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**HORROR LITERATURE: FROM MARY SHELLEY TO NEIL GAIMAN,
A GENRE TO CAPTIVATE TEENAGE STUDENTS**

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After a long path walked through seven years of studies at Universidade de Caxias do Sul, I feel relieved and glad to reach the final steps of my graduation. It was a hard, sometimes thorny path. However, I must say that among all of these rough situations I have been through, I could find my own way: not only as a student discovering new things, not only either regarding my professional future. I could find my way as a person, a human being.

I decided to enter in the Letras – Inglês course because English is everything to me, since I was a kid. For me, having the ability to talk and understand other people in another language is a gift given by God. As the times went by during the graduation, I discovered my passion for Literature (which, actually, was always there). I just needed a sparkle to follow the bright road of novels, poems, short stories and amazing authors such as Edgar Allan Poe, Mary Shelley, Oscar Wilde, who also helped me to find my way in the world.

I would like to thank God for giving me hope. My family – mother Beatris, father Rogerio, and sister Cíntia for giving me support. My friends, specially Marcelo, Jackson, Fabiane, Guilherme and Cristina who have always believed in me. And, of course, I would like to thank all the professors I had during these years. Specially, I want to thank Prof. Samira, who is a lovely person and was a wonderful advisor in TCC II, and Prof. Maria Valesia, for being such a great advisor in TCC I and also helping me with other topics. Lastly, I would like to dedicate this paper for my dear friend and colleague, Eliane Baldissera, who left this world to teach English and read Mark Twain for the angels. You will always be in my heart, dear.

Because if you are making mistakes, then you are making new things, trying new things, learning, living, pushing yourself, changing yourself, changing your world. You're doing things you've never done before, and more importantly, you're doing something.

NEIL GAIMAN

ABSTRACT

Working with Literature in classroom is a challenge which many teachers face, mainly when incorporating literary texts in an EFL context. In Brazilian public schools the problems regarding this topic are even bigger. One of the most common arguments concerning the use of Literature in class is the lack of motivation from the students, who are often distracted by other means of entertainment, such as social media, films and series. The Horror Literature is a genre on which the teacher can keep the students' attention, due to its proximity to what the physical and psychological transformations students might face in their real life. Considering the High School levels and the issues related to adolescence, the Horror Literature can help the teachers to approximate on the students' emotions and they can make a connection between fiction and reality. As the characters face fictional problems, the teenager students might have been facing real problems, so, this proximity can help them to ponder upon many things. Talking about the emotional effect of the reading, it can foster the students' empathy and develop a critical thinking regarding many subjects. Another possibility that Horror Literature provides is the cultural aspect intrinsic to the literary works. As it is stated at BNCC (Base Nacional Comum Curricular) that English is a lingua franca and it should be taught taking into account the cultural aspects of the language, it is possible to say that Horror is a genre specially connected to American's beliefs. In North America, there is a strong relation with supernatural tales about witches related to the settlement of the country. Other aspect is the Native American beliefs and tales about monsters and creatures who live in the forests. Talking about the introduction of the literary text in an EFL classroom, it is possible to have an increase of the students' vocabulary and fluency. This paper aims to reach a model of a reading project, through a lesson plan contemplating five classes of fifty minutes, designed for the second grade of High School. It was developed through a bibliographical research of the literature on this subject. The main authors quoted in this paper are Candido (2004), Cosson (2006), Punter (1996), Matek (2015) and Dalcanalle (2015). The final goals of this paper are to propose a reflection about the introduction of Literature in EFL classes to boost our student's creativity, critical development and knowledge on the target language and to ponder about the benefits of working with Horror Literature with High School students.

Keywords: Horror Literature. High School. Reading Project. EFL learning. Reading practices.

RESUMO

Trabalhar com Literatura em sala de aula é um desafio que muitos professores enfrentam, principalmente ao incorporar textos literários em um contexto de inglês como língua estrangeira. Nas escolas públicas brasileiras, os problemas em relação a esse tema são ainda maiores. Um dos argumentos mais comuns em relação ao uso da Literatura nas aulas é a falta de motivação dos alunos, que muitas vezes se distraem com outros meios de entretenimento, como mídias sociais, filmes e séries. A Literatura de Terror é um gênero em que o professor consegue prender a atenção dos alunos, devido à sua proximidade com as transformações físicas e psicológicas que os estudantes podem enfrentar nas suas vidas. Considerando os níveis de ensino médio e as questões relacionadas à adolescência, a Literatura de Terror pode ajudar os professores a se aproximarem das emoções dos alunos e fazer uma conexão entre ficção e realidade. Como os personagens enfrentam problemas fictícios, os alunos adolescentes podem estar enfrentando problemas reais, portanto, essa proximidade pode ajudá-los a refletir sobre muitas coisas. Falando sobre o efeito emocional da leitura, pode fomentar a empatia dos alunos e desenvolver um pensamento crítico em relação a muitos assuntos. Outra possibilidade que a Literatura de Terror oferece é o aspecto cultural intrínseco às obras literárias. Como se afirma na BNCC (Base Nacional Comum Curricular), o Inglês é uma língua franca e deve ser ensinado tendo em conta os aspectos culturais da língua. Pode-se dizer que o Terror é um gênero especialmente ligado às crenças americanas. Na América do Norte, há uma forte relação com contos sobrenaturais sobre bruxas relacionados ao povoamento do país. Outro aspecto são as crenças e contos nativos americanos sobre monstros e criaturas que vivem nas florestas. Por falar na introdução do texto literário em uma sala de aula de inglês como língua estrangeira, é possível ter um aumento do vocabulário e da fluência dos alunos. Este trabalho visa chegar a um modelo de projeto de leitura, por meio de um plano de aula contemplando cinco aulas de cinquenta minutos, elaborado para a segunda série do Ensino Médio. Foi desenvolvido por meio de pesquisa bibliográfica da literatura sobre o assunto. Os principais autores citados neste artigo são Candido (2004), Cosson (2006), Punter (1996), Matek (2015) e Dalcanalle (2015). Os objetivos finais deste artigo são propor uma reflexão sobre a introdução da Literatura nas aulas de inglês como língua estrangeira para impulsionar a criatividade, o desenvolvimento crítico e o conhecimento de nossos alunos sobre a língua-alvo e refletir sobre os benefícios de trabalhar com Literatura de Terror com alunos do Ensino Médio.

Palavras-chave: Literatura de horror. Ensino Médio. Projeto de Leitura. Estudo de inglês como língua estrangeira. Práticas de leitura.

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1. INTRODUCTION

The use of Literature in English Classrooms is still a challenging topic for many teachers in Brazil, especially when we consider the Public Schools environment and the High School levels, by the reason that teenage students are commonly unmotivated in this regard.

Teachers are concerned about the importance of working with Literature in class. However, they still have barriers which suppress their awareness about the topic. One of the biggest difficulties on incorporating Literature in class is the lack of motivation from the students. Teachers are familiar with those situations on which the students demonstrate little interest on the reading suggestions proposed. Thus, it is necessary to find ways to attract the students' attention and conquer them either by the theme of the reading itself, or by the proposed activity, embracing the idea of dedicating themselves for a reading task.

Considering the situation mentioned before, the use of Horror Literature in EFL Classes for High School is a way in which the teachers can try to approach to the universe of the adolescent and also trying to approximate the students to the universe of Literature. In such a way, the students will get in touch with authentic material of the target language and also with a rich cultural manifestation of this language itself. This paper aims to conduct a bibliographic research focusing on the role of Horror Literature in the construction of the student's cultural repertoire, the importance of Literature in our lives and how to work with Literature in a High School classroom in a Brazilian public school environment, in order to be effective for both students and teachers.

1.1 OBJECTIVES

This paper presents its research on the investigation of bibliographical material concerning reading practices along the EFL classes, mainly in public schools, focusing on the High School levels and the importance of incorporating Horror Literature as a cultural manifestation of the target language but also as an incentive of motivation on the reading activity. Either, the importance of Literature in people's lives, as an essential part of the culture and development as human beings. The objectives are presented in the following sections:

1.1.1 Main objective

Analyze the reasons why Horror Literature should be introduced in Brazilian public High School EFL Classes, enriching the students' cultural background and motivating them to engage in the reading practices and proposing a possibility of Reading Project.

1.1.2 Specific objectives

- Discuss the relevance of Literature as an important cultural manifestation of mankind.
- Investigate the reasons Horror Literature can be motivating for teenage students.
- Observe the challenges and possibilities on working with Horror Literature in EFL classrooms in public schools.

1.2 RESEARCH PROBLEM

How can teachers introduce Horror Literature in English as a Foreign Language Classroom (EFL), providing reading motivation and spark the students' emotional engagement?

1.3 JUSTIFICATION AND RELEVANCE

Adopting the use of Literature in English as a Foreign Language classroom is a dilemma that many teachers still face. Sometimes, the lack of time, the absence of materials which can help these teachers (or even the availability of materials for the students is scarce), are factors that make the classes remain in the same traditional way as they always were: grammatical structures presented without a purpose and often followed by decontextualized excerpts from literary works. The students are demanded to memorize rules, without making a reflection

on what they are learning. Because of that, it is common to hear that English in Public Schools is not effective. As Brazilian researchers Linhares and Lopes reported in a questionnaire¹ made with Public Schools teachers between the years of 2006 and 2007, there was a resistance of the teachers interviewed on answering the questions, mainly because of the argument on the shortage of time. In spite of that, the teachers interviewed demonstrated a concern about the importance of the reading in classroom, there were respectful thoughts and worries about which kind of material to bring in classes, but even though, there was still a limitation between what the teachers conceive as “reading” and what in fact was applied in classroom. It is important to mention that this research was made with First Language teachers, but we can relate with what is recurrent in EFL classrooms.

According to this research,

In general, was noticed that any teacher works with the reading of literary books in its integrity; the space destined for reading is short and that is superficially orientated, focusing on what the text says and not in how it says; the didactic books and course packets organized with little excerpts of literary works and other activities are the main resources for reading; the choice of the texts by the teachers is mainly orientated by vestibular and the chosen authors are those which classify as the most representative; besides that, there are not, in any moment, the confront and analysis of works from the same period or different periods. Finally, those practices promote the distance from the text, because the readings are repetitive, reproductive, condensed and therefore, demotivating. (LINHARES AND LOPES, 2010, p. 7, our translation)²

However, Literature is indeed a very useful way to make the students improve their language skills, but also and foremost, to enrich their cultural background and make them reflect upon their own feelings. Horror Literature can provide that in an interesting way, causing an emotional effect on the reader, which

¹ In: LINHARES, Mara Coura; LOPES, Elisa Cristina. **A Leitura no Ensino Médio: concepções e práticas**. 2010. Available in: <<https://www.ufjf.br/virtu/files/2010/05/5a-8.pdf>>

² **From the original:** “Em geral, o que se notou foi que nenhum professor trabalha a leitura integral de livros literários; o espaço destinado à leitura é curto e esta é orientada superficialmente, concentrando-se no quê o texto diz e não no como; os livros didáticos e apostilas organizadas com pequenos resumos de obras e demais atividades são as principais fontes de textos para leitura; a escolha dos textos pelos professores é principalmente orientada pelo vestibular e os autores escolhidos são aqueles que se classificam como os mais representativos; além disso, não há, em momento algum, o confronto e análise de obras de uma mesma época ou de épocas diferentes. Enfim, tais práticas promovem o distanciamento dos textos, pois as leituras são repetitivas, reprodutoras, resumidas e, portanto, desmotivadoras ” (LINHARES AND LOPES, 2010, p. 7).

can imply on motivation for further studies of the target language and on the reading activity itself. According to Matek (2015, p. 64), “horror gives the opportunity to ponder upon different, often taboo, issues of human existence, and the intricacies of the human mind and desire as they are presented in literary texts”.

