

**INTRODUCING YOUNG ADULT
LITERATURE (YAL) IN THE ENGLISH AS A
FOREIGN LANGUAGE (EFL) CLASSROOM:
THE MAZE RUNNER (2009) BY JAMES DASHNER**



MASTER'S DEGREE IN SECONDARY EDUCATION,
BACCALAUREATE, VOCATIONAL TRAINING AND
LANGUAGE TEACHING

FINAL DISSERTATION PROJECT

Sara Ribes Llop

53787359-L

SUPERVISOR: Elena María Ortells Montón

July 2017

Language Teaching and Literature

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ABSTRACT

*During the last years, there has been an increasing significant development in the study of the relationship between literature and education. Concretely, especial emphasis has been drawn on the key role of literature in teaching English language. There are reasons to suggest that literature is a weighty source to teach not only linguistic features but also socio-cultural and personal qualities. On this view, the selection of appropriate materials and how to cope with them is essential to be successful in using literature for educational purposes. In particular, the paper will review the current reading activities carried out in the English as a Foreign Language (EFL) classroom and how these can be superseded by more appealing activities related to authentic literary sources. Therefore, the project is based on an educational improvement. As an example, a didactic proposal to work on the language, the culture and personal values from the young adult post-apocalyptic dystopian science fiction novel *The Maze Runner* (2009) is included. The proposal attempts to exploit the linguistic, cultural and personal growth model in order to benefit from the power of Young Adult Literature (YAL) in teaching EFL to students of secondary education. The results obtained prove the advantages of working on YAL with adolescents.*

Keywords: *Young Adult Literature (YAL), English as a Foreign Language (EFL), teaching, reading, students.*

1. Introduction

Literature and its relation to teaching has been a controversial issue for decades. Particularly, in the last 30 years, research has focused on literature implementation in the EFL classroom. Literature is a powerful resource to be contemplated in educational environments for many reasons like their linguistic, cultural and humanistic values. In this sense, the main aim of the present paper is to look at some of the matters and means in which literature can be exploited in the EFL classroom for educational purposes.

There exist several assumptions of what kind of literature should be taught and how it can be done. There is a view that the study of literature involves working on simplified adaptations or rewritings of particular classics written by great authors like William Shakespeare or Oscar Wilde in the EFL classroom. On the contrary, other researchers support the idea of dealing with authentic materials of students' interests like young adult literature. But, what is YAL? According to Robert Carlsen:

Young adult literature is literature wherein the protagonist is either a teenager or one who approaches problems from a teenage perspective. Such novels are generally of moderate length and told from the first person. Typically, they describe initiation into the adult world, or the surmounting of a contemporary problem forced upon the protagonist(s) by the adult world. Though generally written for a teenage reader, such novels –like all fine literature– address the entire spectrum of life (as cited in VanderStaay, 1992, p. 48).

Both perspectives will be analysed throughout the work, with particular emphasis on the benefits of using YAL and studying literature through other means like blogs or podcasts, among many other multimodal texts.

Hence, this review has two overarching concerns: (i) to reflect upon the relevance of literature in educational environments; and (ii) to encourage teachers to introduce YAL in the EFL class, which involves using ungraded materials to work on language, culture and social values. To this end, the paper includes a didactic proposal to exemplify how the aforementioned aspects can be treated in the EFL classroom from extracts selected from *The Maze Runner* (2009), a young adult science fiction book written by James Dashner.

2. Literature and Language Teaching

Literature and language teaching are closely related, in the sense that literature provides foreign students a wide range of possibilities to be in contact with different cultures, opinions and, of course, the language that is being learnt. In spite of that, teachers generally only teach the contents of the curriculum and they do not pay special attention to literature. In fact, it plays a secondary role in the curriculum, just being used to stimulate reading among students and test their vocabulary knowledge and reading comprehension through graded readers.

Along with writing, speaking and listening, reading is one of the four skills contemplated in the EFL classroom. There are two main types of reading: intensive reading and extensive reading. The most significant difference between them is that in intensive reading students focus on short texts with close guidance to improve their vocabulary and grammar knowledge and to develop reading skills, such as identifying main ideas or recognising connectors, among others. On the contrary, in extensive reading learners read large amounts of materials at their choice on a voluntarily basis and without systematic guidance (Renandya & Jacobs, 2002, p. 296).

Extensive reading is seen as offering many advantages like: (i) enhance language learning in areas such as spelling, vocabulary, grammar and text structure, which in turn improve their reading and writing skills, (ii) more positive attitude towards reading, given that there is a higher possibility of developing reading habits and have greater pleasure of reading, and (iii) increase their knowledge of the world (Renandya & Jacobs, 2002, p. 298). Consequently, teachers endeavour to foster students' reading abilities through short texts included in the textbook or simplified adaptations of relevant literary works. However, grading classics or retelling them using limited lexis and syntax do not mean they handle literature in the classroom.

Further inquiry in the issue reveals that the main sources used in the classroom are graded readers. There are two types of graded readers: the rewrite (retelling of classic stories) and the simple original (new story), involving short stories using manageable linguistic structures and vocabulary. Usually, they have different levels –from beginning to advanced– increasing the number of words and the difficulty of the lexis and grammar used (Hill, 2008, p.185). Nevertheless, there is no need to limit the length

of a story by writing adaptations to foster extensive reading. Instead, teachers could select powerful age-specific excerpts of YAL and let students manage authentic sources in the EFL classroom. By means of doing intensive reading with particular extracts fascinating to students, teachers will incite them to continue reading the books at home, thus promoting extensive reading abilities.

Supporters of graded readers like Hill (2013, p. 89), argue that in these books the meaning is explicit and obvious, so that learners can follow the story easily without being confused. That is why they make use of repetitions, redundancies, and explanations of motives and actions. By way of illustration, the names of interlocutors in a dialogue and the antecedent of pronouns are repeated. Likewise, the relevant information, phrases or situations are also repeated, assuring learners all the needed data. Apart from that, the books are intended to be attractive both in content matter and presentation. That is, the font and layout are hooking, including big size and colourful images to make the reading more fluent and amusing (Hill, 2008, p. 190). Notwithstanding, YAL also offers appealing topics and designs, accompanied by native speakers' language. This does not necessarily mean additional difficulty, given that the linguistic structures and vocabulary used is age-appropriate because it is originally addressed to teenagers.

Even though graded readers seem to make the reading task easier, they do not actually help students in this process. On the contrary, they create a false background using poor characters and stories – that most of the times are not stimulating for teenagers– as well as unauthentic language because it is simplified. Nonetheless, it is worth noticing that, although most of the times the linguistic patterns followed in graded readers are supposed to be easier, in some cases, they are even more difficult than the terms and structures used in YAL. Crystal (1987, p. 15) defines graded readers as “stiff imitations of the dynamic spontaneity of real life”; their characters as “nice, decent, and characterless” and the situations “generally unreal and dull”, thus misgiving graded readers usefulness and suggesting the introduction of YAL, which in turn involves authentic language, real characters and current global concerns.

With regard to the reading activities undertaken, normally, graded readers are supplemented by a huge variety of support materials that are intended to help learners to read fluently and understand the content. For example, they include glossaries, language

and comprehension exercises, together with CDs to practice listening and pronunciation (Hill, 2013, p. 91-2). This fact makes graded readers even more attractive for parents and teachers, who do not need to prepare extra activities. Nevertheless, the ones who have to work on these books are students and they do not like finding themselves reading to afterwards filling in a gap in a text or answering multiple-choice questions to get prepared for tests. Assuredly, these tasks are challenging even for native speakers (Paran, 2008, p. 471). Otherwise, there is a wide variety of possible activities that can be conducted from a literary source to teach language, comprehension and even other issues like culture and personal values, as it will be exemplified later on. In this sense, students do not need to practice their reading comprehension and the language from demanding exercises attached in the reading books. It is teachers' task to design pleasing activities to promote students' abilities and YAL is a perfect opportunity to do so.

