

Comunicación en Lengua Extranjera II

9.



Fiction and Non-fiction



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MOTIVACIÓN / INTRODUCTION



This unit is intended to motivate students to reinforce the contents of fiction (referred to the world of imagination) and non-fiction (regarding the real world).

The lesson then serves as a guide to decide if what addresses read is fiction or not. Remember, fiction is an entertaining, make-believe story that is not real. It is created (as in the case of historical novels, poems, plays, crime thrillers, etc) from the human beings' imagination.

On the contrary, non-fiction is information that gives us dozens of facts to explain what is commonly true. The assertions claim to describe reality, and no matter how speculative the discussion may be. In fact, students will be able to face up to true stories about real people and real events (that normally appear in the newspapers, editorials, journal articles, personal accounts, legal documents, textbooks, manuals, dictionaries, encyclopaedias, atlases, etc).

As a result, this unit is intended to develop the students' communicative competence and to internalize the grammatical patterns used to persuade people when communicating in different everyday situations.



PROPÓSITOS / OBJECTIVES

The objectives of the unit thoroughly establish the abilities that students are supposed to have acquired at the end of the lesson. Thus, we have to pay attention to several objectives, but there is one of relevant interest in the teaching of foreign languages, in which alumni of the University Alfonso X El Sabio should understand and express themselves proficiently. Hence students will be able:

- To interpret specific oral messages and identify the context of a conversation, realising the general and specific information regardless of what people say about the topic studied (i.e. fiction and non-fiction).
- To read different types of texts in a comprehensible way, without the use of a dictionary, in order to have access to varied sources of information and as a means of knowing something about other cultures. Hence students will become conscious of the importance of being in touch with the cultural values of other groups of citizens.
- To understand other people's intention while interpreting oral and written texts, as well as implicit messages.
- To widen the vocabulary (related to the topic of fiction and non-fiction) as regards expressions of everyday communication, and to develop the ability to communicate efficiently both orally and through written texts in different circumstances through specific tasks (in order to carry out interactive assignments in real or simulated situations).
- To transmit other people's opinion and ideas (using the reported speech) and to express processes and changes (using different temporal expressions).

PREPARACIÓN PARA LA UNIDAD / DESCRIPTION OF THE UNIT

This unit is based on a communicative approach that will allow the development of the students' abilities to communicate and express themselves. Listening, speaking, reading or writing in an everyday communicative situation is to be the constant aim of the educational activities that we will propose to our students.

Following these facts, we have chosen a topic related to the addresses' real world (i.e. fiction and non-fiction). This way, we will be taking in consideration their needs and interests.

As well as this, the linguistic items elected are quite simple, and students will not need a great deal of complex vocabulary and grammatical structures to communicate with other people and classmates. Through the different activities, we will work the four basic skills, helping them to develop the communicative competence in English.

1. VOCABULARIO / VOCABULARY

I. GLOSSARY:

Atlas	atlas	guidebook / tour guide	guía de viajes
autobiography / biography	autobiografía / biografía	magazine	revista
chick-lit	literatura efímera (literatura femenina escrita por y para mujeres de entre 25 y 35 años sobre compras, moda, hombres, etc)	manual	manual
		manuscripts	manuscritos
		newspaper	periódico
		play	obra de teatro
comic	cómic	professional journal	boletín profesional
cookbook	libro de cocina	puzzle book / crosswords	libro de pasatiempos
crime novel	novela policíaca	romance	romance
dictionary	diccionario	science fiction / sci-fi	ciencia ficción
encyclopaedia	enciclopedia	textbook	libro de texto
fable	fábula	thriller	novela de misterio
fairy story / fairy tale	cuento de hadas	trashy novel	novela de mala calidad
fib	mentirijilla	urban legend / urban myth	leyenda / mito urbano

II. Use five of the words in the box to label the most representative picture:



chick-lit comics crime novels fables fairy tale fib
horror book play romance science fiction / sci-fi
thriller trashy novels urban legend / urban myth

Shopaholic ties the knot
by Sophie Kinsella.



Magazines containing
sequences of strips.



