss are then tasked with examining these elements within the chosen story (CHECK ACTIVITIES FOR UNIT APPROPRIATE – LESSON 4: TRANSFORMING WORK).</li> </ul> <p style="text-align: center;"><i>Professor: Ss will need this for their (future) writing</i></p> | 20’~30’ |
| <b>OVERT INSTRUCTION</b><br>(Conceptualizing –                   | <p style="text-align: center;"><b>TASK 2: Showing in a story</b></p> <ul style="list-style-type: none"> <li>• The P will tell Ss that they will be crafting a narrative</li> </ul>   |         |

|   |   |                |
|---|---|----------------|
| <p>Naming &amp; theorizing)</p>   | <p>based on the story they selected in the previous exercise. Then, Ss will be prompted to think of a character they wish to include in the story or one they would like to invent.</p> <ul style="list-style-type: none"> <li>• Ss are supposed to think how they would describe this character.</li> </ul> <p><i>Professor: They do not have to share their descriptions immediately; rather they should only take notes on the descriptions provided. It is expected that they will utilize descriptive adjectives such as “tall”, “short”, “black hair”, “blue eyes”, etc. They will have the opportunity to develop these descriptions further later on.</i></p> <ul style="list-style-type: none"> <li>• Ss will be introduced to the concept of “<i>Show, don’t tell</i>” (Check slides for this lesson: Don’t tell me, show me!)</li> </ul>   | <p>40’~50’</p> |
| <p><b>TRANSFORMED ACTION</b><br/>(Applying knowledge appropriately &amp; creatively).</p> | <p style="text-align: center;"><b>TASK 2.1: Showing in a story</b></p> <ul style="list-style-type: none"> <li>• Ss will use the character they imagined at the beginning of the class. The P will tell them to describe the character using the “<i>Show, don’t tell</i>” technique. They are permitted to describe a scene involving the character, their reaction to something, or a dialogue the character engages in. It is not necessary for them to share their descriptions immediately if there is insufficient time to do so.</li> </ul> <p>OPTIONAL STEP:</p> <ul style="list-style-type: none"> <li>• Encourage students to utilize their descriptions to generate scenes, situations, or even the chosen character itself using an AI image generator. This activity can be conducted within:</li> <li>• <a href="https://gencraft.com/">https://gencraft.com/</a></li> <li>• <a href="https://pixlr.com/image-generator/">https://pixlr.com/image-generator/</a></li> <li>• <a href="https://deepai.org/machine-learning-model/text2img">https://deepai.org/machine-learning-model/text2img</a></li> <li>• <a href="https://www.craiyon.com/">https://www.craiyon.com/</a></li> <li>• <a href="https://wepik.com/ai">https://wepik.com/ai</a></li> </ul> | <p>10’~20’</p> |



# READ / DESIGNERS

LETRAMENTO LITERÁRIO NA FORMAÇÃO DE PROFESSORES DE LÍNGUA INGLESA

DESENVOLVIDO POR: ANA PAULA LUIZ DOS SANTOS AIRES  
SUPERVISÃO TÉCNICA DE: FERNANDA MACHADO BRENER



## ACTIVITIES FOR UNIT 2 – LESSON 4

### TASK 1: APPROPRIATING AND TRANSFORMING 3

#### SEARCHING FOR ELEMENTS THAT CAN INSPIRE FAN INTERVENTIONS<sup>1</sup>

|                       |   |
|-----------------------|---|
| <p><b>KERNELS</b></p> | <p>“Pieces of information introduced into a narrative to hint at a larger world but not fully developed within the story itself” (p. 141).</p> <p>Elements in a story that are not completely developed, which gives the possibility to explore new stories based on that idea.</p> <p><i>Example: In “The Masque of the Red Death”, there are not many details of how people who were left outside were. They are part of the story, they are indirectly mentioned, but we never actually “see” them.</i></p> <p><i>When writing a fanfiction, it would be something that could be explored: we could write about these peoples’ lives, how they face the situation, what happened to them, etc.</i></p>   |
| <p><b>HOLES</b></p>   | <p>“Plot elements readers perceive as missing from the narrative but central to their understanding of this character.” (p. 142)</p> <p>Holes are “gaps” in the story. When there are holes in the story, we feel that we did not have enough information about the story or a character to understand it.</p> <p><i>Example: In “Harry Potter and the Prisoner of Azkaban”, Fred and George Weasley revealed that they had a magical map – the Marauder’s Map. This map shows everyone’s location at Hogwarts and their real names, even if they are disguised or hidden. The twins told Harry that they had studied the map during their time at Hogwarts. However, they never questioned their younger brother, Ron Weasley, for sleeping, walking or doing many things with someone called “Peter Pettigrew”.</i></p> |

<sup>1</sup> For more active learners, it would be a good idea to adapt this activity into a quiz or a matching game. And/Or ask students to think of more examples from another story they know (as a whole group). Some platforms it could be adapted to are: [quizlet.com](http://quizlet.com); [genial.ly.com](http://genial.ly.com); [kahoot.com](http://kahoot.com); etc.

|                       |   |
|-----------------------|---|
|                       | <i>(In the series, Peter Pettigrew was a wizard who betrayed Harry Potter's parents to Lord Voldemort, a powerful dark wizard. Peter faked his death and disguised himself as Ron Weasley's rat, Scabbers).</i>   |
| <b>CONTRADICTIONS</b> | <p>“Two or more elements in the narrative (intentionally or unintentionally) suggesting alternative possibilities for the characters.” (p. 142)</p> <p><i>Example: In the Harry Potter series, Hogwarts School of Witchcraft and Wizardry is considered to be one of the safest places in the wizarding world. However, it's also the place where many dangerous things happen: people died, villains could hide there, there were secret places, a war happens there, etc.</i></p>                             |
| <b>SILENCES</b>       | <p>“Elements that were systematically excluded from the narrative with ideological consequences.” (p. 143)</p> <p><i>Example: If you compare the Harry Potter movies and books, you'll notice some differences between both. In “Harry Potter and the Goblet of fire”, for example, Hermione fights against injustice and seeks for equal rights for house-elfish in the book. However, in the movie, this is completely ignored. What happens in the movie is what we call “silence” in the narrative.</i></p> |
| <b>POTENTIALS</b>     | <p>“Projections about what might have happened beyond the borders of the narrative.” (p. 143)</p> <p>You know when you finish a book/story or a movie and you start imagining what happened next? or what happened to some characters, places, etc.?</p> <p>Many fanfictions come from projections someone made.</p>  |

Based on: JENKINS, H. Reading Critically and Reading Creatively: Reading fan fiction. In: JENKINS, H.; KELLEY, W. et al. Reading in a participatory culture - Remixing Moby-Dick in the English Classroom. Teachers College Press, New York, 2013, p. 137-149. Adapted by Ana Paula L. S. Aires.

## TRANSFORMING WORK

With your partner(s), discuss these questions based on the elements from the previous activity (SEARCHING FOR ELEMENTS THAT CAN INSPIRE FAN INTERVENTIONS) and take notes on the following questions:

1. Reflect on the chart you just reviewed (SEARCHING FOR ELEMENTS THAT CAN INSPIRE FAN INTERVENTIONS). Think of a story you've read and enjoyed. Consider examples of "kernels", "holes", "contradictions", "silences", and "potentials" within the story (you don't have to find examples for all of these elements).
2. What role(s)/ "purpose(s)" do these elements play within the chosen work/story?
3. Choose one of the elements only. How could this element serve as the foundation for a new story? Which passage or aspect of the story could inspire it?
4. Which elements from the chosen work/story are indispensable for the "new" story to remain within the same fictional universe? (For example: Characters? Places? Which ones? Or something else?)

---

### **TASK 2: SHOWING IN A STORY**

#### **DON'T TELL ME, SHOW ME!**

| Directions  | Activity   |
|---|--|
| Give Ss only a few minutes to do this activity. They are not required to share their answers, but they must take notes on their thoughts. | Think of a character you would like to include in your narrative. How would you describe him/her?  |
| As a whole group, students will share what  | <p style="text-align: center;"><b>How do you imagine this?</b></p> <ol style="list-style-type: none"><li>1. "It is impossible to say how first the idea entered my brain; but once conceived, <u>it haunted me day and night</u>. Object there was none.</li></ol> |

they understand or imagine based on the description given.

*For example, one student might say, "This story is about an old man who lives alone in a small cottage in the woods." Another might add, "The narrator feels a sense of curiosity and concern about the old man's mysterious past."*

Then, P will present the "In other words"...

Excerpts  
(n.01) from  
The Tell-Tale  
Heart by  
Edgar Allan  
Poe<sup>2</sup>

After the previous

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.”

### **In other words,...**

2. “He was a rich, old man, who had a clouded, pale, blue eye that looked like a vulture’s eye. It scared me a lot.”

### **How do you imagine this?**

1. “(...) There came to my ears a low, dull, quick sound, such as a watch makes when enveloped in cotton. I know that sound well. It was the beating of the old man’s heart. It increased my furry, as the beating of a drum stimulates the soldier to courage.”

### **In other words,...**

2. “I heard the low beating of the old man’s heart. I got furious with that sound and it made me do what I wanted to do.”

### **How do you imagine this?**

1. “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.”

### **In other words,...**

2. We can see that the character is insane and trying to convince us that he is not. Besides the way he acts and tells things, he says that he can hear each sound around him.

**Which descriptions were more vivid and left a more powerful impression (1 or 2)? Why?**

<sup>2</sup> <https://www.poemuseum.org/the-tell-tale-heart>

|  |  |
|--|--|
| <p>activity, instruct Ss to respond to this question. This activity is supposed to be done as a whole group.</p>   |  |
| <p>Optional Step (can be done after class or be just a suggestion for the Ss).</p>   | <p>Optional: Ask Ss to watch this video (you can also send it for them to watch at home, if they want to)<br/> “HOW TO WRITE FICTION THAT COMES ALIVE”<br/> (<a href="http://www.youtube.com/watch?v=RSoRzTtwgP4">http://www.youtube.com/watch?v=RSoRzTtwgP4</a>)</p>  |
| <p>Let them predict what it means (whole group)</p>  | <p>A way to write fiction that “comes alive” is by using:<br/> <b>SHOW, DON’T TELL</b><br/> ... but what does it mean?</p>   |
| <p>You can explain the difference between “Show” and “Tell” with other words and use different examples. However, it’s always a good idea to check if Ss understand by asking them to come up with an example as well.</p> | <p>When you <i>tell</i>, you inform your reader information. You’re simply asserting an idea for the reader to accept.<br/> <br/> Example: Boo was <u>tired and sleepy</u></p> <p>When you <i>show</i>, you’re giving information for the reader to deduce what is happening. You’re creating “painting a picture” in the reader’s mind, so he/she can see it for him/herself.<br/> <br/> Example: Boo <u>rubbed her eyes</u>. She dropped her drawing and <u>yawned</u>. Time to go to bed.</p> <p>When you <i>show instead of telling</i>, you let the reader experience the story. He/She’ll see, feel, taste, smell, and hear.<br/> <br/> What could be better than engaging your reader—giving him an active role in the storytelling—or should I say the story-<i>showing</i>?”<br/> <b>JERRY JENKINS – Show, don’t tell</b></p> |
| <p>Let Ss tell how they would do this (whole group)</p>  | <p>How can you “Show, not tell”?</p>   |
| <p>You can use different</p>   | <p><b>DIALOGUE:</b> It makes your reader “part of” the scene. They can learn a lot about a character, its emotions and mood.</p>   |