According to Hill (2013, p. 91), these exercises are a distraction for learners from the main point of reading, rather than an aid to develop their reading abilities. By the same token, Exton & O'Rourke (1993, p. 27-8) claim that prepared activities do not offer teenagers any satisfaction. Certainly, results of a survey conducted by Ivey and Broaddus in 2001 (p. 357-8) highlight learners' preference to read novels published in the last two years, magazines, comics, series books, scary stories, graphic novels and award winning fiction novels instead of graded readers' stories. However, teachers misleadingly continue using graded readers rather than introducing authentic literature of students' interests in the lesson plans. Several researchers like Guthrie & Davis (as cited in Moley, Bandré, & George, 2011, p. 251) have shown that choice affects motivation, which in turn, determines engagement. Thence, it will be advisable that learners decide the sources they are going to cope with in order to motivate them and engage them in the reading process while enjoying.

In connection with teenagers' cares, YAL is an excellent choice for engaging them in critical thinking and literary discussions because learners feel identified with the themes, the characters and their troubles (Byrne Bull, 2011, p. 223). Lapp & Fisher (2009, p. 560) reported students' intrinsic motivation and active participation in debates involving YAL, since their voices and interests are reflected in the texts. Teachers have to benefit from that and enter into discussions to develop learners' understanding of the text and the world. If teachers provide learners with opportunities to internalise the text

and exchange opinions about the language, different cultures and social issues, students will be able to apply reading and critical thinking strategies when reading individually (Byrne Bull, 2011, p. 224).

On closer inspection of the materials recommended, it is important to mention that the young adult works that should be included in the reading activities have to fascinate students and provoke powerful, positive reactions on them to be successful. By the same token, the language difficulty has to be taken into account. If the text is too difficult for them, they will feel demotivated and they will lose interest in the task and the language. That is why teachers have to be reasonable regarding the texts they choose and the reasons to select them. Obviously, this will also depend on learners, their needs, concerns, cultural background and language level. In the words of Collie and Slater (1987, p. 8), “if it is meaningful and enjoyable, reading is more likely to have a lasting and beneficial effect upon learners’ linguistic and cultural knowledge”, so teachers have to endeavour to achieve this goal.

Despite the fact that educators have to keep in mind students’ concerns when selecting the resources, they cannot forget the existence of different genres and relevant literary pieces and authors. In other words, teachers have to stimulate learners’ interest in literature, including their likes and books that they do not otherwise read. As reading materials vary in terms of topic and genre, it would be advisable to expose teenagers to several types of literary pieces so that they become familiar with different genres and they get used to read for different purposes (Renandya & Jacobs, 2002, p. 297).

Conversely to the general view, literature does not only imply works written by dead relevant figures of the British and American culture. There are several powerful literary pieces written by current authors around the world which offer teenagers a richer variety of cultures and genres, such as short stories, poems, fiction, and nonfiction, among others. YAL is perfect to be worked in the EFL with students, since it is written for teenagers and narrates stories about them, fact that makes it even more amusing for adolescents.

Focusing on the advantages of YAL, its authenticity needs to be recognised. It is assumed to be ‘real’ because the language is unmodified, that is, it is not specifically created for teaching purposes (Collie & Slater, 1987, p. 6). In stark contrast to graded readers, YAL incorporates the language used by native speakers (Byrne Bull, 2011, p.

223). Moreover, literature educates the whole person, since the topics and problems appearing in young adult literary texts foster discussions and the acceptance of different opinions. This will lead to open-minded teenagers that have a higher socio-cultural awareness of the world. In a like manner, literature expands language awareness. That is to say, reading allows students to be in contact with various contexts including new vocabulary and structures, thus reinforcing language acquisition. Last but not least, literature is motivating. Learners might feel motivated after reading a literary piece considered important, which on top of that, was entertaining and enriching (Clandfield & Duncan, 2004, p. 2). In fact, some researchers have shown language improvement and positive reactions in classes using literature (Paran, 2008, p. 479).

Considering all the arguments exposed, the key question is not whether to introduce literature in the EFL classroom or not –because its benefits are quite obvious– but how to implement it. In order to apply literature successfully in the EFL classroom and benefit from its advantages, teachers have to carry out attractive and meaningful activities to arouse strong and favourable reactions on students. As a case in point, by virtue of reading short excerpts with close guidance from the teacher in class, learners will develop reading and critical thinking strategies that can be used when reading individually. In other words, teachers must handle different extracts from appealing books addressed to adolescents to incite them to read them individually and expand their extensive reading skills.

In that respect, it would be advisable to practice intensive reading while working such weighty aspects as language acquisition –because they are students of EFL– as well as cultural and personal growth matters –given that they are still growing and developing critical opinions of the world where they live in–. On account of that, the activities designed to analyse the excerpts of the books will be based on studying the three different models proposed by Carter & Long (as cited in Clandfield & Duncan, 2004, p. 2): the linguistic, cultural and personal growth model.

In the linguistic model, students focus on the language used in the book selected. They can pay attention to grammar and lexis or to stylistic analysis, meaning the study of the linguistic features of the text to make significant explanations of the same (Clandfield & Duncan, 2004, p. 2). Undoubtedly, exposing learners to different language experiences will motivate both oral language (discussions) and written language. Writing is

managed analysing the formation and function of sentences, the different structures, how ideas are connected through linking words and so on so forth. Interestingly, when reading literary texts, students cope with language intended for native speakers, so they become more familiar with the linguistic forms and conventions of the native speakers. At the same time, this meaningful examination of the text provides models for their own writing (Ghosn, 2002, p. 175; Collie & Slater, 1987, p. 7).

The cultural model is supposed to examine the historical, political and social background of a text (Clandfield & Duncan, 2004, p. 2). Literature offers a graphic context in which characters from distinct social backgrounds can be portrayed. This fantasy world is accompanied by the traditions and lifestyle of the characters, which enable students to know and examine real society. In addition, their customs and attitudes can be related to the past, which give the learners the opportunity to analyse the socio-cultural progress. For this reason, literature is understood as additional material to increase students' perception of the country whose language is being studied (Collie & Slater, 1987, p. 6).

The personal growth model encourages learners to reflect upon the world and their own experiences, feelings and opinions. The conflicts of YAL characters are close to their readers, making them empathise with the characters and their problems. Thus, discussions emerged from reading their stories may provide teenagers with an opportunity to discover their own solutions in a world where they are still experimenting and adapting to. Additionally, by means of literary pieces, adolescents will raise their intercultural awareness while dealing with such weighty values like empathy, tolerance and emotional intelligence. Literature has the power to change attitudes and to help eradicate prejudices in favour of good values much needed these days. This is especially relevant at a time when our world is becoming more aggressive and intolerant (Ghosn, 2002, p. 172).

It is worth mentioning that beyond the incorporation of YAL in the EFL classroom are the design and application of activities to work on these aspects and fully benefit from literature's mastery. There are different forms of integrating literature in the EFL class; however, one of the best ones is through innovation. Although dealing with authentic sources supposes an innovation *per se*, the activities designed to study and exploit the linguistic, cultural and personal growth models need to be captivating for students. That

is to say, if teachers select the 'perfect' book but fail in the analysis of the three models from the text, the reading task will be unsuccessful. Therefore, the best option is to hook learners and keep them focused on the class.

To this extent, an innovative manner to cope with YAL is to include the ICTs in the tasks. The simple fact of working with non-printed sources of their interest like TV series, radio, films or websites along with literature anthologies, will engage them in the flow of the class. Furthermore, they can experience an audio book, listen to literary podcasts or be in contact with authors and their works through blogs related to literacy, in order to create a link with the writer and their literary pieces, not just the book selected to read in class (George, 2011, p. 185).

In the same manner, the tasks have to be entertaining while productive. Learners have to be the protagonists of the process and have an active role in the discussions and activities proposed. To that end, the tasks have to create opportunities to interact with others and have an active role in the flow of the class. Stark their imagination, maximise the space available and originate an optimal working environment is fundamental to further their accidental learning, implying that they will be learning without being conscious.