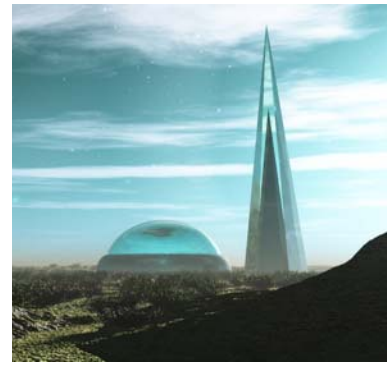
Grimms'
Snow White.



Romeo and Juliet by Shakespeare.



Solaris by Stanislav Lem.



III. Match some of these words with the following book titles:



autobiography atlas biography brochure
coffee table book cookbook dictionary encyclopaedia
guidebook / travel guide (tabloid) newspaper
(women's) magazine (academic / professional) journal
puzzle book / crosswords (academic) textbook

1. *Spanish-English, English-Spanish*
2. *The family cooks: 100+ recipes to get your family craving food. That's simple, tasty, and incredibly good for you*
3. *Lord Byron* by Lorenzo Luengo
4. *The Daily Telegraph*
5. *Lonely Planet: Discover Great Britain*



Picture 1: "A colossal landscape" (Source: Sergio Alguacil's Travels).

2. GRAMÁTICA / GRAMMAR



REPORTED SPEECH.

Do you remember?

I. Write the following sentences in reported speech to test your knowledge:

1. "Are you from Villanueva de la Cañada?", my classmate asked me.

_____.

2. "Why are you studying your degree?", he asked me.

_____.

3. "I've always wanted to become a successful professional", my companion said.

_____.

4. "When will you finish your studies", my comrade inquired.

_____.

II. GRAMMAR REVISION: REPORTED SPEECH.

When we want to show what people say, we can either put their words between inverted commas (i.e. "We're mad about the online courses at UAX", students said) or we can express the same statement in reported speech (i.e. Students said that they were mad about the online courses at UAX).



In general, direct speech is when we report the exact words that someone says or writes, and reported speech is when we report something that has been said or written (that is, we use indirect statements to report someone's words or thoughts).

For this reason, direct speech is more common in novels, plays (or theatrical pieces) and when giving quotes (or in repetitions of famous phrases), whereas indirect speech is regular in academic works, reports and normal life conversations.

INDIRECT STATEMENTS:

The reporting verbs (i.e. he says to me that..., he tells me that..., etc) are occasionally in the present. In this case, it could be argued that the pronouns will change in indirect speech, but the tense in the reported form may stay the same despite everything:

Direct Speech: "I'll do it", my daughter says.

Reported Speech: My daughter says that she will do it.



When the reporting verb is in the present simple, the tense of the verb in reported speech usually stays the same.

However, because the time of the reporting may be different from the time of the direct speech, it is maintained that we may need to change the expression to make the meaning much more clear:

Direct Speech: "I will do it now".


Reported form: She said she'd do it immediately.

In fact, when we are reporting, we usually need to change pronouns and time expressions. In reported speech, pronouns and possessive adjectives change (e. g. "I like your car", said Paul > Paul said that he liked my car). Also, adverbs and adverbial phrases of time change backwards using the adjective "the previous" and forward using "the next / the following + a noun". Hence some of the regular changes that occur in reported speech are:

now / right now / at the moment	immediately / then / at that moment
today	that day
this morning / afternoon	that morning / afternoon
tonight / last night	that night
tomorrow	the next day; the following day; the day after
the day after tomorrow	in two days' time
next Friday / week / month / year	the following Friday / week / month / year
yesterday	the previous day; the day before
the day before yesterday	two days before
last (week / month...)	the previous (week / month); (the week / month) before
a year ago	a year before / the previous year
then	at that time
(five days) ago	(five days) before
here	there
this / that / these / those	the (or 'this > that' and 'these > those')

In contrast, if the report is after the time the thing was said or written, the verb form generally changes (nobody could deny that the reporting verb is in the past; e.g. she said that..., she told me that..., etc). As a result, the tense in the reported clause have to change and these changes are governed by what experts call the “one-tense-back rule” or “backshift”. This simply means that the tense of the verb has to go one tense back or one tense further into the past:

