

## AND AFTER THE FUNCTIONS, WHAT?

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Chaucer, Faulkner, Shakespeare, O'Neil, Eliot... Although these names need no introduction, they do represent a very minute number of literary figures who for years have been flagrantly disregarded in the language teaching classrooms. The practice of pushing literature into oblivion has been evident not only during the structural and/or audiovisual instruction days, but also when the functional and notional approaches to language teaching were being launched and accepted with all their new promises and practices. The appeal of this approach was so strong that it practically overshadowed all other methodologies.

Everything is 'communicative' these days. Published courses almost exclusively advertise themselves as being the latest in 'communicative methodology, and as having 'communication' as their main aim. Convention papers deal with the 'communicative use' of language, and the teaching of English as communication has changed from the title of an important article... into a received truth of the English language profession. No self-respecting teacher, materials designer, or applied linguist would think of teaching English as anything else.

(Harmer: 164)

If this was the trend, then why the taboo on literature? Why force teachers who used literature in their classes into soul searching confessions? "Like many teachers of English language classes, I've often felt slightly sinful when offering short stories and poetry to my students" (Power:8). The beauty of considering literary texts for language teaching is that it is *NOT* at odds with the communicative approach. On the contrary, it reinforces the functions and expands their range to unlimited possibilities. Many of us who have been using the functional approach for years have reached the point where "asking for and giving directions", "finding out train schedules", "making reservations", "ordering food in a restaurant" are pouring out of our ears. But that is only a very insignificant problem. All these functions -which undoubtedly are very useful - produce a very neutral type of language; so neutral that by the time our students reach more advanced levels in their studies, their vocabulary is so limited that they are unable to express ideas and deal with abstractions. When faced with a discussion of a more intellectual nature (which they love to do because they are university students), they grope for words and are tense about their limitations; added to these particular frustrations, very elementary paraphrases and all sorts of non-verbal signals are constantly being used. How can we help our students develop their ability to use language more effectively in the upper levels? Hopefully through literature. At present teachers specialized in this area of study can rejoice as it seems that the most recent trend in language teaching can be called: 'Literature revisited'.

It will generally be accepted, whatever one's pedagogic persuasion, that the business of language teaching is to develop in learners the ability to use

language, to put linguistic forms to the service of meaning. [ I would like ] to argue that literature and in particular poetry, has characteristics as a use of language which make it especially well qualified to assist in this enterprise (Widdowson: 111).

This rediscovery is fortunate as literature provides us with an inexhaustible source of authentic materials quite different from the ones already being used in the communicative approach: magazine and newspaper articles, menus, posters, registration forms, and the like. Although we would basically be dealing with fiction and coping with language meant for native speakers, there are a number of valid reasons for resorting to literary texts. Aside from the sociocultural enrichment and the personal involvement we want students to achieve, what is really promising is the language improvement possible through extensive reading.

...literature provides a rich context in which individual lexical or syntactical items are more memorable. Reading a substantial and contextualised body of text, students gain familiarity with many features of the written language - the formation and function of sentences, the variety of possible structures, the different ways of connecting ideas - which broaden and enrich their own writing skills. The extensive reading required in tackling a novel or a long play develops the students' ability to make inferences from linguistic clues, and to deduce meaning from context, both useful in reading other sorts of material as well (Collie & Slater: 5).

A word of caution would be appropriate at

this point. The use of literary texts in a language classroom does not imply transforming it into a literature class. Far from it I The point here is to use literary texts as another tool to augment the language objectives already established. Otherwise, the likelihood of falling into the deepest of snake pits is not remote as nothing relevant has been done to 'modernize' the teaching techniques in a literature class. Unfortunately the traditional teacher-centered approach still prevails in many schools. For example, handouts to help students study a novel, play or story are carefully prepared by the teacher; the usual topics of theme, plot, characterization, setting style...are invariably included as typical tools in the chore of analyzing a piece of work; literary terms like denouement, alliteration, foreshadowing...keep building-up a notably useless and specialized vocabulary for students who have no intentions of going into the literary field. In other more extreme cases, teachers merely dictate all sorts of biographical data and give assignments like: "Read *Pygmalion* for tomorrow so we can discuss it in class". Discuss what? How?