|   |   |
|---|---|
| <p>examples and explanations.</p> <p>It'd be a good idea to let them come up with examples for these as well.</p> | <p>Instead of telling your character is angry, sad, or happy, you can make your reader <i>hear</i> it.</p> <p style="text-align: center;">His hands were shaking, his face suddenly got red:<br/>         “I can’t believe you did this to me! Come here! Right now!”, he bellowed.</p> <p><b>SENSORY LANGUAGE:</b> Make your reader see, hear, taste, smell and touch things in your story. Use words that incorporate the several senses, not only sight.</p> <p>“Hum... Sorry. I just love the sweet of the chocolate pastry cream that melts in the box”, he said as he licked each one of his five fingers.</p> <p><b>METAPHOR/SIMILE:</b> By using these tools, you can create interesting or unexpected images for your reader.</p> <p>Metaphor: “Her mouth was a fountain of delight.” —<i>The Storm, Kate Chopin</i></p> <p style="text-align: center;">Simile: “They fought like cats and dogs”</p> |
| <p>You can use this infographic. Send the link for Ss to have it for them as well.</p>                            | <p style="text-align: center;">When to use “Show, don’t tell”</p> <p style="text-align: center;"><a href="https://qy7s3400-a.akamaihd.net/wp-content/uploads/2019/11/Show-Dont-Tell-Infographic-2.png">https://qy7s3400-a.akamaihd.net/wp-content/uploads/2019/11/Show-Dont-Tell-Infographic-2.png</a></p>  |
|   | <p style="text-align: center;">More tips:</p> <ul style="list-style-type: none"> <li>• Use strong, specific verbs, and avoid overusing adverbs.</li> <li>• Provoke emotion through character reactions and vivid writing, don’t simply tell readers how to feel.</li> <li>• Use well-placed details to bring scenes to life.</li> <li>• “Tell” is also necessary.</li> </ul>  |
| <p>You can use these links if you want to know more about it. Or you can send</p>                                 | <p style="text-align: center;">For more:</p> <p style="text-align: center;"> <a href="https://jerryjenkins.com/show-dont-tell/">https://jerryjenkins.com/show-dont-tell/</a><br/> <a href="https://thewritepractice.com/show-dont-tell/">https://thewritepractice.com/show-dont-tell/</a><br/> <a href="https://blog.reedsy.com/show-dont-tell/">https://blog.reedsy.com/show-dont-tell/</a><br/> <a href="https://writers.com/show-dont-tell-writing">https://writers.com/show-dont-tell-writing</a> </p>  |



|  |  |
|--|--|
| these to your Ss.  | <a href="https://newbookspot.com/a-beginner-guide-to-show-dont-tell/">https://newbookspot.com/a-beginner-guide-to-show-dont-tell/</a><br><a href="https://www.slideshare.net/srgeorgi/show-dont-tell-51864032">https://www.slideshare.net/srgeorgi/show-dont-tell-51864032</a>   |
| <p>These are activities that you can send for your Ss to practice. However, this is not mandatory.</p> | <p>Feel free to practice:</p> <p><a href="https://kahoot.it/challenge/?quiz-id=b5308fbe-6903-4995-8a47-94d2a7003870&amp;single-player=true">https://kahoot.it/challenge/?quiz-id=b5308fbe-6903-4995-8a47-94d2a7003870&amp;single-player=true</a></p> <p><a href="https://wordwall.net/play/4649/128/230">https://wordwall.net/play/4649/128/230</a></p> <p>Ways to show emotions and feelings (chart for Ss)<sup>3</sup></p> |

---

### TASK 2.1: SHOWING IN A STORY

Return to the character you imagined at the start of the class. Describe him/her using the “*Show, don’t tell*” technique. You can depict a scene involving the character, their reaction to something, or a dialogue they engage in.

***Be creative!***

<sup>3</sup> <https://slideplayer.com/slide/12245668/72/images/4/From+Scholastic+s+The+Most+Wonderful+Writing+Lessons+Ever.jpg>



# READ / DESIGNERS

LETRAMENTO LITERÁRIO NA FORMAÇÃO DE PROFESSORES DE LÍNGUA INGLESA



DESENVOLVIDO POR: ANA PAULA LUIZ DOS SANTOS AIRES  
SUPERVISÃO TÉCNICA DE: FERNANDA MACHADO BRENER



## SEARCHING FOR ELEMENTS THAT CAN INSPIRE FAN INTERVENTIONS

Based on: JENKINS, H. Reading Critically and Reading Creatively: Reading fan fiction. In: JENKINS, H.; KELLEY, W. et al. Reading in a participatory culture - Remixing Moby-Dick in the English Classroom. Teachers College Press, New York, 2013, p. 137 -149. [http://henryjenkins.org/blog/2008/08/how\\_fan\\_fiction\\_can\\_teach\\_us\\_a\\_1.html](http://henryjenkins.org/blog/2008/08/how_fan_fiction_can_teach_us_a_1.html) Adapted by Ana Paula L. S. Aires.

**In the chart below you will find definitions for elements in stories that may help you with ideas for your fanfiction. Match the names of the elements to their definitions.**

- a. HOLES      b. SILENCES      c. POTENTIALS**  
**d. KERNELS /'k3:rnIz/      e. CONTRADICTIONS**

|       |  |
|-------|--|
| <hr/> | <p>“Pieces of information introduced into a narrative to hint at a larger world but not fully developed within the story itself” (p. 141).</p> <p>Elements in a story that are not completely developed, which gives the possibility to explore new stories based on that idea.</p> <p><i>Example:</i> In “The Masque of the Red Death”, there are not many details of how people who were left outside the castle were struggling with the disease. They are part of the story, they are indirectly mentioned, but we never actually “see” them. We just don’t know who they were. When writing a fanfiction, it would be something that could be explored: we could write about these peoples’ lives, how they face the situation, what happened to them, etc.</p> |
| <hr/> | <p>“Plot elements readers perceive as missing from the narrative but central to their understanding of this character.” (p. 142) They are “gaps” in the story. When there are such gaps in the story, we feel that we did not have enough information about the story or a character to understand it.</p> <p><i>Example:</i> In “Harry Potter and the Prisoner of Azkaban”, Fred and George Weasley revealed that they had a magical map – the Marauder’s Map. This map shows</p>   |

|              |   |
|--------------|---|
|              | <p>everyone’s location at Hogwarts and their real names, even if they are disguised or hidden. The twins told Harry that they had studied the map during their time at Hogwarts. However, they never questioned their younger brother, Ron Weasley, for always be doing things, such as sleeping, eating, walking, travelling with someone called “Peter Pettigrew”, who they never had heard of. (In the series, Peter Pettigrew was a wizard who betrayed Harry Potter’s parents to Lord Voldemort, a powerful dark wizard. Peter faked his death and disguised himself as Ron Weasley’s rat, Scabbers).</p>          |
| <p>_____</p> | <p>“Two or more elements in the narrative (intentionally or unintentionally) suggesting alternative possibilities for the characters.” (p. 142)</p> <p><i>Example:</i> In the Harry Potter series, Hogwarts School of Witchcraft and Wizardry is considered one of the safest places in the wizarding world. However, it’s also the place where many dangerous things happen: people died, villains could hide there, there were secret places and objects hidden, a war happens there, etc.</p>  |
| <p>_____</p> | <p>“Elements that were systematically excluded from the narrative with ideological consequences.” (p. 143)</p> <p><i>Example:</i> In the Harry Potter movies (not in the books) the story of the house elves was “erased”. In “Harry Potter and the Goblet of fire”, for example, Hermione fights against injustice and seeks for equal rights for house -elvish in the book. However, in the movie, this is completely ignored. In the movie version, nobody asks who does all house chores in Hogwarts and nobody questions who wizards that seem to be so fair and just agree with the enslavement of the elves.</p> |
| <p>_____</p> | <p>“Projections about what might have happened beyond the borders of the narrative.” (p. 143)</p> <p>You know when you finish a book/story or a movie and you start imagining what happened next? or what happened to some characters, places, etc.?</p> <p>Many fanfictions come from projections someone made</p> <p>Examples: The director Francis Ford Coppola has made a filmed version of the novel Dracula based on a story of origin of the main character, which is not in the novel.</p>  |



# READ / DESIGNERS

LETRAMENTO LITERÁRIO NA FORMAÇÃO DE PROFESSORES DE LÍNGUA INGLESA



DESENVOLVIDO POR: ANA PAULA LUIZ DOS SANTOS AIRES  
SUPERVISÃO TÉCNICA DE: FERNANDA MACHADO BRENER



## SEARCHING FOR ELEMENTS THAT CAN INSPIRE FAN INTERVENTIONS

|                                   |  |
|-----------------------------------|--|
| <p><b>KERNELS</b></p>             | <p>“Pieces of information introduced into a narrative to hint at a larger world but not fully developed within the story itself” (p. 141).<br/>Elements in a story that are not completely developed, which gives the possibility to explore new stories based on that idea.</p> <p><i>Example: In “The Masque of the Red Death”, there are not many details of how people who were left outside were. They are part of the story, they are indirectly mentioned, but we never actually “see” them.</i></p> <p><i>When writing a fanfiction, it would be something that could be explored: we could write about these peoples’ lives, how they face the situation, what happened to them, etc.</i></p>   |
| <p><b>HOLES</b></p>               | <p>“Plot elements readers perceive as missing from the narrative but central to their understanding of this character.” (p. 142) Holes are “gaps” in the story. When there are holes in the story, we feel that we did not have enough information about the story or a character to understand it.</p> <p><i>Example: In “Harry Potter and the Prisoner of Azkaban”, Fred and George Weasley revealed that they had a magical map – the Marauder’s Map. This map shows everyone’s location at Hogwarts and their real names, even if they are disguised or hidden. The twins told Harry that they had studied the map during their time at Hogwarts. However, they never questioned their younger brother, Ron Weasley, for sleeping, walking or doing many things with someone called “Peter Pettigrew”.</i><br/><i>(In the series, Peter Pettigrew was a wizard who betrayed Harry Potter’s parents to Lord Voldemort, a powerful dark wizard. Peter faked his death and disguised himself as Ron Weasley’s rat, Scabbers).</i></p> |
| <p><b>CONTRA<br/>DICTIONS</b></p> | <p>“Two or more elements in the narrative (intentionally or unintentionally) suggesting alternative possibilities for the characters.” (p. 142)</p> <p><i>Example: In the Harry Potter series, Hogwarts School of Witchcraft and Wizardry is considered to be one of the safest places in the wizarding world. However, it’s also the place where many dangerous things happen: people died, villains could hide there, there were secret places, a war happens there, etc.</i></p>  |
| <p><b>SILENCES</b></p>            | <p>“Elements that were systematically excluded from the narrative with ideological consequences.” (p. 143)</p> <p><i>Example: If you compare the Harry Potter movies and books, you’ll notice some differences between both. In “Harry Potter and the Goblet of fire”, for example, Hermione fights against injustice and seeks for equal rights for house-elves in the book. However, in the movie, this is completely ignored. What happens in the movie is what we call “silence” in the narrative.</i></p>   |
| <p><b>POTENTIALS</b></p>          | <p>“Projections about what might have happened beyond the borders of the narrative.” (p. 143)</p> <p><i>You know when you finish a book/story or a movie and you start imagining what happened next? or what happened to some characters, places, etc.?</i><br/><i>Many fanfictions come from projections someone made.</i></p>  |

Based on: JENKINS, H. Reading Critically and Reading Creatively: Reading fan fiction. In: JENKINS, H.; KELLEY, W. et al. Reading in a participatory culture - Remixing Moby-Dick in the English Classroom. Teachers College Press, New York, 2013, p. 137-149. Adapted by Ana Paula L. S. Aires.





