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Abstract

The ability to read is very important in the civilized world. Knowledge is becoming increasingly important, and the reading ability is a key skill for active participation. So, the object of this research paper is to write a proposal to determine how the reading skill can be developed through short stories for senior students at high school.

We have made a questionnaire for an interview and also a survey to collect important information and ideas about the reading skill as developed in class, and we suggest activities using short stories as a very good tool to teach reading because stories bring realistic situations into the classroom to motivate students to continue the reading practice.

The interview and the survey contributed valuable information that we could use in the research project. Both of these investigations revealed valuable information concerning the reading skill.

As is evident, we used quantitative and qualitative methods to acquire information. Concerning these questionnaires the students expressed that it is a good idea to learn English through new activities for reading in English classes by using short stories; most of the students also agreed that reading can help them to gain information because books are tools to increase knowledge.

Key words: Biography, reading, short stories, literature, activities, pictures, definition of short story.



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**FACULTAD DE FILOSOFÍA, LETRAS Y CIENCIAS DE LA EDUCACIÓN
CARRERA DE LENGUA Y LITERATURA INGLESA**

**“The Short Stories of Flannery O’Connor and their Application as Didactic
Material for Senior High School Students”**

**Tesina previa a la obtención del Título
de Licenciada en Ciencias de la Educación
en la Especialización de Lengua y
Literatura Inglesa.**

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2012



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AUTHORSHIP

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DEDICATIONS

We dedicate this research project to our Almighty God, who has guided us and never left us in making this research; to our family and to each member of this group for making this research possible.

This thesis is dedicated to my parents who have supported me all the time even since the beginning of my studies. Also, this thesis is dedicated to my grandparents who have been a great source of motivation and inspiration. Finally, this thesis is dedicated to all those who believe in the richness of learning.

Marcia

This thesis is dedicated to my family and to those who have supported me all the way since the beginning of my studies. Also, this thesis is dedicated to my daughter Nataly who has been a great source of motivation and inspiration of strengths to accomplish my projects.

Verónica



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First I would like to thank God, the father of all, for the strength that keeps me standing and for the hope that keeps me believing that this work will be important and interesting. I also wanted to thank my family who inspired, encouraged and fully supported me for every trial that has come into way in giving me not just financial, but moral and spiritual support.

Marcia

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Verónica



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ABSTRACT

The ability to read is very important in the civilized world. Knowledge is becoming increasingly important, and the reading ability is a key skill for active participation. So, the object of this research paper is to write a proposal to determine how the reading skill can be developed through short stories for senior students at high school.

We have made a questionnaire for an interview and also a survey to collect important information and ideas about the reading skill as developed in class, and we suggest activities using short stories as a very good tool to teach reading because stories bring realistic situations into the classroom to motivate students to continue the reading practice.

The interview and the survey contributed valuable information that we could use in the research project. Both of these investigations revealed valuable information concerning the reading skill.

As is evident, we used quantitative and qualitative methods to acquire information. Concerning these questionnaires the students expressed that it is a good idea to learn English through new activities for reading in English classes by using short stories; most of the students also agreed that reading can help them to gain information because books are tools to increase knowledge.



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INTRODUCTION

Students can enrich their knowledge through the techniques and methods that the teacher plans for the class. Thus, the teacher can apply different activities to motivate and develop the students' skills; this could be through reading books, articles, newspapers, and magazines so that the students can learn something, and no matter what it is, it will always stay in their minds. Books in the classroom can be a great learning tool to develop the imagination and acquire the ability to read and understand what is read.

However, nowadays many students don't feel motivated to read books because some texts present hard vocabulary for their level. Also, the students' don't receive encouragement from their teachers to use books in their lessons. Reading, then, could become a difficult process, but when the teacher chooses the appropriate book for the students, they can begin to enjoy activities carried out while reading.

This research will be directed towards suggestions for improving reading skills of high school students of English at advanced levels by means of some of Flannery O'Connor's short stories, because we want to help students improve their reading skills by means of activities we plan to design.

In consideration that reading activities for young people are very important, we are going to present material with dynamic activities which can help students to practice their reading skills and make the reading more enjoyable and interactive.



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CHAPTER I

1.1 THE PROBLEM

Nowadays, in classrooms students need to develop more activities to acquire meaningful learning and retain the information presented by the teacher, since many students have difficulties when they perform activities; for example, in reading in the class, the students may feel confused and have little comprehension of what they have read. Currently, the curriculum has changed so the teacher needs to back up lessons with other dynamic activities to catch the students' interest when the students work in class. One way to achieve this goal is to make reading more enjoyable, more interactive for the students. We have considered focusing on some of Flannery O'Connor's short stories because we want to help students improve their reading skills by means of activities we are going to propose.

1.2 Justification

Reading is one of the four skills in the learning process to learn English; however our students are not focused on this skill because most teachers don't use dynamic activities in class while reading. Also, the texts used are not interesting or are not suitable for the level of the students. Therefore, we hope to improve the students' comprehension by reading some of Flannery O'Connor's short stories in order to develop this skill in English classes; we consider that reading activities for young people are very important, so we are going to present material with activities which can help students to practice their reading skills. This research project should only be considered as a first initiative in developing reading skills of senior level students.



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1.3 OBJECTIVES

1.3.1 General Objective

- To write a proposal to determine how the reading skill can be developed through short stories for senior students at high school.

1.3.2 Specific Objectives

- To write a proposal to improve reading comprehension in high school classes by suggesting appropriate reading material at the senior level.
- To make a study of Flannery O'Connor's messages in some of her stories to be used as possible exercises in class.

CHAPTER II

2.1 FLANNERY O'CONNOR'S BIOGRAPHY (1925-1964)

Flannery O'Connor was born in Savannah, Georgia, on March 25, 1925, the only child of Regine Cline and Edwin Francis O'Connor. Both her parents came from Catholic families that had lived in the South for generations. In Iowa she published her first short story and won a prize for a novel in progress. Though her total literary output consists of just two novels and several dozen short stories, the writer, Flannery O'Connor, is one of the most compelling figures in American literature. Her entire collected works fit into just a single volume. She almost defined the genre known as Southern Gothic, a style rooted firmly in the American South that emphasizes the grotesque, the horrifying, and the-just-plain-wrong. Flannery O'Connor wrote like a person who did not have time to mess around. She certainly didn't. At the age of 25, she was diagnosed with the same form of lupus that had already killed her father. Moreover, a Roman Catholic, Flannery O'Connor insisted that she was at heart a Christian writer, and that all of her stories were in one way or another related to the life of Christ. She was uninterested in the Civil Rights movement or politics. When she painted her self-portrait, she included her favorite peacock. There was no one else quite like Flannery O'Connor.



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2.2 LITERATURE REVIEW

The following topic, “The Short Stories of Flannery O’Connor and Their Application as Didactic Material for High School Senior’s,” presents, in this Literature Review, scientific information, which will be convenient and significant for the topic. These issues are focused on foreign language learning and improvised reading skills for teenagers. Therefore, the first topic to be mentioned is Teaching and Learning English as a Foreign Language.

2.2.1 TEACHING AND LEARNING ENGLISH AS A FOREIGN LANGUAGE

According to Ediger, B.S. Venkata Dutt, and D. Bhasdkara Rao “Language teaching is a common phenomenon in every school across the globe...teaching and learning need to be taken care of by both the teachers and the students in order to achieve the objectives of language teaching and learning” (N. Pag).

In other words, learning English is important because the English Language has become an official tool that people use to communicate around the world. Therefore, the process of teaching and learning depends on both the teachers and the students in order that the knowledge about the language reaches the goals

“Ediger, at.al explains that the learning process needs the teacher’s motivation, the teacher should include extra material, such as flash cards, games, pictures in class that will get the students’ attention, as well as motivate the students to learn their mother-tongue (5).

Kannan states “Teachers should motivate students for participative learning. This will solve all the stumbling blocks that students encounter. Teaching-learning is not a one-way process, it is a multi-way process” (4).

This means that students might be mainly motivated by the enjoyment of the learning process itself or by a desire to make themselves feel better. Teaching and learning English as a foreign language require that the



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teacher be able to motivate the students in class in order that the students can be successful in their learning process.

Cremin explains, “if the teachers adopt innovative ways forward in their English Teaching, they need to develop creativity;...teaching creatively involvesteachers in making learning more interesting and effective, and using imaginative approaches in the classroom”(4).

It means that when the teacher uses different activities in class to stimulate the imagination, interest, and knowledge of the student, they acquire a meaningful learning, and the class can become more active and practical for students.

2.2.2 HOW TO TEACH READING TO TEENAGERS

Fry states “The first thing to determine is the present reading level of the student. Do not go by size, age, how many years the students have been in the school, or any other factors which have only a general correlation with reading skills. Find out for yourself as closely as possible what level of material the students can successfully read” (9).

Thus, the important point is to know the reading level of the students because in that way, they can have an effective connection with and developmentof their reading skills. Therefore, the teacher should use the appropriate material to help the students increase their reading skills.

Fry says “The teaching of reading usually begins by presenting the students with a story that has simple vocabulary arranged in short, easy sentences in a book or on a chart. The student is given help and is encouraged by practicing reading sentences aloud or silently. More words are added to the reading material, and the sentences and the short stories get longer” (7).

In other words, if the teacher is going to present reading to the students,the teachershould begin with a story that has easy vocabulary, so the students will not have any problems in understanding the sentences in the story,



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and the students can feel more motivated reading aloud or silently; then they can incorporate the reading materials to acquire new words.

A significant goal to introduce literature to the students is for the students to feel a pleasant connection with this kind of material when they read it. The best way for students to use literature books is to read specific parts of the book, using questionnaires that can help them to have a good comprehension of the different passages. Another important point is that the section of the book, that the student is going to read at home have a connection with these activities studied in class. Something important is to associate the class and the assignment to keep a general idea about the book; it is not important to follow a chronological order during the class because the teacher could use a part of the novel or the story as material to work in class; for example, in a role play. (Collier and Slater 12).