The previous considerations and the firm conviction that literature can become a revolutionary aid in the language classroom if properly exploited were the inspiring factors that triggered the design of the activities included in this paper. They were designed for students in the upper intermediate levels, and they are only an initial attempt as they are based on one story only. They still have to be piloted and perhaps modified. Are they too difficult? Were too many included for one story? A number of questions come to mind. The results of the piloting will be helpful for future reference when other genres are selected and other types of exercises prepared.

Care was taken in the design of these particular materials to use the techniques and

exercises already established in the English classroom. The development of the four abilities and the communicative approach continued to be emphasized so students would merely be faced with new materials, not different teaching methodologies. Also it was important to take into consideration that students had to be led every step of the way in the chore of coping with a difficult literary text. Consequently, careful provisions were taken to present the material in small doses by preparing work-sheets for specific tasks. Had this not been done, a couple of predictable problems were bound to appear: Students mentally turning off when overloaded with something they could not understand; students reluctant to accept their own potential in solving a seemingly unsurmountable task.

All the activities that follow were based on O. Henry's 'The Cop and the Anthem'. A number of valid points have to be considered in selecting a text:

The criteria of suitability clearly depend on each particular group of students, their needs, interests, cultural background and language level. However, one primary factor to consider is, we suggest, whether a particular work is able to stimulate .. .personal involvement...by arousing the learners' interest and provoking strong positive reactions from them (Collie & Slater: 6).

The above mentioned suggestions are, of course, ideal, but as often happens, due to economic and other factors, selection boils down to other very-basic reasons: availability and the possibility of exploiting the written text with other audio-visual aids. In the case of "The Cop and the Anthem" an excellent recording found in the bottom drawer of a bookcase

(where literary materials have been carefully preserved and forgotten up to now) and a video-cassette of the film starring Charles Laughton in the main role were the reasons for selecting it.

The activities for "The Cop and the Anthem" (included in the APPENDIX) were designed to be practically self-explanatory so students are able to work alone under the guidance of their teacher. The short story (also in the APPENDIX) was divided in sections to facilitate its use with the tasks to be performed.

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To begin with, it is essential that students feel comfortable with O. Henry's special brand of language. Since he is not an easy author to understand, the first assignment is to read paragraphs (1) to (5) of the story (APPENDIX 1) and in groups of three or four students do a couple of related tasks. The aim of the reading is to look for meaning rather than dwell on unnecessary specifics; therefore, the first task (APPENDIX 2) lists an assorted selection of phrases that focus on the coming of winter - the main character's concern - presented with descriptive images and flowery vocabulary.

Ideally after the students try to classify each description, several vocabulary and grammatical doubts will spring up, thus giving the teacher an opportunity to discuss them fully with the class. The objective of this exercise is to motivate oral production as much as possible. It is definitely not important, for example, whether "when wild geese honk" is classified under the concrete, elaborate, or metaphorical column. The importance lies in getting students involved and in eliciting their viewpoints.

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The second task (APPENDIX 4) - also based on the first five paragraphs - concentrates on written production. Students are given an opportunity to review all of their previous experiences with paragraph writing using the models found in APPENDIX 3. As O. Henry merely mentions the Mediterranean Cruise or Palm Beach, this gives the English teacher the chance to exploit the references and get students to do a bit of research on the places included on the worksheet or share with others information based on previous readings or experiences, if any.

The last questions in the task were designed to further the understanding of the plot. Although the literary aspects do not play the most important role in the reading, they cannot be entirely disregarded - at least by a literature teacher. In a way the underlying objective for using these types of texts is to develop an appreciation and a love for literature that will go beyond the classroom activities. If this can be done through the back door, why not?

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The third task (APPENDIX 5) is a preparation for the videocassette that will be shown once the story has been read and studied. This task is the only one where students work individually. O. Henry does not give many details of the main character's appearance. How does each student picture Soapy? Do any of the descriptions fit with the film director's concept of the character? Was casting Charles Laughton in the main role an appropriate choice? These and other questions will be very useful prior to the showing of the film.

In order to complete the task, students can use photographs, pictures from magazines, or draw their own cartoon. Even if they are not artistically inclined, Andrew Wright's sugges-

tions for cartoon drawing in *Visual materials for the Language Teacher* can be very motivating. Students, as a general rule, prefer creating more so than spending hours going through the pages of a magazine for a cut-out.