Present Simple	Past Simple
“I want to go to Ireland to visit the cultural heritage”, he said.	He said that he wanted to go to Ireland to visit the cultural heritage.
Present Continuous	Past Continuous
“They are studying at the moment”, you said.	You said that they were studying at that moment.
Present Perfect Simple	Past Perfect Simple
“I’ve always wanted to go to Holland	She said that she had always wanted to go

to improve my Dutch”, she said.	to Holland to improve her Dutch.
Present Perfect Progressive (Continuous)	Past Perfect Progressive (Continuous)
Mark said: “I have been decorating the walls of my room”.	Mark said that he had been decorating the walls of his room.
Past Simple	Past Perfect Simple
“I worked very hard in my previous job”, said Mary.	Mary said that she had worked very hard in her previous job.
Past Progressive (Continuous)	Past Perfect Progressive (Continuous)
Gina said: “I was working in a kindergarten”.	Gina said that she had been working in a kindergarten.
Past perfect simple	Past perfect simple
“I had finished my homework very early”, Peter said.	Peter said that he had finished his homework very early.
Past of Intention	Past of Intention
Mary said: “I was going to revise my notes”.	Mary said that she was going to revise her notes.
Conditional	Conditional
Mary and Gina said: “We would like to travel abroad”.	Mary and Gina said that they would like to travel abroad.
 <p>The Past Perfect tenses, the Conditional tenses and the Past of Intention cannot be made more past, so these tenses does not change.</p>	
Future of intention (“be going to”)	Past of Intention
Mary said: “I am going to pass my	Mary said that she was going to pass her

following driving licence test”.	following driving licence test.
Future Simple (will)	Conditional (would)
Spanish footballers said: “We will win the World Cup”.	Spanish footballers said that they would win the World Cup.
Future Perfect	Perfect Conditional
She said: “I will have bought our friend’s birthday present by Friday”.	She said that she would have bought their friend’s birthday present by Friday.
Future Progressive (Continuous)	Progressive (Continuous) Conditional
Gina said: “I’ll be having tea at 9 o’clock”.	Gina said that she’d be having tea at 9 o’clock.

These changes are commonly used in written or more formal English. However, in spoken English, the reported speech is often the same as the direct speech. In fact, the verb form does not need to change when:

1. The thing being reported is still true (especially in spoken English):

Direct speech	Reported speech
“Filled ravioli is my favourite type of pasta”, Karen said.	Karen said that filled ravioli is her favourite type of pasta.

2. The thing reported contains the modals “would”, “could”, “might”, “ought to” and “should” as well as “used to”, “must” (for logical deduction) or “mustn’t”. These auxiliary verbs have no past form and so they do not change.



However, other auxiliary verbs have a past tense, and in this case they go “one tense back” in reported speech. Remember that they can also be replaced by their similars with “could” or “be able to” (in the case of “can”), might (in the case of “may”) or had to (in the case of “must”).

REPORTED QUESTIONS:

In reported questions we do not use the auxiliary. The sentence order is the same as in the normal sentences (subject + verb) and there are no questions marks. In addition, there are the same tense changes as in reported speech.

The most common way to report a question is using the verb “ask”. Thus, we report:

<p>1. Yes / no questions using ‘ask + if (in colloquial style with the meaning of “on the condition that”, “supposing that”...) / whether’ (more common in formal English).</p>	<p>2. Wh- / how questions (who, when, where, why, how...) using ‘ask + question word’ (the same question word as the original).</p>
<p>“Do you know my friend Mary?” > She asked if I knew her friend Mary.</p>	<p>“Where have you been for arriving too late?” > He asked me where I had been for arriving too late.</p>

REPORTED REQUESTS AND COMMANDS:

In reported requests (appeals, petitions, asking...) and in commands (instructions, orders...) we use the verbs ‘ask’ (for requests) and ‘tell’ (for commands). However, those verbs are not used in the same way as in reported statements or reported questions, and they are followed by an infinitive structure.



You can use **tell/ask + object + (not) to + infinitive** to report instructions, orders or requests.

Petition	Command
<p>My teacher said: “Please, open the window” > My teacher asked me to open the window.</p>	<p>“Sit down!”, he ordered > He told us to sit down.</p>



Others verbs that use this infinitive structure include: advise (give an advice), ask for, cause (someone) to (do something), command, compel, encourage, expect, force, instruct (give instructions), invite, look forward, notify of danger or risk, oblige, offer someone an invitation, order, persuade, recall someone from memory, recommend (give a recommendation), remind, request, tell someone to do something, urge, warn...