Contemplating the aforementioned contents, the following didactic proposal is based on dynamic activities that attempt to promote linguistic, cultural and personal growth matters. With the aim of keeping students motivated and letting them enjoy the process, they will deal with the ICTs, concretely, a website where they can interact with the author and know more about his works, and an online tool to design an interactive poster. Besides, learners will have freedom to move around the class during the games and group works. They will be incited to express their feelings in the personal growth activity and their imagination and cultural knowledge will be activated in the creation of the poster. Eventually, they will work in groups and interact with others in the activities designed to exploit the three models. This is intended to engage them in the teaching-learning processes unconsciously.

3. Didactic Proposal

3.1. Contextualisation

The educative centre where the proposal will be implemented is a public institution called IES Vicent Sos Baynat. It is located in the north-east of Castellón, in an area of expansion surrounded by other educative institutions, cultural centres and entertainment venues, just to name a few. Given that Castellón has a significant number of immigrants –including people from the region itself and foreigners, mostly from Romania and Morocco– there are some immigrant students in the high school at issue.

The IES Vicent Sos Baynat offers daytime education at different levels, covering secondary education and baccalaureate. Concretely, the present didactic proposal will be conducted in the fourth level of secondary education. The group is formed by 23 students, 9 of whom are boys and 14 are girls between 15 and 16 years old. As regards their nationality, the vast majority are Spaniards but there are also five immigrants from Brazil, Peru, Romania, Italy and Nigeria. The English level of the class varies depending on the students, given that there are around 15 proficient learners and 8 with some difficulties in English. Nonetheless, the class as a group has an A2 level taking into account the Common European Framework of Reference for Languages.

3.2. Lesson Plan

The literary source selected to work in class is a young adult post-apocalyptic dystopian science fiction novel written by the American writer James Dashner. It is the first book of *The Maze Runner* series, published in 2009 and later on made into a film by 20th Century Fox in 2014. The selection was made bearing in mind the topic of the original source, the familiarity of learners' with the story, their interests and the level of difficulty. That is to say, the lesson plan was based on *The Maze Runner* (2009) because its topic could be appealing to students and they are probably familiar with the story, since there is a famous film adaptation. Additionally, learners may feel identified with the characters and their goals, so the story may be of their interest. Moreover, the language used is easy to understand, and the unknown terms could be worked in class as new vocabulary like the slang expressions. The slang language

appearing in the excerpts is not difficult and it is seen as an incentive to attract students, since they will be coping with teenagers' jargon.

The story begins when Thomas wakes up in an elevator. He cannot remember anything except his name and, suddenly, he finds himself surrounded by strangers whose memories are also gone. They are the inhabitants of the Glade, a small area demarcated by a limitless, ever-changing maze made up of stone walls. There is only one way out, but no one has ever survived the monsters inside the labyrinth. That is the reason why the *runners* investigate how to go out there all days until the sunset. One day, a girl arrives, the first female and last person sent there ever. From that moment on, things start to get more complicated and a group led by Thomas will try to find a way out the maze. They do not want to live and feel like prisoners. They want to know what is happening outside the Glade and the reasons why they have been sent there.

As previously mentioned, different models have been proposed in teaching literature to EFL learners. Taking into consideration the three main models in which the teacher can use a text, the present lesson plan aims to exploit all of them during five sessions of 55 minutes. In this sense, students will deal with the active and passive voice structures as part of the linguistic model; the story and symbolism of diverse labyrinths around the world as for the cultural model; and social issues like racism and tolerance in the personal growth model. The extracts chosen will serve the teacher to work on social and civic competences like tolerance or respect towards others, because the topic and the activities proposed foster these aspects. Likewise, students will examine these values throughout the five sessions, given that they have to be respectful with the teacher and other classmates in the classroom. Furthermore, they will deal with ICTs to perform some of the activities, thus reinforcing their digital competence.

SESSION 1: *Nice to Meet You, Literature!*

Objectives

- a) To motivate students to read in English.
- b) To improve learners' reading skills in English.
- c) To reflect on the importance of literature and reading.
- d) To study new vocabulary.
- e) To use the English language to communicate ideas and thoughts.
- f) To encourage students to be respectful, tolerant and polite with the teacher and other classmates.
- g) To foster learners' digital competence.

Contents

- *Conceptuals*: oral expression, oral comprehension, reading comprehension and vocabulary.
- *Procedurals*: to develop speaking and reading skills and reflect on both social and cultural knowledge.
- *Attitudinal*s: interpersonal relations, respect, tolerance and empathy.

Competences

- Communicative Competence
- Linguistic Competence
- Learn to Learn Competence

- Social and Civic Competences
- Digital Competence

Materials

- **Human resources:** Group-class, teacher.
- **Material resources:**
 - Support different to paper:
 - Blackboard
 - Digital support:
 - Computers
 - Projector
 - *Power Point* (Appendix A)

Scheduling

One session of 55 minutes.

Spaces

The activities will be performed in the computer lab.

Development of the activity

During the first session, the teacher will **introduce literature** to students as a warming-up activity. They will deal with literary sources and authors, concretely, James Dashner's works. Furthermore, they will work on social and civic competences like respect towards others, given that they have to be respectful with the teacher and their classmates in the classroom.

In order to introduce the importance of literature and make students aware of its presence and prominence in everyday life, the teacher will show them a series of pictures of characters appearing in classic literary sources such as *Peter Pan*, *Snow White* or *Alice*, among others (Appendix A). Learners will be supposed to identify the characters and talk about whether they are familiar with them or not and why. Then, the teacher will show them more pictures, this time of young adult literature examples like *Diary of a Wimpy Kid* (2007-2016), *The Hunger Games* (2008-2010), *Ghostgirl* (2009-2013) or *Harry Potter* (1997-2007), just to name a few. The teacher will ask them about their familiarity with these books and their opinion about them. Probably, students will have some background knowledge about them because of the Spanish version of the books, their authors, film adaptations, games, etc. If this is not the case and learners do not know anything about these examples, it will be the perfect opportunity to introduce some of the previous books to students in an attractive way, thus inviting them to read the original sources.

After a short discussion on literature, including their likes and interesting books they can read, the teacher will focus on *The Maze Runner* (2009). He/she will write down the first sentence of the blurb of the book, *If you ain't scared, you ain't human*, to hook them. The teacher will explain the meaning and use of this contracted form. Thus, he/she will clarify that the term *ain't* is used in nonstandard English to express negation, which is, as a contraction of *am not*, *are not*, *is not*, *has not* and *have not*.

The blurb of the book will serve the teacher to start a brief debate where students will be encouraged to talk about the reasons why such a statement is said. In other words, they will discuss on what could have happened. Afterwards, they will watch the trailer of the film adaptation to be familiar with the plot of the story. After having discussed on the plot of the story, they will enter the webpage <http://www.jamesdashner.com/games/>

(Penguin Random House, 1995-2015), in which they will find a lot of information on James Dashner and his works. They will take a look at the webpage together, since it includes some videos, games and interesting information about the author and his literary pieces. After that, they will go to the *Videos & Games* section to play the game *Maze Runner Missions*, in which they will have to act like the *runners* in the book. That is to say, they have to explore the maze and come back to the Glade before the sunset, avoiding the monsters.

SESSION 2: *The Passive Voice is Taught*

Objectives

- a) To motivate students to read in English.
- b) To improve learners' reading and writing skills in English.
- c) To practise the passive voice through literature.
- d) To use the English language to communicate ideas and thoughts.
- e) To encourage students to be respectful, tolerant and polite with the teacher and other classmates.

Contents

- *Conceptuals*: oral expression, oral comprehension, reading comprehension, writing expression and grammatical structures.
- *Procedurals*: to develop speaking, writing and reading skills and reflect on both social and cultural knowledge.
- *Attitudinals*: interpersonal relations, respect, tolerance and empathy.

Competences

- Communicative Competence
- Linguistic Competence
- Learn to Learn Competence
- Social and Civic Competences

Materials

- **Human resources:** Group-class, teacher.
- **Material resources:**
 - Paper support:
 - Handout: *The Maze Runner (2009) by James Dashner* (Appendix B).
 - Support different to paper:
 - Blackboard
 - Digital support:
 - Computer
 - Projector
 - *Power Point* (Appendix C)

Scheduling

One session of 55 minutes.