\* \* \* \* \*

The fourth task is primarily a summary of the main points in the plot. In groups of three, students begin by doing some cutting and pasting after discussing how to represent the details of the plot visually. Once the pasting is finished, the information will aid them with the writing, which at this point has a two-fold purpose. First, train students for outline writing by extracting the main thoughts in concrete and concise sentences or phrases. In the boxes marked "ATTEMPT" they write a sentence; in the ones with "RESULT" , a phrase (APPFNDIX 7). Secondly, prepare students further for the viewing session. Does the director follow the same steps in presenting the plot? Where are there any differences? Do the changes improve or hinder the plot? Is it preferable to watch a film before or after studying a written text?

\* \* \* \* \*

Marion Geddes' jigsaw listening techniques were the inspiration for the fifth task (APPFNDIX 8). After the main character tries unsuccessfully to go to jail, he reluctantly has to decide on another course of action. This decision was taped as three different extracts (paragraphs 39 and 40; 41 and 42; and 43); students listen to it instead of reading it. As the instructions call for on the worksheet, while listening each group takes notes on its own extract so that later on they share the information with the members of the other groups and figure out the right order of the events.

In the last activity on this worksheet,



each student writes his thoughts on how the story might end; in a general discussion the versions are compared with the author's, which was also taped for listening purposes. (The possibility of someone coming up with a better ending than O. Henry should never be discarded).

\* \* \* \* \*

As it was already mentioned, the study of "The Cop and the Anthem" will be rounded-up with the viewing of the film. A number of techniques are possible for exploiting video materials: jigsaw viewing, viewing straight through, silent viewing, sound only, skin viewing, freeze frame... (Allen: 117). Since this story is not very long (about 30 min.), it could easily be shown at one sitting using the "straight through viewing" technique.

Set one or two very general questions designed to elicit the main content points in the programme [APPENDIX 7]. Try to include at least one question which focusses on information that is presented visually, so that everyone has a chance of producing an answer [APPENDIX 5]... It's probably best to keep your round-up within the time available immediately after the class has seen the programme (Allen: 36).

This technique will be effective because by the time all the tasks are finished, students will be well acquainted with the short story in order to deal with anything related to the film. Otherwise the film will not be used as a language teaching tool.

The activities presented here are only samples of what can be done with literature to enrich the language classrooms. Even though they are few, they do represent a beginning. Consequently 'let the games begin' with a mar-

vellous team of champions: Dickinson, Carroll,  
Byron, Woolf...

## APPENDIX 1

*The Cop and the Anthem*

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O. HENRY .

- (1) ON his bench in Madison Square Soapy moved uneasily. When wild geese honk high of nights, and when women without sealskin coats grow kind to their husbands, and when Soapy moves uneasily on his bench in the park, you may know that winter is near at hand.
- (2) A dead leaf fell in Soapy's lap. That was Jack Frost's card. Jack is kind to the regular denizens of Madison Square, and gives fair warning of his annual call. At the corners of four streets he hands his pasteboard to the North Wind, footman of the mansion of All Outdoors, so that the inhabitants thereof may make ready.
- (3) Soapy's mind became cognizant of the fact that the time had come for him to resolve himself into a singular Committee of Ways and Means to provide against the coming rigor. And therefore he moved uneasily on his bench.
- (4) The hibernatorial ambitions of Soapy were not of the highest. In them were no considerations of Mediterranean cruises, of soporific Southern skies or drifting in the Vesuvian Bay. Three months on the Island was what his soul craved. Three months of assured board and bed and congenial company, safe from Boreas and bluecoats, seemed to Soapy the essence of things desirable.
- (5) For years the hospitable Blackwell's had been his winter quarters. Just as his more fortunate fellow New Yorkers had bought their tickets to Palm Beach and the Riviera each winter, so Soapy had made his humble arrangements for his annual hegira to the Island. And now the time w<sup>as</sup> come. On the previous night three Sabbath newspapers, distributed beneath his coat, about his ankles and over his lap, had failed to repulse the cold as he slept on his bench near the spurting fountain in the ancient square. So the Island loomed big and timely in Soapy's mind. He scorned the provisions made in the name of charity for the city's dependents. In Soapy's opinion the Law was more benign than Philanthropy. There was an endless round of institutions, municipal and eleemosynary, on which he might set out and receive lodging and food accordant with the simple life. But to one of Soapy's proud spirit the gifts of charity are encumbered. If not in coin you must pay in humiliation of spirit for every benefit received at the hands of philanthropy. As Caesar had his Brutus, every bed of charity must have its toll of a bath, every loaf of bread its compensation of a private and personal inquisition. Wherefore it is bet ter to be a guest of the law, which, though conducted by rules, does not meddle unduly with a gentleman's private affairs.