Mentioning Antonio Candido (2004, p. 179, our translation),³ “literary productions, of all kinds and at all levels, satisfy the basic needs of the human beings, mainly through this incorporation, which enrich our perception and our view of the world.” We can say that Horror Fiction presents characteristics which provide personal identification and an immense opportunity for emotional engagement to the reader or viewers, in case of a film or TV show.

Visual means, such as films and series, are resources that can be useful on introducing literary topics and instigate the students’ curiosity, because they are normally connected to this universe on their daily lives. For instance: in the popular TV show *The Walking Dead* (2010), based on the comic books written by Robert Kirkman, family values and friendship are challenged in the midst of a zombie apocalypse, giving the audience an opportunity to reflect upon the things we are willing to do not only for survival, but mainly to keep our loved ones safe.

In the contemporary classic of the Horror Genre, published in 1974, *Carrie*, by Stephen King, we follow the story of a teenage girl controlled by an abusive and extremely religious mother. This girl discovers supernatural powers which are used as a defense from the bullying that she suffers at school. This story was made into film adaptations which are well known by most of the public. Another well-known example is the classic novel *Frankenstein*, written by Mary Shelley in 1818. This novel was adapted in different ways (series, TV shows, films, etc.) and it deals with topics such as the use of science. Besides that, the implications involve some questions: is it for the greater good or just for the accomplishments of an eccentric scientist? Also, Shelley questions the morality of the creator versus the supposedly evil creature which he gave life and abandoned⁴.

³ **From the original:** “As produções literárias, de todos os tipos e todos os níveis, satisfazem necessidades básicas do ser humano, sobretudo através dessa incorporação, que enriquece a nossa percepção e a nossa visão do mundo” (CANDIDO, 2004, p. 179).

⁴ **See:** King, Stephen. *Carrie*. 1974. Tradução de Erika R. Engert Rizzo. Disponível em: <<https://kbook.com.br/wp-content/uploads/2016/08/Carrie-a-estranha-Stephen-King.pdf>>

Dalcanalle and Massagli (2015) emphasize that the percentage of Brazilian readers has decreased considerably in recent years, especially among adolescents who are not attracted to the reading presented in the classroom. This is also associated with the use of canon literary works that many times are not well accepted by the students.

The reasons why these works are not interesting for the students is primarily related on the way the teachers present them. If the teacher does not create a good activity to introduce the classics, the students will not be able to feel motivated. In a first moment, they will perceive only the old-fashioned vocabulary and the old-fashioned aura which supposedly surround these books. The same authors, when researching in PIBID (Programa Institucional de Bolsa de Iniciação à Docência), described a feature they found: students most of the time practiced reading just as an obligation, not for the pleasure of reading. But, when they were presented to a horror short story, they got more focused with the narrative and also got involved with the activities proposed by the teacher. Teachers should try to focus on the perspective that Literature must be presented in a way which approximates to the students' lives and personal experiences. As Cosson states, "this proximity also helps to break the resistance of the students, especially the youngest, which are more interested in other forms of communication and entertainment" (COSSON, 2006, p. 33, our translation).⁵

The use of Literature in EFL classes can help to expand student's vocabulary and develop reading skills, by the means of authentic material, instead of bringing to the classroom only "chewed" and out of context paragraphs, about random topics. Guariento and Morley (2001, p. 347) consider that authentic texts "give the learner the feeling that he or she is learning the 'real' language; that they are in touch with a living entity, the target language as it is used by the community which speaks it".

Kirkman, Robert. *The Walking Dead*. Publication date: October 2003 - July 2019. Publisher: Image Comics. Available online in: <<https://readcomiconline.to/Comic/The-Walking-Dead>>

Shelley, Mary Wollstonecraft. *Frankenstein*. Dover Thrift Editions. Dover Publications, Inc. New York, 2014. Previously published: 3rd ed. London: Colburn and Bentley, 1831, in series: Standard novels.

⁵ **From the original:** "Essa proximidade também ajuda a quebrar a resistência dos alunos, sobretudo dos mais jovens, mais interessados em outras formas de comunicação ou entretenimento" (COSSON, 2006, p. 33).

Although many teachers still have the perception that it is too difficult to work with Literature in class, as mentioned before in the research of Linhares and Lopes (2010), there are many different methods which can help us nowadays, as it is going to be presented and better explained later on in this paper.

The choice of working with Horror is related to the popularity of the genre and its capacity of reaching the students. Candido, in the book *A Personagem de Ficção* (2005) states that every novel is based on a relation between the real human being and the fiction being, manifested through the character. As the students get in touch with the plot of the novel, short story or even a film or TV show, they can relate themselves with the characters. As they face fantasy dangers in fiction, the students might be facing real life problems and they can make a connection with the storyline. It is possible for the student to create a bridge between his or her personal lives and fiction.

1.4 METHODOLOGY

This paper is developed through a bibliographical review. According to Bervian, Cervo and Silva (2007, p. 60, our translation),⁶ “bibliographic research attempts to explain a problem based on theoretical references published in articles, books, dissertations and theses”. Köche (2015, p. 122, our translation)⁷ states that “the objective of bibliographic research, therefore, is to know and analyze the main theoretical contributions on a given subject or problem, making it indispensable for any type of research”.

Then, the references used in this bibliographical review are composed by articles, theses and books which explore the importance of Literature in people’s lives, in EFL classes, its methods and highlight why Horror Fiction can be a suitable source of authentic material to work with teenage students.

In chapter one, it is discussed the importance of Literature in people’s lives, its implications as a cultural manifestation of mankind since the pre-historical ages

⁶ **From the original:** “A pesquisa bibliográfica procura explicar um problema a partir de referências teóricas publicadas em artigos, livros, dissertações e teses” (BERVIAN et al, 2007, p. 60).

⁷ **From the original:** “O objetivo da pesquisa bibliográfica é o de conhecer e analisar as principais contribuições teóricas existentes sobre um determinado tema ou problema, tornando-se um instrumento indispensável para qualquer tipo de pesquisa” (KÖCHE, 2015, p. 122).

and the relevance of Literature due to its cognitive, psychological and social characteristics. In chapter two, it is presented the history of the Horror Genre and its role in Literature. In chapter three, it is descanted on the relevance of this genre on motivating teenage students in the reading process. Finally, in chapter four, it is presented some major challenges of working with Literature in EFL classrooms on a public school environment, as well as it is discussed possibilities on working with Horror Literature through a Lesson Plan contemplating five classes of fifty minutes.

2. THE IMPORTANCE OF LITERATURE IN PEOPLE'S LIVES

Literature is one of the most important cultural manifestations of mankind. Since the Prehistoric Age, humans feel the necessity of telling stories. Men always used stories to talk about themselves, the things which they did not know, things which they feared, moments they had experienced, tales intrinsic to their culture and tradition. As the times evolved, Literature evolved as well. The stories, once told orally or written in more archaic ways, became sophisticated art in form of poems, novels, short stories, etc.

According to Todorov, (2007, p. 25), “like philosophy and like the humanities, literature is made of thought and knowledge about the psychic and social world in which we live. The reality that literature aims to understand is, simply - yet, at the same time, nothing is more complex - human experience”.

Literature stimulates creativity, encourages the development of socio-emotional abilities, and motivates the critical though over many issues. Also, it leads towards a way of support on self-expression. In the words of Antonio Candido (2004, p. 175, our translation):⁸

[...] in our societies, literature had been a powerful instrument of instruction and education, entering in the curriculum, being proposed to each person as intellectual and affective equipment. The values which society preconizes, or the ones which considers harmful, are present in the various manifestations of fiction, of poetry and of dramatic action.

⁸ **From the original:** “[...] nas nossas sociedades a literatura tem sido um instrumento poderoso de instrução e educação, entrando nos currículos, sendo proposta a cada um como equipamento intelectual e afetivo. Os valores que a sociedade preconiza, ou os que considera prejudiciais, estão presentes nas diversas manifestações da ficção, da poesia e da ação dramática. A literatura confirma e nega, propõe e denuncia, apoia e combate, fornecendo a possibilidade de vivermos dialeticamente os problemas” (CANDIDO, 2004, p. 175).

Literature confirms and denies, proposes and denounces; supports and combats, offering the possibility for us to live the problems dialectically.

In his book *Letramento Literário: Teoria e Prática*, Rildo Cosson (2006, p. 40, our translation⁹), the author explains that “learning to read is more than acquiring an ability, and be a reader goes beyond pursuing a habit or regular activity. Learning to read and being a reader are social practices which mediate and transform human relations.” Becoming a reader is entering in a whole new world, explore the various possibilities that the stories provide, creating a bridge between fantasy and reality. These opportunities produce a similarity to the truth. Queiroz (2013, p. 2, our translation¹⁰), affirms: “Thus, art imitates according to the dimension of ‘possible’ and ‘credible’, elevating its contents to a universal level”.

In his book *La experiencia de la lectura* (1996), Jorge Larrossa states that it is necessary to think about the reading activity as a way which has to do with something that makes human beings what they are. The author also explains that life is composed by moments that happen in form of narratives. Larrossa argues that knowing who we are depends on a narrative interpretation of ourselves and the others. Thus, a relation is plausible between human lives and Literature. (p. 15 – 34). We can also make a relation between the arguments from the book of Larrosa and the arguments which Candido (2004) gives in his essay *O Direito à Literatura*. According to the author, it is impossible for the human being to live without the immersion on the fictional universe that Literature provides to people. He makes a comparison between the necessity to read and tell stories to the act of dreaming at night¹¹.

Revising a concept by Otto Ranke about the myth, we can state that literature is the waking dream of civilization. Therefore, as well as it is not possible to have a psychic equilibrium without the dream during the sleep, perhaps it does not have a social balance without literature.
(CANDIDO, 2004, p. 175, our translation)

⁹ **From the original:** “Aprender a ler é mais do que adquirir uma habilidade, e ser leitor vai além de possuir um hábito ou atividade regular. Aprender a ler e ser leitor são práticas sociais que medeiam e transformam as relações humanas” (COSSON, 2006, p. 40).

¹⁰ **From the original:** “Assim, a arte imita segundo a dimensão do “possível” e do “verossímil”, elevando os seus conteúdos a nível universal” (QUEIROZ, 2013, p. 2).