Spaces

This session will be developed in the regular classroom of the group.

Development of the activity

This session will exploit the **linguistic model**. Apart from the contents, students will work on social and civic competences such as tolerance and respect towards others, since they have to be respectful with the teacher and their classmates during the activities.

At the very beginning, the teacher will project the image below (http://mazerunner.wikia.com/wiki/File:The_Flare.jpg), in which learners will have to identify the passive sentences and analyse their structure. It is an informative poster about the *Flare*, a global plague caused by a catastrophic solar incident, which plays a key role in *The Maze Runner* series.

FOLLOW THE FLARE PANDEMIC IN

THE MAZE RUNNER TRILOGY

PUBLIC SERVICE ANNOUNCEMENT

BROUGHT TO YOU BY JAMES DASHNER

STOP THE SPREAD OF THE FLARE !!!

Help stop the spread of the Flare. Know the symptoms before you infect your neighbors and loved ones.

The Flare is the virus Flarevirus (V3FLR), a highly contagious manmade infectious disease. Flarevirus was originally created as a biological weapon, protected under government sanction, and held in secure facilities in the Southern area of the former United States of America. The virus was released during the Sun Flare Catastrophe because of massive damage to its quarantined location.

The Flarevirus causes a progressive, degenerative illness of the brain, resulting in uncontrolled movements, emotional disturbances, and mental deterioration. The result has been the Flare pandemic.

Scientists are in late stage clinical trials, but there is no standard treatment for the Flare at this time. The virus is generally lethal, and has been documented as an airborne contagion.

At this time citizens must unite to prevent further spread of this pandemic. By learning how to recognize yourself and others as Viral Contagion Threats (VCTs) you will take the first step in the battle against the Flare.

The incubation period averages 5 to 7 days, although the onset of symptoms and the severity of those symptoms vary greatly. Aides have been dispensed to all major cities to help identify VCTs. You

can recognize these individuals by their red shirts and medical badges. Seek them out if you suspect yourself or someone else of infection.

All government entities have adopted a zero-tolerance policy for dealing with VCTs. Any attempt to hide or conceal symptoms or those exhibiting symptoms will be met with severe punishment. Any discovery of usage of mind-numbing pharmaceuticals to mask symptoms will result in swift and immediate consequences. Any VCTs to report themselves will be treated humanely.

*Any suspicious subjects should be reported immediately to the authorities.

KNOW THE SYMPTOMS !!!

EARLY WARNING SIGNS:

- Changes in personality (irritability, unprovoked anger, indifference, depression)
- Decreased cognitive abilities (difficulty in making decisions, learning new tasks, loss of short term-memory)
- Problems with balance
- Involuntary facial movements

ADVANCED WARNING SIGNS:

- Muscle spasms
- Disorganized and/or aggressive speech
- Auditory hallucinations
- Severe paranoia
- Dementia
- Sudden aggression
- Self-mutilation

Consequently, the teacher will explain the structure of the passive voice in a cooperative activity in which the students will take an active role. In this way, they will infer the rules while completing an oral activity in which they have to turn active sentences into passive ones as illustrated in the Appendix C. They will see instances in the affirmative, negative and interrogative form both in past and present as part of the curriculum contents in this level. In this manner, the entire group will have an active role in the construction of knowledge, that is, in the teaching-learning process. To continue practising the grammar of the unit, they will consider an extract selected from *The Maze Runner* (2009), and one exercise designed to practise the passive voice. Furthermore, they will learn some slang expressions and uses, since the excerpt contains informal language.

Firstly, students will read individually the following text (Appendix B):

*Alby stood up. "Two **Newbies** in two days," he said, almost in a whisper. "Now this. Two years, nothing different, now this." Then, for some reason, he looked straight at Thomas. "What's **goin'** on here, **Greenie**?"*

Thomas stared back, confused, his face turning bright red, his gut clenching. "How am I supposed to know?"

*"Why don't you just tell us **what the shuck** is down there, Alby?" Gally called out. There were more murmurs and another surge forward.*

*"You **shanks** shut up!" Alby yelled. "Tell '**em**, Newt."*

Newt looked down in the Box one more time, then faced the crowd, gravely.

"It's a girl," he said.

Everyone started talking at once; Thomas only caught pieces here and there.

"A girl?"

*"**I got dibs!**"*

"What's she look like?"

“How old is she?”

Thomas was drowning in a sea of confusion. A girl? He hadn't even thought about why the Glade only had boys, no girls. Hadn't even had the chance to notice, really. Who is she? he wondered. Why—

*Newt **shushed** them again. “That’s not bloody half of it,” he said, then pointed down into the Box. “I think she’s dead.”*

Then, the teacher will ask them if there are terms they do not understand, and he/she will explain the meaning of particular words used in slang language. For example, the teacher will clarify that in slang language some terms are shorter, so the characters say *What’s goin’ on* and *Tell’em* instead of *What is going on* and *Tell them* respectively. Similarly, they will cope with some urban expressions like *I got dibs*, used to claim something, and *That’s not bloody half of it*, used to intensify the content of the speech. Besides, characters make use of the word *shushed* to express a demand of silence. On top of that, there are particular terms specific of the Glade known as *Glader Slang*, like *greenie* (the newest arrival to the Glade), *newbie* (a newcomer in the Glade, referring to a greenie of anyone else new), *shank* (friend) and *shuck* (an exclamation used to express annoyance or frustration) (Wales, 2006).

This could be assumed by some people as an additional difficulty to use the extract in the EFL classroom because slang language is more complicated. Notwithstanding, the slang terms appearing in the text are not too complicated for students of the fourth level of secondary education to understand. In fact, dealing with teenagers jargon could also be an incentive to attract students, given that they will be in contact with native language used by adolescents like them. Therefore, it will be a good opportunity to learn new vocabulary and the use of the English language in another register different from the standard one.

Once they have read the text and analysed the slang language, they will read it a second time aloud, and they will complete the passive voice exercise (Appendix B):

- a) _____(Thomas, questioned)
- b) _____(Girl, send, Glade, first time)
- c) _____(Only boys, send, Glade)
- d) _____(Girl, probably, kill)

Learners will be required to write down at least four sentences in the passive voice explaining the extract. Some keywords could be given to students in order to guide them. By way of illustration, they are supposed to write sentences like *Thomas was questioned by Alby*, *A girl was sent to the Glade for the first time*, *Only boys were sent to the Glade until this moment* or *The girl was probably killed by someone*. At the end of the class, they will be paired, and each student will explain what happens in the extract read to his/her classmate using the passive voice. In this manner, they will be dealing with both reading comprehension and grammar, as well as practising the four skills.

SESSION 3: *Breaking Down Walls!*

Objectives

- a) To motivate students to read in English.
- b) To improve learners' reading and speaking skills in English.
- c) To show the power of words to learners.
- d) To acquire cultural knowledge about important social facts.
- e) To reflect about the current situation and develop learner's critical thinking.
- f) To use the English language to communicate ideas and thoughts about social issues and facts.
- g) To encourage students to be respectful, tolerant and polite with others.

Contents

- *Conceptuals*: oral expression, oral comprehension, reading comprehension and basic concepts about social and cultural facts.
- *Procedurals*: to develop speaking skills and reflect on both social and cultural knowledge.
- *Attitudinals*: interpersonal relations, respect, tolerance and empathy.

Competences

- Communicative Competence
- Linguistic Competence
- Learn to Learn Competence

- Social and Civic Competences

Materials

- **Human resources:** Group-class, teacher.
- **Material resources:**
 - Paper support:
 - Handout: *The Maze Runner (2009) by James Dashner* (Appendix B).
 - *Post-its*
 - Support different to paper:
 - Blackboard
 - Digital support:
 - Computer
 - Projector
 - *Power Point* (Appendix D)

Scheduling

One session of 55 minutes.

Spaces

The activities will be carried out in the regular classroom of the group.