RECOMMENDATIONS:

1. Verbs such as 'suggest', 'propose' or 'recommend' are used to make recommendations. If the speaker includes himself or herself in the recommended action, we use the gerund (-ing form) in the reported speech.

Direct speech	Reported speech
<i>"I think we should go to the British restaurant"</i> , Anna said.	She suggested going to the British restaurant (general proposal: Ana included herself in the suggestion).

2. However, if the speaker does not include himself or herself in the suggestion, we use a "that clause": 'suggest + (that) + should + infinitive without to'.

Direct speech	Reported speech
<i>"Why don't you go to a British restaurant"</i> , Anna suggested.	She suggested that we should go to the British restaurant (particular suggestion: Anna didn't include herself in the plan).

3. Moreover, with these verbs we can use a kind of subjunctive ("sugirió que..." in Spanish) into the reported clause: 'suggested + past participle clause'.

Direct speech	Reported speech
<i>"I think we should go to the British restaurant"</i> , Anna said.	She suggested/proposed (that) we went to the British restaurant (subjunctive: "sugirió que fuéramos...").

OFFERS AND REFUSALS:

With the verbs "offer" and "refuse" we use the infinitive structure, but no indirect object.

Direct speech	Reported speech
<i>"I won't come to your birthday party!?"</i> , Bill said.	Bill refused to come to my birthday party.

VERBS USED IN REPORTED STATEMENTS:

"Say" and "tell" are the most common verbs used in indirect or reported statements.



In general, we use "say" when the person spoken to is not mentioned in the sentence (e.g. I said that I was happy), but we use "tell" when the person spoken to is given into the speech (e.g. I told him that I was happy).

Other common verbs used in the reporting clauses include: agree, mention, notice, promise and think. You can also use: complain (criticise), confide (admit, confess), deny (contradict, refuse), grumble (complain, moan), speculate (conjecture), and warn (alert, caution). Notice that we do not normally omit the relative "that" after these more formal verbs.



Remember, it is possible to omit the relative pronoun "that" after the reporting verb (he said (that)...; he told me (that)...), but we use the relative when we are writing and we omit it when we are speaking.

In addition, a number of verbs in reported speech have to have an indirect object (like tell). These words include: assure, convince, inform, notify, persuade, reassure (comfort) and remind (or make someone remember something).

Also, certain verbs (such as: admit, deny, mention and report) can be followed by a that-clause or by an -ing clause. In fact, some verbs can be used with more than one pattern:

1. Verb + object + infinitive with to: beg, encourage, invite, order, advise, persuade, remind, tell, warn.
2. Verb + object (+ that) + clause: advise, persuade, remind, tell, warn.
3. Verb (+that) + clause: say, claim, explain, admit, deny, recommend, agree, decide, promise, suggest.
4. Verb + -ing form: admit, deny, recommend, suggest.
5. Verb + infinitive: agree, decide, promise, offer, refuse, threaten.
6. Verb + (object) + preposition + -ing form: accuse (of), apologise (for), blame (for), congratulate (on), discourage (from), insist (on).



EXERCISES:

I. Change the following sentences into reported speech, using one of these verbs:

admitted apologized denied invited promised refused reminded regretted threatened warned

1. "Sorry I'm late".

The teacher _____.

2. "I didn't break the window".

The student _____.

3. "I'll love you forever".

The bride _____.



4. "Don't walk on your own at night".

The police officer _____.

5. "Would you like to come to the cinema?".

My friend _____.

6. "I was sorry. I hadn't bought the tickets".

I _____.

7. "You ate all the sweets!".

She _____.

8. "We'll kill you if you don't give us the money".

The robbers _____.

9. "I won't eat the cabbage!".

The little girl _____.

10. "Remember to bring your dictionary to class".

The teacher _____.

II. Rewrite the following reported clauses with infinitives as direct speech:

a. His friends asked him not to tell anyone.

_____.

b. The cop ordered the robber to put his hands on his head.

_____.

c. The kidnappers warned my uncle not to contact the police.

_____.

d. Mary agreed to help Bill with his homework.