¹¹ **From the original:** “Alterando um conceito de Otto Ranke sobre o mito, podemos dizer que a literatura é o sonho acordado das civilizações. Portanto, assim como não é possível haver equilíbrio psíquico sem o sonho durante o sono, talvez não haja equilíbrio social sem a literatura” (CANDIDO, 2004, p. 175).

The same author continues his thought about the human necessity on Literature, stating about the cognitive process that reading does, acting in our subconscious and unconscious part of the brain.

Furthermore, the act of reading demands the readers to use their brains to “call” their previous knowledge, processing the information disseminated by the text, as explain Machado and Souza (2014). According to Leffa (2008), there is movement on reading. It comes from an initial analysis of the text, after it focuses on the reader and moreover, it deals with the social context. In the words of the author:

The study of the text can be relatively simple (and historically it was), focusing on issues such as frequency of words and syntactic organization of the sentence. The emphasis on the reader already involves greater complexity, considering not only what happens during the reading, but also the experience of life that precedes the encounter with the text. Finally, emphasis on the social context searches for an examination of the reading as a social phenomenon restricted to certain communities and bounded to its rules and restrictions. (LEFFA, 2008, p. 4, our translation)¹²

Moreover, it is understood that Literature reflects standards and values of the society through the time. Literature is a representation of human actions. Stories can be found on which the characters face real life situations, regarding morality, values, religion, politics... According to Roshni, (2015, p. 1), “it is impossible to find a work of literature that excludes the attitudes, morale and values of the society, since no writer has been brought up completely unexposed to the world around him.” Mentioning the concept of verisimilitude, Todorov¹³ explains that this proximity with reality that the reader might notice can be

¹² **From the original:** “O estudo do texto pode ser relativamente simples (e o foi historicamente) focalizando questões como a frequência de palavras e organização sintática da frase. A ênfase no leitor já envolve uma complexidade maior, considerando não apenas o que acontece durante a leitura, mas também a experiência de vida que antecede o encontro com o texto. Finalmente, a ênfase no contexto social procura examinar a leitura como um fenômeno social restrito a determinadas comunidades e sujeito às suas normas, regras e restrições” (LEFFA, 2008, p. 4)

¹³ **Mentioned in the article:** “A REPRESENTAÇÃO DA REALIDADE NA OBRA LITERÁRIA”, by Zelia de Almeida Cardoso (1985).

considered as a second type of the original verisimilitude proposed by Aristotle, in his book *Poetics*. Cardoso (1985, p. 166) states: “(...) Each person has their own perspective to see the things, considering this perspective in a way which is determined and influenced by an imponderable group of factors and reasons” (our translation)¹⁴.

The act of reading stimulates sensibility and also intelligence, leading to a recollection of worldly wisdom and previous knowledge about the contents and themes of the literary works. According to Yunes, (1995, p. 185, our translation): ¹⁵

The act of reading is an act of sensibility and intelligence, of comprehension and communion with the world, not experienced before and, in the words of Aristotle, we get moved in a cathartic way and increase the human condition. This sensation of illuminating plenitude, yet painful and pungent, have been the constant that the artistic discourse provides (YUNES, 1995, p. 185).

Literature is a fruitful source of new ideas and stimulates imagination. For instance, when reading a chapter of a novel, readers often create their own scenarios in their minds, giving to the narrative their own perspective of the world and things. It is almost impossible not to make this mental process while reading. Even when reading a piece of news, there is one’s own perspective and scenario for the narrative written by the journalist. The more one reads the more open-minded we become. As states Yunes (1995, p. 192, our translation), reading is a process of discovering ourselves and taking consciousness that, “[...] knowledge is given in a process of permanent intercrossing of voices and that ‘our’ word gives a world view about reality with marks that language, somehow, carries like scars.”¹⁶

¹⁴ **From the original:** “[...] cada pessoa tem sua perspectiva própria, sua maneira de ver as coisas, maneira esta determinada e influenciada por um conjunto imponderável de fatores e razões” (CARDOSO, 1985, p. 166).

¹⁵ **From the original:** “O ato de ler é um ato da sensibilidade e da inteligência, de compreensão e de comunhão com o mundo; lendo, expandimos o estar no mundo, alcançamos esferas do conhecimento antes não experimentadas e, no dizer de Aristóteles, nos comovemos catarticamente e ampliamos a condição humana. Esta sensação de plenitude, iluminante, ainda que dolorosa e aguda tem sido a constante que o discurso artístico proporciona” (YUNES, 1995, p. 185).

¹⁶ **From the original:** “[...] o saber se dá num processo complexo de inter cruzamentos permanentes de vozes e que “nossa” palavra instaura uma visão do mundo sobre a realidade com marcas que a linguagem, de alguma forma, carrega como que cicatrizes” (YUNES, 1995, p. 192).

Considering all the aspects previously mentioned, Literature is an important and rich mean on which people can find entertainment and knowledge acquisition. Moreover, reading demands a stimulation of readers' brains, leading to a cognitive process. Through Literature, people can be aware of many different perspectives of seeing the world and their own lives.

3. THE ROLE OF HORROR AS A LITERARY GENRE

The feeling of horror has always intrigued and astounded us. From the beginning of humanity to our modern-day dilemmas, it is part of people's lives and it manifests through different forms, in different phases, sometimes, helping to face their own afflictions. The incorporation of such an intense emotion is remarkable in literary productions from all the times, passing through the decades and ages of humanity, always reinventing through the creativity of important authors.

In the beginning of humanity, before any written record, men felt the necessity of creating narratives which could explain the unknown: things such as natural phenomena and animal attacks, but which caused fear among the primitive men and women, making them believe that those situations were supernatural. They created stories trying to explain situations of this sort. Fear permitted the primitive men to preserve their instinct of survival. As times evolved, the stories about the supernatural, beasts, monsters and creatures also acquired new perspectives. We can mention the Bible books, which present supernatural narratives intrinsic to people's beliefs. Men fear God and fear the Devil. Monsters, pestilence and destruction would be waiting for men on the day of his final judgment. The figure of Lucifer as the fallen angel and the description of hell, still inhabit the human imagination and have always been a very fruitful literary theme.

Taking this in consideration, the literary productions which took place in the Middle Ages can be mentioned as well. In the period of the Late Middle Ages, the publication of the epic-theological poem *The Divine Comedy*, written by Dante Alighieri, invited the reader to put himself inside the biblical places: Hell, Purgatory and Heaven. The narrator's descriptions of each place are very rich, which, perhaps, made people fear their fates even more. In the same period, the book *Malleus Malleficarum, The Hammer of the Witches*, was released. Due to innovations in large-scale book reproduction, the title was a great success and served as a guide for the inquisition. Witches dominated the imagination of people in that time.¹⁷

¹⁷ **See:** NESTAREZ, Oscar. Breve linha do tempo da literatura de horror. **Galileu**, 2016. Disponível em: <<https://revistagalileu.globo.com/Cultura/noticia/2016/11/breve-linha-do-tempo-da-literatura-de-horror.html>>. Acesso em: 30 de mar. 2020.

After the advent of the press, between the sixteenth and seventeenth centuries, rich oral traditions told from generation to generation, had their literary record registered for the first time by Charles Perrault. These stories were created in order to alert children and young people about the dangers of the world, always bringing a moral lesson. Elements such as cannibalism and mutilation were part of the oral narratives, which Perrault hid in his writings, and later, in the 19th century, the Brothers Grimm adapted them definitively for the child audience. Until then, the horror present in the lore and written narratives had purposes such as instructing, catechizing and warning people of the dangers of the world. However, this changed with the publication of the first horror novel in history: *The Castle of Otranto*, by the English aristocrat Horace Walpole, in 1764.

Walpole brought the proposal to amuse the reader through fear. The setting of the plot in a claustrophobic place, disagreements and fights evolving the past of two families, death and madness are elements that permeate the work. Here, the Gothic appeared in Literature for the first time. According to Punter (1996, p. 9, apud BALDICK), “the essential features of Gothic fiction are psychological: derangement, obsession, nightmare, the eruption of the irrational”¹⁸.

At the dawn of the nineteenth century, the young Mary Wollstonecraft Godwin, daughter of the writer Mary Wollstonecraft and engaged to the poet Percy Bysshe Shelley, created one of the greatest and most emblematic horror stories of all time – *Frankenstein*. Considered by many as a proto-science fiction¹⁹, the story of the monster created from decomposing parts of human bodies, marked generations. As stated in *Encyclopaedia Britannica*:

Champions of Shelley as the “mother of science fiction” emphasize her innovative fictional scheme. Abandoning the occult folderol of the conventional Gothic novel, she made her protagonist a practicing “scientist”—though the term scientist was not actually coined until 1834—and gave him an interest in galvanic electricity and vivisection, two of the advanced technologies of the early 1800s. Even though reanimated corpses remain fantastic today, Shelley gave her story an air of scientific

¹⁸ David Punter, *The Literature of Terror: A History of Gothic Fictions from 1765 to the Present Day*. Volume 1: *The Gothic Tradition*. London & New York: Longman, 1996. ISBN: 0-582-23714-9 (paperback). Cited by: Chris Baldick, Goldsmiths' College, University of London. Available in: <<https://www.erudit.org/fr/revues/ron/1997-n5-ron417/005742ar/>>

¹⁹ According to *The Encyclopedia of Science Fiction* “(...) everything published before 1926 would become proto sf.”

plausibility. This masterly manipulation of her readers established a powerful new approach to creating thrilling sensations of wonder and fear.

In the same period, in the United States of America, going in the opposite direction of the Transcendentalists²⁰, Edgar Allan Poe brought horror and Gothic elements to North American Literature. He was one of the first American authors to publish short stories and also specialized in Literary Theory. He is considered the father of the detective novel, introducing his detective Auguste Dupin, as a character in some of his stories. Poe was also a poet, with *The Raven* (1845) as one of his most famous works, dealing with themes such as grief, loss, death and loneliness.

At the end of the nineteenth century, the Irish author Bram Stoker brought the character *Dracula* to life in his novel of the same name. The most famous vampire in the history of Literature was inspired by the historical figure of Prince Vlad III of Wallachia. The novel mixes myth, legend and history and is considered by many critics to be one of the best horror books of all time.²¹ Although vampires were the subject of other novels before *Dracula*, it was from Stoker's book that they achieved the most recognition on people's imaginary. Other horror novels from the same period such as: *The Picture of Dorian Gray*, *The Wuthering Heights* and *The Strange Case of Doctor Jekyll and Mr. Hide* received acclamation from the public and the critics.

At the beginning of the twentieth century, another level of horror was emerging, with the American writer Howard Phillips Lovecraft. Lovecraft began to attribute characteristics of fantasy and interplanetary science fiction to his works, giving rise to cosmic horror. In addition to that, he wrote the theoretical book *Supernatural Horror in Literature* (1927), considered by many critics as one of the most important of the genre. From the years 1970 onwards, writers like Stephen King and William Peter Blatty emerged. They sought influences on religion,

²⁰ According to Encyclopaedia Britannica: "Transcendentalism, 19th-century movement of writers and philosophers in New England who were loosely bound together by adherence to an idealistic system of thought based on a belief in the essential unity of all creation, the innate goodness of humanity, and the supremacy of insight over logic and experience for the revelation of the deepest truths."