2.2.3 LITERATURE FOR TEACHING A FOREIGN LANGUAGE

“Literature can be helpful in the language learning process because of the personal involvement it fosters in readers. Engaging imaginatively with literature enables learners to shift the focus of their attention beyond the more mechanical aspects of the foreign language system” (Collin & Slater 5).

This means that literature is a useful technique to immerse the students into the language reading. Literature encourages the students to feel motivated to read and to be part of the story; understanding and identifying the different events that happen in the story.

Lazar quotes Widdowson (149) who states “Literature can provide students with access to the culture of the people whose language they are studying...poetry has possibly, even more directly, a link with the ‘real world’ since it creates its meaning by an orientation towards language itself”. (16).

It means through literary works, the students could know more about the culture and the society of the foreign language that they are studying. There are



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many literary works connected with the foreign language, but poetry may have a clear relation with the "real world" and the language that the students are learning.

Literature could be a specific method to motivate the acquisition of the language; also, literature gives significant and outstanding material to understand the foreign language. Therefore, literary materials are useful to acquire activities so that students can transmit their feelings, and suggestions. The study of literature also creates debates and stimulates group work. (Lazar17).

"One of the essential challenges of literary text in the foreign language classroom consists of connecting foreign language learning and understanding literary texts" (Werner and Delanoy 16).

In other words, when a teacher introduces a literary work, the principal aim should be to link the understanding of that specific text and the process of learning a foreign language.

2.2.4 READING SKILLS AND STRATEGIES

"Reading can be done as a class activity...but reading activities can also be devised to individualize students' work at home. Instead of choosing only one activity for the whole class, two or three sets of exercises of varying difficulty can be prepared based on the same text so that each student can work at home at his own level" (Grellet 11).

Considering this fact, reading has activities for the student to work in class, but at the same time the teacher can send some activities related to that text and the student can work alone at home using his own level in reading.

Scholars have felt that silent reading...focuses readers' attention on grasping the meaning, the ultimate goal of reading, while oral reading tends to focus attention on accurate recitation of the text" (Rasinski 15).



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Students could consider silent reading as an aid to comprehend the real meaning of the text, and it could be performed by a number of students in class; whereas oral reading could be a recitation of the text; and not a comprehensible reading.

The teacher should begin by using a specific strategy, and later the teacher could include other strategies. In addition, the teacher could use materials, such as poems, textbooks, magazine articles, and story books because these resources help the students to stay interested when the teacher is presenting a variety of topics in class. (Bergeron, Berge and Bradbury-Wolff 13, 14).

Glendinning and Holmstrom state that when “studying reading aims to develop the reading skills you need to find information quickly, to identify what is important in a text, to compare different sources and information and to read critically...how the texts are structured, and how you can best deal with vocabulary problems” (6).

In other words, reading teaches the students to acquire abilities to find specific information, know what is important in the text, identify diverse sources, to notice the arrangement of the books, to identify the new vocabulary, and to read critically.

2.2.5 DIFFERENCES BETWEEN INTENSIVE AND EXTENSIVE READING

Schörkhuber cites Davis (329) who states “An extensive reading program is a supplementary class library scheme, attached to an English course, in which pupils are given the time, encouragement, and materials to read pleurably, at their own level, as many books as they can, without the pressures of testing. Thus pupils are competing only against themselves, and it is up to the teacher to provide the motivation and monitoring to ensure that the maximum number of books is being read in the time available. [...] [B]ooks are selected for their



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attractiveness and relevance to the pupils' lives, rather than for literary merit" (1).

In short, extensive reading is an additional activity in an English class. Then the students are motivated to read as much material as possible, but according to the students' level and without pressure. The students are practicing by themselves and the teacher's role is to observe and help the students in the reading process. Many books are selected for their quality rather than for their literary value.

Renandya and Jacobs quote Day and Bamford (N Pag) who states "one of the most important reasons is that many teachers believe that intensive reading alone will produce good, fluent readers...In intensive reading students spend lots of time analyzing and dissecting short, difficult texts under the close supervision of the teacher. The aim of intensive reading is to help students construct detailed meaning from the text, develop reading skills, and enhance vocabulary and grammar knowledge". (299).

In other words intensive reading is able to create high-quality readers. When the students use intensive reading, they are able to analyze, acquire new vocabulary, know the real meaning of a specific text, improve their grammar, and develop reading skills; while being monitored by the teacher.

"...reading is an acquired skill and not a natural process...learning to read is a long, gradual process that begins in infancy...reading in any language poses a challenge, but reading in English is particularly difficult...by its orthography, the spelling of words". (Wolfe and Evils 2-3).

The reading skill is not a natural process; it is a long one that people develop from their infancy. Learning to read in any language, such as English, can be hard work.



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2.2.6 DEFINITION OF SHORT STORIES

“A short story is a narrative.... designed to interest, amuse, or inform the hearer or reader. A short story cannot be poetry. It must be written in prose”. (Lucke 11).

It means that the short story is a story that is considered to interest, charm, and advise the listener or the reader.

Atwell says that “short stories tend to be less complex than novels. Usually, a short story will focus on only one incident; it has a single plot, a single setting, a limited number of characters, and covers a short period of time”. (N.Pag).

In other words, stories are often less difficult than novels. Therefore, a short story should be concentrated first on a simple event, that has only one plot, a single scene, a limited amount of characters, and includes a short period of time.

Carol says that “A short story is a prose piece that is not a mere concatenation of events as in a news account or an anecdote, but an intensification of meaning by way of events” (8).

This means, a short story is a short but significant piece of reading; because it not only presents the events but also shows the meaning of the events that happened in the story. Also, a short story must have an author. It cannot be Fairy tale or a legend. In addition, a short story must not have a context and it must be self-contained; that means it does not need any context or explanation with antecedents in order to be understood.



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2.2.7 PREVIOUS STUDIES BASED ON THE TOPIC

According to the topic A Study On Second Language Learners' Perception of Using the Short Story In Learning English to investigate second language learners' perception on the use of short stories in learning the English language by Absullah and Binti Abu Bakar, they mention that, "The findings showed positive patterns which indicated that the respondents have positive perception towards the use of short stories to learn English language and the students are interested in the lessons that use short stories" (1).

The topic, Applying the Reader-response Approach in Teaching English Short Stories to EFL Students, to observe any differences in the reading comprehension, vocabulary acquisition and motivation for further reading of English literature was carried out amongst the students of two groups of EFL students an Iranian college by Sarvenaz Khatib, who found, "The findings revealed that students directed by the reader-response approach could give aesthetic responses to literature without impairing their comprehension of the literary text. However, there were no significant differences revealed in the level of vocabulary acquisition or degree of motivation of the students of the two groups to read English literature in the future, deliberately and on their own" (1). The method of Incidental Vocabulary Learning Through Comprehension-Focused Reading of Short Stories was used to investigate the amount of incidental vocabulary learning through comprehension-focused reading of short stories and explicit instruction for this goal by Rashidi and Ganbari Adivi. In their results they state that, "Results demonstrated that students in the incidental learning condition did better and gained more vocabulary than students who received the Reader-response approach" (1).

According to the theme, A Practical, Effective & Motivating Way to Enhance the Use of Short Stories in the EFL Context, to familiarize EFL instructors with the effectiveness of using literature in language instruction, by Dr. Muneer Ismael, the author mentions that "some instructors realize that



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literature adds a new dimension to EFL teaching. Short stories, for example, help students to learn the four skills—listening, speaking, reading and writing more effectively because of the motivational benefit embedded in the stories. In addition, instructors can use short stories to teach literary, cultural, and higher-order thinking aspects” (1).

CHAPTER III

3.1 Methodology

Our monographic research outline is based on the analysis of bibliographic material, book review and field research to collect important information about the reading skill for senior levels. Also, we use a survey and an interview which were applied to high school students and to a teacher.

3.2 DATA-GATHERING TECHNIQUES

3.2.1 The Interview

The interview was focused on an expert, who knows information concerning our project. She was Master Katherine Youman. She has worked at the University of Cuenca for 29 years. The interview was recorded with a cellphone and a video camera. At the beginning we presented questions related to our topic. The interview took 20 minutes. **Annex 1**

The interview helped us collect important information and ideas about reading skills in class, and the way to work to obtain interactive activities using Flannery O’Connor’s short stories. The information gathered was very valuable for this research project. At the same time the interview was a useful step in developing our project because it helped us to collect information and ideas that the expert shared to develop our project. **Annex 2**

3.2.2 The Survey

The survey was designed for high school students. The questionnaire had two parts: information questions and multiple choice questions; five questions for each part. It took place in Octavio Cordero High School with twenty-five students



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in intermediate levels. At first we explained to them what the purpose of the survey was and asked them to answer the questions carefully. It took twenty minutes of their time inside their high school buildings. **Annex 3**

3.3 DATA-COLLECTION PLANNING

3.3.1 Results of the Survey

In order to collect information for the project we developed a questionnaire and the following chart corresponding to multiple choice questions four and five with four items; each one contained the following results that support our project.