_____.

III. Someone says something to you that is the opposite of what he or she said before. You have to use the reported speech, answering: "I THOUGHT YOU SAID (+ THE OPPOSITE)".

Example: "*That restaurant is cheap*

I thought you said that the restaurant wasn't cheap.

1. "That car is expensive".

I thought you said _____.

2. "Karen is coming to the cinema".

_____.

3. "Bill passed all his exams".

_____.

4. "Mark loves Gina".

_____.

5. "Mark and Gina are going to be married".

_____.

6. "I've got many acquaintances".

_____.

7. "Bill works very hard every day".

_____.

8. "I want to be a millionaire celeb".

_____.

9. "I'll be here next month".

_____.

10. "I can afford a holiday this year".

_____.



IV: Write the following questions in reported speech:

1. What are you doing tonight?

2. What did you do yesterday?.

3. What are you going to do tomorrow?

4. Are you telling the truth?

5. Where do you live?.

6. How long have you lived here?

7. What's the time?

V. In each of the following sentences there is one grammatically incorrect word. Cross out the unnecessary word.

1. Mike said that if he had known that we were moving flat last week, he would have offered us to come and help.

2. Mary confessed to being unfit and in need of exercise, and she agreed to having run in the local half marathon in May.

3. Bill complained about he was suffering from allergy and claimed that a vase of flowers in the school entrance had brought it on Monday.

4. The teacher reminded us that we should read more and virtually insisted we need buy an English newspaper; I haven't got round to doing it yet, but I will.

5. Ministry of Transport commented to journalists on the need for greater safety on the avenues and streets, and pointed them out that a number of measures were about to be taken.

6. Mrs Smith mentioned that she had had the 4 x 4 repaired three times in the last year and added that she regretted of ever having considered buying one.

3. COMPRENSIÓN LECTORA / READING COMPREHENSION



PEN NAMES

A «pen name», «*nom de plume*» or «literary double», is a pseudonym adopted by an author and their publishers to hide his or her real identity. The author's veritable name may be known only to the publisher, or may come to be a common knowledge.

Indeed a pen name may be occasionally used if the writer's name is likely to be confused with that of another author or notable individual, and if his or her real name is maybe deemed to be unsuitable.

In fact, some authors who regularly write in fiction and non-fiction -or in more than one genre- use different pen names to avoid confusing their readers. For example, Samuel Langhorne Clemens used the aliases "Mark Twain" or "Sieur Louis de Conte" for different fiction and non-fiction works.

Moreover, in the 19th century, when women were beginning to make inroads into literature and writing was a male dominated profession, a wide range of female writers used to divulge their masterpieces with male pen names. Thus it is how female authors have used masculine pen names to ensure that their works were accepted by publishers and the public. Such is the case of Mary Ann Evans who wrote under the pen name George Eliot and Amandine Aurore Lucile Dupin, Baronne Dudevant, who used the pseudonym George Sand.

But, more recently, women, who normally write in genres created by men, sometimes prefer using initials, trying imitating of course a unisex pen name (such as: K. A. Applegate, P. N. Elrod, D. C. Fontana, S. E. Hinton, G. A. Riplinger, J. D. Robb or J. K. Rowling).

Also, a pen name is employed to avoid overexposure. Prolific authors for pulp magazines often had two and sometimes three short stories appearing in one issue of a magazine; the editor would create several fictitious author names to conceal it from readers. Robert A. Heinlein wrote stories under pseudonyms of Anson MacDonald and Caleb Strong so that more of his works could be published in a single magazine.

Nevertheless a pen name is commonly used because the author believes that his name does not suit the genre he is writing in. Western novelist Pearl Gray dropped his first name and changed the spelling of his last name to become Zane Grey. He believed that his real name did not suit the Western genre. Also, Stephen King released four novels under the name of Richard Bachman, because he feared that his books were being sold for his name rather than his actual writing. After critics found a large number of style similarities, publishers revealed Bachman's true identity: They announced that Bachman was King.

On the other hand, some series fiction is published under one pen name even though more than one writer may have contributed to that series. In many occasions, the first books in the series are written by one author, but subsequent books are composed by ghost writers. For instance, *Nancy Drew* mystery books are published as though they were created by Carolyn Keene, although many authors have been involved. Multiple authors write related books under the same pseudonym.