(6) Soapy, having decided to go to the Island, at once set about accomplishing his desire. There were many easy ways of doing this. The pleasantest was to dine luxuriously at some expensive restaurant; and then, after declaring insolvency, be handed over quietly and without uproar to a policeman. An accommodating magistrate would do the rest.

(7) Soapy left his bench and strolled out of the square and across the level sea of asphalt, where Broadway and Fifth Avenue flow together. Up Broadway he turned, and halted at a glittering café, where are gathered together nightly the choicest products of the grape, the silkworm, and the protoplasm.

(8) Soapy had confidence in himself from the lowest button of his vest upward. He was shaven, and his coat was decent and his neat black, ready-tied four-in-hand had been presented to him by a lady missionary on Thanksgiving Day. If he could reach a table in the restaurant unsuspected success would be his. The portion of him that would show above the table would raise no doubt in the waiter's mind. A roasted mallard duck, thought Soapy, would be about the thing—with a bottle of Chablis, and then Camembert, a demi-tasse

and a cigar. One dollar for the cigar would be enough. The total would not be so high as to call forth any supreme manifestation of revenge from the café management; and yet the meat would leave him filled and happy for the journey to his winter refuge.

(9) But as Soapy set foot inside the restaurant door the head waiter's eye fell upon his frayed trousers and decadent shoes. Strong and ready hands turned him about and conveyed him in silence and haste to the sidewalk and averted the ignoble fate of the menaced mallard.

(10) Soapy turned off Broadway. It seemed that his route to the coveted Island was not to be an epicurean one. Some other way of entering limbo must be thought of.

(11) At a corner of Sixth Avenue electric lights and cunningly displayed wares behind plate-glass made a shop window conspicuous. Soapy took a cobblestone and dashed it through the glass. People came running around the corner, a policeman in the lead. Soapy stood still, with his hands in his pockets, and smiled at the sight of brass buttons.

(12) "Where's the man that done that?" inquired the officer, excitedly.

(13) "Don't you figure out that I might have had something to do with it?" said Soapy, not without sarcasm, but friendly, as one greets good fortune.

(14) The policeman's mind refused to accept Soapy even as a clue. Men ydiQ smash windows do not remain to parley with the law's minions. They take to their heels. The policeman saw a man halfway down the block running to catch a car. With drawn club he joined in the pursuit. Soapy, with disgust in his heart, loafed along, twice unsuccessful.

- (15) On the opposite side of the street was a restaurant of no great pretensions. It catered to large appetites and modest purses. Its crockery and atmosphere were thick; its soup and napery thin. Into this place Soapy took his accusive shoes and telltale trousers without challenge. At a table he sat and consumed beefsteak, flapjacks, doughnuts and pie. And then to the waiter he betrayed the fact that the minutest coin and himself were strangers.
- (16) "Now, get busy and call a cop," said Soapy. "And don't keep a gentleman waiting."
- (17) "No cop for youse," said the waiter, with a voice like butter cakes and an eye like the cherry in a Manhattan cocktail. "Hey, Con!"
- (18) Neatly upon his left ear on the callous pavement two waiters pitched Soapy. He arose joint by joint, as a carpenter's rule opens, and beat the dust from his clothes. Arrest seemed but a rosy dream. The Island seemed very far a way. A policeman who stood before a drug store two doors away laughed and walked down the street.
- (19) Five blocks Soapy travelled before his courage permitted him to woo capture again. This time the opportunity presented what he fatuously termed to himself a "cinch." A young woman of a modest and pleasing guise was standing before a show window gazing with sprightly interest at its display of shaving mugs and ink-stands, and two yards from the window a large policeman of severe demeanor leaned against a water plug.
- (20) It was Soapy's design to assume the rôle of the despicable and execrated "masher." The refined and elegant appearance of his victim and the contiguity of the conscientious cop encouraged him to believe that he would soon feel the pleasant official clutch upon his arm that would insure his winter quarters on the right little, tight little isle.
- (21) Soapy straightened the lady missionary's ready-made tie, dragged his shrinking cults into the open, set his hat at a killing cant and sidled toward the young woman. He made eyes at her, was taken with sudden coughs and "hems," smiled, smirked and went brazenly through the impudent and contemptible litany of the "masher." With half an eye Soapy saw that the policeman was watching him fixedly. The young woman moved away a few steps, and again bestowed her absorbed attention upon the shaving mugs. Soapy followed, boldly stepping to her side, raised his hat and said:
- (22) "Ah there, Bedelial Don't you want to come and play in my yard?"
- (23) The policeman was still looking. The persecuted young woman had but to beckon a finger and Soapy would be practically en route for his insular haven. Already he imagined he could feel the cozy warmth of the station-house. The young woman faced him and, stretching out a hand, caught Soapy's coat sleeve.