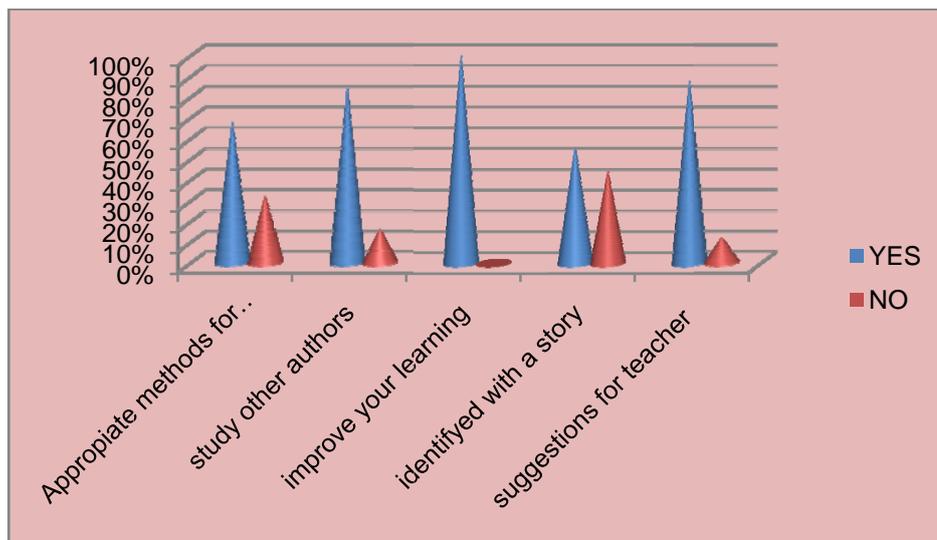


FIG. 1

According to the informants' answers sixty-eight percent of students said that the teacher uses appropriate methods for reading, and thirty-two percent mentioned that the teacher doesn't use the appropriate methods for reading. Eighty-four percent of the students think that it is important to study other authors and sixteen percent of students think the contrary. About improving your learning, one hundred percent of the students agree with this option. Fifty-six percent of students feel identified with a story, and forty-four percent of students



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do not. On the other hand, eighty-eight percent gave suggestions for the teacher and twelve percent didn't say anything.

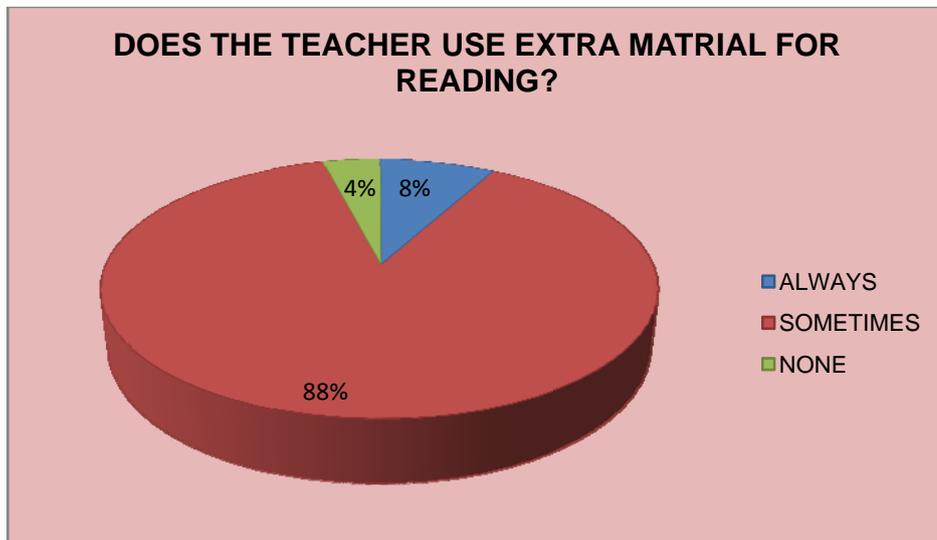


FIG. 2

In the multiple choice question about the use of extra material for reading, the answers are the following. Eight percent marked always, eighty-eight percent of students chose sometimes, and four percent none.

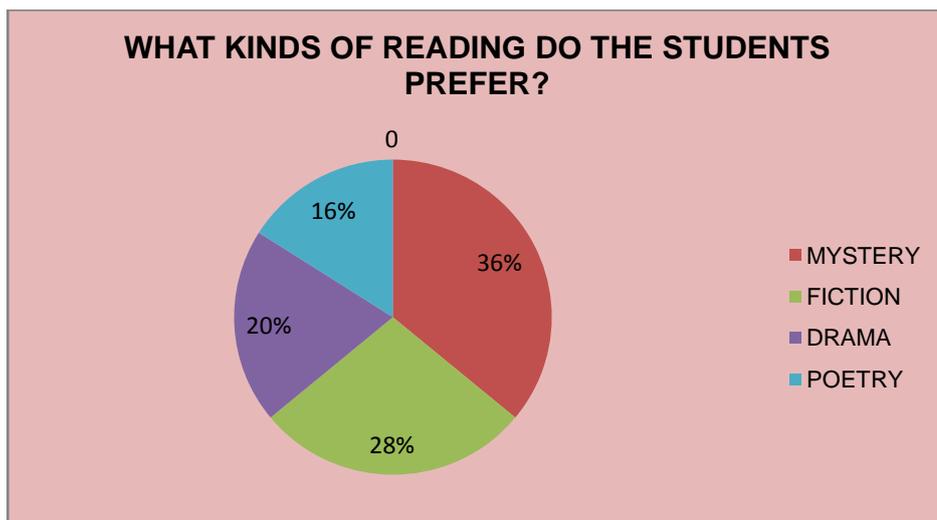


FIG. 3



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In the item about the kinds of readings the students prefer, the results are thirty-six percent for reading mystery, twenty-eight percent for reading fiction, twenty percent of students mention reading drama, and sixteen percent of students chose reading poetry.

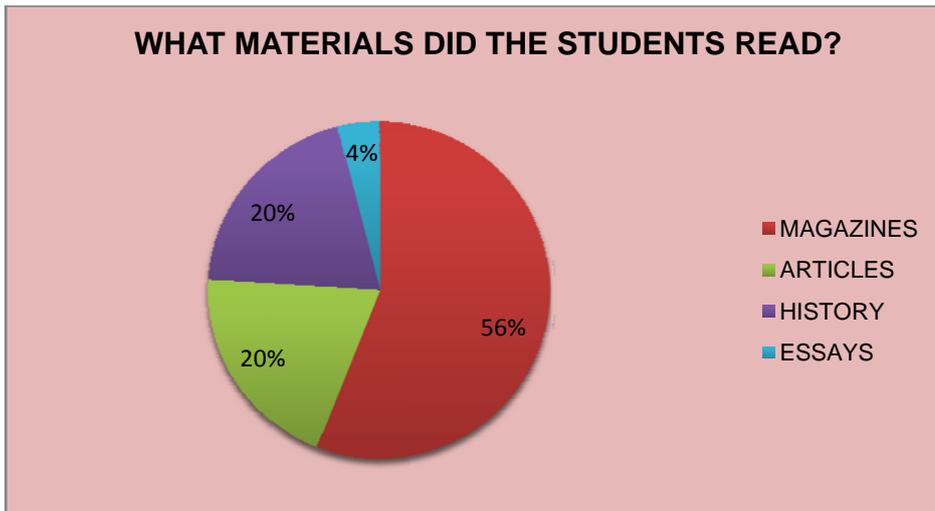


FIG. 4

In the question about the materials that the students read, fifty-six percent of the students prefer magazines, twenty percent agree with articles and history, and four percent of the students prefer essays.

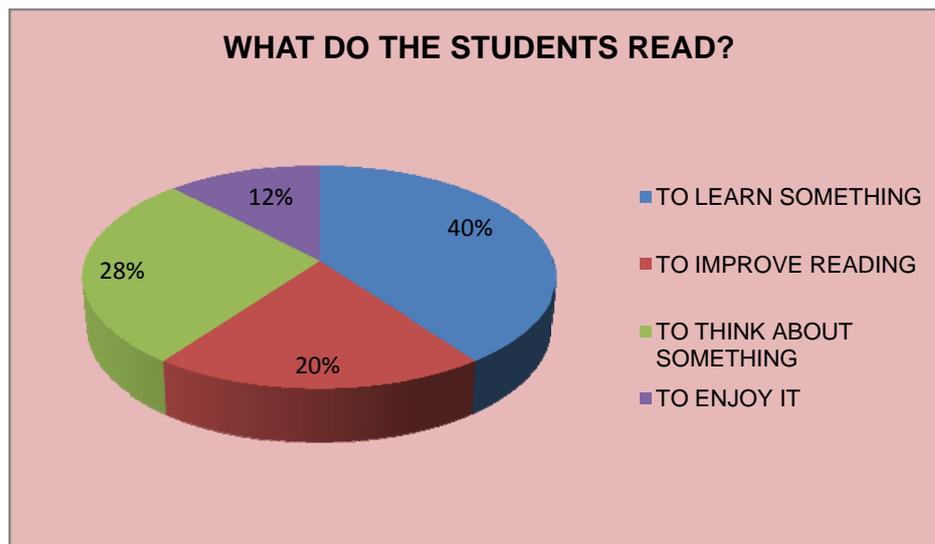


FIG. 5



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About the reasons for the students reading, forty percent of the students agreed that reading can help them to learn something. For the second item, twenty percent chose to improve their reading for the reason that reading develops their pronunciation. In the third one, twenty-eight percent of the students agreed that reading is important in order to think about something or in order to give an opinion in English classes; and finally, twelve percent of the students chose the option that they enjoy reading as a free activity.

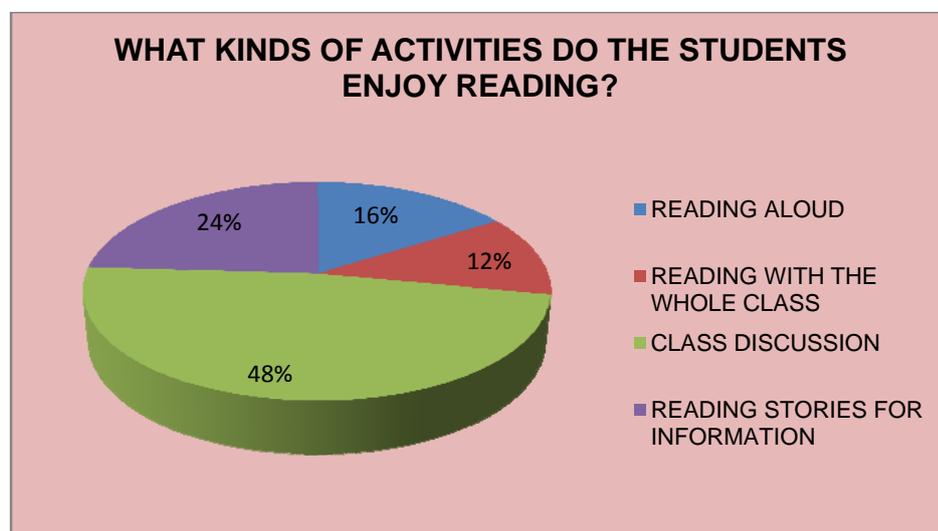


FIG. 6

The results of the activities concerning what students enjoy reading: Twelve percent chose reading aloud, and eleven percent of the students selected reading with the whole class, while forty-eight percent of the students expressed that they like discussion. Finally, twenty-six percent of the students agreed with the option of reading stories because some of these have realistic situations, fantastic messages, characters, and sometimes interesting pictures related with the story.