**Unit:**  
**Transform**  
*Lesson (Re)Creating*



## UNIT TRANSFORM | OBJECTIVES



01 | Utilize the “show, don’t tell” technique alongside narrative tenses to write/tell a story in English, emphasizing vivid imagery;

02 | Write/Remix a literary text.



# READ / E S I G N E R S

LETRAMENTO LITERÁRIO NA FORMAÇÃO  
DE PROFESSORES DE LÍNGUA INGLESA



DESENVOLVIDO POR: ANA PAULA LUIZ DOS SANTOS AIRES  
SUPERVISÃO TÉCNICA DE: FERNANDA MACHADO BRENER



|                                   |  |
|-----------------------------------|--|
| <b>UNIT TRANSFORM (Objective)</b> | <ul style="list-style-type: none"> <li>Utilize the “show, don’t tell” technique alongside narrative tenses to write/tell a story in English, emphasizing vivid imagery.</li> <li>Write/Remix a literary text.</li> </ul> |
| <b>LESSON</b>                     | <i>(Re)Creating</i>  |
| <b>Resources</b>                  | <ul style="list-style-type: none"> <li>Kahoot</li> <li>Slides/Scorm</li> <li>ACTIVITIES FOR UNIT TRANSFORM – LESSON (RE)CREATING</li> </ul>  |

| Stage   | Activity   | Time    |
|---|--|---------|
| <b>OVERT INSTRUCTION</b><br>(Conceptualizing – Naming & theorizing)           | <b>TASK 1: Reviewing Narrative elements</b> <ul style="list-style-type: none"> <li>Students will review the narrative elements on Kahoot (<a href="https://kahoot.it/challenge/?quiz-id=c3bdd9dc-fddb-46f1-a568-918796723a6a&amp;single-player=true">https://kahoot.it/challenge/?quiz-id=c3bdd9dc-fddb-46f1-a568-918796723a6a&amp;single-player=true</a>)</li> </ul>  | 10’~15’ |
|   | <b>TASK 2: Reviewing Narrative elements 2</b> <ul style="list-style-type: none"> <li>Students will review the elements of a narrative (plot, character, setting, etc.) – Please refer to the activities outlined in UNIT TRANSFORM – LESSON (RE)CREATING: “How to write a narrative” for guidance. Students will have access to a detailed guide to facilitate independent work during this session.</li> </ul>  | 30’~40’ |
| <b>TRANSFORMED ACTION</b><br>(Applying knowledge appropriately & creatively). | <b>TASK 3: Appropriating &amp; Creating</b> <ul style="list-style-type: none"> <li>Students will be tasked with crafting a narrative based on their selected story/work, which they previously chose for posting on fanfiction.net. They should be encouraged to employ imagery, utilizing the “show, don’t tell” approach, and to carefully think of their characters, plot, conflicts, and other narrative elements. Their stories should adhere to the structure of a beginning, middle, and end, as discussed in the activities reviewed during this class.</li> </ul> | 40’~50’ |



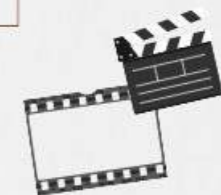


# READ / E S I G N E R S

LETRAMENTO LITERÁRIO NA FORMAÇÃO DE PROFESSORES DE LÍNGUA INGLESA



DESENVOLVIDO POR: ANA PAULA LUIZ DOS SANTOS AIRES  
SUPERVISÃO TÉCNICA DE: FERNANDA MACHADO BRENER



## ACTIVITIES FOR UNIT 3 – LESSON 5

### HOW TO WRITE A NARRATIVE: A GUIDE FOR BEGINNER WRITERS

| Directions  | Activity   |
|---|--|
| <p>Allow students to use this guide autonomously, especially if this class is conducted asynchronously. They should read the provided questions and answer them independently.</p> <p>These steps and questions are supposed to guide them into the writing process.</p>  | <p>“When writing a story, it’s important to consider: The plot, the character(s), and the setting”</p>   |
|   | <p>HOW TO WRITE A NARRATIVE:</p>   |
|   | <p><a href="https://x78251kcpll2l2t9e46kf96a-wpengine.netdna-ssl.com/wp-content/uploads/2018/07/Story-Arc-Image.png">https://x78251kcpll2l2t9e46kf96a-wpengine.netdna-ssl.com/wp-content/uploads/2018/07/Story-Arc-Image.png</a></p> |
|   | <p>Think and answer the following questions to yourself, they’ll help you develop your story:</p>  |
|   | <p>What:</p> <ol style="list-style-type: none"> <li>1. What are you going to write about? (A story about... That... and... In the end, ...)</li> <li>2. What type of story is it? A drama? Romance? Horror story?</li> </ol>         |
| <p>Where (determine your setting)</p> <ul style="list-style-type: none"> <li>• Where is the story taking place? A castle? A house? A street?</li> <li>• What’s the Weather like? (*if it’s relevant to know) How does it impact the story?</li> <li>• Is there a main event related to the time/place your story? (A war? A natural disaster? A disease?) <ul style="list-style-type: none"> <li>• What cultural details belong to this time and location?</li> </ul> </li> <li>• What elements from the story you’re adapting do you want to keep? (as a fanfic, remember?)</li> </ul> |  |
| <p>Who</p> <p>The character is a person, animal, or figure in a story. It’s an important element for a narrative.<br/>(A story can have only one character)</p> <ul style="list-style-type: none"> <li>• Who are the main characters?</li> <li>• Are they similar to the story you’re adapting? <ul style="list-style-type: none"> <li>• Are there new characters?</li> </ul> </li> <li>• Who is/are the protagonist(s)?</li> <li>• Who is/are the antagonist(s)?</li> </ul>  |  |

- Are there other characters?

In a story, we can have (one or more):

Protagonist (ex.: Harry Potter)

Secondary character (ex.: Dobby)

Antagonist (ex.: Voldemort)

How to develop a protagonist

- Give them flaws (They're not perfect; They're just like real people)
- Give them an arc (Make them "change" through the story: They learn a lesson, become bad, etc.)

How to develop an antagonist

- Give them morality (If a villain spends part of the novel killing people, you need to give him or her believable reasons for doing so)
  - Make them powerful (Things don't have to be easy for your protagonist. This will help them "change".)

How to develop secondary characters

- Make them complementary (Serve the vital functions of assisting the protagonist: with skills, emotional support, helping with problems, etc.). Or They're there just for comic relief.
- Make them oppositional (Different points of view can allow you to explore your subjects, settings, morals, etc. and keep the reader interested)

What else?

The conflicts

1. Internal conflict (a threat from within)
2. External conflict (a threat from outside)

Both types of conflict create tension in a narrative and help move the story forward. Conflict drives character development as well as plot. Conflict also adds layers to your story. Your main character can face an external conflict like destroying a sworn enemy while also battling a more subtle, internal conflict: her vow towards pacifism. Your plot will develop naturally if you give your character motivation, then throw obstacles in her way.

From: <https://www.masterclass.com/articles/complete-guide-to-writing-a-good-story#want-to-become-a-better-writer>

Questions to be answered:

- What are the conflicts the characters have to face?
  - What is the situation?
- What's the protagonist's personal condition at the beginning?
  - What does/so the protagonist(s) want?

What else?

Point of view:

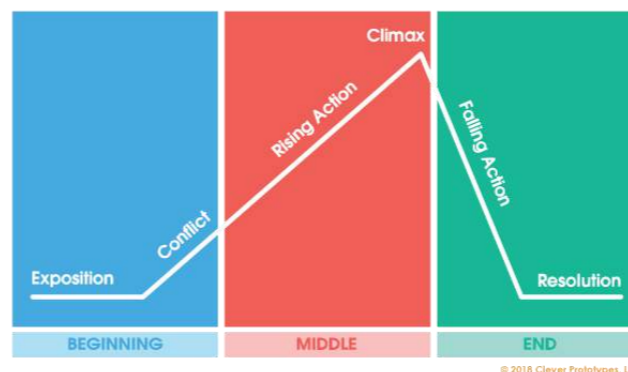
- First person point of view. This is the “I.”
- Third person limited point of view. This is the “he” or “she.”
- Third person omniscient point of view, in which a narrator who is not a character and who knows more than the characters relays the events to the reader.

Second person point of view, which is structured around the “you” pronoun, and is less common in novel-length work but can work well for short stories

From: <https://www.masterclass.com/articles/complete-guide-to-writing-a-good-story#want-to-become-a-better-writer>

As you’ll write a fanfic, keep in mind that you can use many of the elements from the story you’re adapting. And you don’t have to think of all of the elements you’ve seen – They were just ideas to help you write.

**BUT DON’T FORGET THAT THE STORY NEEDS:**



<https://cdn.storyboardthat.com/site-images/articles/plot-diagram.png>

Also, feel free to use “The Plot organizer” we used in the previous classes to help you write.

***And remember that...***

“If you don't have time to read, you don't have the time (or the tools) to write. Simple as that.” – Stephen King

Writing task: a fanfiction

You’re going to write a narrative (based on the story you chose last class) to be posted on fanfiction.net. Remember to use imagery (“Show, don’t tell”), think of the characters, plot, conflicts (and what you’ll be adapting from the text you’ve chosen). The story must have a **BEGINNING**, **MIDDLE** and **END**.



# READ / E S I G N E R S

LETRAMENTO LITERÁRIO NA FORMAÇÃO DE PROFESSORES DE LÍNGUA INGLESA




DESENVOLVIDO POR: ANA PAULA LUIZ DOS SANTOS AIRES  
SUPERVISÃO TÉCNICA DE: FERNANDA MACHADO BRENER

## TASK 3: ANALYZING AND UNDERSTANDING ALLEGORY

*Complete the chart.*

An **allegory** is a work of art, such as a story or painting, in which the characters, images, and/or events act as symbols. The symbolism in an allegory can be interpreted to have a deeper meaning. An author may use allegory to illustrate a moral or spiritual truth, or political or historical situation. Symbolism and metaphor, devices that both compare objects with ideas, are often employed in allegories. In “The Masque of the Red Death”, we can find many symbols. **With your partner(s), discuss and complete this chart explaining what you think each symbol represents. Why do you think they’re there? What’s “the lesson” to be learned from it?**

| SYMBOL   | WHAT IT REPRESENTS | WHY DO YOU THINK IT’S IN THE STORY? WHAT’S “THE LESSON” TO BE LEARNED FROM IT? |
|--|--------------------|--|
| Prince Prospero  |                    |  |
| The guests   |                    |  |
| The masked visitor   |                    |  |
| The masquerade   |                    |  |
| The castle/abbey   |                    |  |
| The chambers <ul style="list-style-type: none"> <li>● Blue</li> <li>● Purple</li> <li>● Green</li> <li>● Orange</li> <li>● White</li> <li>● Violet</li> <li>● Black</li> </ul> |                    |  |
| The music  |                    |  |
| The clock  |                    |  |
| The tripods with flames  |                    |  |
| Theme/Plot   | ~                  |  |

A large, abstract watercolor splash in shades of yellow and light green, centered on the page. The splash has irregular, feathered edges and a textured, painterly appearance. The text is overlaid on this splash.

# **Optional Steps (Extra Material)**



## READ / DESIGNERS

LETRAMENTO LITERÁRIO NA FORMAÇÃO  
DE PROFESSORES DE LÍNGUA INGLESA

DESENVOLVIDO POR: ANA PAULA LUIZ DOS SANTOS AIRES  
SUPERVISÃO TÉCNICA DE: FERNANDA MACHADO BRENER

# GOING DEEPER INTO LITERARY ANALYSIS

## Task 1

In this unit we chose to work on metaphors/simile, imagery (sensorial language, direct speech, repetitions) and the plot organization of a short story.