- (24) "Sure, Mike" she said, joyfully, "if you'll blow me to a pail of suds. I'd have spoke to you sooner, but the cop was watching."
- (25) With the young woman playing the clinging Ivy to his oak Soapy walked past the policeman overcome with gloom. He seemed doomed to liberty.
- (26) At the next corner he shook off his companion and ran. He halted in the district where by night are found the lightest streets, hearts, vows and librettos. Women in furs and men in greatcoats moved gaily in the wintry air. A sudden fear seized Soapy that some dreadful enchantment had rendered him immune to arrest. The thought brought a little of panic upon it, and when he came upon another policeman lounging grandly in front of a transplendent theatre he caught at the immediate straw of "disorderly conduct."
- (27) On the sidewalk Soapy began to yell drunken gibberish at the top of his harsh voice. He. danced, howled, raved, and otherwise disturbed the wellnV
- (28) The policeman twirled his club, turned his back to Soapy and remarked to a citizen.
- (29) "Tis one of them Yale lads celebratin' the goose egg they give to the Hartford College. Noisy; but no harm. We've instructions to lave them be."
- (30) Disconsolate, Soapy ceased his unavailing racket. Would never a policeman lay hands on him? In his fancy the Island seemed an unattainable Arcadia. He buttoned his thin coat against the chilling wind.
- (31) In a cigar store he saw a well-dressed man lighting a cigar at a swinging light. His silk umbrella he had Set by the door on entering. Soapy stepped inside, secured the umbrella and sauntered off with it slowly. Thi man at the cigar light followed hastily.
- (32) "My umbrella," he said, sternly.
- (33) "Oh, is it?" sneered Soapy, adding insult to petit larceny. "Well, why don't you call a policeman? I took it. Your umbrella! Why don't you call a cop? There stands one on the corner."
- (34) The umbrella owner slowed his steps. Soapy did likewise, with a presentiment that luck would again run against him. The policeman looked at the two curiously.
- (35) "Of course," said the umbrella man—"that is—well, you know how these mistakes occur—I—if it's your umbrella I hope you'll excuse me—I picked it up this morning in a restaurant—If you recognize it as yours, why—I hope you'll "
- (36) "Of course it's mine," said Soapy, viciously.
- (37) The ex-umbrella man retreated. The policeman hurried to assist a tall blonde in an opera cloak across the street in front of a street car that was approaching two blocks away.