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3.3.2 Concerning to the Survey

The survey was a good way to collect ideas, opinions, suggestions, and useful information by studying high school students' reports in order to know how to help the students improve their learning of the English language. The survey was a stimulating tactic because the students expressed that it is a good idea to use certain activities to help students improve the reading skills.

3.4 DATA-PROCESSING PLANNING

SUBJECT: English

LEVEL: 4TH, 5TH, 6TH Grade

TIME REQUIRED: Forty- five
Minutes Reading Activities to...

-
- Develop ideas and opinions.
- Develop reading comprehension.
- Understand vocabulary.
- Recognize adjectives in the story.
- Answer questions related to the story.
- Check pronunciation.
- Describe events in the story.
- Complete and write sentences.
- Discuss the characters in the story.
- Draw a picture.
- Develop imagination and ability to create a story.
- Understand and develop different events in the story.



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3.4.1 STORY 1: “The Life You Save May Be Your Own”(see annex 6-5)

3.4.1.1 Warm-up: Brainstorming

Teacher writes the title of the story, and asks the students to write their ideas about the topic. The aim is to engage the students to express opinions about the reading.

Example:

**THE LIFE YOU
SAVE MAY BE
YOUR OWN”**

Activity. Brainstorming

Source.Matute, Heidi and Sandra Ramón.N.pag

3.4.1.2The teacher presents a short summary about “The Life You Save may be Your Own” to the students to read and know what the story is about.

This story is about a one armed tramp, appropriately named "Mr. Shiftlet," who walks up to a run-down farm where an old woman and her retarded daughter, Lucynell, are sitting on the front porch. Lucynell cannot talk. Mr. Shiftlet persuades the old woman to hire him to work around the farm and to repair a car. The old woman says she can feed him but not pay him. Over a period of a few weeks he repairs the car (which is what he really wants) and offers to marry Lucynell if her mother will give him some money.



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3.4.3 Guiding Questions

The next questions encourage the students to think about the story in order to practice the reading later on.

Do you know any similar situation?

What do you think is the message from this story? Why?

Do you like tragic stories or comic tales?

Who is your favorite writer?

See more activities (annex 5)

See annex 9 lesson plan

3.5.1 STORY 2 “An Afternoon in the Woods”(See annex 6)

3.5.1.1 Warm up

The teacher asks the students to find ten words in the letters presented that are in the story that starts with the following letters

A F M T B P G W F S

- 1..... 2..... 3..... 4.....
- 5..... 6..... 7..... 8.....
- 9..... 10.....

Activity. Looking at words
source. Croft, Frances. 10

3.5.2 The teacher asks the students to read and circle the adjectives that describe the characters in this paragraph of the story.

One autumn afternoon, a 10 year old boy, Manley, decides to have an adventure in the woods rather than go to a girl’s birthday party. After he is dropped off at the girl’s house with his present for her, Manley hides behind a truck, waiting for it to drive away, then heads off into the woods for the afternoon. He is wearing a white suit as well as a pair of silver toy guns in a holster. The first thing he does on his adventure is open the girl’s birthday



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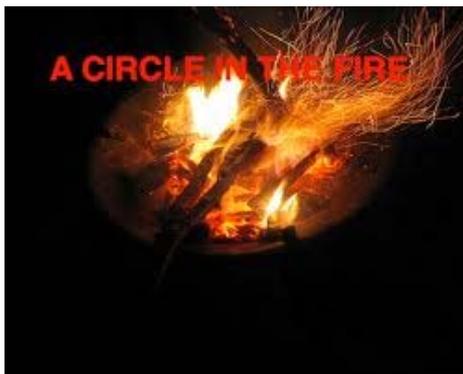
present, which had been wrapped in pink paper with a silver bow. It is a heart-shaped bottle of perfume with the words “Hearts and Flowers” printed on it; his mother and grandmother had picked it out. Manley crushes the bottle with a rock and buries it with the paper and bow in a ditch. This act of rebellion fuels him with energy, and he thinks he sees the woods and its colors more clearly than before. At the same time, the boy feels as though he is being watched.

See more activities annex 6

3.6.1 STORY 3: “A Circle In The Fire”(see annex 7)

3.6.1.1 Warm- Up

The whole class: Teacher shows a picture that describes the principal event of the story.



3.6.2 Teacher asks questions to elicit students’ answers to review the picture

Example:

Where does the story take place?

How many characters do you see in the picture?

Do you think that these characters had a good relationship among themselves?

Why or why not?

What do you think could happen in this story?

See more activities annex 7



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3.7.1 STORY 4: “Everything That Rises Must Converge”(see annex 8)

3.7.1 Warm up

The teacher asks the students to choose a flat character and write a short description.

Explain why you chose this character

.....
.....
.....
.....

The teacher asks the students to write two questions you could ask this flat character.

-?
-?

Write a sentence for the flat character that demonstrates his/her role in the story.

.....
.....

Activity. Characterization
Source. Croft, Frances . 12
See more activities annex 8



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3.8.1 STORY 5: “Revelation” (see annex 9)

3.8.1.1 Warm-up

The teacher asks the students to make a list of events that they consider could have happened in the story.

1 _____

2 _____

3 _____

3.8.2 The teacher and the students read the story to recognize the characters in the story.

3.8.3 Vocabulary

Which of the following is another word for REVELATION?

- A) rebel
- B) Disclosure
- C) Revolutionary

Activity.vocabulary
Source.RemediaPublications . 4
See more activities annex 9



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CHAPTER IV

4.1 Conclusions

In Conclusion, reading is an important tool to create good communication and to teach students to be active participants in English classes. Furthermore, developing activities to motivate students to learn English through short stories allows the students to study the different backgrounds and points of view that the writers propose in their literary works. Short stories should always be chosen according to the level of the students.

Reading means different things to different people and the skills vary with every individual. Reading is a skill that can be improved.

Students from various backgrounds can practice reading to overcome a variety of obstacles: A weak vocabulary can be strengthened, comprehension can be improved, speed in reading can increase; students can learn to write correct sentences, and to become good critics of literature. All of these skills combine to improve the quality of language learning for the students.

Finally, reading activities can help the students on all levels. Reading good literature is pleasurable, and can open the mind to new horizons to gain new knowledge about the past, present, and future.



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4.2 Recommendation

For this research project we recommend that teachers work with two groups, one of them using the short stories proposal in this research and the other group using other activities, with no short stories, in order to see if the students work better by reading short stories.

In addition, we recommend the teachers use short stories to encourage discussion for in-depth knowledge about the story because in the survey we found that most of the students are interested in this aspect.

Also, it is important that teachers apply reading through short stories and support the students learning by presenting pictures or videos, if possible, to help the students to retain what they are learning. At the same time, through reading in class the students will feel motivated and interested in the events, characters and messages that the stories have.



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ANNEXES

Annex 1

INTERVIEW

THE SHORT STORIES OF FLANNERY O'CONNOR AND THEIR APPLICATION AS DIDACTIC MATERIAL FOR SENIOR HIGH SCHOOL STUDENTS.

1. In pedagogical terms: Why is it important to transmit short stories to teenagers in class?
2. In what way can short stories motivate high school classes?
3. What do you think is an effective way to involve the class with literature? Explain.
4. What can be the major difficulty for the teacher when introducing literature in class?
5. How much do you think students are involved in reading short stories?
6. How can you explain the influence of Flannery O'Connor's works on other authors?
7. What do you think was the major perspective in O'Connor's messages: religion, morality, fiction or all of them? Explain?
8. Do you think that short stories can develop the reading skill in high school classes? Explain
9. Why did Flannery O'Connor become an important influence on English Literature?
10. Tell us about your experience in teaching reading through short stories?



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Annex 2

Transcription of the interview

1. **Q:In pedagogical terms: Why is it important to transmit short stories to teenagers in class?**

A: Well, I think that short stories are a good way to teach literature because they are short, students will appreciate a story and the kind of short stories that we want to teach are the ones written by famous authors; the ones of classical literature up to modern types; the ones that are famous; we hope that the students will become interested in reading and writing as a result.

2. **Q:In what way can short stories motivate teenagers in class?**

A: I think short stories can motivate teenagers in class because all the themes are related to real life. In addition, the themes could help them to escape into a magical world and get interested in a world that they might want to investigate.

3. **Q:What do you think is an effective way to involve the class with literature? Explain.**

A: I think the two major ways to involve students in an interesting way is first, to show movies or videos that have to do with the material that the teacher is teaching, and then to have questions on those videos that help the students to analyze what they have seen, what they have read; that's one way, and another way to get students involved in literature through short stories is to have them actually make dramas, present dramas on the material that they have in reading and when they become more sophisticated in advanced groups they can often even make their own videos of their dramas; so, they can make a drama, they can film the drama, and they can make their own presentation.

4. **Q:What can be the major difficulty for the teacher when introducing literature in class?**



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A: I think the major difficulty is to get students' attention; almost always, once you have got students interested in what you are teaching, everybody gets very enthusiastic, but at the beginning you have to work hard to show the students the plot, the characters, the stories you are going to read, that you are going to talk about. It is going to be interesting.

5. Q: How much do you think students could be involved in reading short stories?

A: Yes, I think that we have to work, as I said in the question before, we do have to work to get students involved because you will find students that for some reason lose the idea of reading or analyzing something, but usually after a while, after studying a new story, the students begin to get very interested.