□ **OURC** □ The article is licensed under the terms of the GNU Free Documentation License. This material was adapted from the Wikipedia's article «Pen name»: http://en.wikipedia.org/wiki/Pen_name.



I. Read the text and decide if the sentences are true (T) or false (F):

1. Is an allonym a pseudonym adopted by authors or their publishers to hide their real identity? T F
2. Did women use to divulge in the 18th century their works with male pen names when writing was a male dominated profession? T F
3. Sometimes in some series fictions the first books are written by one author, but subsequent books are composed by copywriters. T F
4. Do prolific authors have two or three short stories appearing in one issue of a magazine to conceal the author's veritable name from readers? T F
5. Pearl Gray released different novels under the name of Richard Bachman, because he feared that his Western books were being sold for his name rather than his actual writing. T F

II. For questions 1-8, choose from the authors A-J. The authors may be chosen more than once.

Which author...

- 1 ...felt that his or her real name was unsuitable for his/her sort of writings? ___
- 2 ...had his or her books written by someone else? ___
- 3 ...used one name for his or her fiction and another one for non-fiction? ___
- 4 ...adopted a *nom de plume* in order to get more work published at the same time? ___
- 5 ...adopted a pen name of the opposite sex? ___
- 6 ...was found to write similar works using his or her real name and pseudonym? ___
- 7 ...had his or her identity revealed by his or her publisher? ___
- 8 ...adopted a pen name which was intended to hide his or her gender? ___

- | | |
|--------------------------------|---------------------------|
| A Samuel Langhorne Clemens | G Joanne Kathleen Rowling |
| B Robert A. Heinlein | H Carolyn Keene |
| C Pearl Gray | I J. D. Robb |
| D Stephen King | J D. C. Fontana |
| E Amandine Aurore Lucile Dupin | |
| F Mary Ann Evans | |

III. There are a wide range of words (in bolds) in the text that have more than one meaning. Look at the following definitions extracted from the dictionary and decide which definition is correct in the text:

1 adopt:

A to use a particular style of speaking, writing or behaving, especially one that you do not usually use.

B to choose a new name, country, custom, etc, especially to replace a previous one.

C to formally approve a suggestion.

2 confuse:

A to make someone feel that they cannot think clearly or do not understand.

B to think wrongly that a person or thing is someone or something else.

3 overexposure:

A when too much light or radiation reaches someone's skin or a photographic film and is harmful.

B when someone receives too much attention from television, the newspapers, etc (that is, condition of having been seen, heard or advertised so frequently or for so long that freshness or appeal is diminished).

4 pulp:

A a very soft substance that is almost liquid, made by crushing plants, wood, vegetables, etc.

B books, magazines or films that are badly written and that contain lots of sex or violence.

5 work

A something such as a painting, a play or a piece of music that is produced by a painter, a writer or a musician.

B the duties and activities that are part of your job.

C something on which exertion or labor is expended; a task, a productive or operative activity.