Read the excerpts below and do the following:

1. Label the plot<sup>1</sup> organizing elements.

EXPOSITION - CONFLICT - RISING ACTION –  
CLIMAX -FALLING ACTION - RESOLUTION

A. \_\_\_\_\_

Clapping, over and over. The Queen was sobbing as she stumbled to her feet, fought to keep her balance, the hem of her dress smoldering as the skin of her feet blackened and melted. He felt vomit rise in his throat.

Snow White stood, clapping, her eyes fixed on the Queen and the faintest of gleams in her eyes as she smiled.

She stood to watch the Queen dance.

She stood to watch her die.

B. \_\_\_\_\_

The Queen was brought towards her by two unsmiling guards, one on each of the woman's arms. She had grown still paler with her illness, weak and fragile. Something ached in his heart, and he frowned, but before he could say anything a chair was produced and the Queen forced backwards into it. She gave a cry, but none of the guests moved – it seemed, none dared to move – as the dwarves hurried forward with chainmail gloves and, in their hands, red shoes.

No, he realised, looking close. Red-hot shoes.

His throat tightened, but he found himself rooted to the spot, watching in open-mouthed horror as Snow White smiled, serenely.

Coldly.

<sup>1</sup> Fonte: [https://archiveofourown.org/works/6535162?view\\_adult=true](https://archiveofourown.org/works/6535162?view_adult=true). Acesso em: 13 mar. 2024.

C. \_\_\_\_\_

Then, and only then, did she step down from the table and, with a nod to the dwarves, dance herself again, little circles around the smoldering body that lay stretched out on the grass with its shoes cooling to grey upon its feet.

D. \_\_\_\_\_

They found her in the base of the valley, with blood on her beautiful face and her arm broken. Snow White's lips trembled, and she averted her eyes, but then she whispered, "Bring her to the castle." At first, he was uncertain, wary of what they might find, but Snow White whispered that she does not want it to end this way, and he nodded.

It took some time for the Queen to be nursed back to health, in one of the chambers of the old tower with a healer watching over her night and day. Sometimes when she was asleep, Snow White would take flowers into the room: lavender with its sweet scent; marigolds with their bright splashes of colour; pretty, trembling aspen leaves.

Later, much later, he would think back on those flowers and remember that in the same days, she had given him a bouquet of jewelweed flowers, and kissed him on the cheek, and whispered that they were, "*Impatiens* for my impatience for our wedding". Then he would go back to the books, and look up what those flowers she had put by her stepmother's side had meant, and wish that he never had.

Almost every day, she would go to the healer and ask, "How is she? Will she be recovered in time for the wedding?"

At first the answer came back, "I am not sure," but in time it became, "I hope so," and finally, "Yes, your highness, I believe that she will."

E. \_\_\_\_\_

Her bright laughter shivered in the trees, trees from which the birds had long since fled, and she held her hem high to let her feet twinkle in the grass as, with horror, with tears starting in his eyes, he watched as her new husband and could not respond to the bright wave which she gave him.

F. \_\_\_\_\_

It only struck him as strange that her smile did not seem to be quite the same as it was when she spoke to him, but he supposed that with everything that had happened, with the way that the Queen had lost her mind, it was only to be expected.

2. Identify the language devices in the excerpts above that help you make meaning beyond words. metaphors/simile, imagery (sensorial language, direct speech, repetitions).

## **Task 2**

Work collaboratively in pairs. Read your fanfic and find excerpts that give the reader clues as to the:

- a. Conflict
- b. Rising action
- c. Climax

## **Task 3**

Elaborate on the three excerpts that you have chosen by adding language which contains some of the following devices: metaphors/simile, imagery (sensorial language, direct speech, repetitions).

Highlight these “new” passages in the third draft of your fanfic. Upload it to Classroom.

## **FINAL TASK**

In groups, design/build one task, aimed at high school students, with a focus on ONE knowledge process (**experiencing, conceptualizing, analyzing, applying**). Your task must use your fanfic as the source reading, and it should involve presentation or practice of either the plot organizer or the language devices studied in this unit (metaphors/simile, imagery)

This activity should last between 10 and 15 minutes.

It is only one task, so you must explain what was (hypothetically) done before in class.

Present your activity on power point; google presentation; padlet, etc.

Upload both your presentation and handout to Classroom.

You must use at least one multimodal tool.

State which knowledge process you are focusing on and why.

You are going to teach your activity to the whole class.





## READ / DESIGNERS

LETRAMENTO LITERÁRIO NA FORMAÇÃO  
DE PROFESSORES DE LÍNGUA INGLESA



DESENVOLVIDO POR: ANA PAULA LUIZ DOS SANTOS AIRES  
SUPERVISÃO TÉCNICA DE: FERNANDA MACHADO BRENER

## METAPHORS IN THE MASQUE OF THE RED DEATH

### WHAT IS A METAPHOR?

- A metaphor is a rhetorical figure of speech that compares two subjects without the use of “like” or “as.”
- A metaphor asserts a correlation or resemblance between two things that are otherwise unrelated.
- A metaphor transfers meaning from one subject on to another so that the target subject can be understood in a new way.

### Task 1

Read the passages and explain the meaning of the metaphors in red.

You may need to use a dictionary to check the words you don't know.

What image do they make?

- ...there came forth from the **brazen lungs of the clock** a sound which was clear and loud and deep and exceedingly musical,...
- ...after the lapse of sixty minutes, (which embrace three thousand and six hundred seconds of the **Time that flies**,)...
- “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.**”
- And then, momentarily, 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.
- But these other apartments were densely crowded, and in them **beat feverishly the heart of life**.
- 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.



## READ / DESIGNERS

LETRAMENTO LITERÁRIO NA FORMAÇÃO  
DE PROFESSORES DE LÍNGUA INGLESA

DESENVOLVIDO POR: ANA PAULA LUIZ DOS SANTOS AIRES  
SUPERVISÃO TÉCNICA DE: FERNANDA MACHADO BRENER

Don't tell me the moon is shining;  
show me the glint of light on broken glass.

Anton Chekhov

### Show, Don't Tell!<sup>1</sup>

When describing a character's feelings, skillful writers do not just 'tell' the reader how the character feels. They 'show' the reader by using imagery. Imagery is language that paints a vivid picture in the mind of the reader, often by appealing to the five senses: sight, sound, smell, taste and touch.

#### TASK 1

In the following examples, compare the sentences that 'tell' us how the character feels with the descriptions that 'show' us how the character feels.

Answer the questions that follow each description.

##### 1. Joey missed his father.

[Joey] hadn't seen his father for a long, long time – not since he was in kindergarten. He couldn't remember his father's face very well. But at night, he could still hear him say, "Good night, Joey. I love you."

- From the description, how do you know that Joey misses his father?
- Which of the five senses does the description appeal to?

##### 2. Alvin hated his grandfather.

Alvin hated the way [his grandfather] was always watching. The slack, distorted mouth, twisted to one side after last year's stroke. The thin arms, bulging veins...

<sup>1</sup> Adaptado de: <https://www.edb.gov.hk/attachment/en/curriculum-development/resource-support/net/worksheet%202.8-%20show,%20dont%20tell.pdf>, <https://self-publishingschool.com/show-dont-tell-writing/#examples> e <https://nets.edb.hkedcity.net/individual.php?p=23>. Acesso em: 13 mar. 2024.

he couldn't look at him anymore. He thought he could smell him though – a waft of stale piss.

- a) From the description, how do you know that Alvin hates his grandfather?
- b) Which of the five senses does the description appeal to?

### 3. Old Mr Chan was hot and tired.

[Old Mr Chan] used a tissue to wipe the sweat from his face. He got ready for the slow, steep walk up the stairs. 'Every day, it's the same,' he thought.

- a) From the description, how do you know that old Mr Chan is hot and tired?
- b) Which of the five senses does the description appeal to?

Here are a few more examples that illustrate the difference between 'telling' and 'showing' how a character feels.

| Do not tell the reader...                                     | Show the reader!  |
|---|---|
| Joey was afraid. There was a storm. The lights went out.      | <p><i>The lights suddenly went out. In the darkness, the wind and rain grew louder and seemed closer...Joey sat still, his heart beating fast. It made a 'thump, thump, thump' noise in his chest.</i></p> <p style="text-align: right;">Stuart Mead, 'A Knock at the Door'</p>                                   |
| Alvin's mother was angry. She hit Alvin. It was very painful. | <p><i>She had moved so quickly, her hand going back and across in one movement, slapping his left cheek with a crack that silenced the room. The pain hung hot on his cheek.</i></p> <p style="text-align: right;">Adrian Tilley, 'Victim'</p>  |
| Bill was frightened. He thought someone was behind him.       | <p><i>It seemed a shadow had fallen over him. But there was no shadow. His heart had given a great jump up into his throat and was choking him. Then his blood slowly chilled and he felt the sweat of his shirt cold against his flesh.</i></p> <p style="text-align: right;">Jack London, 'All Gold Canyon'</p> |

Fonte: <https://nets.edb.hkedcity.net/individual.php?p=23>.

## TASK 2

Next, create how to **show** statements for these how to **tells**. Appeal to the senses and focus on the physical body's response to the emotion. Focus on the face, the eyes, the mouth, the hair, the skin, the heart, the blood, the pulse, the sweat, the breath and the tears, etc. *Show, don't tell!*

| Tell                                     | Show |
|--|------|
| She was so sad when her puppy died.      |      |
| The cake was tasty.                      |      |
| He was very big.                         |      |
| He was excited to see his friends again. |      |

## Task 3

Go back to the character you've imagined and described in class 7. Re-write the descriptive paragraph using "Show, don't tell".



## READ / DESIGNERS

LETRAMENTO LITERÁRIO NA FORMAÇÃO  
DE PROFESSORES DE LÍNGUA INGLESA



DESENVOLVIDO POR: ANA PAULA LUIZ DOS SANTOS AIRES  
SUPERVISÃO TÉCNICA DE: FERNANDA MACHADO BRENER

## Show, Don't Tell!

Adapted from: <https://blog.reedsy.com/show-dont-tell/>

*“I once had a garden. I can remember the smell of the turned earth, the plump shapes of bulbs held in the hands, fullness, the dry rustle of seeds through the fingers. Time could pass more swiftly that way. Sometimes the Commander’s Wife has a chair brought out, and just sits in it, in her garden. From a distance it looks like peace.” The Handmaid’s Tale – Margaret Atwood*

### TASK 1

Read the passage carefully. Which of the five senses does the writing evoke? What words are used to build the image?

### TASK 2

In pairs, you are going to read the descriptive paragraph written by another group. As you read it, consider the items below to provide feedback to your friends.

1. Does the language used appeal to the five senses?  
(....) Yes, because....  
(....) No, because
2. Which sentences could be improved with the use of “imagery” (choice of verbs and descriptive/concrete nouns)? Make suggestions:
3. Which passages could be improved with the use of dialogues? Make suggestions.
4. Which passages could be improved with the use of metaphors? Make suggestions.

Let's take a look at the text of a professional writer:

Here the famous British writer Charles Dickens describes the boastful, self-important Mr. Bounderby in *Hard Times*:

*'He was a rich man: banker, merchant, manufacturer, and what not. A big, loud man, with a stare, and a metallic laugh. A man made out of coarse material, which seemed to have been stretched to make so much of him... A man who was always proclaiming, through that brassy speaking-trumpet of a voice of his, his old ignorance and his old poverty. A man who was the Bully of humility.'* (p. 18)

Can you spot Dicken's use of imagery? How do you picture Mr Bounderby?