6. Q: How can you explain the influence of Flannery O'Connor's works on other authors?

A: I think Flannery O'Connor has influenced other authors in the creation of her characters; her characters are a combination of realistic and fantastic and therefore, they are interesting and other authors have tried to copy this type of character.

7. Q: What do you think was the major perspective in O'Connor's messages: religion, morality, fiction or all of them? Explain.

A: I think, that she has presented works which have to do with religion, morality, and real life all of the things that you have mentioned there. I believe that's why she is popular because her works encompass all of these areas. I think her characters are very realistic and that's what makes them interesting.

8. Q: Do you think that short stories can develop the reading skill in teenagers' classes? Explain.

A: Yes, of course it depends on the teacher. The teacher has to work to get students interested in the material, and I think that once they are interested that they do pay attention to things like vocabulary. They improve their vocabulary; they may learn some new constructions through the context of



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what they are reading, and also they become more professional in reading and understanding.

9. Q: Why was Flannery O`Connor an essential influence in English literature?

A:For the reasons that we mentioned above I believe that her stories, and her characters have been copied by other writers because they are so very realistic. At the same time they are not actual people from real life. She has created characters that are fictional, but on the other hand, she has done a good job, so the people identify with those characters and they like to read her stories because of the characters and the plots of the stories themselves. She has a modern vision.

10. Q: Tell us about your experience to teaching the reading short stories?

A:I have found that students are very interested in short stories as part of literature. Four at least twenty-five years we have had a lot of students who have chosen one short story each, and have written a report on the short story; they have to give a summary of the short story for the final exam and all the students enjoyed this activity greatly. That is what has made us as teachers begin to think that short stories are an excellent way to transmit literature and to keep students interested in reading and writing. Most of the time short stories have some kind of the message. Sometimes it is an actual obvious message, sometimes the author just tries to tell us something through the action of the characters, so it is an indirect message, but always there is some kind of advice or information or message for the reader. The major method would be to read the stories in class with the students and to have some specific questions for students to concentrate on to focus on the material, and then, if possible, to have a movie that students could see on the story, and if that's not possible, students could act out the stories in dramas; and if the students are very creative the students could even make a video of the stories



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Annex 3

THE SURVEY

CUENTOS CORTOS DE FLANNERY O'CONNOR Y SU APLICACIÓN COMO MATERIAL DIDACTICO PARA COLEGIO.

ENCUESTA PARA ESTUDIANTES DEL COLEGIO: _____

CURSO: _____

PARTE I: CONTESTE LAS SIGUIENTES PREGUNTAS CUIDADOSAMENTE

1. ¿CREES QUE TU PROFESOR USA LOS METODOS APROPIADOS PARA PRESENTAR CUENTOS U OTRO MATERIAL PARA LEER? SI O NO ¿POR QUÉ?

2. ¿PIENSAS QUE ESTA BIEN AUTORES CON PERSPECTIVAS DIFERENTES?SI/NO ¿POR QUÉ?

3. ¿CREES QUE LEER AYUDA TU APRENDIZAJE? SI/NO ¿POR QUÉ?

4. ¿DESPUES DE LEER TE SIENTES IDENTIFICADO CON UNA DE ESAS LECTURAS?SI/NO ¿POR QUÉ?

5. ¿PUEDE HACER ALGUNA SUGERENCIA PARA EL PROFESOR AL PRESENTAR LECTURAS?SI/NO ¿POR QUÉ?



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PARTE II: ESCOJA UNA OPCION DE LAS OPCIONES DE ACUERDO A CADA PREGUNTA

1. CUAN A MENUDO TU PROFESOR AL PRESENTAR LECTURAS USA CUADROS, DIBUJOS, MAPAS, DIAGRAMAS,ETC

Siempre

Aveces

Nunca

2. ¿QUÉ CLASE DE LECTURAS TE GUSTA LEER?

Drama

Ficción

Misterio

Poesía

3. ¿QUÉ OTRO MATERIAL TU LEES, ADEMÁS DE LIBROS?

Artículos

Revistas

Historias

Ensayos

4. ¿POR QUÉ TU LEES?

¿Quiere aprender acerca de algo?

¿Quiere mejorar su lectura?

¿Quiere reflexionar sobre algo?

Porque lo disfruta

5. ¿DE QUÉ ACTIVIDADES DE LECTURA DISFRUTAS?

Cuando el profesor/a lea en voz alta

Cuando se lee con toda la clase

Cuando se discute temas de un libro

Cuando se lee historias



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Annex 4

“The Life You Save May Be Your Own” Pictures



Fig 1 “oliviawhen.blogspot.com”
Huynh,Olivia.Web. Sep 11. 2011



Fig 2 “oliviawhen.blogspot.com”
Huynh,Olivia.Web. Sep 11. 2011



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Fig 3 "oliviawhen.blogspot.com"
Huynh,Olivia.Web. Sep 11. 2011



Fig 4 "oliviawhen.blogspot.com"
Huynh,Olivia.Web. Sep 11.2011



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Annex 5

“**The Life You Save May Be Your Own**” (1953). This short story was originally published in the spring 1953 issue of *KENYON REVIEW* (vol. 15) and then again in *Prize Stories 1954: The O. HENRY AWARDS*, edited by Paul Engle and Hansford Martin.

SYNOPSIS

An old woman and her daughter sit on their porches. Mr. Tom T. Shiftlet walks down the road toward their house. Without ever seeing him before, the woman decides he is a tramp. He stands just inside their yard and turns to face the sun, lifting one arm and another stump of an arm toward the sky, forming a crooked cross. He says he'd give a fortune to live where he could see such a sunset every evening. He looks over the farm property and rests his attention on the automobile and asks if the ladies drive. They engage in conversation about how things are not as they used to be. He mentions that doctors in Atlanta have cut into the human heart. In the midst of their talk, Shiftlet asks the woman, “What is a man?” The woman does not answer. A bit later, he remarks that he is a man, even if he is not a whole one. Mr. Shiftlet announces that there are tools in the box he is carrying, that he is a carpenter by trade. After more questions from Lucynell Crater, the mother, the drifter arranges to work around by the house for food, agreeing that he is willing to sleep in the car. He mentions that the monks slept in their coffins, and the woman says that the monks were not as advanced as people are now. The daughter, also named Lucynell, watches Shiftlet work. He fixes several things and even teaches Lucynell, who is deaf and has never said a word, to say the word bird.

The mother makes suggestions to entice Shiftlet to become interested in marrying her daughter. She asks him to teach her the word “sugar pie.”

When he almost has the car running, he asks her for money to buy a fan belt. She gives him the money, and he gets the car going. Lucynell continues working on him to marry her daughter and have a permanent home with a wife who will



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not talk back to him. Mr. Shiftlet says that he cannot marry because he has no money to give a wife a proper honeymoon. Lucynell says that her daughter would not know the difference. Her final enticement is to offer him the money to paint the automobile, as he wants to very much. The three of them go to town on Saturday, and Shiftlet marries Lucynell.

He is unsatisfied with the ceremony in that it was simply paper work and blood tests. He is not satisfied with the law. He has painted the car dark green with a yellow stripe under the windows. They take the old woman home and pick up a packed lunch for a two day trip. The mother has paid for the trip. She is sad to see her daughter go; they have never been apart for two days before. Shiftlet and his new wife drive off in the direction of Mobile. He drives fast; he has always wanted a car and never thought he would have one. Lucynell depresses him when he looks at her. She immediately eats the lunch her mother has packed. They stop at the Hot Spot, an aluminum-painted diner, where Shiftlet orders Lucynell ham and grits. She falls asleep at the counter. Shiftlet tells the boy waiter to give her the food when she wakes up, that he will pay for it now. The boy comments that her sleeping eyes and that pink-gold hair make her look like an angel of God. Shiftlet tells him that she is a hitchhiker but that he cannot wait to take her on with him; he has to get to Tuscaloosa. Shiftlet heads back out on the road as a storm is brewing over head. He keeps seeing signs that say, "Drive carefully The life you save may be your own". He stops to pick up a hitchhiker, a boy standing by the side of the road. The boy did not have his thumb up for a ride, but he gets in anyway. Assuming that he is running away, Shiftlet speaks to the boy about mothers. Shiftlet says that his mother was an angel of God but that he left her. He becomes emotional thinking about it. The boy grows angry and tells him to go to the devil that his mother is a flea bag, and that Shiftlet is a pole cat. The boy flings open the car door and jumps out into a ditch. Shiftlet is so surprised that he drives on for another hundred feet with the passenger car door open. He is more depressed than ever about the rotten state



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of the world. He prays that the Lord may wash the slime from the earth. Behind him, a turnip-shaped cloud descends until thunder and large rain-drops splash onto the back of Shiftlet's car. He steps on the gas with the stump on his arm out the window and races the oncoming shower into Mobile.

Background of Flannery O'Connor



Fig 5 "clasicosliterarios.wordpress.com"
Wordpress.Web. Feb 10. 2010



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The whole class reads about Flannery O'Connor, underlining important points during the reading.

Flannery O'Connor

Flannery O'Connor was born in Savannah, Georgia, on March 25, 1925, the only child of Regine Cline and Edwin Francis O'Connor. Both her parents came from Catholic families that had lived in the South for generations. In Iowa she published her first short story and won a prize for a novel in progress. Her second collection of short stories, Everything That Rises Must Converge, was published posthumously in 1965. The Complete Short Stories (1971) contained several works that had not previously appeared in book form. O'Connor's letters, published as The Habit of Being (1979), reveal her conscious craftsmanship in writing and the role of Roman Catholicism in her life.

Like much of Flannery O'Connor's short fiction, "The Life You Save May Be Your Own" is set in the American South and contains characters whose most notable feature seems to be their ordinariness. Through imagery, dialogue, and moments of revelation, O'Connor explores the themes of morality and religion, both frequent concerns in her work. The story evoked critical praise upon its publication in the *Kenyon Review* in the spring of 1953. Within the sparse, apparently simple plot of the story, O'Connor constructs a world torn between renewal and emptiness, natural beauty and crass materialism, compassion and cruelty. In the end, O'Connor's protagonist must choose between these extremes and attempt to experience the grace of God's love.