²¹ See: *The Gothic: A Lecture*, by Professor David Punter. Available in: <<https://www.youtube.com/watch?v=gAQ-uBEy2iA>>

psychology and the paranormal to compose their debut novels: *The Exorcist* (1971) and *Carrie* (1974). Both books also got help from the cinema to become popular. From the nineties to nowadays, authors such as Neil Gaiman became successful, with narratives which join fantasy and horror in the same stories. We can mention the book *Coraline*, published in 2002 and the comic book *Sandman* (1988). The last one mentioned, gave life to the character *Lucifer*, vaguely based on the biblical figure of Lucifer, the Devil. It received popularity due to the TV series adaptation in 2016.

As we can notice, the horror genre in Literature has become extremely popular through the ages, reaching different kinds of readers and designed for different purposes as times evolved. The horror fosters people's imagination and instigates feelings and emotions from the reader, enabling a reading experience. As states Almeida (2014, p. 147), our translation²²: "when we are taken by the reading experience, we are invited to adventure ourselves in an unknown territory. The encounter with the literary object produces many discoveries." The Horror Literature provides to us an encounter with the unknown, the fantastic and even with our deepest feelings, as we get involved with the themes of what we are reading.

²² **From the original:** "Quando somos levados pela experiência leitora, somos convidados a nos aventurar em um território anteriormente desconhecido. O encontro com o objeto literário produz muitas descobertas" (ALMEIDA, 2014, p. 147).

4. THE RELEVANCE OF WORKING WITH HORROR LITERATURE WITH TEENAGERS

High School teachers possibly have a vast experience on dealing with the issues from adolescence, as they teach teenagers. Teenage students might carry with themselves many complications, typical from this scary phase of life. Bodies change, minds change, everything around them seem to be frightening: making new friends, using strategies to make themselves look attractive or belong to determined group, dealing with acne and some parents who don't understand them, "boring" subjects at school and an inner desire to change the world. Taking into consideration that teenagers are in a phase on which they feel a necessity of belonging to something or somewhere which they can relate with, thus overcoming their fears, the Horror narrative becomes very pertinent.

As states the contemporary horror author Stephen King, in his essay, *Danse Macabre*, "(...) we make up horrors to help us cope with the real ones. With the endless inventiveness of humankind, we grasp the very elements which are so divisive and destructive and try to turn them into tools—to dismantle themselves" (1981, p. 16). The emotional effect of the reading can provide tools that may help the students to manage their own feelings and anxieties, so typical of a confused and frightening phase that adolescence is. Conforming to Mathias Clasen, (2018, Oxford University Press Blog):²³

The genre captures students' attention, but underneath its bloody and monstrous (and often ridiculously far-fetched) exterior it brims with significance. A work of horror is a portal into reflections on, and scholarly discussions about, substantial topics within aesthetics, philosophy, psychology, history, theology, linguistics, politics, and the list goes on. It's like a didactic Trojan horse. Students think they're having fun with slasher killers and vampire apocalypses—and they are, but they're also engaging with real topics, real theory, real substance.

Adolescence is a phase on which we feel the necessity of being heard and express our feelings, desires and frustrations. That can be by the means of social media, groups of friends with tastes in common or even by writing and reading. Although we are facing an increase in the use of new technologies, daily contact

²³ Mathias Clasen is Associate Professor of Literature and Media in the Department of English, Aarhus University. He is the author of *Why Horror Seduces*, published by Oxford University Press.

with mobile phones and social networks, these innovations had not suppressed the power of literary skills among the young. According to Establés, Pico and Contreras (2019), the development of the publishing sector nowadays is allowing the expansion of online platforms for collaborative writing and self-publishing. Readers can join social communities to share information and debate about books and films. It is also common to see the production of *fanfics*, which are “a phenomenon of collaborative literacy that emerged in the late 1960s in which fans rewrite the stories and characters of mass culture”. (JENKINS, 1992 apud ESTABLÉS, PICO, CONTRERAS; 2019, p. 1). This environment can also provide an engagement on reading and writing activities, enabling the teenagers to develop their creativity.

However, even though there are teenagers interested on reading and writing, another amount of adolescents presents a huge disinterest on these practices. Horror is a genre which can reach specially this part of students, due to its capacity of hitting the persons’ feelings and that can lead to an emotional response. In this way, it makes the learning process more student-centered. As states Gotlib, 2006 (apud DALCANALLE; MASSAGLI, 2015, p. 10, our translation²⁴), about one of the impacts of the horror story is that “the singular effect has a special importance, because it raises from resources of increasing expectation from the reader or the thriller technique towards an enigma, that is nourished in the development of the tale until its outcome.” The students become engaged and excited about the plot of the story, trying to solve the mysteries or discover what is the monster or killer of the narrative.

In the words of Dawes, mentioned by Matek (2015, p. 64), “horror engages both our emotional and cognitive facilities as the readers’ problem-solving cognitive structures utilize the readers’ previous knowledge and their attitudes and values to create alternative solutions to the story at hand”.

Nonetheless, horror is still an underexplored genre in the school curriculum, and even target of prejudice, mainly among parents, who claim that the genre could expose their kids to violence, thus, making them become violent. But, there is

²⁴ **From the original:** “[...] o efeito singular tem uma especial importância, pois surge dos recursos de expectativa crescente por parte do leitor ou da técnica do suspense perante um enigma, que é alimentado no desenvolvimento do conto até o seu desfecho final”. (GOTLIB, 2006 apud DALCANALLE; MASSAGLI, 2015, p. 10).

scientific evidence proving the opposite of this common belief. According to MacInnes, 2003, (apud LOZINSKY 2014, p. 1),

It was found in a study earlier this year, by Dr. Anne Bartsch of the University of Augsburg's Department of Educational Technology in Germany, that people are attracted to the horror genre for its depictions of violence, but not for the reasons one would assume. People are attracted to the heroes in the stories who have to step up and save the others, and audiences have reported increased feelings of empathy, admiration, and appreciation after being exposed to horror.

According to the text *Horrifying Empathy: A comparative study of empathy in Stephen King's Pet Sematary and The Shining, with a discussion of the use of horror literature in the EFL-classroom*, written by Niklas Petersson (2018), readers can relate to the emotions felt by fictional characters and that in a horror story, these emotions are not necessarily negative. Characters might also demonstrate hope, protection, friendship and love in the middle of a horror story. For instance, in the novel *Frankenstein* (1818), already mentioned in this paper, the reader can show pity for the creature abandoned by Victor, and sadness when getting to know what it has been through. They can create a sense of protection regarding that creature and even feel a glimpse of hope as the plot evolves. As states Matek (2015, p. 64), "for a successful literature class, students have to be motivated to search for a deeper meaning", and according to Aho 2008–2009, (apud MATEK, 2015, p. 64) horror texts often "envelop the students into a new way of thinking, understanding, and conceptualizing the world around them".

Many famous horror stories became part of the popular culture, as they turned into films, comic books, series, computer games and even songs adaptations. For example, the famous show *Penny Dreadful*²⁵ (2014 – present), exhibited in the channel HBO, is a series of horror and mystery evolving characters of literature, as Dr. Victor Frankenstein (from *Frankenstein*, by Mary Shelley), Van Helsing (from *Dracula*, by Bram Stoker), and Dorian Gray (from *The Picture of Dorian Gray*, by Oscar Wilde). The title of the show is regarding a popular horror literary production of the Victorian Era. For the reason that these stories were sold

²⁵ See: "Penny Dreadful," a period drama from John Logan and Sam Mendes that will follow literary characters including Dr. Frankenstein and Dorian Gray, starts production later in 2013. Available in: <<https://www.hollywoodreporter.com/live-feed/showtime-gives-series-commitment-horror-411746>>

for only one cent, they were called “penny dreadfuls”.²⁶ Another example is the apparition of the American horror author H.P. Lovecraft as an important character in the twenty first episode of season six, *Let it Bleed*, of the popular teenager horror series, *Supernatural* (2005 – present²⁷). More recently, the book *IT*, written in 1986 by Stephen King, has become popular among teenagers due to its new adaptation into two films. It is possible to find a range of fan-clubs spread on social network and *fanfiction*²⁸ communities on internet. Although this mass culture phenomenon might be faced as not appropriated to be worked in classroom, it is important to notice that this is a chance to present and introduce the classics, approximating the students from literary productions of all time, as they get interested and evolved in the topic.

Moreover, in despite of the fact that horror is a captivating genre to work with teenage students, we have to be aware about those students who might be sensitive towards the content of some stories. Taking this in consideration, we must warn our students previously, regarding the topics of the reading proposed. As states Dalcanalle and Massagli (2015, p. 10, our translation²⁹):

the teacher should make a contextualization before the reading, in order that it could have students that escape from anything that could cause them fear. He should explain that are going to appear some scenes that they may not like, but which they do not need to take as something real, but yes, just a story that someone is telling, valuing from those elements to cause the horror or repulse effect on the reader, and utilize the opportunity to make a brief characterization of this genre.

As quoted, teachers must be familiar with their audience, trying to approximate to students, in order to keep aware of their tastes, perspectives and

²⁶ See: Penny dreadful (book) definition. Available in: <<https://www.britannica.com/art/penny-dreadful>>

²⁷ See: *Supernatural – Let it Bleed*. Available in: <<https://www.imdb.com/title/tt1627719/>>

²⁸ According to Encyclopedia Britannica: “[...] a practice that had started with “fanzines” (magazines or books created by fans).” Available in: <<https://www.britannica.com/topic/Fan-Fiction-TV-Viewers-Have-It-Their-Way-1518184>>

²⁹ **From the original:** “[...] por isso, deve o professor fazer uma contextualização antes da leitura, pois podem haver alunos que fogem de qualquer coisa 11 que podem lhe causar medo. Poderia explicar que irão aparecer algumas cenas de que eles podem não gostar, mas que não é para serem tomadas como algo real, e sim apenas uma história que alguém está contando, valendo-se desses elementos para causar o efeito de terror, horror ou repulsa no leitor, e aproveitar o ensejo para fazer uma breve caracterização desse gênero” (DALCANALLE; MASSAGLI, 2015, p. 10).

views of many subjects. It is important to talk with them and make the classroom a friendly environment, on which they can feel confident in expressing themselves. Thus, we can perceive what are their specific needs, trying to approach with what is better for everybody.

5. CHALLENGES AND POSSIBILITIES: WORKING WITH HORROR LITERATURE IN A REGULAR EFL CLASSROOM IN BRAZILIAN PUBLIC HIGH SCHOOL

It is in High School that Brazilian students start to get in touch with Literature as a subject, recognizing literary schools, authors, movements and analyzing literary texts. All of these activities concerning the literary text are done in the students' mother tongue. But, as states Bozza and Calixto (2006, p. 3, our translation)³⁰,

it is believed that all of this “literature discovery” in mother tongue can be extended to the English Language classes, providing an exploration of students' linguistic, discursive, socio-pragmatic and cultural knowledge, promoting access to different cultural manifestations, not only to North American and British cultures, developing a critical sense, comparing works by national and foreign authors, realizing the influences and intertextual processes.