Dickens also repeats certain structures in the sentences. (A man...). This element of repetition sticks in the memory.

### **TASK 3 - Looking for vocabulary**

You will read a short story written by the English writer Roald Dahl (1916-1990), who is famous for his children's stories: *Charlie and the Chocolate Factory*, *Fantastic Mr. Fox*, *James and the Giant Peach*, *Matilda*, among others.

The short story "the Umbrella Man" whose narrator is a 12-year-old girl who has gone to London with her mother to visit the dentist. Read the short story and do the activities that follow.

You will find the short-story on Classroom.

**A. First, let's organize the plot! Put the following sentences into the right chronological order in the story:**

1)  2)  3)  4)  5)  6)   
7)  8)  9)  10)  11)  12)

- A. The girl feels embarrassed by her mother's sharpness.
- B. The two women are getting soaked in the rain and want to call a taxi.
- C. An old man approaches the women and asks for a favor
- D. The old man is having a drink.
- E. The old man offers to give his umbrella in exchange for a pound note.
- F. The mother looks at the old man suspiciously.
- G. The old man steals an umbrella.
- H. The old man crosses the street and disappears into a side-street. He is walking very fast.
- I. Mother and daughter spot the old man in the Red Lion Pub

J. Mother and daughter are in a café eating banana splits.

K. The mother decides to follow the old man.

L. The woman gives the old man a one-pound note.

**B. Read the short story one more time and find verbs that describe movements in the passage after the man leaves the little girl and her mother.**

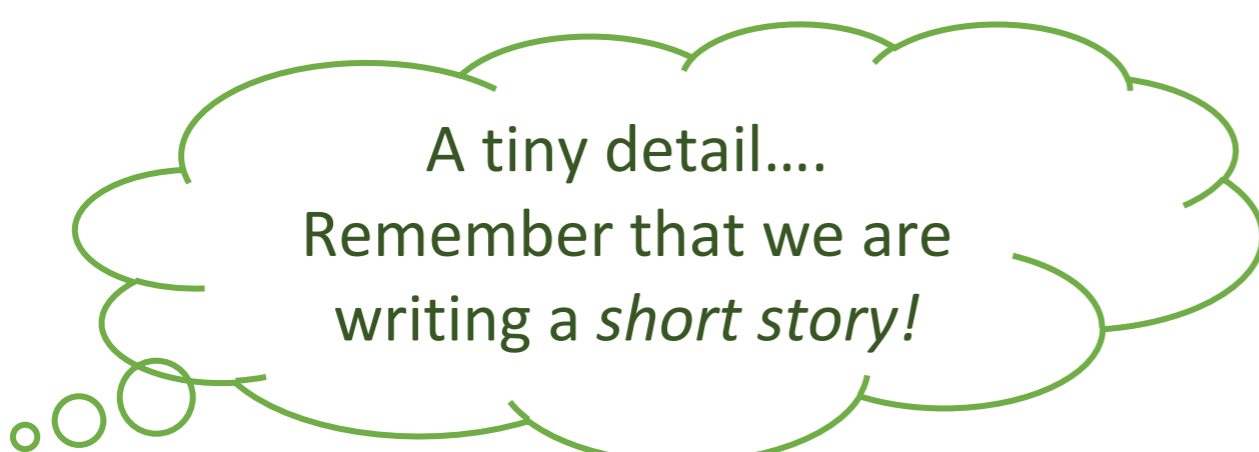
*“She fished into her purse and took out a pound note. She held it out to the little man. He took it and handed her the umbrella. He pocketed the pound, raised his hat, gave a quick bow from the waist, and said, ‘Thank you, madam, thank you.’ Then he was gone”*

## Writing your own fanfic. Let's get started!!!

**Fanfiction** is literature written by fans of a particular work, often a television series, book, or movie, featuring the canonical characters and settings of the work in a new context. But there is more to it, right? What can you tell us about this genre?

Choose a book/ a movie/ tv show that you admire. For this exercise it is important that you choose a narrative text, i.e., a story. You must be highly knowledgeable about the details of the book and its characters.

1. I am going to write a fanfiction based on ...
2. What genre is this story?
3. Summarize the story of this story using at least 100 words.







## A. WHAT TYPE OF STORY?



### Brainstorming.

1. What story would you like to write about? (A story about... That... and... In the end,...)
2. What type of story is it? A drama? A romantic story? A horror story? A comedy?

## B. WHEN AND WHERE THE STORY TAKES PLACE

The **SETTING** describes **WHEN** and **WHERE** the story takes place. It helps build background and create images in the mind. It helps set the tone or mood of the story. First, answer the questions below. Discuss your answers with your partner. After you are done, complete the “setting cards” with descriptions of you imagined place/time. You may add figurative language to your descriptions.



### Brainstorming

1. What elements (that describe when and where) from the “source” story do you want to keep? Why do you want to keep them?
2. Where is the story taking place? A castle? A house? A street? How does the place look like?
3. What’s the weather like? (\*if it’s relevant to know) How does it impact the story?
4. Is there a main event related to the time/place your story happens? (A war? A natural disaster? A disease?)
5. What cultural details belong to the time and location of your story?



### Writing

Use the Setting Cards below to describe the main place(s) where your fanfic happens. You may add as many cards as you need.

SETTING CARD 1 – WHAT CAN YOU SEE?

SETTING CARD 2 – WHAT WOULD YOU HEAR?

SETTING CARD 3 – WHAT WOULD YOU SMELL?

SETTING CARD 4 – WHAT WOULD YOU FEEL?

## C. WHO?



The character is a person, animal, or figure in a story. It's an important element for a narrative.

For your fanfiction you must keep at least ONE character of the source story?

### A. A CHARACTER TO KEEP



#### Brainstorming

1. What characters in the source story do you find interesting?
2. What is/are his/her/their role(s) in the “source” story?
3. What type of character is it? Protagonist? Antagonist? Secondary? Foil? Love interest?
4. Does this character change over the course of the story or remain the same?



#### Writing

After you have chosen the character from the source story you want to keep, write ONE paragraph describing this character. Use “show don't tell” strategies and figurative language to make this character interesting.

## B. A CHARACTER OF YOUR OWN

### Brainstorming

Consider the fanfiction you are writing and answer the questions below:

1. Who are the main characters?
2. What are the similarities and differences between your characters and the ones in the source story? In what sense do they differ or are similar?
3. Who is/are the protagonist(s) in your fanfic?
4. Who is/are the antagonist(s) in your fanfic?
5. Are there other characters? What type of characters is/are it/they?

### Writing 1

Use the Character Chart below to organize the main characteristics of the character(s) in your fanfic. Complete the chart by writing 2-3 details about the character. You may use it for as many characters as you need.

| <b>TYPE OF CHARACTER<br/>(protagonist;<br/>antagonist;<br/>secondary; foil,<br/>etc)</b> | <b>CHARACTER'S<br/>APPEARANCE</b> | <b>CHARACTER'S<br/>SPEECH AND<br/>BEHAVIOR</b> | <b>CHARACTER'S<br/>THOUGHTS AND<br/>FEELINGS</b> | <b>REACTIONS OF<br/>OTHER<br/>CHARACTERS TO<br/>THIS CHARACTER</b> |
|--|-----------------------------------|--|--|--|
|  |                                   |  |  |  |
|  |                                   |  |  |  |
|  |                                   |  |  |  |
|  |                                   |  |  |  |

### Writing 2

After completing the chart write ONE paragraph describing a character in your story. Use “show don’t tell” strategies and figurative language to make this character

interesting. This is a first draft. You may add other details or change information as you write the story.



**Unit:**  
**Transform**  
*Lesson Applying knowledge*



## UNIT TRANSFORM | OBJECTIVES



01 | Utilize the “show, don’t tell” technique alongside narrative tenses to write/tell a story in English, emphasizing vivid imagery;

02 | Write/Remix a literary text.



# READ / DESIGNERS

LETRAMENTO LITERÁRIO NA FORMAÇÃO  
DE PROFESSORES DE LÍNGUA INGLESA



DESENVOLVIDO POR: ANA PAULA LUIZ DOS SANTOS AIRES  
SUPERVISÃO TÉCNICA DE: FERNANDA MACHADO BRENER



|                       |  |
|-----------------------|--|
| <b>Unit TRANSFORM</b> | <ul style="list-style-type: none"> <li>• Utilize the “show, don’t tell” technique alongside narrative tenses to write/tell a story in English, emphasizing vivid imagery.</li> <li>• Write/Remix a literary text.</li> </ul> |
| <b>LESSON</b>         | <i>Applying Knowledge</i>  |
| <b>Resources</b>      | <ul style="list-style-type: none"> <li>• <i>Liveworksheets</i></li> <li>• Handout 1 – Unit 3 - Lesson 8 (handout 1 - narrative tenses)</li> <li>• Handout 2 (Unit 3 - Lesson 8: narrative tenses activity2)</li> </ul>       |

| Stage  | Activity  | Time    |
|--|---|---------|
| <b>SITUATED PRACTICE</b>   | <p><b>TASK 1: Introducing Narrative tenses</b></p> <ul style="list-style-type: none"> <li>• LiveWorksheets – The Tell-Tale heart<br/><a href="https://www.liveworksheets.com/1-vz1796944mt">https://www.liveworksheets.com/1-vz1796944mt</a></li> </ul> <p><b>1) You are going to read excerpts from texts by Edgar Allan Poe. Drag and drop the verbs to their correct places. Click “check your answers” at the end. Send the screenshot on Google Classroom.</b></p> <p><i>Professor notes: This activity is supposed to introduce the topic of “Narrative tenses”. Students will read excerpts from stories and complete them according to vocabulary cues.</i></p> <p><i>Obs.: Handout on liveworksheets: Unit 3 - Lesson 8 (handout 1 - narrative tenses)</i></p> | 5’~10’  |
| <b>CRITICAL FRAMING</b><br>(Analyzing functionally & critically) | <p><b>TASK 2: Activating background on verb tenses</b></p> <ul style="list-style-type: none"> <li>• Students will get a copy of the worksheet #2 (<i>Unit 3 - Lesson 8: narrative tenses activity2</i>) on Google Classroom and work in groups.</li> </ul> <p>a) Look at the excerpts and complete the “What you</p>  | 25’~35’ |



|   |  |                |
|---|--|----------------|
|   | <p>know” column. Why are verbs used in that form?<br/>Explain in your own words.</p> <p><i>Professor notes: This activity is aimed at activating background knowledge on verb tenses in English. Students are expected to develop their own metalanguage to explain such uses.</i></p>   |                |
| <p><b>OVERT INSTRUCTION</b><br/>(Conceptualizing – Naming &amp; theorizing)</p> | <p><b>TASK 3: Discussing differences in meaning</b></p> <ul style="list-style-type: none"> <li>• (Optional Step): Students watch this <a href="#">video</a> and read <a href="#">this website</a>. Name the verb tenses and describe how they are used in your own words. Complete the “What you researched” column. Students are free to look for other sources.</li> </ul> <p><i>Students are expected to find information on the simple present, past continuous, simple past, past perfect and past perfect continuous.</i></p> <ul style="list-style-type: none"> <li>• In exercise 2, students are expected to discuss the difference in meaning of the sentences given. Then, students are expected to match them to the explanations.</li> </ul> <p>Answer key: B, D, A, C</p> | <p>20’~30’</p> |
| <p><b>CRITICAL FRAMING</b><br/>(Analyzing functionally &amp; critically)</p>    | <p><b>TASK 4: Discussing and analyzing tenses</b></p> <ul style="list-style-type: none"> <li>• In exercise 3, students will discuss the following questions:</li> </ul> <p>a) In the excerpt “<i>True! --nervous --very, very dreadfully nervous I had been and am</i>”, what is the meaning the writer is trying to convey by mixing these two verb tenses? What does it tell us about the story?</p> <p><i>Professor notes: Students should be able to realize that the author employed the past perfect and simple present in order to set the tone for the story. He was nervous before the main event, and is also now, after them. Ss should be able to realize that the narrator is telling the story after the main events happened.</i></p>                                   | <p>20’~30’</p> |