- (38) Soapy walked eastward through a street damaged by improvements. He hurled the umbrella wrathfully into an excavation. He muttered against the men who wear helmets and carry clubs. Because he wanted to fall into their clutches, they seemed to regard him as a king who could do no wrong.
- (39) At length Soapy reached one of the avenues to the east where the glitter and turmoil was but faint. He set his face down this toward Madison Square, for the homing instinct survives even when the hok..e is a park bench.
- (40) But on an unusually quiet corner Soapy came to a standstill. Here was an old church, quaint and rambling and gabled. Through one violet-stained window a soft light glowed, where, no doubt, the organist loitered over the keys, making sure of his mastery of the coming Sabbath anthem. For there drifted out to Soapy's ears sweet music that caught and held him transfixed against the convolutions of the iron fence.
- (41) The moon was above, lustrous and serene; vehicles and pedestrians were few; sparrows twittered sleepily in the eaves—for a little while the scene might have been a country churchyard. And the anthem that the organist played cemented Soapy to the iron fence, for he had known it well in the days when his life contained such things as mothers and roses and ambitions and friends and immaculate thoughts and collars.
- (42) The conjunction of Soapy's receptive state of mind and the influences about the old church wrought a sudden and wonderful change in his soul. He viewed with swift horror the pit into which he had tumbled, the degraded days, unworthy desires, dead hopes, wrecked faculties and base motives that made up his existence.
- (43) And also in a moment his heart responded thrillingly to this novel mood. An instantaneous and strong impulse moved him to battle with his desperate fate. He would pull himself out of the mire; he would make a man of himself again; he would conquer the evil that had taken possession of him. There was time; he was comparatively young yet; he would resurrect his old eager ambitions and pursue them without faltering. Those solemn but sweet organ notes had set up a revolution in him. To-morrow he would go into the roaring downtown district and find work. A fur importer had once offered him a place as driver. He would find him to-morrow and ask for the position. He would be somebody in the world. He would—

Soapy felt a hand laid on his arm. He looked quickly around into the broad face of a policeman.

"What are you doin' here?" asked the officer.

"Nothin'," said Soapy.

"Then come along," said the policeman.

"Three months on the Island," said the Magistrate in the Police Court the next morning.

## APPENDIX 2

## TASK NO. 1

- Read paragraphs 1-5.
- Notice how O.Henry creates literary images with unusual descriptions.
- How would you classify his descriptions?  
Place a (✓) in the appropriate columns:

	ELABO- RATE	CON- CRETE	META- PHORI- CAL
1. when wild geese honk			
2. when women without sealskins grow kind to their husbands			
3. a dead leaf			
4. Jack Frost's card			
5. he hands his pasteboard to the North Wind			
6. footman of the mansion of all outdoors			
7. hibernational ambitions			
8. annual hegira to the Island			

- What do these descriptions refer to? \_\_\_\_\_
- Why'does O.Henry dedicate a whole paragraph to Jack Frost? \_\_\_\_\_
- What is understood by the "Island"? \_\_\_\_\_



## APPENDIX 3

Places to go...things to do...what to see...  
in the wonderful touring world of Mexico



**SAN MIGUEL DE ALLENDE.** One of the towns in Mexico declared a "national monument" to preserve its Colonial atmosphere. No modern buildings, no neon lights, no lighted signs at all in fact, just simple wood ones. Home of the Instituto Allende, where people of all countries, but mainly the U.S., study art, photography, sculpture, graphics, ceramics, metalwork, and the like. If there on a Sunday, be sure to take the noonday house-and-garden tour that takes you behind the walls of San Miguel's homes.



**TEOTIHUACAN.** Both the most widely known and the most easily accessible of Mexico's archaeological zones, being only 30 miles outside Mexico City. Covers almost seven square miles and is one of the most important and awe-inspiring discoveries in North America. A tremendous complex of pyramids, temples and courts, built by the ancient Teotihuacans, the huge pyramids are at least 1000 years old. Teotihuacan is reputed to be a 250,000 and its ancient life is recreated in a dramatic "sound and light" spectacle that you won't want to miss (check in Mexico City for schedule of performances).



**ACAPULCO.** Glamorous showplace of the world, and "Riviera of the West." Palm-fringed beaches, exciting hotels, sports, night life. Swim, sunbathe, water-ski (and parachute ski), go sport fishing, and watch the famed "cliff divers" plunge nightly into the surf.



**MEXICO CITY.** Some books devote more than 100 pages to Mexico City alone so here we will list only a few of its highlights: the National Museum of Anthropology, one of the world's greatest... University City, one of the finest school buildings covered with giant mosaic gardens of Xochimilco... the "float-Ballet Folklorico, an unforgettable experience... the bullfights in the Plaza Mexico... the tremendous Cathedral, largest in Mexico... the nearby ruins of Teotihuacan and the Colonial museum of Tepotzotlan.

**CHICHEN ITZA.** Most famous of the archaeological zones in Yucatan. These ruins of a once-great Mayan city are one of the archaeological wonders of the world. See the Temple of the Warriors, the Court of a Thousand Columns, the ancient Ball Court, the Castle.