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True/ False Questions

Teacher organizes true false questions to check the students' comprehension.

Examples:

Flannery's parents were catholic. T F

Flannery's second collection was published in 1967. T F

"The Life You Save May Be Your Own" is set in T F
North America.

O'Connor explores the themes of morality and religion. T F

O'Connor was born in Chicago. T F

O'Connor describes a world torn between T T F F
natural beauty and crass materialism.

Activity.True/ false questions.

Source.Matute, Heidy and Sandra Ramón (N.pag)



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Annex 6



Fig 1 "nickfosterphotography.com"
Sarah, Sam. Web. Feb 12. 2011

"An Afternoon in the Woods"

This story was once going to be part of the collection, A Good Man Is Hard to Find and other Stories but was deleted in favor of Good Country People. As the final version of "The Turkey" and "The Capture," the story did not appear in any collection before Collected Works (Library of America, 1988). For that posthumous edition; Editor Sally Fitz Gerald worked from O'Connor's original typescript. The story gives further evidence of O'Connor's frequent urge to retell stories, even years after they have been published in different forms and with different titles.

SYNOPSIS

One autumn afternoon, a 10 year old boy, Manley, decides to have an adventure in the woods rather than go to a girl's birthday party. After he is dropped off at the girl's house with his present for her, Manley hides behind a truck, waiting for it to drive away, then heads off into the woods for the



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afternoon. He is wearing a white suit as well as a pair of silver toy guns in a holster. The first thing he does on his adventure is open the girl's birthday present, which had been wrapped in pink paper with a silver bow. It is a heart shaped bottle of perfume with the words "Hearts and Flowers" printed on it; his mother and grandmother had picked it out. Manley crushes the bottle with a rock and buries it with the paper and bow in a ditch. This act of rebellion fuels him with energy, and he thinks she sees the woods and its colors more clearly than before. At the same time, the boy feels as though he is being watched. Soon Manley spies a wild turkey a mere five feet away. At first he is afraid, but when he sees that it is wounded, thoughts run through his mind of catching it and bringing it home. He has visions of how bringing home a turkey would impress his family, just as Roy Jr. presumably his older brother, impressed them by killing a bobcat. Apparently bringing home game in his family is a means to receiving forgiveness—Roy Jr.'s transgression of backing the car into an ice truck the previous day was forgotten in the excitement of the bobcat. Manley speculates that his running away from the party and dirty and torn suit will be given the same absolution if he brings home a turkey. The turkey, however, has some fight left in it and manages to zigzag its way along a ditch out of Manley's reach. When it falls, the boy catches up and grabs hold of its colorful tail feathers. When he sees its black eye looking at him through the leaves of a bush, however, he becomes startled and lets go, and the turkey gets away. Chasing after it, he fumbles and falls, breaking his glasses. At this, Manley becomes discouraged and thinks about how natural it is that he should fail. The family is proud of Roy Jr. just for existing, whether he is "going bad," as his grandmother grandly proclaimed one day, or not. He begins to think maybe God is playing a trick on him by sending him the turkey. He begins a few cautious attempts at cursing, moving from a tentative "Oh hell," to "Goddammit" and more. He begins to fantasize about what his grandmother would do to him if she could hear him cursing, and this makes him laugh. Soon the novelty of swearing wears off, and



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the reality of his torn clothes and broken glasses sets in. He thinks about having committed what he calls blasphemy with mixed emotions and is not sure whether to cry or laugh. Soon he sees the turkey once again, and this time it is motionless. He decides that God has given him the turkey to help him get out of his situation and considers it as a poor bribe on the part of God to bring him back from starting to “go bad.” He hoists the dead bird over his shoulder and carries it to town. There, a man in hunting clothes sees him and curses under his breath, while others whistle or compliment him. All the while, he is thinking that it is a cheap trick on God’s part if he thinks he will bring the boy back by letting him get off this easy. Three country boys begin to follow him, and the boy turns to God again. He thinks he will give his last dime to a beggar if he sees one before he leaves town. He prays for a beggar to appear, even though his conscience tells him that he is doing this to test the Lord. Just as he is about to lose hope that he will see a beggar, Hetty Gilman walks toward him. She is an old woman in town who has been begging for money from everyone for more than 20 years. Manley cannot believe it; he holds out the dime, which she promptly swipes from his hand. Manley thinks that this must have been a miracle. Feeling good, he turns to offer the country boys a look at his turkey. The tallest of the boys spits out real tobacco juice and asks Manley where he got the bird. Manley is honest and says that he found the turkey wounded in the woods. He begins to explain the whole story when the tall boy steps over and takes the turkey from him and walks casually away. Manley freezes until the country boys are in the text block. He walks four blocks until he realizes suddenly that it is dark, and he breaks out in a run toward his house. All the while, he feels as though “Something Awful” is chasing him, reaching out at him with stiff arms and clutching fingers.



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The teacher asks the students to answer the following questions about the adventure of Manley's birthday Party.

Choose the correct options.

- a. He was wearing a black suit
- b. He opens the girl's birthday present
- c. He impresses his family.

Activity. Sequence

Source. Remedial Publication.8

Teacher asks for homework for the students to read the last part of the summary of the story.

He begins to fantasize about what his grandmother would do to him if she could hear him cursing, and this makes him laugh. Soon the novelty of swearing wears off, the reality of his torn clothes and broken glasses sets in. He thinks about having committed what he calls blasphemy with mixed emotions, and is not sure whether to cry or laugh. Soon he sees the turkey once again, and this time it is motionless. He decides that God has given him the turkey to help him get out of his situation, and considers it as a poor bribe on the part of God to bring him back from starting to "go bad." He hoists the dead bird over his shoulder and carries it to town. There, a man in hunting clothes sees him and curses under his breath, while others whistle or compliment him. All the while, he is thinking that it is a cheap trick on God's part if he thinks he will bring the boy back by letting him get off this easy. Three country boys begin to follow him, and the boy turns to God again. He thinks he will give his last dime to a beggar if he sees one before he leaves town. He prays for a beggar to appear, even though his conscience tells him that he is doing this to test the Lord. Just as he is about to lose hope that he will see a beggar, Hetty Gilman walks toward him. She is an old woman in town who has been begging for money from everyone for more than 20 years. Manley cannot believe it; he holds out the dime, which she promptly swipes from his hand. Manley thinks that this must have been a

Marcia Guamán

Verónica Laica

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3.5.5 Teacher asks the students to read the story randomly to check the students' pronunciation.

Annex 7

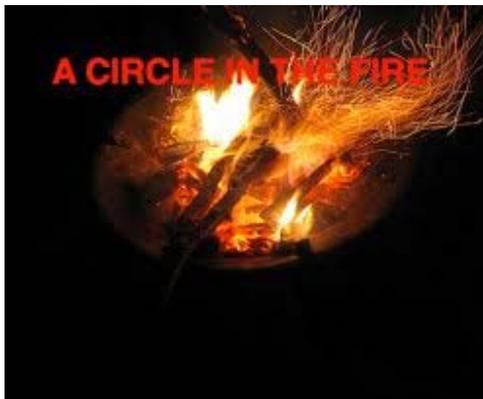


Fig 1 "booksvirtual.com"
Adelice.web. 2010

"A Circle In The Fire" (1954) The seventh story in the collection [A Good Man Is Hard to Find and Other Stories](#) (Harcourt, 1955). This tale was originally published in the spring 1954 issue of [KENYON REVIEW](#) (vol. 16). It was reprinted in [Prize Stories 1955: The O. Henry Awards](#), edited by Paul Engle and Hansford Martin, and also in [The Best American Short Stories of 1955](#), edited by



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Martha Foley. Subsequently, the story became part of The Complete Stories (FSG, 1971) and Collected Works (Library of America, 1988).

SYNOPSIS

Mrs. Cope is pulling weeds while Mrs. Pritchard tells her about a rumor of a woman who gave birth inside an iron lung. The air is dry and windy, and Mrs. Cope is more concerned about the potential for fire than she is about rumors. She asks Mrs. Pritchard if she ever prays for all they have to be thankful for. Mrs. Cope's child, Sally Virginia, sees a pick-up truck drop off three boys at the gate. One boy has silver rimmed glasses and carries a pig-shaped suitcase. He is the middle sized boy of the three, about 13 years old. He tells Mrs. Cope that his name is Powell Boyd, and that his father used to work at the farm. His companions are Garfield Smith, the larger boy, and W. T. Harper, the smaller one. When Mrs. Cope asks after Boyd, the boy tells her that his father died in Florida; his mother has remarried; and they all now live in a development in Atlanta. When Mrs. Cope asks after Harper, the boy tells her that his father died in Florida; his mother has remarried; and they all now live in a development in Atlanta. Mrs. Cope tells Boyd that it was nice of him to visit her. The boys wait expectantly. Finally, Harper tells Mrs. Cope that Boyd has been talking about how great the farm is, how he always rode horses when he lived there, how there is everything there, and how when he dies he would like to go there. Mrs. Cope tells them that Gene, the horse Boyd remembers, died, and that the boys cannot ride any of the other horses now because it is too dangerous. She is always concerned that someone will get hurt on the farm and sue her. She asks the boys if they would like something to eat. Sally Virginia, the overweight 12 years old child with braces on her teeth, kneels in her upstairs window, watching excitement. It appears that the boys will stay, at least for a short time. Mrs. Cope brings the boys crackers and Coca-Colas and sees that Garfield is on the hammock, smoking. She asks him to pick up the butt he spits out on the ground;