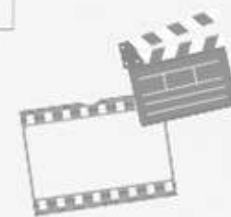
|   |  |            |
|---|--|------------|
|   | <p>b) In stories, the perfect tenses are often used to describe events that happened before the main events took place. Why are these details important?</p> <p><i>Professor notes: Students should be able to realize two aspects about the use of perfect tenses. First, it is used to give a clearer sequence of events. This allows the story to be told less chronologically, giving the writer more freedom to build up suspense.</i></p> <p><i>Furthermore, events in the past help to build the action, “showing, not telling” about the characters.</i></p> |            |
| <p><b>TRANSFORMED ACTION</b><br/>(Applying knowledge appropriately &amp; creatively).</p> | <p><b>TASK 5: Reviewing and rewriting</b></p> <ul style="list-style-type: none"> <li>• Students go back to their production from the previous class and review the use of verb tenses in their scene.</li> <li>• Then, students do a peer-review of their classmates’ texts. They should look at verb tenses and the use of “show, don’t tell” (<i>this can be done as homework</i>).</li> </ul>   | <p>20’</p> |



READ / E S I G N E R S  
LETRAMENTO LITERÁRIO NA FORMAÇÃO  
DE PROFESSORES DE LÍNGUA INGLESA



DESENVOLVIDO POR: ANA PAULA LUIZ DOS SANTOS AIRES  
SUPERVISÃO TÉCNICA DE: FERNANDA MACHADO BRENER



1) You are going to read excerpts from texts by Edgar Allan Poe. Drag and drop the verbs to their correct places. Click “check your answers” at the end. Send the screenshot on Google Classroom.

am I mad – heard - I had been and am - can - had sharpened

True! --nervous --very, very dreadfully nervous \_\_\_\_\_; but why will you say that I am mad? The disease \_\_\_\_\_ my senses --not destroyed --not dulled them. Above all was the sense of hearing acute. I \_\_\_\_\_ all things in the heaven and in the earth. I heard many things in hell. How, then, \_\_\_\_\_ ? Hearken! and observe how healthily --how calmly I \_\_\_\_\_ tell you the whole story. (...)

From: [The Tell-Tale Heart \(1843\)](#)

arose - greeted - had - had been lying

Upon my entrance, Usher \_\_\_\_\_ from a sofa on which he \_\_\_\_\_ at full length, and \_\_\_\_\_ me with a vivacious warmth which \_\_\_\_\_ much in it, I at first thought, of an overdone cordiality — of the constrained effort of the ennuyé man of the world.

From: [The Fall of The House of Usher \(1839\)](#)

had completed - remained - was - was drawing

It \_\_\_\_\_ now midnight, and my task \_\_\_\_\_ to a close. I \_\_\_\_\_ the eighth, the ninth, and the tenth tier. I had finished a portion of the last and the eleventh; there \_\_\_\_\_ but a single stone to be fitted and plastered in.

From: [The Cask of Amontillado \(1847\)](#)

1) You are going to read excerpts from texts by Edgar Allan Poe. Drag and drop the verbs to their correct places.

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. (...)

From: [The Tell-Tale Heart \(1843\)](#)

Upon my entrance, Usher arose from a sofa on which he **had been lying** at full length, and **greeted** me with a vivacious warmth which **had** much in it, I at first thought, of an overdone cordiality — of the constrained effort of the ennuyé man of the world.

From: [The Fall of The House of Usher \(1839\)](#)

It **was** now midnight, and my task **was drawing** to a close. I **had completed** the eighth, the ninth, and the tenth tier. I had finished a portion of the last and the eleventh; there **remained** but a single stone to be fitted and plastered in.

From: [The Cask of Amontillado \(1847\)](#)



# READ / E S I G N E R S

LETRAMENTO LITERÁRIO NA FORMAÇÃO DE PROFESSORES DE LÍNGUA INGLESA

DESENVOLVIDO POR: ANA PAULA LUIZ DOS SANTOS AIRES  
SUPERVISÃO TÉCNICA DE: FERNANDA MACHADO BRENER

## 1) Work in pairs and groups for the following activity.

a) Look at the excerpts and complete the “What you know” column. Why are the verbs used in that form? Explain in your own words.

| Excerpt:   | What you know | What you researched |
|--|---------------|---------------------|
| True! --nervous --very, very dreadfully nervous<br><b>I had been</b> and am; but why will you say that I am mad?               |               |                     |
| . How, then, <b>am I mad</b> ?<br>Hearken! and observe how healthily --how calmly I <b>can</b> tell you the whole story. (...) |               |                     |
| (...) Usher arose from a sofa on which he <b>had been lying</b> at full length, and <b>greeted</b> me with a vivacious warmth  |               |                     |
| (...) It <b>was</b> now midnight, and my task <b>was drawing</b> to a close.<br>(...)  |               |                     |

b) Watch this [video](#) and read [this website](#). Name the verb tenses and describe how they are used in your own words. Complete the “What you researched” column. Feel free to look for other sources.

2)

**a) In pairs, discuss the difference in meaning of these sentences**

a When Poe arrived, Lenore **had poured** some amontillado.

b When Poe arrived, Lenore **poured** some amontillado.

c When Poe arrived, Lenore **was drinking** amontillado.

d When Poe arrived, Lenore **had been drinking** amontillado.

**b) Match the sentences (a – d) to the explanation**

(\_\_\_) The actions happened in sequence. First, Poe arrived. Then, Lenore poured some amontillado.

(\_\_\_) There is an emphasis that the second action (drink) had been in progress before the first action. (arrive)

(\_\_\_) The second action (pour) happened before the first action (arrive)

(\_\_\_) Shows that one action (drink) was in progress when the first event (arrive) took place.

**3) Discuss the following questions:**

a) In the excerpt “*True! --nervous --very, very dreadfully nervous I had been and am*”, what is the meaning the writer is trying to convey by mixing these two verb tenses? What does it tell us about the story?

Report your discussion:

b) In stories, the perfect tenses are often used to describe events that happened before the main events took place. Why are these details important?

Report your discussion:



## READ / E S I G N E R S

LETRAMENTO LITERÁRIO NA FORMAÇÃO  
DE PROFESSORES DE LÍNGUA INGLESA



DESENVOLVIDO POR: ANA PAULA LUIZ DOS SANTOS AIRES  
SUPERVISÃO TÉCNICA DE: FERNANDA MACHADO BRENER

2)

a) **In pairs, discuss the difference in meaning of these sentences**

a When Poe arrived, Lenore **had poured** some amontillado.

b When Poe arrived, Lenore **poured** some amontillado.

c When Poe arrived, Lenore **was drinking** amontillado.

d When Poe arrived, Lenore **had been drinking** amontillado.

b) **Match the sentences (a – d) to the explanation**

**(B)** The actions happened in sequence. First, Poe arrived. Then, Lenore poured some amontillado.

**(D)** There is an emphasis that the second action (drink) had been in progress before the first action. (arrive)

**(A)** The second action (pour) happened before the first action (arrive)

**(C)** Shows that one action (drink) was in progress when the first event (arrive) took place.



# READ / E S I G N E R S

LETRAMENTO LITERÁRIO NA FORMAÇÃO DE PROFESSORES DE LÍNGUA INGLESA






DESENVOLVIDO POR: ANA PAULA LUIZ DOS SANTOS AIRES  
SUPERVISÃO TÉCNICA DE: FERNANDA MACHADO BRENER



## FROM READERS TO WRITERS: *Fan fiction Assessment Rubric*

Text: \_\_\_\_\_

Author: \_\_\_\_\_

|                               | “Hey, look ma, I made it”<br>[YES]<br>  | “Stairway to Heaven”<br>[PARTLY]<br>  | “Try (Just a little bit harder)”<br>[NO]<br>  | Comments:   |                      |
|-------------------------------|--|--|--|---|----------------------|
|                               |  |  |  | Something that was particularly strong about this story | Tips for improvement |
| <b>General Content</b><br>[ ] | The plot development is <b>coherent</b> and <b>very well-organized</b> . One idea/scene follows another in a logical sequence with clear transitions. It also contains many <b>creative details</b> and/or <b>descriptions</b> that contribute to the reader’s enjoyment.  | The story is <b>organized</b> and <b>somewhat coherent</b> . One idea or scene may seem a little random or unconnected. It <b>lacks (creative) details</b> and/or <b>descriptions</b> . However, it is <b>still enjoyable</b> .            | The story <b>lacks organization</b> and/or <b>sometimes it is hard to understand</b> what is going on. <b>Some ideas are not clear</b> or <b>need development</b> . The author could have used a few more creative elements and/or descriptions. |   |                      |
| <b>Plot</b><br>[ ]            | The writer demonstrates a <b>clear and nuanced understanding</b> of the source story. <b>Most literary elements are well-employed</b> : <ul style="list-style-type: none"> <li>• Exposition – main characters, setting, important background information;</li> <li>• Conflict: the main problem;</li> <li>• Rising action: events before climax</li> </ul> | The writer <b>demonstrates a general overall understanding</b> of the source story. <b>Some literary elements are employed but lack details</b> or the <b>author could have used other characteristics</b> to fully develop the narrative. | The <b>fan fiction is only tangentially connected</b> to the source story. Some <b>literary elements should have been considered</b> or are <b>inadequately developed</b> in the narrative.  |   |                      |



|  |   |  |  |  |  |
|--|---|--|--|--|--|
|  | <ul style="list-style-type: none"> <li>• Climax: turning point and/or moments of tension;</li> <li>• Falling action: events after the climax;</li> <li>• Resolution: Wraps up the loose ends of the story, and brings a conclusion.</li> </ul>  |  |  |  |  |
| <p><b>Setting</b></p> <p>[                    ]</p>                | <p>It is possible to understand <b>the place and time the story takes place</b>. The author shows playfulness and inventiveness in the adoption of elements from the “source story” (when and/or if necessary). Also, <b>cultural details</b> that belong to the time and location of the story are considered.</p>       | <p>The <b>place and/or the time</b> the story takes place is <b>not so clear</b> or could be more developed (the reader may not know where/when the story takes place). The writer <b>could have used more details from the “source” story</b>. Other elements could have been explored to describe the main event related to the time and/or place.</p> | <p>The <b>place and/or the time the story happens is not described</b>, even though it seems to be important for the full development of the narrative.</p> <p>OR</p> <p>The narrative <b>depends too much on the reader’s previous knowledge of the “source story”</b> to understand where/when and what happens.</p> |  |  |
| <p><b>Characters</b></p> <p>[                    ]</p>             | <p>The author <b>describes the physical appearance, action, thought, etc. to reveal the characters</b>. When necessary, uses characters from the “source story” to fully develop the story. Protagonists, antagonists, and complementary <b>characters have clear roles (an observable purpose) in the narrative</b>.</p> | <p>Characters’ <b>descriptions are not adequate or are insufficient</b> for their full development in order to characterize their actions and thoughts. Characters from the source story are unnecessary or inadequately added to the narrative. Characters’ <b>roles are sometimes unclear</b>.</p>   | <p>Descriptions are <b>not adequate and are insufficient</b>. The characters’ <b>roles are not clear</b>.</p>  |  |  |
| <p><b>Meaning-Making devices</b></p> <p>[                    ]</p> | <ul style="list-style-type: none"> <li>• The author <b>uses a variety of vocabulary appropriately</b>.</li> </ul>   | <ul style="list-style-type: none"> <li>• The author <b>uses vocabulary accurately but</b></li> </ul>   | <ul style="list-style-type: none"> <li>• Vocabulary may be a little <b>inadequate or limited</b>.</li> </ul>   |  |  |