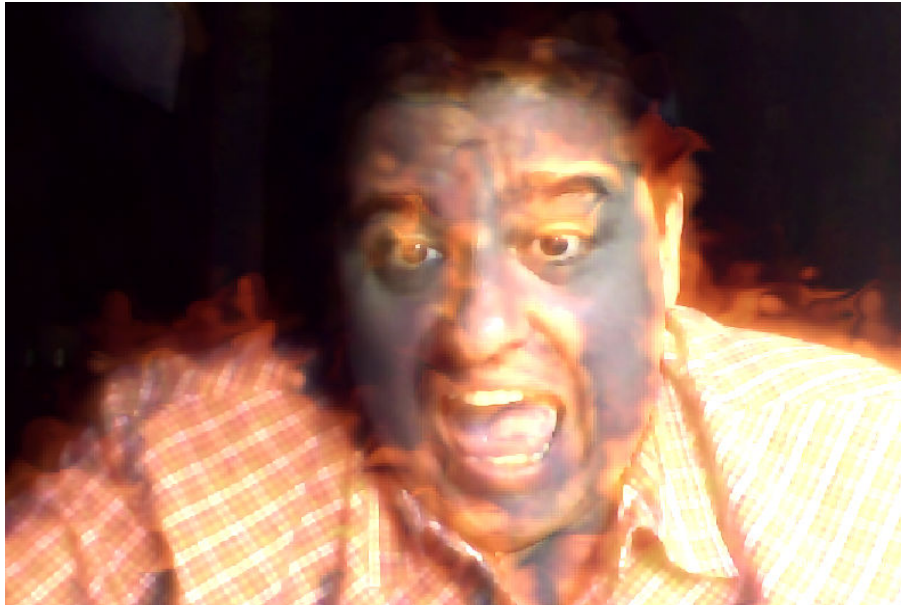
4. COMPRENSIÓN AUDITIVA / LISTENING COMPREHENSION

You are going to hear a piece of news talking about teen horror. You will find it in the audio folder. You will also find the complete tapescript at the end of the unit answer key.



Listen and decide if each statement is true (T), false (F) or not mentioned (NM).

- | | T | F | NM |
|---|---|---|----|
| 1. Popular TV shows help revive interest in horror literature. | | | |
| 2. Along with R.L.Stine, a new class of authors is attempting to re-define young adult horror. | T | F | NM |
| 3. The definition of teen horror can't be difficult to pinpoint. | T | F | NM |
| 4. Teen horror stories are actually empowering young adults against horrific things in life. | T | F | NM |
| 5. Teen horror disappeared as a dominant genre in the early 1990s with the rise of fantasy novels. | T | F | NM |
| 6. Horror can be a genre of its own but finds its way into almost every other genre | T | F | NM |
| 7. For years, fans have been asking Stine to revive "Fear Street" in online fan forums and over social media. | T | F | NM |



II. The news can be full of stories about unexpected things. You will hear about Robert Lawrence Stine's new project and the return of teen horror. For questions 8-16 complete the sentences.

R. L. Stine and the return of teen horror:

Author R. L. Stine has returned to the evil street that made him famous in the 1990s, and fans are looking forward to the new ways he will terrorize on "Fear Street".

This new project arrives at a time many people consider to be a (8) _____. It disappeared as a dominant genre in the early 2000s with the rise of fantasy novels and series such as "Harry Potter" and "Eragon." But popular shows like "The Walking Dead" helped revive interest in horror literature. Like today's TV shows, today's teen horror novels are (9) _____.

Anyway, along with Stine, a new class of authors is attempting to redefine young adult horror for the "Saw" generation, which can easily find (10) _____ on TV and in movies or video games. By weaving in diverse elements, a new wide range of authors is hoping to appeal to readers looking for something more than (11) _____.



But the definition of teen horror can be difficult (12) _____, especially as new authors broaden the range of topics contained within the genre. In the broadest sense, it embodies the disturbing, imaginative manifestations of (13) _____, life-or-death situations, (14) _____ and (15) _____. Indeed horror is defined by what scares you, and that's very personal and different for each person.

Nevertheless horror is the umbrella genre that (16) _____ to popular subgenres such as paranormal and dystopian. As the genre evolved, it began attracting more readers with its diversity of subgenres and topics. Themes of empowerment and hope emerged, showcasing teens defeating evil in the face of their greatest fears and surviving to the end of the book.

5. EXPRESIÓN ESCRITA / WRITING

In this section you are going...



1. To know what teachers want to see in a personal book review. In the first paragraph, say what you are reviewing and give relevant key information (such as the author of the book, the title, the literary genre, the year when it was published, where the story is set, etc).
2. You can also give both positive and negative opinions.
3. Say briefly what happens in the book, play, fairytale... you have chosen.
4. Put each topic in a separate paragraph.
5. Summarise the personal opinion in the final paragraph and give a recommendation (either positive or negative).
6. If possible, show examples from the story to support your opinions, but make sure you keep within the word limit.

Now, write your review of 150 words.



EXERCISE

Have you ever read any interesting book? If so, please write about one of the most stunning stories you have ever read. Say what you like or didn't like related to the plot, the setting and the characters.

6. EXPRESIÓN ORAL / SPEAKING

This section has to be presented during the on-site class. You have to talk for about 5 minutes.



You can do a power point presentation or simply explain your ideas. Keep your sentences short and concise. Divide your talk into clear sections and end up by giving your opinion. This exercise is going to be evaluated as part of your final mark!



EXERCISE

1. Can you think of any books that have become films, like '*Twilight*'? Compare what the good things about books are, and what the good things about films are.