**TASCO.** Other great "national monument" of Mexico. Possibly the oldest mining town for the silver more famous than ever today whose shops outnumber everything else in Tasco. Steep narrow streets, cobblestone pavements, buildings all over, and many quaint houses. Driving in center of town is almost impossible, so park nearby and walk around. It's more fun anyway. Church of Santa Prisca is one of the country's more beautiful ones.



**GUANAJUATO.** This once-great silver-mining center, now one of the most beautiful and picturesque cities in Mexico, sprawls over a remarkable mountainous at 6,500 feet. Drive through its atmosphere "vehicular subway," which runs under the city for almost two miles. Colonial still working (they once supplied 20% of the world's silver). Huge statue of "El Pipila," a national hero of the War of Independence, looks down on the city from a hilltop in the town.

## APPENDIX 4

<div style="border: 1px solid black; display: inline-block; padding: 2px;">TASK No. 2</div> <ul style="list-style-type: none"> <li>• Study the courants on "the wonderful touring world of Mexico".</li> <li>• In groups of 4 pool information about the places mentioned by O.Henry.</li> <li>• Prepare similar tour brochures of the places O.Henry includes in his short story.</li> </ul>	
MEDITERRANEAN CRUISE	SOUTHERN SKIES
THE VESUVIAN BAY	PALM BEACH
THE RIVIERA	<ul style="list-style-type: none"> <li>• Why does O.Henry use these references? _____</li> <li>• What is Blackwell? _____</li> <li>• Why is it appealing to Soapy? _____</li> <li>• Why does Soapy dislike charity? _____</li> </ul>

## APPENDIX 5

**MISSING**

*Have you seen this girl?  
MARCIA aged 14, was  
last seen on 12 January in  
Tooting South London.*

*She is 5 ft 1 in tall, has  
grey-blue eyes and short  
blond hair.*

*At the time she went  
missing she was wearing  
dark blue corduroy  
trousers, a beige jumper  
and a black woolly jacket*

*Anyone knowing the whereabouts of this girl should  
get in touch with the Tooting Police:  
TELEPHONE (01) 630 1121*



Collie, J. and S. Slater (1987) Literature In the Language Classroom. Cambridge University Press.

**TASK No. 3**

- Read paragraphs 6, 7, and 8.
- Prepare a WANTED poster with Soapy's picture and characteristics.

**WANTED**

## APPENDIX 6

## Task No. 4

- Read the paragraphs referring to Soapy's attempts to go to jail.
- Prepare a visual representation of his unsuccessful attempts. Follow your teacher's instructions.



## APPENDIX 7

<p>ATTEMPT :</p>	<p>ATTEMPT :</p>
<p>RESULT :</p>	<p>RESULT :</p>
<p>ATTEMPT :</p>	<p>ATTEMPT :</p>
<p>RESULT :</p>	<p>RESULT :</p>
<p>ATTEMPT :</p>	<p>ATTEMPT :</p>
<p>RESULT :</p>	<p>RESULT :</p>

APPENDIX 8

<p><b>TASK No. 5</b></p> <ul style="list-style-type: none"> <li>• Listen to your extract.</li> <li>• Take notes of the important points in your extract.</li> </ul>	
<p><b>EXTRACT A</b></p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p>	<p><b>EXTRACT B</b></p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p>
<p><b>EXTRACT C</b></p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p>	<ul style="list-style-type: none"> <li>• Get together with members of different groups to decide on the correct order of events:</li> </ul> <p><b>EXTRACT A</b> _____</p> <p><b>EXTRACT B</b> _____</p> <p><b>EXTRACT C</b> _____</p>
<ul style="list-style-type: none"> <li>• The ending of the story is missing. Write your own version:</li> </ul>	<ul style="list-style-type: none"> <li>• Listen to O. Henry's ending and compare it with your version.</li> </ul> <hr/> <ul style="list-style-type: none"> <li>• In groups of 3 decide on the characteristics of O. Henry's style of writing:</li> </ul> <ol style="list-style-type: none"> <li>1. _____</li> <li>2. _____</li> <li>3. _____</li> <li>4. _____</li> <li>5. _____</li> </ol>



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