|   |   |  |  |  |  |
|---|---|--|--|--|--|
|   | <ul style="list-style-type: none"> <li>• The writer uses <b>symbols and/or metaphors</b> to illustrate a deep meaning in the narrative (such as moral, spiritual truth, political, or historical situation).</li> <li>• <b>Descriptions are used properly</b>, which enables visualization of important scenes/moments in the story.</li> <li>• <b>Sensory details are employed</b> when/if necessary.</li> </ul> | <p><b>the text lacks variety.</b></p> <ul style="list-style-type: none"> <li>• <b>Some ideas may seem unclear</b> due to vocabulary choice.</li> <li>• Symbols and/or metaphors are not <b>sufficiently OR appropriately used.</b></li> <li>• <b>Descriptions are not properly used</b> or were insufficient.</li> </ul> | <ul style="list-style-type: none"> <li>• Many <b>ideas are unclear</b> due to vocabulary choices.</li> <li>• <b>Symbols and/or metaphors are not appropriately AND sufficiently used.</b></li> <li>• There are <b>no descriptions.</b></li> </ul>  |  |  |
| <b>Grammar &amp; Spelling</b><br>[            ] | <ul style="list-style-type: none"> <li>• Grammar is used correctly to convey meaning.</li> <li>• Minor errors do not hinder understating.</li> <li>• Few or no spelling and/or punctuation issues.</li> </ul>   | <ul style="list-style-type: none"> <li>• Grammar is used to convey meaning but it is not clear sometimes.</li> <li>• Frequent minor errors that do not obstruct meaning OR a few minor errors and some major errors hinder fully understanding.</li> <li>• Several spelling and/or punctuation issues</li> </ul>         | <ul style="list-style-type: none"> <li>• Simple grammar is used when more complex structures would have been more appropriate</li> <li>• Frequent minor errors and/or several major errors that hinder understanding.</li> <li>• Multiple spelling and/or punctuation issues.</li> </ul> |  |  |
| <b>Length</b><br>[            ]                 | 1300 to 1500 words  | 1000 to 1600 words   | Fewer than 700 words or longer than 1800 words   |  |  |

*If you know the source story and/or would like to leave an extra comment: **What else could have been explored from the source story?***



**Unit:**  
**As a teacher-**  
**designer**

*Lesson Teachers as designers*



## UNIT AS TEACHER-DESIGNER | OBJECTIVES



**01** | Discuss/rethink (future) English teaching practices, focusing on the integration of literary texts within the English classroom;

**02** | Prepare a brief activity incorporating literary texts in English, utilizing one of the stages outlined in the experiences with the material.



# READ / DESIGNERS

LETRAMENTO LITERÁRIO NA FORMAÇÃO DE PROFESSORES DE LÍNGUA INGLESA



DESENVOLVIDO POR: ANA PAULA LUIZ DOS SANTOS AIRES  
SUPERVISÃO TÉCNICA DE: FERNANDA MACHADO BRENER

|   |  |
|---|--|
| <b>UNIT AS A TEACHER-DESIGNER (Objective)</b> | <ul style="list-style-type: none"> <li>• Discuss/rethink (future) English teaching practices, focusing on the integration of literary texts within the English classroom.</li> <li>• Prepare a brief activity incorporating literary texts in English, utilizing one of the stages outlined in the experiences with the material.</li> </ul> |
| <b>LESSON</b>                                 | <i>Teachers as designers</i>   |
| <b>Resources</b>                              | <ul style="list-style-type: none"> <li>• Guide: Prepare an activity</li> <li>• Google Drive</li> </ul>   |

| Stage  | Activity  | Time |
|--|---|------|
| <b>TRANSFORMED PRACTICE &amp; CRITICAL FRAMING</b><br><br>#01 AS A TEACHER | <p style="text-align: center;"><b>TASK 1: CREATING MATERIALS TO WORK WITH LITERARY TEXTS</b></p> <ul style="list-style-type: none"> <li>• In pairs or trios, students are supposed to analyze the reading lessons critically and propose a 30-minute reading activity for their own (future) students. They will receive a document for that, in which they'll find instructions and examples for them to use as a guide. Upon completion, they are required to upload their lessons in a google drive folder (a pdf archive; they can add a cover, pages, etc.). Students are given the flexibility to choose their preferred format for presenting the activity, whether it be a lesson plan, a document with activities, slides, or any other suitable medium. They must ensure to include their names as authors of the materials and provide references for any adapted activities or other materials utilized.</li> <li>• These activities are going to be presented and evaluated in a synchronous class.</li> </ul> | #    |

|                          |  |
|--------------------------|--|
| <b>Activity proposal</b> | <ol style="list-style-type: none"> <li>1. Read “Guide: Prepare an activity” and complete the column “What you can do” – think of your (future) students while doing this activity.</li> <li>2. In pairs or trios, design a 30-minute reading lesson with a literary text (or parts of one). Define your objectives, the steps you will take</li> </ol> |
|--------------------------|--|

(feel free to follow the steps described in the file), add the resources you're going to use (and take notes of the references), etc. After that, post a pdf file of your archives (lesson plan, activities, and/or slides) to this folder (DRIVE). Remember to include references for any activities or materials that you have adapted, as well as any pictures or other resources you have utilized in your lesson. Additionally, ensure that you assert your own author rights by adding your names to your work. These activities are going to be presented and evaluated next class.

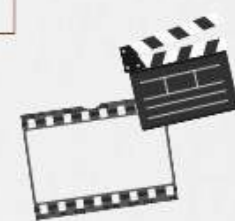


# READ / E S I G N E R S

LETRAMENTO LITERÁRIO NA FORMAÇÃO DE PROFESSORES DE LÍNGUA INGLESA



DESENVOLVIDO POR: ANA PAULA LUIZ DOS SANTOS AIRES  
 SUPERVISÃO TÉCNICA DE: FERNANDA MACHADO BRENER



| PRINCIPLES                              |   |
|---|---|
| Multiliteracies Pedagogy                | <p>“Traditional ways of teaching, such as one reading for the entire class, no longer hold the same relevance in today’s classrooms as they did in the past. Students bring diverse backgrounds to the classroom while having a variety of media inputs at the disposal. How then do teachers keep up with student interests in an effort to increase levels of achievement while still holding true to learning outcomes (...)? Multiliteracy pedagogy may be an answer to this question.</p> <p>Multiliteracy pedagogy is designed to engage the learner through focusing on their background and interests and better prepares them to deal with the intricacies of the world. At the heart of multiliteracy pedagogy are four key terms: situated practice, overt instruction, critical framing, and transformed practice. These four components of multiliteracy pedagogy stem from the New London Group’s work in the late 1990s on redesigning how educators view literacy in the classroom. The basis for each component is as follows (adapted from the work of the New London Group, 1996).</p> <ul style="list-style-type: none"> <li>• <b><i>Situated Practice:</i></b> Engaging learners in meaningful, authentic lessons/projects that incorporate one’s community and background.</li> <li>• <b><i>Overt Instruction:</i></b> Teaching in the moment to better guide the student towards success.</li> <li>• <b><i>Critical Framing:</i></b> Looking at any given message from another perspective to recognize its value on multiple levels.</li> <li>• <b><i>Transformed Practice:</i></b> Taking one’s understanding and placing it another context. In essence, a juxtaposition of understanding.”</li> </ul> <p>From: <a href="https://theenthusiasticlearner.wordpress.com/multiliteracy/">https://theenthusiasticlearner.wordpress.com/multiliteracy/</a></p> |
| Extra Material                          | <p> <a href="https://www.youtube.com/watch?v=on2XyAlWh64">https://www.youtube.com/watch?v=on2XyAlWh64</a><br/> <a href="https://newlearningonline.com/multiliteracies/theory">https://newlearningonline.com/multiliteracies/theory</a> </p>   |
| Why promoting Multiliteracies pedagogy? | <ul style="list-style-type: none"> <li>• Students are active in their own learning process, which means that they not only learn but share knowledge: they’re not only students but are “teachers” as well;</li> <li>• Focus on real-life applications (connection between their lives and what they’re learning);</li> <li>• Students background matter: their language, culture, differences;</li> <li>• Variety of learning opportunities: learning and teaching with different resources;</li> </ul>  |

|                     |   |
|---------------------|---|
|                     | <ul style="list-style-type: none"> <li>• More than understanding and decoding, but <b>about transforming what is learned.</b></li> </ul>  |
| Why Literary Texts? | <p>Some of the reasons:</p> <ul style="list-style-type: none"> <li>• It is authentic material;</li> <li>• It can stimulate language acquisition: vocabulary, grammar structures, etc., <b>but not only that;</b></li> <li>• It puts students in contact with another culture;</li> <li>• It can stimulate interpretative and creative abilities;</li> <li>• It can expand student’s awareness towards language and other people’s culture;</li> <li>• It encourages students to share their opinions and feelings;</li> <li>• Meaning can be made from it, which means that students may draw real-life connections.</li> </ul> |

| STEPS | HOW TO?  |
|-------|--|
| #01   | <p><i>Choose a literary text:</i></p> <ul style="list-style-type: none"> <li>• Consider: <ol style="list-style-type: none"> <li>1. Your students’ level (literary texts must be appropriate for their proficiency level)</li> <li>2. Your students’ age.</li> <li>3. Interests/Hobbies</li> <li>4. Availability of texts</li> <li>5. Length (However, you don’t necessarily have to work with a complete text. Excerpts of it are also effective, depending on the activity you’re planning).</li> </ol> </li> </ul> |
| #02   | <p><i>Objective:</i></p> <ul style="list-style-type: none"> <li>• What will students know/be able to do after doing your activity?</li> <li>• How can the literary text help your students accomplish this?</li> </ul>   |
| #03   | <p><i>Brainstorm:</i></p> <ul style="list-style-type: none"> <li>• What type of activities would help you do this?</li> <li>• What activities would engage your students?</li> </ul>   |
| #04   | <p><i>Prepare students for the activity:</i></p> <ul style="list-style-type: none"> <li>• Set the scene: Guide them through the text</li> <li>• Make them read more than once (reading, as many other things, is also a process).</li> <li>• Work with multiple resources in order to help them understand and make meaning from the literary text: provide opportunities for them to watch videos, play quizzes, etc. (multimodal).</li> </ul>  |

| <i>Lesson 1</i>   |                                    |                        |  |                         |
|-------------------|------------------------------------|------------------------|--|-------------------------|
| <i>Stage</i>      | <i>Why</i>                         | <i>What I did</i>      | <i>Questions to help you think</i>   | <i>What you can do:</i> |
| SITUATED PRACTICE | It was the first “glance” with the | 1. <b>“The known”:</b> | <ul style="list-style-type: none"> <li>• How can you approach the</li> </ul> |                         |