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she is afraid of fire. The boys tell Mrs. Cope about the development and how Powell does not like it. There are 10 identical buildings four stories high each, and the only way they can tell which is theirs, the boys say, is by the smell. Powell tells Mrs. Cope that the boys hoped to spend the night in the barn that his uncle had dropped them off and would be back for them in the morning. Mrs. Cope does not trust the boys and remains concerned about fire, with their smoking in the barn. When Powell offers to sleep in the woods, Mrs. Cope refuses that as well; her woods are very dry and would also be at risk for fire from their smoking. Powell notes that Mrs. Cope calls the woods hers. They say they will sleep in the field near the house, which she allows, and where, the child notes, her mother can keep an eye on them. Powell joins the boys; he wants to show the others around the place. At sunset, the three boys come out of the woods, dirty and sweaty. They ask for some water. The smallest boy has a cut on his arm. It is obvious that they have been riding the horses. Mrs. Cope feeds them sandwiches and asks them questions about their families. Powell's mother works, and his friends say that Powell once was babysitting his younger siblings when he locked his little brother in a box and set it on fire. She asks the boys if they thank God each night for all he has given them. The boys go silent. The sun sets, turning the white water tower a strange pink and the grass an unusual shade of green. Sally Virginia hangs her head out the window and makes a noise, gaping at the boys. The larger one stares up her and complains that there is still another woman of the farm. Later, the child tells her mother that she would beat the big boy up, but Mrs. Cope tells her to stay away from all of them. The boys are still there the next morning. Mrs. Pritchard verifies that they were riding the horses the day before because Hollis, the farm hand, saw them. They are also drinking milk out of the milkcans. They ask Hollis how he stands being at this place where there are so many women. Mrs. Cope seems to think she owns the sky, the woods, and everything in between, but only God owns these things and her, too. Hollis walks away. Mrs. Pritchard says that there is no way of



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stopping boys this age when they decide they are going to do bad things. Mrs. Cope decides she must get them off the property. The child tells her that she can handle them, but Mrs. Pritchard puts her in her place, and she retreats upstairs to watch from the window. Mrs. Cope and Mrs. Pritchard do not find the boys when they look, but it turns out they have let the bull out. At lunch, Mrs. Pritchard informs Mrs. Cope that the boys are down the road, throwing rocks at her mailbox, about to knock it over. Mrs. Cope confronts them and tells them that if they are not gone when she gets back from town, she will call the sheriff to take them away. Other than a piercing, mean laugh by the hog pen in the afternoon, the boys are now here to be found later in the day. Nothing happens all night either, despite Mrs. Pritchard's dour warnings. By the next day, Sally Virginia has had enough and puts on a hat and a loaded holster over her dress. She stalks the boys and finds them washing in the cow trough in the back pasture. The little boy says he wished he lived there; the big boy says he's glad he doesn't and would put a parking lot on it if it were his. Powell says that if it were not there anymore, they would not have to think of it again. He takes a small object out of his pocket and shows it to the others. They move back into the woods past the girl and begin to set the brush on fire. At first the girl is numb with "some new unplaced misery," then she runs. Mrs. Cope sees the smoke and tells all the workers to hurry and throw dirt on the fire. Sally Virginia sees the look of the new misery on her mother's face, a look that is older, as if it might belong to anyone. In the distance, the child hears shrieks of joy, as though from prophets dancing in a fiery furnace.



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Teacher asks individual students to read the story to check pronunciation and the new words.

Vocabulary

Fire

Weed

Concern

Gate

Mailbox

The teacher asks the students to read the second section of the story and complete the paragraph with the missing word.

Example:

Mrs. Cope does trust the boys and remains about fire, with theirin the barn. When Powell offers to sleep in the, Mrs. Cope refuses that..... well; her woods are very and would also be at for fire from their smoking. Powell that Mrs. Cope calls the woods They say they will sleep in the near the house, which she allows, and where, the notes, her mother can keep an on them. Powell joins the; he wants to show the others the place. At , the three boys come out of the woods,..... and



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The teacher asks the students to put the sentences in order to reconstruct the story.

_____ Mrs. Cope offered Coca Colas to the boys.

_____ They say they will sleep in the field near the house.

_____ Sally Virginia, sees a pick-up truck drop off three boys at the gate.

_____ The boys hoped to spend the night in the barn.

_____ Mrs. Pritchard retreats upstairs to watch from the window.

Activity. Sequence

Source. Remedía Publication. 10



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Annex 8

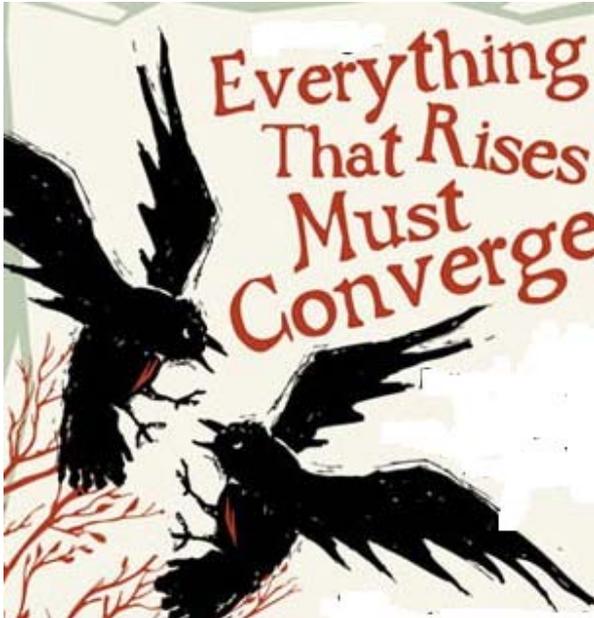


Fig 1 "christianaudio.com"
Christian. Web.2011

"Everything That Rises Must Converge" (1961) Title and first story of O'Connor's second collection of stories, Everything That Rises Must Converge, published by Farrar, Straus and Giroux in 1965.

SYNOPSIS

Julian Chestny's mother is under doctor's orders to lose 20 pounds to help lower her blood pressure. She goes to a "reducing" class downtown every Wednesday night. She is afraid, however, to ride the bus alone now that the buses are integrated, so she insists that Julian go with her. It is the least he can do for all she does for him. She is a widow who worked hard to put him through school and is still supporting him until he can get his career going. Julian knows that he will likely never get a job. This particular week; Julian's mother has a new hat. It is purple and green and looks like a pincushion. She is not sure whether she should wear it to her class, and she and Julian debate it. Julian thinks about how it would be easier to be in his situation if his mother were a



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drunkard who yelled at him. He has been out of school a year and is miserable taking care of her. When she says she wants to take the hat back home, he tugs on her arm to keep going. His mother reminds him of the governor, the landowner, and other notable ancestors in the family. She begins to talk about his great-grand father's plantation and 200 slaves. Julian tells her yet again that there is no more slavery, a recurring theme with his mother. She believes in separate but equal status for blacks and whites. When the bus finally arrives, Julian hoists her up into it, but she smiles as though she is entering a drawing room where everyone has been waiting for her. The bus is half full with only white riders. She sits down on a seat facing the aisle beside a woman with blond hair and buck teeth. A woman with red-and-white sandals is sitting in the opposite aisle. Julian's mother begins to talk about the weather as though she expects everyone in the busto listen to her and join in the conversation. Julian winces when she announces that she sees they have the bus to themselves. The woman across the aisle comments on how unusual it is to have only whites on the bus nowadays. The other day she rode a bus that was full of blacks, "thick as fleas" (CW 490). Julian picks up a newspaper and uses it for privacy as he sinks into his thoughts. His mother has sacrificed too much of herself for him and has succeeded in spite of herself. He is educated and unprejudiced. He also thinks he is emotionally detached from her. He tells himself that she does not dominate him. The bus stops suddenly. Someone from the back gets out, and a black businessman gets on. Julian watches his mother and the other passengers with be amusement as they make motions to one another. The bus stops again, and a woman and her son get on. The little boy sits beside Julian's mother, and the large woman sits by Julian. He was hoping for the reverse. Since his mother thought all children were "cute," she would not suffer from the boysitting by her. She immediately begins to talk with him. Sitting in this arrangement, Julian muses it was as though these two mothers had traded sons. It takes a moment for Julian to realize that this woman is wearing a hat



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identical to his mother's. Julian hopes that his mother will be mortified when she sees the hat and so learn a lesson. His mother toys with the boy, telling the boy's mother that she thinks he likes her. The boy's mother fusses at him and brings him over to her. When the black businessman gets off at the next stop, the black mother plants her son between herself and Julian. The boy plays peekaboo with Julian's mother and gets a slap on his legs from his own mother. The next stop is theirs, and when the woman pulls the cord at the same time, Julian has the pre-moition that his mother will try to give the boy a nickel as they all get off. He tries to take her purse from her, but she holds onto it. She cannot find anickel, but she does have a shiny penny. On the sidewalk, she calls after the boy, offering him the penny. The boy's mother hauls off and hits Mrs. Chestny with her pocket book and storms off with the boy. Julian tells his mother she got what she deserved. She looks at him as though she does not recognize him. He gets her up off the side walk but instead of walking toward them, she turns in the opposite direction and tells him that she is going home. He follows, deciding to give her a lecture as they go. He tells her that the woman who hit her is not abad woman; she represents the whole black race, which will no longer take being condescended to by whites. The old days are over, he says, and it is time she accepted that it need not be the end of the world. After they walk a bit, he takes her by the arm and looks into her face. He does not recognize what he sees. She asks for Grandpa and Caroline, her black nurse when she was a child. After a few more steps, she falls to the pavement. Julian falls down beside her. Her face has become distorted and one eye roams around in its socket. He callsout "Mama!" and tells her he will go get help. He keeps running and going back to her, but it seems that he finds no one.



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The teacher asks the students to work in groups. Then the teacher gives some flashcards that contain some parts of the story, so the students have to put the sentences in order according to the story to the teacher check answers.

The bus is half full with only white riders. Julian sits down on a seat facing the aisle beside a woman with blond hair and buck teeth. A woman with red-and-white sandals is sitting in the opposite aisle.

The next stop is theirs, and when the woman pulls the cord at the same time, Julian has the premonition that his mother will try to give the boy a nickel as they all get off.