The intercultural aspect of learning a language is highly evidenced in the document of *Base Nacional Comum Curricular - BNCC*, both in Elementary and High School levels. The document states that in High School, the role of English Language is about expanding the linguistic and cultural repertoires of the students, thus, allowing the development of awareness and reflections about the uses of English in our society (BNCC, 2017).

The challenge for English Language Teachers is to deal with the fact that English is a *lingua franca*, and this should be considered as one of the principal factors to work with literature in an EFL class. Taking in consideration that a *lingua franca* is a common language used by people internationally in order to be able to communicate and understand the others, a cultural exchange is intrinsic to these aspects. As mentioned in chapter one, Literature is one of the most important and inestimable cultural manifestations of mankind, and should be incorporated in EFL classroom, enabling the students to get in touch with authentic material from the

³⁰ **From the original:** “Acredita-se que toda essa “descoberta da literatura” em língua materna possa ser estendida às aulas de Língua Inglesa, possibilitando a exploração dos conhecimentos linguísticos, discursivos, sócio – pragmáticos e culturais dos alunos, promovendo o acesso às diferentes manifestações culturais, não somente às culturas norte – americana e britânica, desenvolvendo o senso crítico, comparando obras de autores nacionais e estrangeiros, percebendo as influências e os processos intertextuais” (BOZZA; CALIXTO, 2006, p. 3).

target language. Thus, they become involved into a cultural production of this language. According to Savvidou (2004, p. 1):

Communicative competence is more than acquiring mastery of structure and form. It also involves acquiring the ability to interpret discourse in all its social and cultural contexts. For this reason, the use of literature in the EFL classroom can provide a powerful pedagogic tool in learners' linguistic development.

Contemplating the purpose of working with Horror Literature in EFL classes, we can make a connection with the topic mentioned previously. It is necessary to know that horror is an essential part of the American culture. It is present in their cultural manifestations, such as Halloween, and intrinsic to American people's imaginary and beliefs through the ages. For instance, colonizers helped to spread the lore about witches, as they settled in New England. As demonstrates H.P. Lovecraft in his book *Supernatural Horror in Literature & Other Literary Essays* (2008, p. 21):

Much of the power of Western horror-lore was undoubtedly due to the hidden but often suspected presence of a hideous cult of nocturnal worshippers whose strange customs (...) were rooted in the most revolting fertility-rites of immemorial antiquity. This secret religion, stealthily handed down amongst peasants for thousands of years despite the outward reign of the Druidic, Graeco-Roman, and Christian faiths in the regions involved, was marked by wild "Witches' Sabbaths" in lonely woods and atop distant hills on Walpurgis-Night and Hallowe'en, the traditional breeding-seasons of the goats and sheep and cattle; and became the source of vast riches of sorcery-legend, besides provoking extensive witchcraft-prosecutions of which the Salem affair forms the chief American example.

Furthermore, is important for us to know our students, to know their ambitions, their motivations, and their capacities. The Horror Fiction can be a very rich source of authentic material to work in EFL classes. It is stated at *Base Nacional Comum Curricular (BNCC)*: "Discover different cultural, material and immaterial heritage, disseminated in the English language, with a view to exercising fruition and expanding perspectives in contact with different artistic and cultural manifestations" (2017, p. 244, our translation).³¹

³¹ **From the original:** "Conhecer diferentes patrimônios culturais, materiais e imateriais, difundidos na língua inglesa, com vistas ao exercício da fruição e da ampliação de perspectivas no contato com diferentes manifestações artístico-culturais" (BNCC, 2017, p. 244).

Besides that, giving the students the opportunity to read a horror novel, short story or poem, can provide them awareness of the ills of humanity. According to Matek (2015, p. 71), when exposed to a horror story:

Students are encouraged to think and talk about abstract concepts such as fear, humiliation, tolerance, pain, hatred, suffering, and many others, which point to our basic vulnerability and sameness. Thus, students focus not on their mutual differences, but on their inherent similarity and equality as human beings, with the aim of understanding that everyone is entitled to the safety and integrity of their person. In addition, instead of supposedly becoming more violent, they actually tend to be moved and become more appreciative of the human right to live and make choices for oneself. They learn the value of compassion and understanding toward one another, and, by becoming more emphatic, they also become more tolerant members of a(ny) society.

Another point to take into consideration on introducing literary works in classroom is the necessity of making the reading a meaningful process. Thus, teachers have to bear in mind the inclusion of a text which could foster the students' curiosity and stimulate their motivation on reading. The selected text must convince the readers, it must appeal to their emotions and also stimulate a critical thinking. According to Derakhshan, Khatib, and Rezaei (2011), to expose the students to a literary text which is close to what they enjoy, may spark the motivation on the reading activity. In Nascimento and Botelho's (2018, p. 205, our translation),³² words: "[...] it becomes essential to emphasize the significance of Literature in the human, historical and social conscience of the student, a point that, in addition to its relevance, must also be questioned about its applicability in the classroom".

When facing this topic, it is impossible not to mention that Literature in regular schools is often presented in a problematic way. It has been used only as a complement for teaching grammatical structures. Many teachers still think that the exclusive mean of teaching Literature is putting some sentences or excerpts from a book (or even a poem) in a decontextualized way, for grammatical reasons. Lima and Lopes (2015) indicate that there is a tendency which rules in the classroom. It is the use of the literary text as an excuse to work with grammar. The same authors

³² **From the original:** "[...] faz-se imprescindível salientar a significação da Literatura na formação humana, histórica e de consciência social do aluno, ponto esse que, além de sua relevância há de se questionar sua aplicabilidade em sala de aula" (NASCIMENTO; BOTELHO, 2018, p. 205).

state: “When working the literature, only the text types or watertight literary genres are explored, without occurring a stimulus for the formation of autonomous readers.” (p. 2). The teacher should create an environment on which the student can feel comfortable regarding Literature, and perceive a meaning on the reading proposed.

The meaning on the reading task is utterly connected to the way the teachers present the books, short stories or poems. As state the Brazilian researchers Dalcanalle and Massagli (2015), most of the students in their teenage years have a resistance, they do not find motivation on taking a book to read, regardless from any genre. For this reason, according to Hişmanoğlu:

choosing books relevant to the real-life experiences, emotions, or dreams of the learner is of great importance. Language difficulty has to be considered as well. If the language of the literary work is simple, this may facilitate the comprehensibility of the literary text but is not in itself the most crucial criterion. Interest, appeal, and relevance are also prominent. (HIŞMANOĞLU, 2005, p. 57)

However, it is crucial to make a thoughtful selection of the literary texts to work in classroom. Teachers should be aware of the necessities of the public on which they are working with. Talking about High School students, it is plausible to affirm that nowadays - as mentioned before in this chapter - that teenager students have a lack of interest in books and the reading itself. It has to do with many exterior factors, such as: the technological advances which distract most of the people with their instant possibilities, the interest in other subjects and the ways the teachers present the literary text.

According to Carvalho, (apud DALCANALLE and MASSAGLI 2015, p. 8, our translation), “the question of taste passes by the need to reflect, first, on what and how students read. [...] Its about create, with the student, the possibility of recognizing, reading and interpreting a literary text”³³. For this reason, the teachers have to be thoughtful readers, updated with the reality that surrounds their communities and master their subject of teaching, being competent in what they do.

³³ **From the original:** “A questão do gosto passa pela necessidade de refletir, primeiro, sobre o que e como os alunos leem. [...] Trata-se de criar, com o aluno, a possibilidade de reconhecer, ler e interpretar um texto literário” (CARVALHO apud DALCANALLE; MASSAGLI, 2015, p. 8).

Considering the specific purpose of this paper, which is working with Horror Literature in a High School classroom in Brazilian Public school environment, we can mention the research *Retratos da Leitura no Brasil* (2020), organized by Zoara Faila (coordinator of Instituto Pró-Livro³⁴). This research intended to identify what is the role of reading in the life of the Brazilian people and how Brazilians have access to this cultural object. The author states that “knowing the behavior of the Brazilian reader and the profile of those who read is a tool to identify effective actions on reader’s formation” (FAILA, 2011, p. 16, our translation)³⁵.

It is noticeable to mention that in this research, the most popular opinion about “What does reading means?” was “source of knowledge for life”. Thus, teachers can make a connection to what was mentioned in the chapter one of this paper: reading is connected to the human experience.

Additionally, other interesting points of this research are the preferences of literary genres from Brazilian people. The first one is The Bible, followed by didactic books, romances, religious books and short stories. These kinds of texts are the most popular among the average of Brazilians interviewed in this survey. It is stated that this is connected to the access that these people have. Many Brazilians still face serious problems regarding the access of sanitation, potable water, public transport, road paving, quality food, health services and education. There are people concerned about these problems but they are not sufficient to solve them without a high consciousness from the government and the high classes of society. Reaffirming that Literature is a cultural inestimable good, standing in the same ground of the human rights, once more the essay *O Direito à Literatura*, by Antonio Candido (2004, p. 172, our translation), serves to discussion:³⁶

³⁴ Instituto Pró-Livro is a Brazilian non-profit organization created and maintained by the entities Abrelivros, CBL and Snel. Their mission is to promote actions and researches, fostering the incentive to reading among Brazilians.

³⁵ **From the original:** “conhecer o comportamento leitor do brasileiro e o perfil daqueles que leem é ferramenta para se identificar ações efetivas na formação de leitores” (FAILA, 2011, p. 16).

³⁶ **From the original:** “Nesse ponto as pessoas são frequentemente vítimas de uma curiosa obnubilação. Elas afirmam que o próximo tem direito, sem dúvida, a certos bens fundamentais, como casa, comida, instrução, saúde, coisas que ninguém bem formado admite hoje em dia que sejam privilégio de minorias, como são no Brasil. Mas será que pensam que o seu semelhante pobre teria direito a ler Dostoiévski ou ouvir os quartetos de Beethoven? Apesar das boas intenções no outro setor, talvez isto não lhes passe pela cabeça. E não por mal, mas somente porque quando arrolam os seus direitos não estendem todos eles ao semelhante. Ora, o esforço para incluir o semelhante no mesmo elenco de bens que reivindicamos está na base da reflexão sobre os direitos humanos” (CANDIDO, 2004, p. 172).

At this point people are frequently victims of a curious confusion. They affirm that the other has the right, undoubtedly, to certain fundamental goods, as house, food, instruction, health, things which nobody well-formed admits that nowadays are privileges for minorities, as they are in Brazil. But do they think that their poor similar would have the right to read Dostoevski or listening to the Beethoven's quartets? Despite of the good intentions from the other sector, perhaps this do not pass through their thoughts. And not for a bad reason but only because when they attribute their rights they do not extend all of them to the other. Well, the effort to include the similar in the same range of goods that we vindicate is in the basis of the reflection about human rights.