Development of the activity

During the third session, students will deal with racism as part of **the personal growth model**. The teacher will reflect upon the feelings of the characters in the book and those of the people living between border fences, relating them and showing a clear similarity among the feelings of the prisoners in the book and immigrants. This will serve the teacher to debate about freedom and human rights violations due to racism. The teacher will start by introducing an excerpt from the book in which the characters feel like prisoners. Then, he/she will ask them if they have felt like this at least once in life to make them reflect upon this statement. Learners will work on these aspects through the second activity of the handout (Appendix B):

2. Read and debate with your classmates. Then, summarise in one word your feelings.

Chuck, what if we're all criminals? I mean—what if we're murderers or something?"

"Huh?" Chuck looked up at him as if he were a crazy person. "Where did that happy thought come from?"

"Think about it. Our memories are wiped. We live inside a place that seems to have no way out, surrounded by bloodthirsty monster-guards. Doesn't that sound like a prison to you?"

Students will read by themselves the excerpt and they will write down in a *Post-it* one word which summarises their feelings. They will stick it on the blackboard and the teacher will select randomly some of the words. Students will debate on them and they will be supposed to give a solution or piece of advice to a person who feels like this. Afterwards, the teacher will ask for four volunteers to perform an activity. One of them will be handcuffed and another one will stop his/her classmate so that the first one will not be able to reach his/her goal. The third volunteer will observe the situation and take some notes whereas the last one will be observing until the teacher will ask him/her for help. Meanwhile, the teacher will be asking some questions to them like *How do you feel?*, *Why are you acting in this way?* *What would you do to change your situation?*,

etc. At the end of the performance, students will relate the acts of their classmates in the previous activity to particular figures. Therefore, they will identify who was acting like governments, who was playing the role of immigrants and who of them were the active/passive citizens.

Eventually, the teacher will ask them whether they think there are people living this situation nowadays or not. He/she will show them some instances like people living between the border fence of Mexico and the United States, the refugees in Greece or those living between Morocco and Spain, just to name a few (Appendix D). As a result, they will be engaged in an oral discussion about the actions of politicians these days, whether the humans rights of immigrants are being respected or not, and what society can do to stop this situation.

SESSION 4-5: *Culture is Life*

Objectives

- a) To motivate students to read in English.
- b) To improve learners' reading, writing and speaking skills in English.
- c) To acquire cultural knowledge about labyrinths, their symbolism and story as well as important social facts related to them.
- d) To use the English language to communicate ideas and thoughts about social issues and facts.
- e) To foster learners' digital competence.
- f) To encourage students to be respectful, tolerant and polite with the teacher and other classmates.

Contents

- *Conceptuals*: oral expression, oral comprehension, written expression, written comprehension and basic concepts about social and cultural facts.
- *Procedurals*: to develop speaking and writing skills and reflect on both social and cultural knowledge.
- *Attitudinals*: interpersonal relations, respect, tolerance and empathy.

Competences

- Communicative Competence
- Linguistic Competence
- Learn to Learn Competence

- Social and Civic Competences
- Digital Competence

Materials

- **Human resources:** Group-class, teacher.
- **Material resources:**
 - Digital support:
 - Computers
 - Projector
 - *Padlet*

Scheduling

One session of 55 minutes.

Spaces

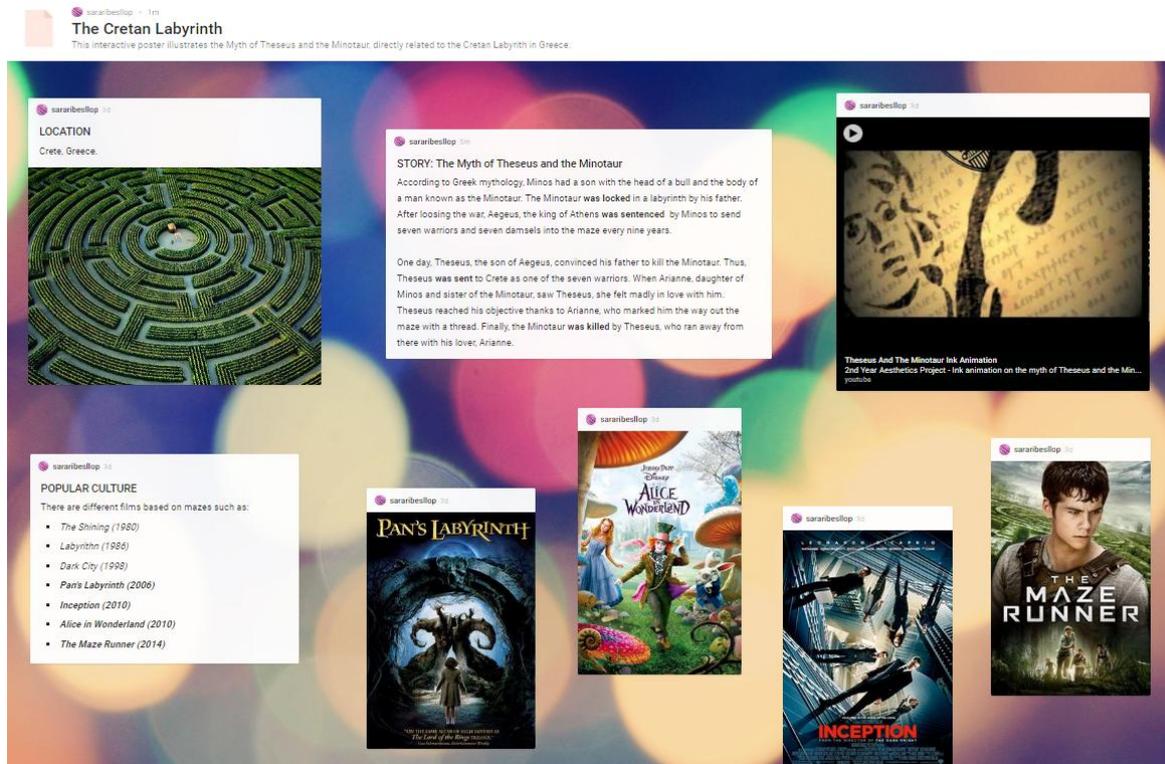
The activity will be undertaken in the computer lab.

Development of the activity

The last two sessions will be focused on working on the **cultural model**. Additionally, they will deal with social and civic competences, because they have to be polite and respectful with the teacher and other classmates during the activities carried out.

These sessions will be aimed to work on cultural aspects related to labyrinths while using the ICTs. To do so, students will be grouped heterogeneously in groups of

four/five people. As a result, there will be a total of 5 groups, 3 of five people and 2 of four people. Each group will create an interactive poster describing a maze, like the example below (Ribes, 2017), by means of *Padlet*.



Learners will be required to provide specific information about the maze. By way of illustration, they will talk about their location, their story or symbolism as well as facts connected with popular culture like labyrinths portrayed in films, songs, videogames, etc. The poster has to include pictures and at least one video related to the topic. In addition, they will be required to use the passive voice and the vocabulary studied in class. The following mazes will be given to each group randomly:

- Fair Rosamund (Myth)
- Egyptian Labyrinth
- The Italian Labyrinth
- Shepherds Race (Turf Labyrinth)
- Nazca Lines

If a group wants to work on a particular labyrinth not included in the list, they can talk with the teacher and come to an agreement to change it.

The fourth session will be aimed at explaining the project, forming the groups, searching information about the mazes on the Internet and organising it. The teacher will show them a *Padlet* about the Cretan Labyrinth to exemplify how the project should be (Appendix E). During the last session, they will finish the poster and present it to their classmates. All the members have to participate in the creation of the poster with *Padlet* application to be assessed. Indeed, *Padlet* allows the user to know which person adds each post, so that the teacher will be able to check the work done by each one. As for the presentation, it will last 3-5 minutes and all the members have to take part in it. At the end of the fifth session, the teacher will ask some questions about the information presented to test if they had been paying attention to their classmates.

3.3. Assessment

In relation to the assessment criteria, the teacher will observe systematically the implication, motivation and participation of the students in the activities during all the sessions. Therefore, some of the aspects that will be taken into account to get positives are:

1. Active participation in the activities.
2. Positive attitude towards the language and the activities.
3. Use of the FL in the classroom during the sessions.
4. Respectful attitude towards other classmates and their opinions.