|  |  |  |   |  |
|--|--|--|---|--|
| <p>(Students share information they know and experience new information as well)</p>     | <p>literary text. Students were getting prepared/enticed to read it.</p>                   | <p>I proposed activities that were related to the literary text (fear), and let them share what they knew about it, and their own experience with it.</p> <p>2. <b>“The new”</b><br/>I presented the author and drew a connection between “fear” and the author (he writes about it). I asked what students knew about him and gave essential information (quiz and video)</p> | <p>literary text by making a real-life connection?</p> <ul style="list-style-type: none"> <li>• How are you going to elicit previous knowledge on the text you’ve chosen?</li> <li>• What should your students know before they get in touch with it?</li> <li>• How do you intend to create anticipation? (make your students eager to read the text)</li> <li>• How many times should they read? For what reasons?</li> <li>• When should they read the entire text? And what parts of it should you make them “observe” when they start reading the complete text for the first time? What do you</li> </ul> |  |
| <p>SITUATED PRACTICE 2<br/><br/>(Students share information they know and experience</p> | <p>Again, students were getting prepared for the literary text. Now that they had some</p> | <p>1. <b>“The known”</b><br/>I showed them the title of the short story and expected them to relate it to</p>  | <p>What do you</p>  |  |

|                                 |   |   |                             |  |
|---------------------------------|---|---|-----------------------------|--|
| <p>new information as well)</p> | <p>ideas on who the writer was, which could help them make predictions on the text they were about to read.</p> | <p>the sound (of the clock), and a GIF of some of the characters from the story.</p> <p>2. <b>“The new”</b><br/>I told students to read the beginning of the story and predict important <b>elements</b> – the ones <b>I wanted them to pay attention</b> to and observe better while reading the complete work (there were no right or wrong answers. Students were just predicting and reading it for the first time)</p> <p>3. The last thing I asked them to do was to read the literary text and check their ideas. I also supported with some</p> | <p>want them to notice?</p> |  |
|---------------------------------|---|---|-----------------------------|--|

|  |  |   |  |  |
|--|--|---|--|--|
|  |  | vocabulary<br>– which<br>should be<br>done before<br>the reading. |  |  |
|--|--|---|--|--|

***Lesson 2 (it was complementary to lesson 1)***

| <i>Stage</i>   | <i>Why</i>   | <i>What I did</i>   | <i>Questions to help you think</i>   | <i>What you can do:</i> |
|--|--|---|--|-------------------------|
| <p><b>SITUATED PRACTICE 3</b></p> <p>(Students share information they know and experience new information as well)</p> | <p>In this stage, students had already had contact with the literary text three times. However, they still needed to become more familiar with it.</p> | <p>1. <b>“The known”</b><br/>I told them to take a quiz on the plot of the story to check comprehension.</p> <p>2. <b>“The new”</b><br/>In pairs, I told them to reread the story and select a piece of it, in which they could clearly visualize what was happening and represent it (in a cartoon, video, drawing, etc.). The idea was to familiarize yourself with “Show, don’t tell” for the first time – it would be developed on the following classes.</p> | <ul style="list-style-type: none"> <li>• How can you assess comprehension about the plot?</li> <li>• What resources can your students use to represent what they’ve read?</li> <li>• What strategies can you use to assess their understanding from multimodal productions?</li> </ul> |                         |
| <p><b>OVERT INSTRUCTION</b></p> <p>(Conceptualizing. Students are in contact with</p>                                  | <p>In this stage, students had already become a little more familiar</p>   | <p>1. <b>“Naming”</b><br/>I told them to share what they knew about “allegories”. To check ideas, I told them to</p>  | <ul style="list-style-type: none"> <li>• What elements from the literary text are necessary to understand implicit information</li> </ul>  |                         |

|   |  |   |   |  |
|---|--|---|---|--|
| <p>“names” and “theories”)</p>  | <p>with the text. Now it was time for them to “dig a little deeper” and analyze it in order to look for literary devices used in it and how they worked in the text.</p>                                 | <p>watch a video about it and sent them a website for more autonomous work – in case they wanted to learn more about “allegories”.</p> <p><b>2. Theorizing</b><br/>I asked them to analyze the literary text and look for the allegories in it. Then, they had to tell their possible meanings and how they worked in the text.</p> | <p>about it and help your students make meanings from it?</p> <ul style="list-style-type: none"> <li>• How are these elements going to be presented to your students?</li> <li>• What theories should they know about it and how are they applied in the story?</li> <li>• How can you promote a space where your students create their own meta-language and understanding of resources for meaning-making?</li> </ul> |  |
| <p><b>CRITICAL FRAMING</b><br/><br/>(Analyzing functionally and critically)</p> | <p>In this stage, students should question the text and criticize it, if necessary. Also, they were supposed to make meanings from it, which means that they should try to connect the text to their</p> | <p><b>1. “Analyze Critically”</b><br/>I followed a three-step activity to make them think critically: First, I asked questions to make them relate the story to real life experiences. Second, I told them to think critically by discussing how the author would have acted towards the problem</p>                                | <ul style="list-style-type: none"> <li>• How can students relate this story to their real lives?</li> <li>• How can students relate symbols and implicit meaning from the text to their context?</li> <li>• What could be done for them to discuss implications, problems, and solutions to their discussions?</li> <li>• How could the story chosen</li> </ul>   |  |

|   |  |  |   |  |
|---|--|--|---|--|
|   | <p>lives and context as well.</p>  | <p>they have discussed before, and which symbols he could've used. Finally, they were challenged to take action: they were supposed to discuss the implications of the situation(s) to different groups of people, the problems that could arise and how they could be solved/what could be done about them.</p>   | <p>“affect” the readers?</p> <ul style="list-style-type: none"> <li>• How can the story promote a discussion of power relations and social justice?</li> </ul>            |  |
| <p><b>TRANSFORMED ACTION</b><br/><br/>(Applying knowledge appropriately &amp; creatively)</p> | <p>Students were supposed to appropriate from available resources to make meaning from the literary text and the previous discussions.</p> | <p><b>1. “Applying Creatively”</b><br/>They had to think of a problem that should be discussed or should be exposed for others to discuss as well. Then, they had to think of a way to do that. They were free to record a video, create a cartoon, a song, etc., as long as they considered something from the literary text (they could use the same characters,</p> | <ul style="list-style-type: none"> <li>• How can students appropriate and make meaning from the literary text?</li> <li>• How could it transform them somehow?</li> </ul> |  |

|  |  |                        |  |  |
|--|--|------------------------|--|--|
|  |  | situation or symbols). |  |  |
|--|--|------------------------|--|--|

Notes:

Note that the “situated practice” was present in four stages. It’s always easier to go from what students know to what you want them to know, especially because no one is an empty box and most times they have something to share too.



# READ / DESIGNERS

LETRAMENTO LITERÁRIO NA FORMAÇÃO DE PROFESSORES DE LÍNGUA INGLESA



DESENVOLVIDO POR: ANA PAULA LUIZ DOS SANTOS AIRES  
 SUPERVISÃO TÉCNICA DE: FERNANDA MACHADO BRENER



## Task 3

In groups, design/build one task, aimed at high school students, with a focus on ONE of the following knowledge processes (**experiencing, conceptualizing, analyzing, applying**). Your task must use your fanfic as the source reading, and it should involve presentation or practice of the reading skill.

## Task 4 – Sharing and assessing

In groups, share the activities you have designed. Use the following aspects to give feedback.

| <i>The activity...</i>  |  |
|---|--|
| ✓ Empowers learners to share ideas about things they are familiarized with, or interested in  |  |
| ✓ Immerses learners in new situations/contents as active participants rather than passive recipients of knowledge                               |  |
| ✓ Facilitates the exploration and discussion of concepts.   |  |
| ✓ Allows learners to take part in this process  |  |
| ✓ Helps learners to process new information   |  |
| ✓ Fosters opportunities for learners to look at someone else's piece of work from another perspective to recognize its value on multiple levels |  |
| ✓ Gives learners opportunities to look at their own piece of work from another perspective to recognize its value on multiple levels            |  |
| ✓ Allows learners to place an information/text/etc. in another context  |  |
| ✓ Allows learners the opportunity to invent something creative or innovative for the real world   |  |
| ✓ Encourages learners to transfer their learning into a real-world situation  |  |
| ✓ Has an inductive approach   |  |



# Unit: As a teacher- designer

*Presenting your lesson*





## UNIT AS TEACHER-DESIGNER | OBJECTIVES



**01** | Discuss/rethink (future) English teaching practices, focusing on the integration of literary texts within the English classroom;

**02** | Prepare a brief activity incorporating literary texts in English, utilizing one of the stages outlined in the experiences with the material.



# READ / DESIGNERS

LETRAMENTO LITERÁRIO NA FORMAÇÃO  
 DE PROFESSORES DE LÍNGUA INGLESA



DESENVOLVIDO POR: ANA PAULA LUIZ DOS SANTOS AIRES  
 SUPERVISÃO TÉCNICA DE: FERNANDA MACHADO BRENER



|   |  |
|---|--|
| <b>UNIT AS A TEACHER-DESIGNER (Objective)</b> | <ul style="list-style-type: none"> <li>• Discuss/rethink (future) English teaching practices, focusing on the integration of literary texts within the English classroom.</li> <li>• Prepare a brief activity incorporating literary texts in English, utilizing one of the stages outlined in the experiences with the material.</li> </ul> |
| <b>LESSON</b>                                 | Presenting your lesson   |
| <b>Resources</b>                              | <ul style="list-style-type: none"> <li>• Checklist – Evaluate your classmates' presentations</li> </ul>  |

| Stage  | Activity  | Time |
|--|---|------|
| <b>TRANSFORMED PRACTICE</b><br><br>#02<br>As a teacher | <ul style="list-style-type: none"> <li>• During the presentation phase, students will showcase their activities to the class. While one group is presenting, the remaining students will be tasked with evaluating the presented activity.</li> </ul> <p><i>Note: Professor, feel free to adapt the checklist.</i></p>                        |      |
| <b>TRANSFORMED PRACTICE</b><br><br>#03<br>As a teacher | <ul style="list-style-type: none"> <li>• If time permits, students and the professor will collaboratively develop a checklist for correcting the writing activities.</li> </ul> <p><i>Note: It's important to make students consider all the elements they've worked with in this material (show, don't tell; narrative tenses; etc.)</i></p> |      |



# READ / E S I G N E R S

LETRAMENTO LITERÁRIO NA FORMAÇÃO DE PROFESSORES DE LÍNGUA INGLESA



DESENVOLVIDO POR: ANA PAULA LUIZ DOS SANTOS AIRES  
SUPERVISÃO TÉCNICA DE: FERNANDA MACHADO BRENER

|                 |  |
|-----------------|--|
| YOUR NAME       |  |
| TEACHERS' NAMES |  |

Answer the following questions and explain your choices for each of them – with examples from the activity presented by your classmate(s).

|  |  |
|--|--|
| 1. Do the activities seem to consider the Multiliteracies pedagogy?  |  |
| 2. Are the objectives clear?   |  |
| 3. Do the activities help set the scene and guide students through the text?   |  |
| 4. In the activities, students are supposed to learn actively or passively?  |  |
| 5. Is the literary text appropriate for the level and age of the students?   |  |
| 6. Are the activities appropriate for the level and age of the students?   |  |
| 7. Do the activities seem to focus on real-life applications?  |  |
| 8. Is there a variety of learning opportunities (multiple resources)?  |  |
| 9. Do the activities provide opportunities for students to make meaning from the literary text and draw real-life connections? |  |
| 10. In your opinion, is this lesson effective? Why (not)?  |  |

## **YOUR FEEDBACK**

Tell your general impression of the lesson you evaluated:

- What are the PROs of this lesson?
- What are the CONs of it?
- What could be improved?
- What did you like the most on it?