Even having social projects which foster the reading incentive among many communities, most of those students from less affluent classes are not interested on Literature because they have other things to care, for instance, taking care of their brothers or sisters while their mothers have to work for the maintenance of their houses and provide their financial sustenance for food, water, clothes, medicine. According to Rosa and Oddone (2006), the socioeconomic conditions are responsible not only for the permanence of the students in the school, but mainly for their insufficient literacy. The same authors affirm that having a vast range of technology that allows us to spread knowledge, it is not sufficient for consolidating the reading practices. "There is not enough to have access, it is fundamental that, along his school formation, the individual be stimulated to the reading practice" (ROSA; ODDONE, 2006, p. 184, our translation).³⁷

Pondering upon all the aspects discussed so far, it is evident that Literature is essential for people and important to be incorporated in classroom, being beneficial for the students on their social development and increasing their second language abilities. Nevertheless, we need to know how to introduce the reading practices in the EFL classroom. Conforming to Bedi (2011, p. 1):

The main concern of English teachers should be to help learners acquire communicative competence, as it is more than acquiring mastery of structure and form. It also involves acquiring the ability to interpret discourse in its entire social and cultural context. It is undebatable that the use of literature in the EFL classroom can provide a powerful pedagogic tool in learner's linguistic development or linguistic accuracy.

³⁷ **From the original:** "Não basta ter acesso, é fundamental que, ao longo da sua formação escolar, o indivíduo seja estimulado à prática da leitura" (ROSA; ODDONE, 2006, p. 184).

For that, there are many methodologies for the teachers to explore. According to Padurean (2014), who deals with Carter and Long models of teaching literature in her research, explain that there are three models established by the authors to deal with literature in class: The Language Model, The Cultural Model and The Personal Growth Model.

The Language Model is based on the students' previous knowledge of language itself, focusing on the way the language is presented in the literary text. It is not a method to encourage them and not even stimulate critical thinking about what they have read, due to the fact that they have to just analyze grammatical structures and vocabulary. This is the most commonly approach seen in classroom through the times. As states Padurean (2014, p. 196),

this approach is considered too mechanistic and it demotivates the pleasure of reading literature. Texts are approached in a systematic and methodological manner and the techniques used in working with these texts are typical for a EFL classroom: prediction exercises, jumbled sentences, summaries, role-play, etc.

As a second possibility, the Cultural Model is an approach which encourages both teachers and students to explore literary works as part of the target language culture. This approach can be even more interesting when done interdisciplinary. For instance: Analyzing the poem *Annabel Lee*, by Edgar Allan Poe, in the light of what the students have already learn about the ultraromantic movement in their mother-tongue Literature classes. This is appealing for the students because it stimulates discoveries about social, historical, ideological, religious, and other contexts intrinsic to this text. It helps them to recognize the others' beliefs and perspectives, thus, permitting to develop the empathy.

Finally, in the Personal Growth Model, there is a blend of the Language Model and the Cultural Model. It focuses on analyzing the use of the language in the literary text, in a specific cultural context. Students can develop their knowledge about literature and culture, expressing them, making connections with their real life experiences and the text, being emotionally engaged and developing their critical thinking.

However, as mentioned previously in this paper, the teachers have to take many factors into account when working with Literature in class, thus, making the

chosen approach really work. Considering the main objective of this paper, which is working with Horror Literature, enriching the students' cultural background and making them engaged in the reading practices, it is going to be presented in this section, a lesson plan containing five classes of fifty minutes. This could be applied in a regular Public High School in Brazil.

For this lesson plan, it is going to be taken in account all of the aspects mentioned in this paper about the importance of Literature and the relevance of Horror Literature as part of a cultural manifestation of the target language and a tool for emotional engagement. Reflecting upon many challenges of working with literature in a Brazilian public school, it is going to be worked with the Cultural Model and the Personal Growth Model, trying to make the learning of English in a constructive and meaningful way.

5.1 READING PROJECT: WORKING WITH HORROR LITERATURE – LESSON PLAN

In this section of the paper, it is presented the Reading Project and each lesson plan for five EFL classes, developed for the second grade of High School in a Brazilian public school environment. Each lesson takes fifty minutes long, regarding the organization of the majority of public schools in Brazil, which establish only one period per week for EFL lessons.

In the first class, it is presented the poem *Annabel Lee*, by Edgar Allan Poe and it is encouraged a discussion about death, loss of loved ones and grief, fostering the students' emotional engagement towards the reading and thoughts about topics often considered as a taboo in our society.

As a second lesson, it is proposed the reading of the short story *The Lottery*, by Shirley Jackson. After that, the students should reflect upon the effects that story provoked and make a debate about what they consider as harmful or offensive traditions nowadays, for example, the bullfighting in Spain or perhaps what they think of Muslim women covering all their bodies.

For the third class, the teacher presents a short biography of Mary Shelley, inviting the students to think about a teenage girl writing in the eighteenth century, her role as an empowering example for women nowadays and it is going to be read an excerpt of *Frankenstein*.

In the fourth class, the students read an excerpt of the book *Carrie*, by Stephen King and discuss about bullying.

Finally, in the last class, the students read a chapter from *The Graveyard Book*, by Neil Gaiman, and discuss about finding comfort to overcome the process of mourning. All of the discussions are going to be encouraged to be done using as much English as possible, but the students are also allowed to talk in their mother tongue.

The main objective of Reading Project is to develop the students' abilities on interpretation of literary texts and to make a reflection upon the themes of these horror stories, thus, making the reading in EFL a meaningful experience.

5.1.1 Lesson Plan – First Class: “Annabel Lee”, by Edgar Allan Poe

Group: Second grade of High School		Time: 50 minutes	
Aims			
To present and read the poem <i>Annabel Lee</i> , by Edgar Allan Poe, making the students able to discuss about themes often faced as taboo in our society, such as death, loss of loved ones and mourning.			
Possible difficulties			
Regarding vocabulary.			
Materials to be used			
Copies containing the poem, the black board and chalk.			
Stage	Timing	Activity	Procedures
1	15 minutes	Presenting the reading project, the author and the poem.	The teacher is going to welcome the students and briefly explain that they are going to work with horror stories for the next five lessons. The teacher is going to ask if they like horror stories, if they had already read a horror book, if they know any author and also if they like horror films and series. Answers may vary. After that, the teacher is going to tell the students that for this first class, they are going to work with the author Edgar Allan Poe. She is going to tell a brief biography and curiosities about his life. Following, the students are going to receive a copy from the poem <i>Annabel Lee</i> , and the teacher is going to explain that this is one of Poe's most famous poems, inspired by his wife and cousin Virginia Clemm, who passed away very young from tuberculosis.

2	10 minutes	Reading the poem aloud	The teacher is going to say that the students are going to read the poem aloud. Firstly, she is going to write the words: maiden, sepulcher, bride in the blackboard. She is going to ask the students if they know the meaning of these words. The teacher is also going to say that the students should put emotion on words when they are reading. After that, the teacher is going to start reading the first stanza of the poem and next, she is going to ask for a student to read the other stanza and this student is going to pick another colleague to read the following, and so on. Doubts about other vocabulary may appear during the reading.
3	10 minutes	Discussion in pairs	After the reading of the poem, the students are going to be separated in pairs. They can choose the colleagues to work with. The teacher is going to say that they must discuss with their partners what did they think of the poem: If they think the narrator is sad about the loss of his loved one, how much did he care about her, what they felt during the reading... While the students talk in their pairs, the teacher is going to write in the blackboard the words: DEATH, LOSS and MOURNING.
4	10 minutes	Opening the discussion to the big group	When everybody finished the previous discussion, the teacher is going to start the debate with the students: "Guys, what can you tell me about this poem? Did you like it? What do you think the narrator was feeling when he wrote that?" The students are going to express their ideas and right after, the teacher is going to ask the students to give their opinions about the words she wrote in the board.
5	5 minutes	Ending of the class	The teacher is going to thank for the students' attention and finish the lesson asking them to make a further reflection about all of the topics discussed in class.
Homework			
Making a reflection about the topics discussed in class.			

5.1.2. Lesson Plan – Second Class: “The Lottery”, by Shirley Jackson

Group: Secong Grade of High School		Time: 50 minutes	
<p>Aims</p> <p>To read and make the students familiar with the short story <i>The Lottery</i>, by Shirley Jackson, and promote a debate about harmful traditions around the world and what the students think of them.</p>			
<p>Possible difficulties</p> <p>Regarding vocabulary.</p>			
<p>Materials to be used</p> <p>Copies containing the short story and the blackboard.</p>			
Stage	Timing	Activity	Procedures
1	10 minutes	Presenting the activity of the day and the author.	The teacher is going to explain that for this lesson, the students are going to read a short story with a plot twist which can make them feel surprised and scared. Also, she is going to present the author Shirley Jackson in a very short biography.
2	20 minutes	Reading of the short story <i>The Lottery</i> .	The students are going to receive copies from the short story and the teacher is going to lead the reading aloud with them.
3	15 minutes	Discussion: Harmful traditions	The teacher is going to ask the students to tell what they thought about the story, if they were expecting something different... Then, she is going to say that in the story, the lottery represents a strong tradition passed from generation to generation. The teacher is going to ask the students to discuss about which traditions they can recollect to be harmful or controversial and use arguments to explain why they think these traditions are harmful or non-ethical. She is going to give the example of Muslim women covering themselves and the bullfighting in Spain. The students can talk about as many things they remember.
4	5 minutes	Concluding the lesson	The teacher is going to conclude the lesson, thanking for the students' attention and asking them to keep reflecting about the themes discussed in class.
<p>Homework</p> <p>Making a reflection about what was discussed in class.</p>			

5.1.3. Lesson Plan – Third Class: “Frankenstein”, by Mary Shelley

Group: Second Grade of High School		Time: 50 minutes	
<p>Aims</p> <p>To read and work with a short biography of the author Mary Shelley and promote a reflection upon an excerpt of the book <i>Frankenstein</i>.</p>			
<p>Possible difficulties</p> <p>Regarding vocabulary.</p>			
<p>Materials to be used:</p> <p>Copies containing a short biography of Mary Shelley and the excerpt of <i>Frankenstein</i>;</p> <p>The projector to show the trailer from the movie <i>Mary Shelley (2017)</i>.</p>			
Stage	Timing	Activity	Procedures
1	20 minutes	Presentation of the biography of the author Mary Shelley and a brief discussion about her role as an example of empowering for women.	<p>The teacher is going to welcome the students and give them a paper containing a short biography of Mary Shelley. She is going to explain that for this class, the students are going to know more about this author, famous for the book <i>Frankenstein</i>. The students might be surprised on knowing that this book was written by a teenage girl. Before the reading of the biography, the teacher is going to ask the students what they already know about <i>Frankenstein</i>. Answers may vary, and the teacher is going to explain that Frankenstein is the name of the scientist, not the monster.</p> <p>Doing so, the teacher is going to start the reading aloud of the biography with the students, asking volunteers to read the paragraphs.</p> <p>After that, the students can tell what they thought about Mary Shelley's biography and the teacher is going to talk about her importance as a woman writer, being inspirational for empowering women until today. Then, the teacher is going to exhibit a trailer from the movie <i>Mary Shelley (2017)</i>, which is a film inspired by Mary Shelley's life.</p>
2	20 minutes	Reading of an excerpt of the chapter 10 from <i>Frankenstein</i> .	The teacher is going to give for the students a copy of an excerpt from the chapter 10 of <i>Frankenstein</i> . The students are going to do the reading aloud and the teacher is going to solve the possible doubts regarding unknown vocabulary.
3	10 minutes	Ending of the class with a brief discussion of the	The teacher is going to ask the students if they enjoyed the reading, if they find it difficult... She is going to summarize the main idea of the excerpt and ask the

		excerpt.	students the questions: a) How does Victor Frankenstein feel about his creature? b) What does the creature want Victor Frankenstein to do? c) What is the creature asking Dr. Frankenstein to do to him? The answers may vary. Thus, the teacher is going to finish the lesson.
Homework No homework set for this class.			