Apart from that, the teacher will consider the work done in class by checking their notebooks. The last ones should include, at least, the explanation and activities of the passive voice. The activities have to be done and corrected to get 0.5 of the final mark.

In addition, the final poster and presentation will be evaluated. The mark will be the same for all the members of the group. If a student does not participate in the creation and presentation of the project, he/she will get a 0 in this part. As previously mentioned, *Padlet* allows its users to know the information posted by each one, so the teacher will know who worked on the poster. This activity will be up to 1 point of the final mark. In this manner, the reading activity on *The Maze Runner* (2009) will be 15% of the final mark of the unit, including the evaluation of the class work (5%) and the final project (10%). The final poster and presentation will be evaluated according to the following rubrics:

RUBRIC TO ASSESS THE INTERACTIVE POSTER (up to 0.5)

	1- Needs Improvement	2- Fair	3- Good	4- Excellent
CONTENT/ ORIGINALITY	Irrelevant information not related to the topic. Lack of interesting/original facts.	Poor information related to the topic. Includes few curiosities. Not original.	Relevant information. Includes some original curiosities related to the topic.	Relevant information. Interesting facts and curiosities related to the topic. Very original.
VOCABULARY	Simple vocabulary and lack of connectors.	Simple vocabulary including at least 2 connectors.	Correct vocabulary including at least 3 connectors.	Advanced vocabulary including more than 3 connectors.
GRAMMAR	Lack of passive voice sentences.	Frequent mistakes that make it difficult to understand. Inaccurate use of the passive voice.	Correct use of the passive voice. Few mistakes.	Different verb tenses in the passive voice. Minor mistakes.
VISUAL AIDS/ ORGANISATION	Lack of/ Too many pictures and videos. Small letter that makes it difficult to read. Not well-organised.	It includes some pictures and videos not related to the topic. Not-organised.	Correct pictures and videos related to the topic. Well-organised.	Attractive pictures and videos. Excellent organisation of the information.

RUBRIC TO ASSESS THE ORAL PRESENTATION (up to 0.5)

	1- Needs Improvement	2- Fair	3- Good	4- Excellent
PRONUNCIATION	Many mispronounced words. Unintelligible.	Some mispronounced words that make it difficult to understand.	Few mispronounced words. Easy to understand.	Excellent pronunciation. Intelligible and easy to follow.
LANGUAGE USE	Simple vocabulary and lack of connectors. Grammar mistakes that make it unintelligible.	Simple vocabulary including some connectors. Some grammar mistakes that make it difficult to understand.	Advanced vocabulary including various connectors. Few grammar mistakes.	Advanced vocabulary including different connectors. Minor grammar mistakes.
FLUENCY	Unclear speech. Many pauses that make it difficult to follow. Reading notes.	Unclear speech at times, which make it somewhat difficult to understand. Some pauses to read some notes.	Clear speech. Easy to understand. Few pauses.	Clear speech. Very easy to understand. Few pauses to highlight important information.
BODY LANGUAGE	No movement or descriptive gestures.	Very little movement or descriptive gestures.	Some gestures that enhance articulation.	Movements seem fluid and help the audience visualise.

4. Results and Discussion

The didactic proposal was designed to teach different aspects of the English language and culture through dynamic activities in order to catch students' attention and involve them in the literary world. Due to time limitations to teach all the contents of the curriculum, only two sessions were available to implement the didactic proposal in the educational institution. Because of that, students just performed the activities related to the linguistic and the personal growth model. These sessions suited the contents of the curriculum –since the grammar of the unit was practised in the exercises– while expanding their critical thinking and tolerance. Thus, the tutor found it interesting to undertake them.

The first session that was carried out was the personal growth one. It was thought as a medium to engage them, given that the topic was hooking and there was a kind of game to set them into the context. Furthermore, the class schedule said that the English class was late on Friday, so giving them freedom to move around the classroom and interact with other classmates was better than do grammar exercises. Nevertheless, the session was modified: a brief introduction of what literature is and what their literary likes are was added. This was necessary because literature was overlooked until that moment, so it was good to know their background knowledge and literary concerns.

During the personal growth activity, learners were intrigued, so all of them were following the dynamics of the class. The lesson was interactive and they were participating, even the ones who normally pay no attention. The fact of using vivid images, videos and visual *Power Points* caught their attention. Similarly, showing interest in knowing about their worries and likes and letting them freedom to express their feelings was a success, since they were not restless and paid attention. The lesson was totally different from the ones they are accustomed to, so they thanked the fact of breaking with the routine, especially when the class was late on Friday.

The second and last session was devoted to practice the grammar of the unit through the excerpt selected. Learners reviewed the grammatical rules and structure of the passive voice in a cooperative activity where all of them had an active role. After analysing the theory and reading the short text, they rewrote it, explaining the happenings in the passive voice. This was later on reinforced when debating about the facts orally. By

doing so, they not only focused on their grammar abilities but also on their comprehension, writing and speaking skills.

Learners were pleased to analyse the grammar through an image and the *Power Point* slides in an interactive way, instead of copying the examples from the blackboard. Certainly, the fact of using different colours and animations for each item helped them understand the theory. As in the previous session, they were the protagonists of the process and this engaged them in the flow of the class. Likewise, the reading activity designed to practice the grammar was entertaining for them, since they were kind of gossiping about the events described in the extract read. They enjoyed it and suggested to do more activities like this one.

If possible, it would be interesting to carry out the other sessions, which also offer learners rich and striking matters to cope with while enjoying. The mere fact of managing the ICTs and working in cooperative groups will benefit their motivation and learning. Students can play and investigate about Dashner's works without taking notes in a boring master class while browsing the website. Besides, they will feel like the main character when playing the game, which will be positive for the personal growth activities. In the case of *Padlet*, they leave aside the classic cardboard to create an interactive poster, where they will be in contact with cultural issues and various multimodal texts like videos or songs. Additionally, students are supposed to work in cooperative groups throughout all the sessions, so they will be working empathy and tolerance towards others, because they have to accept different views.

Unfortunately, only two sessions were implemented but it was enough to prove that students feel more motivated when handling YAL in the EFL classroom. The vast majority had already knowledge of the story because of the film adaptation, and some of them had read the novel. There was a small group who was not familiar with the novel nor the film, but showed interest in knowing about it. At the end of the session, a group of students asked about more young adult novels similar to *The Maze Runner* (2009), given that they were interested in reading them. The trainee provided learners some titles of young adult books, and invited the teacher to design activities to work with these books.

After implementing the didactic proposal, the trainee asked students about their feelings when working with YAL in order to test the effectiveness of the proposal. The vast

majority pointed out that the activities were interactive and funny and they thought they learnt easily while playing. They highlighted the fact that working with texts they are familiar with is much better than reading the ones included in the textbook, in the sense that they have learnt cultural and linguistic aspects related to this book. In fact, they suggested working on more young adult books because it is captivating and innovative for them. Similarly, they prefer to work in groups than individually.

In general, the didactic proposal was fascinating for them, since it includes different methodologies based on games and hooking activities to learn the language. Thence, more activities like the suggested ones should be designed to deal with YAL in the EFL classroom. Most of them remarked that they felt comfortable during the lessons and wanted to participate. Indeed, some of them claimed that even some of the classmates that usually do not pay attention, were motivated. This proves that if the materials and activities are stunning for them, students are interested in the class and have an active role, so the results will be better.

This didactic proposal is just an example of how to exploit the linguistic, cultural and personal growth model through the novel *The Maze Runner* (2009). Notwithstanding, there are other activities that can be performed to work on these issues in the EFL classroom from the same and other young adult books. There are several striking young adult works that would be recommendable to analyse in class due to their linguistic, cultural and personal growth value. By way of illustration, teachers can use literary sources like *Thirteen Reasons Why* (2007), *Diary of a Wimpy Kid* (2007-2016), *Stargirl* (2000), *The Hunger Games* (2008-2010), *Wonder* (2012) or *All the Bright Places* (2015), among many others.