7. CASO PRÁCTICO / CASE STUDY

In Arts and Humanities, a case study is a descriptive, exploratory or explanatory analysis of an author, group or novel. For this reason, you are going to do your...



SUMMARY AND ANALYSIS OF THE BLACK CAT: Please read carefully one of the best Poe's short stories: "The black cat", and write down any ideas about the plot. Tell us what you like or didn't like about the story.

Prepare to tell your story, writing notes if it helps. Don't forget that your writing will be more interesting if you use a gigantic variety of language, especially when you are describing something.



1. Remember to write clearly, effectively and imaginatively to engage your readers.
2. Please, use a style that matches vocabulary to your purpose and audience.
3. Try to organise logically the main ideas and information into sentences and paragraphs.
4. Don't forget to make use of language and structural features for effect. For instance, use a wide range of adjectives, such as: good = excellent, colossal, dazzling, impressive, stunning, exceptional, wonderful, superb, top quality, astounding, astonishing...; bad = unbearable, excruciating, fatuous, preposterous, traumatic, disturbing, ludicrous, etc.
5. Don't leave out having to resort to a range of sentence structures as well as punctuating and spelling accurately.

CONCLUSIONES / CONCLUSIONS



After having completed this unit, the student should be able to:

1. Produce and understand non-specialized written texts in the English language.
2. Follow oral discourses in English related to fiction and non-fiction.
3. Take part in spontaneous conversations in English about fiction and non-fiction.

RECAPITULACIÓN / SUMMARY



How well can you do these things in English now? Write a tick ✓ or a cross ✗ depending on your answer.

a) I can differentiate English vocabulary related to fiction and non-fiction	<input type="checkbox"/>
b) I can understand the difference between direct speech and reported speech	<input type="checkbox"/>
c) I can differentiate and use the appropriate style for expressing different ideas in reported speech	<input type="checkbox"/>
d) I can hold a simple conversation in English about different literary genres (novels, best-sellers, plays, nanoliterature, etc)	<input type="checkbox"/>
e) I can read and understand a simple text in English that deals with the topic of pen names	<input type="checkbox"/>
f) I can follow and understand a simple listening comprehension in English about fiction and non-fiction	<input type="checkbox"/>
g) I can write my own summary of a book	<input type="checkbox"/>
h) I can write a review	<input type="checkbox"/>
i) I can ask for reading habits	<input type="checkbox"/>
j) I can do a presentation regarding fiction and non-fiction	<input type="checkbox"/>



AUTOCOMPROBACIÓN

1. Pregunta
 - a) Respuesta
 - b) Respuesta
 - c) Respuesta
 - d) Respuesta

2. Pregunta
 - a) Respuesta
 - b) Respuesta
 - c) Respuesta
 - d) Respuesta



SOLUCIONARIO

1.	c	2.	b	3.		4.		5.	
6.		7.		8.		9.		10.	

PROPUESTAS DE AMPLIACIÓN



BIBLIOGRAFÍA



Un profesor de este modo, puede por ejemplo, decidir incidir más en un periodo histórico porque sabe que los alumnos lo conocen menos de cursos anteriores o pasar por encima un determinado tema que no considere primordial.

Otro punto importante de esta flexibilidad es lo que facilita el aprendizaje en contexto no formales como puede ser mediante, películas, o visitas o productos multimedia, que, en el caso de las ciencias sociales puede ser un modo muy interesante de enseñar, siempre y cuando, como docentes seamos capaces de organizar una enseñanza fundamentada y sólida.

Estos son los autotexto que puedes añadir. Como mínimo uno cada dos páginas.



Autotexto Bombilla.



Autotexto Campus Virtual.



Autotexto Conclusiones.



Autotexto Definición.



Autotexto Ejemplo.



Autotexto Ejercicio.



Autotexto Importante.



Autotexto Información.



Autotexto Ejercicio Relaciona.

- | | |
|------------------------|----------------------------|
| ¹ Opción 1. | Respuesta a ^a . |
| ² Opción 2. | Respuesta b ^b . |
| ³ Opción 3. | Respuesta c ^c . |
| ⁴ Opción 4. | Respuesta d ^d . |

Solución:
1 a, 2 b, 3 c, 4 d.