Ref.: Oxford University Press

5.1.4. Lesson Plan – Fourth Class: “Carrie”, by Stephen King

Group: Second Grade of High School		Time: 50 minutes	
<p>Aims</p> <p>To present the students and read with them an excerpt from the book <i>Carrie</i> by Stephen King and make a conversation about bullying.</p>			
<p>Possible difficulties</p> <p>Regarding vocabulary.</p>			
<p>Materials to be used</p> <p>Copies containing the excerpt from the book and the biography of the author, the chalkboards, a piece of paper and pencils or pens and the projector to show a scene from the film based on the book.</p>			
Stage	Timing	Activity	Procedures
1	10 minutes	Presentation of the author and the story to be read in the lesson.	The teacher is going to tell the students that for this lesson they are going to read an excerpt from the book <i>Carrie</i> by the American author Stephen King. She is going to ask them if they know the author, if they had already read a book written by him or seen a movie or series adaptation. The answers may vary. The teacher is going to present a brief biography of the author and give the students a copy containing some facts about him.
2	15 minutes	Sparking the students curiosity and previous knowledge about the theme: bullying	The teacher is going to separate the students in groups. They should talk to their partners about what they know about bullying. They should write their ideas on a piece of paper. The teacher is going to put some questions to guide them in the board: <ul style="list-style-type: none"> a) Have you ever suffered from bullying? b) Have you ever committed bullying against someone? c) Why do you think that people, especially teenagers, have the necessity of mocking the others about their physical appearance, religion, accent, way of talking...? d) Do you think it is possible to have a solution for ending with bullying in schools?
3	10 minutes	Reading of the excerpt	The students are going to do the reading aloud of the excerpt from the first chapter of the book <i>Carrie</i> . The teacher is going to be there solving possible vocabulary doubts.

4	10 minutes	Debate about the text and its relation with bullying.	The teacher is going to ask the students what are their impressions of the text, how did they feel concerning this theme and how can we make a comparison between the scene depicted in the excerpt and what actually happens in schools.
5	5 minutes	Exhibition of the scene of the film adaptation (2013) and conclusion of the class.	The teacher is going to tell the students that they are going to see the scene of the film corresponding to what they read. After that, the students can tell what they thought about it, how impacting it was and the lesson is going to be ended.
<p>Homework</p> <p>No homework set for this class.</p>			

Ref.: Oxford University Press

5.1.5. Lesson Plan – Fifth Class: “The Graveyard Book”, by Neil Gaiman

Group: Second Grade of High School		Time: 50 minutes	
<p>Aims</p> <p>To get the students familiar with the author Neil Gaiman and the book <i>The Graveyard Book</i>, promoting a discussion about overcoming mourning, by reading excerpts of it.</p>			
<p>Possible difficulties</p> <p>Regarding vocabular</p>			
<p>Materials to be used</p> <p>The projector for the exhibition of the pictures for the first activity;</p> <p>Stereo system or computer to play the music in the first activity;</p> <p>Copies containing the biography of Neil Gaiman and the excerpt of the book that is going to be read.</p>			
Stage	Timing	Activity	Procedures
1	15 minutes	Setting the atmosphere of the classroom and presenting the author	<p>With the lights of the classroom out and a mystery soundtrack, the teacher is going to welcome the students and explain that this is going to be the last lesson of the reading project concerning the horror stories. She is going to put some pictures of cemeteries in the projector and ask the students how they feel regarding those places, asking some questions:</p> <ul style="list-style-type: none"> a) When was the last time that you went to a cemetery? b) Did you use to play among the tombstones when you were kids? c) How do you feel when visiting such a place? <p>After that, the teacher is going to give the students a paper sheet containing a short biography of the author Neil Gaiman and she is going to explain that in this lesson, they are going to read an excerpt from the book <i>The Graveyard Book</i>, which tells the story of a boy who lost his parents and was adopted by the creatures of the cemetery until he grow up and find courage to face the ones who murdered his family.</p>
2	20 minutes	Reading of the excerpt from <i>The Graveyard Book</i> .	The teacher is going to give the students the copy of the excerpt from Chapter One of the book. The reading is going to be made aloud and the teacher is going to solve possible doubts regarding vocabulary.

3	10 minutes	Discussion	The students are going to be encouraged to share with the big group what were their impressions about this excerpt. The teacher is going to put on the board the words: OVERCOMING MOURNING, and ask the students to say some words about what they think it is good for people to do in the process of overcoming the loss of a loved person. Answers might vary.
4	5 minutes	Concluding the lesson	The teacher is going to finish this lesson thanking for the students' cooperation in the reading project and suggest them to look for the complete books read in class or even other horror books to read at home.
<p>Homework</p> <p>Searching for more books to read at home if they want.</p>			

Ref.: Oxford University Press

6. CONCLUSION

Throughout this whole paper, it has been affirmed that Literature is one of the most important cultural manifestations of mankind. It is a sophisticated art form, which began in the Pre-Historical ages by the means of the oral tradition. Horror was always present in Literature, echoing our inner fears and doubts, transforming them into stories on which we can relate, provoking us and instigating us to identify ourselves, thus, making us reflect about our human nature. It also leads to an empathetic feeling, on which we put ourselves in the place of other people, thinking about our loved ones and what we are capable to do to make them safe. We also can reflect about subjects still considered as taboo in our society, such as death, loss and mourning. According to King (1981, p. 9): “[...] the work of horror really is a dance—a moving, rhythmic search. And what it's looking for is the place where you, the viewer or the reader, live at your most primitive level. The work of horror is not interested in the civilized furniture of our lives”.

For this reason, offering Horror Literature to High School levels is not only pertinent but also necessary. Teenagers can have dozens of doubts and fears which they often do not express. It is a phase of life that pushes people to the sense of being complete for belonging to something or somewhere, for relating with other people or things which can have a lot in common. That is a typical time on which teenagers can find comfort in songs, films or series. As states Candido, when reading a novel, the reader can create an identification with the character, “which represents the possibility of affective and intellectual accession of the reader, by the means of identification, projection, transference etc.” (CANDIDO, 2005, p. 54, our translation).³⁸ This can be applied on novels, series, films, comic books or even games.

Nowadays, among teenagers, the reading activity has disputed room with technology, especially because of the advances of technology and the range of possibilities that mobile phones connected to internet can provide. According to Dalcanalle and Massagli (2015), most of the students do not feel motivated towards a reading purpose, only reading by obligation. But, when exposed to a horror story, the

³⁸ **From the original:** “[...] que representa a possibilidade de adesão efetiva e intelectual do leitor, pelos mecanismos de identificações, projeção, transferência etc.” (CANDIDO, 2005, p. 54)

students felt more motivated and involved with the narrative, because this kind of literature promotes an atmosphere of involvement, curiosity and mystery, allowing the students to find this motivation on the reading activity.

According to Matek (2015, p. 64), “precisely because horror is so essential to human existence, horror texts tend to be very engaging for the reader, and this is a quality that should be taken advantage of in a classroom environment”. Considering the fact that we as EFL teachers should present the target language not only focusing on grammatical structures and stereotypes, we should take into account that Horror is a fruitful source for authentic material, due to its cultural relevance through the times.

Conforming to Clasen (2018), horror books have a meaningful background, besides their monstrous characteristics. This professor declares that it is possible to discuss about the novel as a construct of its time, with deals with morality and psychology. When presenting a horror narrative to the class, we are inviting our students to explore the possibilities of the genre, viewing its themes by different perspectives. This may lead to a more student-focused teaching, allowing them to express their own opinions and construct their own ideas about the books, by the light of what the teacher promotes in classroom, making the learning process meaningful, which lies beyond the vocabulary acquisition.

This paper aimed to conduce a bibliographical research about the advantages of introducing Horror Literature in an EFL classroom for High School Students in Brazilian public schools, taking in consideration all of the challenges and needs from both teachers and students. Also it discussed how to work with Horror Literature considering this environment.

One preliminary solution suggested was the creation of a Reading Project contemplating five classes of 50 minutes, involving the reading and discussion about five different literary works from different authors, since the classics such as Edgar Allan Poe and Mary Shelley to the contemporary authors, generally known by teenagers, such as Stephen King and Neil Gaiman.

This Reading Project focused on sparking the student’s critical thinking over the topics within the texts, pondering upon many issues of the human kind, making a relation with their own lives and creating a sense of empathy with the others trough the emotional effect that the reading might produce. Also, promoting a contact with

authentic material from the target language and consequently, increasing the students' vocabulary on the English language.

This Reading Project could be further applied to a group of EFL teenage students in a public Brazilian school in practice, promoting literary engagement, sparking interest on the English language and fostering their critical thinking and empathy to the others, as a continuation of this study.

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ANNEXES

ANNEX A – “ANNABEL LEE”, BY EDGAR ALLAN POE

ANNABEL LEE by Edgar Allan Poe

It was many and many a year ago,
In a kingdom by the sea,
That a maiden there lived whom you may know
By the name of Annabel Lee;
And this maiden she lived with no other thought
Than to love and be loved by me.

I was a child and she was a child,
In this kingdom by the sea,
But we loved with a love that was more than love—
I and my Annabel Lee—
With a love that the wingèd seraphs of Heaven
Coveted her and me.

And this was the reason that, long ago,
In this kingdom by the sea,
A wind blew out of a cloud, chilling
My beautiful Annabel Lee;
So that her highborn kinsmen came
And bore her away from me,
To shut her up in a sepulchre
In this kingdom by the sea.

The angels, not half so happy in Heaven,
Went envying her and me—
Yes!—that was the reason (as all men know,
In this kingdom by the sea)
That the wind came out of the cloud by night,
Chilling and killing my Annabel Lee.

But our love it was stronger by far than the love
Of those who were older than we—
Of many far wiser than we—
And neither the angels in Heaven above
Nor the demons down under the sea
Can ever dissever my soul from the soul
Of the beautiful Annabel Lee;

For the moon never beams, without bringing me dreams
Of the beautiful Annabel Lee;
And the stars never rise, but I feel the bright eyes
Of the beautiful Annabel Lee;
And so, all the night-tide, I lie down by the side

Of my darling—my darling—my life and my bride,
In her sepulchre there by the sea—
In her tomb by the sounding sea.