5. Conclusion

As has been demonstrated throughout this work language teaching and literature are closely related, especially, when it comes to YAL and teaching EFL. Incorporating YAL in the EFL classroom has multiple advantages for students, so teachers must reflect upon their teaching strategies to apply more activities related to literature. Reading graded readers and completing a series of exercises to test language use and comprehension is not actually managing literature neither stimulating extensive reading. Hence, they should make more coherent classroom decisions about why and how to use literature in EFL lessons to teach important matters for learners, including extensive reading.

Extensive reading is known as being advantageous for students and teachers try to provide them with opportunities to practice it. However, dealing with graded readers and their exercises does not mean students are in contact with authentic literature. In order to change the situation, educators should include literature in the curriculum and design lesson plans where its advantages are exploited. In this sense, it is vital to choose books which are relevant to teenagers' experiences, emotions and dreams, not forgetting language difficulty. Teachers have to bear in mind the original sources, their impact on adolescents, learners' motivation as well as the possible instructional opportunities of that specific book.

Language skills, intercultural awareness and emotional intelligence are high priorities these days, and literature is a motivating medium through which these needs can be considered. For instance, the didactic proposal suggested in the paper exploits the linguistic, cultural and personal growth model from short extracts of James Dashner's novel *The Maze Runner* (2009). By virtue of the activities prepared, students will debate and work on such important issues these days like language, tolerance and culture. After implementing the proposal, the results highlight learners' intrinsic motivation when working on this post-apocalyptic novel because the story was absorbing for them and the innovative activities fostered their participation in class.

In my point of view, teachers must think about students' interests and educational needs when selecting the materials and designing the activities that will be undertaken. The lessons have to be pedagogical and innovative to catch their attention. This can be achieved by simply designing appealing activities, introducing the ICTs in the

classroom, working in cooperative groups and dealing with important issues for them through YAL, just to name a few.

Teachers cannot forget that students are teenagers with worries and curiosities. Thus, it is highly desirable to perform activities that make them feel valued, since their voices deserve to be heard. This can be done, for instance, by giving them freedom to choose the materials they want to work on. It is apparent that current books about teenagers like them –who are living the same experiences as they are–, which on top of that teach them different aspects of the language they are studying and the world where they live, are the perfect option. Teachers have to educate the whole person, not just teach contents, and YAL offers learners that opportunity while enjoying it. Learning, writing, reading, etc, should not be assumed as tough matters. Interacting and communicating with others teach students multiple conditions not depicted in textbooks and it is fundamental to open the doors to that world to students. They cannot be deprived of the advantages of literature.

Bearing all this in mind, it can be said that literature implementation in the classroom should be mandatory and part of the curriculum. Literature is assumed to be boring and tough, but if learners enjoy reading and doing activities related to literature, they will change their opinion. It is essential to adapt the materials used in the classroom and the spaces to students' concerns in order to engage them. By doing so, teachers will be integrating all learners and optimising their results, thus improving education these days.

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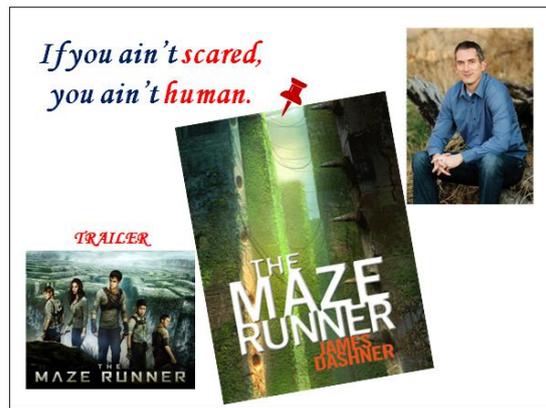
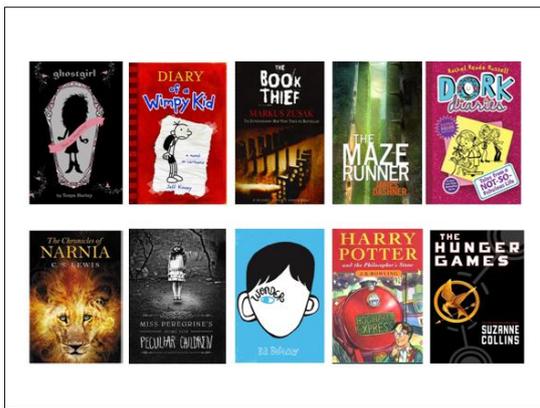
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7. Appendices

Appendix A. Power Point: Nice to Meet You, Literature!



Appendix B. Handout: *The Maze Runner* (2009) by James Dashner.

***THE MAZE RUNNER* (2009)**

James Dashner

1. Write sentences in the passive voice considering the situation described in the following extract.

*Alby stood up. “Two **Newbies** in two days,” he said, almost in a whisper. “Now this. Two years, nothing different, now this.” Then, for some reason, he looked straight at Thomas. “What’s **goin’** on here, **Greenie**?”*

Thomas stared back, confused, his face turning bright red, his gut clenching. “How am I supposed to know?”

*“Why don’t you just tell us **what the shuck** is down there, Alby?” Gally called out. There were more murmurs and another surge forward.*

*“You **shanks** shut up!” Alby yelled. “Tell **’em**, Newt.”*

Newt looked down in the Box one more time, then faced the crowd, gravely.

“It’s a girl,” he said.

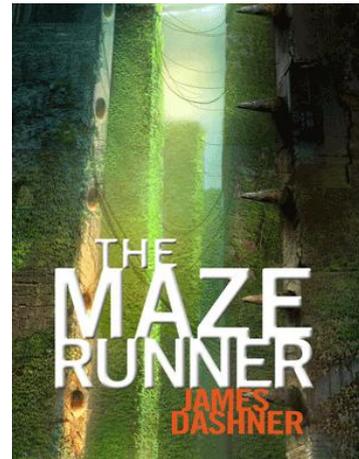
Everyone started talking at once; Thomas only caught pieces here and there.

“A girl?”

*“**I got dibs!**”*

“What’s she look like?”

“How old is she?”



Thomas was drowning in a sea of confusion. A girl? He hadn't even thought about why the Glade only had boys, no girls. Hadn't even had the chance to notice, really. Who is she? he wondered. Why—

*Newt **shushed** them again. "That's not bloody half of it," he said, then pointed down into the Box. "I think she's dead."*

- a) _____(Thomas, questioned)
- b) _____(Girl, send, Glade, first time)
- c) _____(Only boys, send, Glade)
- d) _____(Girl, probably, kill)

2. Read and debate with your classmates. Then, summarise in one word your feelings.

Chuck, what if we're all criminals? I mean—what if we're murderers or something?"

"Huh?" Chuck looked up at him as if he were a crazy person. "Where did that happy thought come from?"

"Think about it. Our memories are wiped. We live inside a place that seems to have no way out, surrounded by bloodthirsty monster-guards. Doesn't that sound like a prison to you?"



Appendix C. Power Point: The Passive Voice is Taught.

FOLLOW THE FLARE PANDEMIC IN THE MAZE RUNNER TRILOGY

**PUBLIC SERVICE ANNOUNCEMENT
BROUGHT TO YOU BY JAMES DASHNER**

STOP THE SPREAD OF THE FLARE !!!

Help stop the spread of the Flare. Know the symptoms before you infect your neighbors and loved ones.

The Flare is the virus Flarevirus (V3FLR), a highly contagious manmade infectious disease. Flarevirus was originally created as a biological weapon, protected under government sanction, and held in secure facilities in the Southern area of the former United States of America. The virus was released during the Sun Flare Catastrophe because of massive damage to its quarantined location.

The Flarevirus causes a progressive, degenerative illness of the brain, resulting in uncontrolled movements, emotional disturbances, and mental deterioration. The result has been the Flare pandemic.

Scientists are in late stage clinical trials, but there is no standard treatment for the Flare at this time. The virus is generally lethal, and has been documented as an airborne contagion.