Julian Chestny's mother is under doctor's orders to lose 20 pounds to help lower her blood pressure. She goes to a "reducing" class downtown every Wednesday night.

Julian thinks about how it would be easier to be in his situation if his mother were a drunkard who yelled at him. He has been out of school a year and is miserable taking care of her.



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The teacher asks the students to read the whole story and draw a scene that is related to the text present to the class.

The teacher forms groups using a graphic organizer and asks the students to perform different scenes from the original ones that could be developed in the same story.

TITLE

Activity. Imagination
Source. Matute, Heidi and Sandra Ramón. (N.pag)

3.7.5 The teacher asks each group to present their project in order to find out the students' ability to create a story through what they have learned from the original.



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Annex 9



Fig 1 "theblackcordelias.wordpress.com"
The black cordelias.Web. 2008. 11: 01

“Revelation” (1964) This story is the seventh in the collection Everything That Rises Must Converge (FSG, 1965) and was published in SEWANEE REVIEW in the spring issue, 1964 (vol. 72).

SYNOPSIS

Mrs. Turpin and her husband, Claud go to the doctor’s office and wait in the tiny waiting room. The Turpins are farmers who raise a few hogs, chickens, and white faced cows, as well as a few acres of cotton. They are three because a cow kicked Claud in the leg. There are several other people in the room whom the reader sees through Mrs. Turnip’s eyes. One is a “white-trash” woman with a son; she does not make him move over so that Mrs. Turpin can sit down. Another is a pleasant and stylish woman with her young adult daughter, Mary Grace. Mary Grace is “ugly” and has a severe case of acne and a sour disposition. She sits reading a book titled Human Development throughout most of the story and is visibly bothered when there is any talking in the room. Mrs. Turpin and the pleasant woman have a conversation. Mrs. Turpin says that Claud has topick up the blacks who work the cotton on their farm nowadays and give them a ride back home in order to get them to work for him. She says she gives the workers ice water, too. Blacks will not work cotton on farms anymore



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without these kinds of benefits. The white-trash woman says that she would neither hose down hogs nor be nice to blacks. Mrs. Turpin helps a black delivery worker find the bell in the waiting room. He leaves. The white-trash woman says that all blacks should go back to Africa where they came from. While all of this is going on in the waiting room, Mrs. Turpin thinks about how she is so happy to be just who she is, just one level below the highest class. At the same time as she is having these thoughts, she notices that Mary Grace keeps staring at her over her book. She has a mean expression, and her eyes seem to bore into Mrs. Turpin's whenever she looks her way. Mrs. Turpin finally decides to meet the girl's challenge head on and asks Mary Grace if she is in college. Her mother tells Mrs. Turpin that Mary Grace goes to Wellesley in Massachusetts, but she studies all summer as well. She has done well and taken many different kinds of subjects, but the woman thinks that this much work is not good for her and that the girl ought to go out and enjoy herself sometimes. She explains that she knows a girl who is ungrateful for the good education she is receiving and who has a sour disposition. Mrs. Turpin says aloud that she is grateful for who she is. The comment makes her think of Claud and how somebody else could have married him instead of her, and this makes her grateful again. When she goes so far as to thank Jesus aloud in the waiting room, Mary Grace lets her have it with the book. It hits her over her left eye. Then the young woman is upon her, attempting to strangle her. Much confusion ensues. Mrs. Turpin sees the girl's eyes rolling in her head, Claud's face, magazines flying, and the doctor appearing with a syringe. Soon the attack is over. When Mary Grace is calming down, she keeps her eyes on Mrs. Turpin. The woman asks what she has to tell her since it seems obvious that she has something to say. The girl tells her to go back to hell where she came from and calls her wart hog. When the ambulance takes the girl and her mother away, the white-trash woman describes her as lunatic. She thanks God that she is not a lunatic. Mrs. Turpin cannot get the girl's words out of her mind. That night in bed she thinks about them and turns



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them over and over, trying to understand what they may mean as though they were a message from God. The next day she cannot stop thinking about the white-trash woman's disdain for hosing down hogs and Mary Grace's message. While she does her work, she prays to God. She asks him how she could both be saved and be from hell at the same time. She wants to know how she could be herself and also be a hog. She gives of herself to help both white-trash and blacks. She can see Claud's truck out on the road and can see when it begins to return. She watches the hogs in the evening light the young ones crowd and lay down by the sown there is something about the light and the life force of this image that gets her thinking in a new way. The light of the evening turns orange and purple. Suddenly she sees the light behind the tree line as a bridge. On the bridge she sees white trash washed clean, blacks wearing white, lunatics' clapping merrily, and those like herself who try to be responsible and caring walking up the bridge behind them. They are all being saved and going to heaven together. When she turns off the faucet and makes her way to the house, the crickets chirp, but she does not hear them. Instead, she hears souls singing hallelujah.

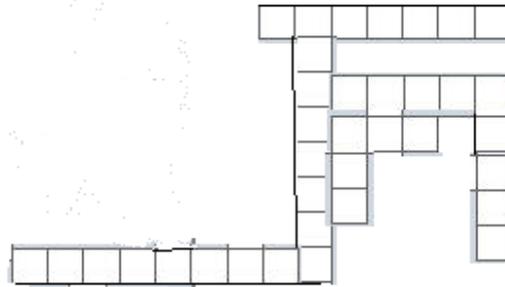


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3.8.4 The teacher asks the students to work in pairs to fill in the crossword to know if they can identify the events in the story.

“REVELATION”



ACROSS

- a. The Turpins are.
- b. The girl who is not beautiful
- c. People who were slaves
- d. The name of the girl was

DOWN

- e. The car that carried the girl and her mom.
- f. Mrs. Turpin prays to
- g. Who sign hallelujah.

The teacher asks the students to read their crossword.



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3.8.5 Individual. The teacher asks the students to read again and think of a different ending for the story. Then the teacher checks randomly the students' work presenting the work in front of the class.



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 COLEGIO NACIONAL "OCTAVIO CORDERO"		LESSON PLAN		PÁGINA 1 DE 2 ANNEX 10
NIVEL: Educación General Básica	ESPECIALIDAD:	ÁREA: FOREIGN LANGUAGE	AÑO LECTIVO	
ASIGNATURA: ENGLISH	AÑO EGB/BGU: 4-5-6	GRUPOS/PARALELOS: A-B-C-D	2011 - 2012	
DOCENTE(S): MARCIA GUAMAN , VERONICA LAICA.				
EJE TRANSVERSAL: INTERCULTURALITY				
EJE CURRICULAR INTEGRADOR: listen, writing, speaking and Reading to the social interaction.			EJE DE APRENDIZAJE: Reading	
BLOQUE CURRICULAR: No. 2. El cuento. "The Life You Save May Be Your Own"				Planificación No. 2.5.
DESTREZA CON CRITERIO DE DESEMPEÑO: Read a short story to present Flannery O'Connor Works				
OBJETIVOS EDUCATIVOS ESPECÍFICOS: Develop activities using the short story with discussion questions to motivate students in their reading.				NRO. PERÍODOS: 1h.

	ACTIVIDADES DE APRENDIZAJE Y/O ESTRATEGIAS METODOLÓGICAS	RECURSOS	EVALUACIÓN	
			INDICADORES ESENCIALES DE EVALUACIÓN	TÉCNICA/ INSTRUMENTO / ACTIVIDADES
ANTICIPACIÓN	Saludo y bienvenida 1. Motivación y bienvenida: Warm up: Brainstorming (5 m) 2. Exposición del objetivo: "Develop activities using the short story with discussion questions to motivate students in their reading." (3m) 3. Presentación del tema: the short story: "The Life You Save May Be Your Own" (3m) 4. Evaluación diagnóstica para conocer lo que los estudiantes saben del tema a tratar. (4 m) ¿Do you like tragic stories? ¿Why? ¿Who is your favorite writer? ¿Do you like short stories? 5. Experiencias previas de los estudiantes como punto de partida para la clase (3 m) ¿What kind of narration does a short story have? 6. Presentar el tema utilizando ejemplos reales o anecdóticos experiencias o demostraciones. (2 m) Talk about real experiences to introduce the short story: Do you show interest for someone else only for his/her Money? 7. Relaciona el tema tratado con la realidad en la que viven los estudiantes (localidad, pueblo, ciudad o país). (3 m) ¿Have you notice that people in your city are interested in material things?	Worksheet Board, markers	Use activities for Reading skills to enhance the students' motivation.	Students' participation/worksheet. Students' answers/ listening. Activities/monitor
CONSTRUCCIÓN DEL CONOCIMIENTO	8. Asigna actividades claras que los estudiantes puedan ejecutar exitosamente. (20 m) Individual: a) Read the summary of the story. b) Answering guiding questions. Whole class: c) Reading about Flannery O'Connor's Biography. d) Underlying the important points . e) Answering true or false questions. 9. Asigna actividades alternativas a los estudiantes para que avancen más rápido 3m The teacher monitors the students work and prepares pictures to support the class and students' motivation. 10. Realiza preguntas para comprobar si las estudiantes comprendieron lo explicado. (3m) ¿What is the story about? ¿Who is Mr. Shiftlet? ¿What does the writer try to say in the story?	Worksheets pictures		Students participation/register Worksheet/register



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Fundada en 1867

 COLEGIO NACIONAL "OCTAVIO CORDERO"	LESSON PLAN		PÁGINA 2 DE 2 ANNEX 10
CONSOLIDACIÓN	<p>11. Al finalizar la clase resume los puntos más importantes Make a review of the story with the whole class. (5 m)</p> <p>12. Evaluación para conocer si los estudiantes comprendieron el tema tratado. 5m In groups the teachers gives a worksheet to fill the blanks with the characters and events that happend in the story.</p> <p>13. Envío de tareas 2m The teacher asks the students to read the last pages of the story "The Life You Save May Be Your Own"</p>	<p>worksheet</p> <p>Photocopy sheets</p>	

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