At this time, citizens must unite to prevent further spread of this pandemic. By learning how to recognize yourself and others as Viral Contagion Threats (VCTs) you will take the first step in the battle against the Flare.

The incubation period averages 5 to 7 days, although the onset of symptoms and the severity of those symptoms vary greatly. Aides have been dispersed to all major cities to help identify VCTs. You can recognize these individuals by their red shirts and medical badges. Seek them out if you suspect yourself or someone else of infection.

All government entities have adopted a zero-tolerance policy for dealing with VCTs. Any attempt to hide or conceal symptoms of those exhibiting symptoms will be met with severe punishment. Any discovery of usage of mind-numbing pharmaceuticals to mask symptoms will result in swift and immediate consequences. Any VCTs to report themselves will be treated humanely.

*Any suspicious subjects should be reported immediately to the authorities.

SUBJECT + VERB + OBJECT

PASSIVE ACTIVE

SUBJECT +
TO BE+ PAST PARTICIPLE
(3rd Column) +
A.C.

AFFIRMATIVE

PAST-SINGULAR

wrote

James Dashner **writes** The Maze Runner.

SUBJECT VERB OBJECT

was written

The Maze Runner **is written** (by James Dashner).

SUBJECT VERB AGENT COMP.

PAST- PLURAL

wrote

James Dashner **writes** The Maze Runner & The 13th Reality.

SUBJECT VERB OBJECT

were written

The Maze Runner & The 13th Reality **are written** (by J. Dashner).

SUBJECT VERB AGENT COMP.

NEGATIVE

NO!
PAST-SINGULAR

James Dashner **didn't write** / **doesn't write** Harry Potter.

SUBJECT VERB OBJECT

Harry Potter **isn't written** (by James Dashner).

SUBJECT VERB AGENT COMP.

NO!
PAST-PLURAL

James Dashner **didn't write** / **doesn't write** Harry Potter & Fantastic Beasts and Where to Find Them.

SUBJECT VERB OBJECT

Harry Potter & Fantastic Beasts and Where to Find Them **aren't written** (by James Dashner).

SUBJECT VERB AGENT COMP.

weren't written

INTERROGATIVE



Did
PAST-SINGULAR

Does James Dashner **write** The Maze Runner?

SUBJECT VERB OBJECT

Was
Is The Maze Runner **written** (by James Dashner)?

SUBJECT VERB AGENT COMP.

Did
PAST- PLURAL

Does James Dashner **write** The Maze Runner & The 13th Reality?

SUBJECT VERB OBJECT

Were
Are The Maze Runner & The 13th Reality **written** (by James Dashner)?

SUBJECT VERB AGENT COMP.



Alby stood up. "Two Newbies in two days," he said, almost in a whisper. "Now this. Two years. nothing different. now this." Then, for some reason, he looked straight at Thomas. "What's goin' on here, Greenie?" Thomas stared back, confused, his face turning bright red, his gut clenching. "How am I supposed to know?" "Why don't you just tell us what the shuck is down there, Alby?" Gally called out. There were more murmurs and another surge forward. "You shanks shut up!" Alby yelled. "Tell 'em, Newt!" Newt looked down in the Box one more time, then faced the crowd, gravely. "It's a girl!" he said. Everyone started talking at once: Thomas only caught pieces here and there. "A girl?" "I got dibs!" "What's she look like?" "How old is she?" Thomas was drowning in a sea of confusion. A girl? He hadn't even thought about why the Glade only had boys, no girls. Hadn't even had the chance to notice, really. Who is she? he wondered. Why— Newt shushed them again. "That's not bloody half of it!" he said, then pointed down into the Box. "I think she's dead."

(Dashner, J., 2009)


Slang Language

What's goin' (g) on here, Greenie? // Tell (th)'em, Newt.
I got dibs! → Used to claim something
Newt shushed them again → Used to demand silence
That's not bloody half of it. → Used to intensify the content of the speech

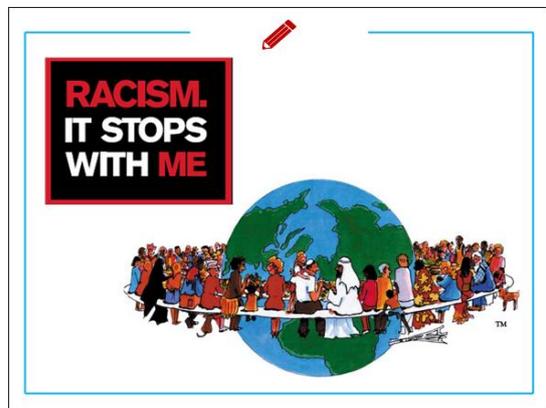
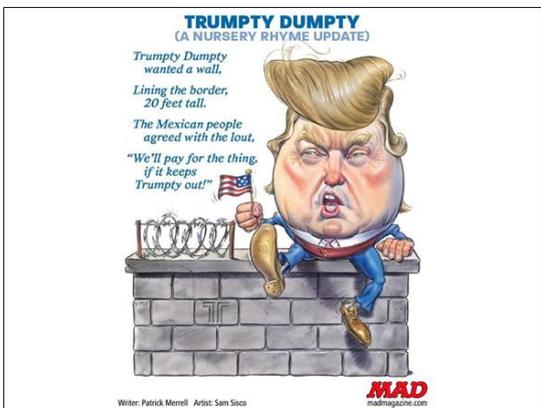
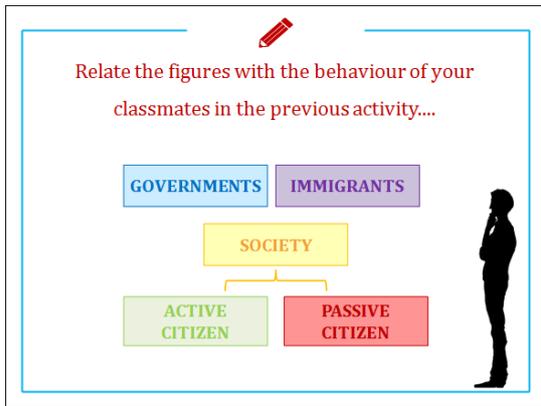
Glader Slang

Two Newbies in two days → A newcomer in the Glade
What's goin' on here, Greenie? → The newest arrival to the Glade
Why don't you just tell us what the shuck is down there, Alby? → Used to express annoyance / frustration
You shanks shut up! → Friend



✓ Write sentences in the passive voice considering the situation described in the following extract.

1. Thomas **was questioned** (by Alby).
2. A girl **was sent** to the Glade for the first time.
3. Only boys **were sent** to the Glade until this moment.
4. The girl **was probably killed** by someone.



Appendix E. Padlet Example: The Cretan Labyrinth.

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The Cretan Labyrinth

This interactive poster illustrates the Myth of Theseus and the Minotaur, directly related to the Cretan Labyrinth in Greece.

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LOCATION

Crete, Greece.



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STORY: The Myth of Theseus and the Minotaur

According to Greek mythology, Minos had a son with the head of a bull and the body of a man known as the Minotaur. The Minotaur was locked in a labyrinth by his father. After loosing the war, Aegeus, the king of Athens was sentenced by Minos to send seven warriors and seven damsels into the maze every nine years.

One day, Theseus, the son of Aegeus, convinced his father to kill the Minotaur. Thus, Theseus was sent to Crete as one of the seven warriors. When Arienne, daughter of Minos and sister of the Minotaur, saw Theseus, she felt madly in love with him. Theseus reached his objective thanks to Arienne, who marked him the way out the maze with a thread. Finally, the Minotaur was killed by Theseus, who ran away from there with his lover, Arienne.

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Theseus And The Minotaur Ink Animation
2nd Year Aesthetics Project - Ink animation on the myth of Theseus and the Min...
youtube

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POPULAR CULTURE

There are different films based on mazes such as:

- *The Shining* (1980)
- *Labyrinth* (1986)
- *Dark City* (1998)
- *Pan's Labyrinth* (2006)
- *Inception* (2010)
- *Alice in Wonderland* (2010)
- *The Maze Runner* (2014)

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