ANNEX B – “THE LOTTERY”, BY SHIRLEY JACKSON

THE LOTTERY
by Shirley Jackson

THE morning of June 27th was clear and sunny, with the fresh warmth of a fullsummer day; the flowers were blossoming profusely and the grass was richly green.

The people of the village began to gather in the square, between the post office and the bank, around ten o'clock; in some towns there were so many people that the lottery took two days and had to be started on June 2th. But in this village, where there were only about three hundred people, the whole lottery took less than two hours, so it could begin at ten o'clock in the morning and still be through in time to allow the villagers to get home for noon dinner.

The children assembled first, of course. School was recently over for the summer, and the feeling of liberty sat uneasily on most of them; they tended to gather together quietly for a while before they broke into boisterous play. And their talk was still of the classroom and the teacher, of books and reprimands. Bobby Martin had already stuffed his pockets full of stones, and the other boys soon followed his example, selecting the smoothest and roundest stones; Bobby and Harry Jones and Dickie Delacroix — the villagers pronounced this name “Dellacroy”— eventually made a great pile of stones in one corner of the square and guarded it against the raids of the other boys. The girls stood aside, talking among themselves, looking over their shoulders at rolled in the dust or clung to the hands of their older brothers or sisters. Soon the men began to gather. Surveying their own children, speaking of planting and rain, tractors and taxes. They stood together, away from the pile of stones in the corner, and their jokes were quiet and they smiled rather than laughed. The women, wearing faded house dresses and sweaters, came shortly after their menfolk. They greeted one another and exchanged bits of gossip as they went to join their husbands.

Soon the women, standing by their husbands, began to call to their children, and the children came reluctantly, having to be called four or five times. Bobby Martin ducked under his mother's grasping hand and ran, laughing, back to the pile of stones. His father spoke up sharply, and Bobby came quickly and took his place between his father and his oldest brother.

The lottery was conducted — as were the square dances, the teen club, and the Halloween program— by Mr. Summers. Who had time and energy to devote to civic activities? He was a round-faced, jovial man and he ran the coal business, and people were sorry for him. Because he had no children and his wife was a scold. When he arrived in the square, carrying the black wooden box, there was a murmur of conversation among the villagers, and he waved and called. “Little late today, folks.”

The postmaster, Mr. Graves, followed him, carrying a three-legged stool, and the stool was put in the center of the square and Mr. Summers set the black box down on it. The villagers kept their distance, leaving a space between themselves and the stool.

And when Mr. Summers said, “Some of you fellows want to give me a hand?” there was a hesitation before two men. Mr. Martin and his oldest son, Baxter. Came forward to hold the box steady on the stool while Mr. Summers stirred up the papers inside it.

The original paraphernalia for the lottery had been lost long ago, and the black box now resting on the stool had been put into use even before Old Man Warner, the oldest man in town, was born. Mr. Summers spoke frequently to the villagers about making a new box, but no one liked to upset even as much tradition as was represented by the black box. There was a story that the present box had been made with some pieces of the box that had preceded it, the one that had been constructed when the first people settled down to make a village here. Every year, after the lottery, Mr. Summers began talking again about a new box, but every year the subject was allowed to fade off without anything's being done.

The black box grew shabbier each year: by now it was no longer completely black but splintered badly along one side to show the original wood color, and in some places faded or stained.

Mr. Martin and his oldest son, Baxter, held the black box securely on the stool until Mr. Summers had stirred the papers thoroughly with his hand. Because so much of the ritual had been forgotten or discarded, Mr. Summers had been successful in having slips of paper substituted for the chips of wood that had been used for generations. Chips of wood, Mr. Summers had argued. Had been all very well when the village was tiny, but now that the population was more than three hundred and likely to keep on growing, it was necessary to use something that would fit more easily into the black box. The night before the lottery, Mr. Summers and Mr. Graves made up the slips of paper and put them in the box, and it was then taken to the safe of Mr. Summers' coal company and locked up until Mr. Summers was ready to take it to the square next morning. The rest of the year, the box was put away, sometimes one place, sometimes another; it had spent one year in Mr. Graves's barn and another year underfoot in the post office. And sometimes it was set on a shelf in the Martin grocery and left there.

There was a great deal of fussing to be done before Mr. Summers declared the lottery open. There were the lists to make up — of heads of families. Heads of households in each family. Members of each household in each family. There was the proper swearing-in of Mr. Summers by the postmaster, as the official of the lottery; at one time, some people remembered, there had been a recital of some sort, performed by the official of the lottery, a perfunctory, tuneless chant that had been rattled off duly each year; some people believed that the official of the lottery used to stand just so when he said or sang it, others believed that he was supposed to walk among the people, but years and years ago this part of the ritual had been allowed to lapse.

There had been, also, a ritual salute, which the official of the lottery had had to use in addressing each person who came up to draw from the box, but this also had changed with time, until now it was felt necessary only for the official to speak to each person approaching. Mr. Summers was very good at all this; in his clean white shirt and blue jeans. With one hand resting carelessly on the black box. He seemed very proper and important as he talked interminably to Mr. Graves and the Martins.

Just as Mr. Summers finally left off talking and turned to the assembled villagers, Mrs. Hutchinson came hurriedly along the path to the square, her sweater thrown over her shoulders, and slid into place in the back of the crowd. "Clean forgot what day it was," she said to Mrs. Delacroix, who stood next to her, and they both laughed softly. "Thought my old man was out back stacking wood," Mrs. Hutchinson went on. "And then I looked out the window and the kids was gone, and then I remembered it was the twenty seventh and came a-running." She dried her hands on her apron, and Mrs. Delacroix said, "You're in time, though. They're still talking away up there."

Mrs. Hutchinson craned her neck to see through the crowd and found her husband and children standing near the front. She tapped Mrs. Delacroix on the arm as a farewell and began to make her way through the crowd. The people separated good-humoredly to let her through: two or three people said. In voices just loud enough to be heard across the crowd, "Here comes your, Missus, Hutchinson," and "Bill, she made it after all." Mrs. Hutchinson reached her husband, and Mr. Summers, who had been waiting, said cheerfully. "Thought we were going to have to get on without you, Tessie." Mrs. Hutchinson said. Grinning, "Wouldn't have me leave m'dishes in the sink, now, would you. Joe?," and soft laughter ran through the crowd as the people stirred back into position after Mrs. Hutchinson's arrival.

"Well, now." Mr. Summers said soberly, "guess we better get started, get this over with, so's we can go back to work. Anybody ain't here?"

"Dunbar." several people said. "Dunbar. Dunbar."

Mr. Summers consulted his list. "Clyde Dunbar." he said. "That's right. He's broke his leg, hasn't he? Who's drawing for him?"

"Me. I guess," a woman said. And Mr. Summers turned to look at her. "Wife draws for her husband." Mr. Summers said. "Don't you have a grown boy to do it for you, Janey?" Although Mr. Summers and everyone else in the village knew the answer perfectly well, it was the business of the official of the lottery to ask such questions formally. Mr. Summers waited with an expression of polite interest while Mrs. Dunbar answered. "Horace's not but sixteen vet." Mrs. Dunbar said regretfully. "Guess I gotta fill in for the old man this year."

"Right." Sr. Summers said. He made a note on the list he was holding. Then he asked, "Watson boy drawing this year?"

A tall boy in the crowd raised his hand. "Here," he said. "I'm drawing for my mother and me." He blinked his eyes nervously and ducked his head as several voices in the crowd said things like "Good fellow, lack." and "Glad to see your mother's got a man to do it."

"Well," Mr. Summers said, "guess that's everyone. Old Man Warner make it?"

"Here," a voice said. And Mr. Summers nodded.

A sudden hush fell on the crowd as Mr. Summers cleared his throat and looked at the list. "All ready?" he called. "Now, I'll read the names — heads of families first — and the men come up and take a paper out of the box. Keep the paper folded in your hand without looking at it until everyone has had a turn. Everything clear?"

The people had done it so many times that they only half listened to the directions: most of them were quiet. Wetting their lips. Not looking around. Then Mr. Summers raised one hand high and said, "Adams." A man disengaged himself from the crowd and came forward. "Hi. Steve." Mr. Summers said. And Mr. Adams said. "Hi.

Joe." They grinned at one another humorlessly and nervously. Then Mr. Adams reached into the black box and took out a folded paper. He held it firmly by one corner as he turned and went hastily back to his place in the crowd. Where he stood a little apart from his family. Not looking down at his hand.

"Allen." Mr. Summers said. "Anderson.... Bentham."

"Seems like there's no time at all between lotteries anymore." Mrs. Delacroix said to Mrs. Graves in the back row.

"Seems like we got through with the last one only last week."

"Time sure goes fast —" Mrs. Graves said.

"Clark... Delacroix"

"There goes my old man." Mrs. Delacroix said. She held her breath while her husband went forward.

“Dunbar,” Mr. Summers said, and Mrs. Dunbar went steadily to the box while one of the women said, “Go on. Janey,” and another said, “There she goes.”

“We’re next.” Mrs. Graves said. She watched while Mr. Graves came around from the side of the box, greeted Mr. Summers gravely and selected a slip of paper from the box. By now, all through the crowd there were men holding the small folded papers in their large hand. Turning them over and over nervously Mrs. Dunbar and her two sons stood together, Mrs. Dunbar holding the slip of paper.

“Harburt... Hutchinson.”

“Get up there, Bill,” Mrs. Hutchinson said. And the people near her laughed.

“Jones.”

“They do say,” Mr. Adams said to Old Man Warner, who stood next to him, “that over in the north village they’re talking of giving up the lottery.”

Old Man Warner snorted. “Pack of crazy fools,” he said. “Listening to the young folks, nothing’s good enough for them. Next thing you know, they’ll be wanting to go back to living in caves, nobody work anymore, live that way for a while. Used to be a saying about ‘Lottery in June, corn be heavy soon.’ First thing you know, we’d all be eating stewed chickweed and acorns. There’s always been a lottery,” he added petulantly. “Bad enough to see young Joe Summers up there joking with everybody.”

“Some places have already quit lotteries.” Mrs. Adams said.

“Nothing but trouble in that,” Old Man Warner said stoutly. “Pack of young fools.”

“Martin.” And Bobby Martin watched his father go forward. “Overdyke.... Percy.”

“I wish they’d hurry,” Mrs. Dunbar said to her older son. “I wish they’d hurry.”

“They’re almost through,” her son said.

“You get ready to run tell Dad,” Mrs. Dunbar said.

Mr. Summers called his own name and then stepped forward precisely and selected a slip from the box. Then he called, “Warner.”

“Seventy-seventh year I been in the lottery,” Old Man Warner said as he went through the crowd. “Seventy-seventh time.”

“Watson” The tall boy came awkwardly through the crowd. Someone said, “Don’t be nervous, Jack,” and Mr. Summers said, “Take your time, son.”

“Zanini.”

After that, there was a long pause, a breathless pause, until Mr. Summers. Holding his slip of paper in the air, said, “All right, fellows.” For a minute, no one moved, and then all the slips of paper were opened. Suddenly, all the women began to speak at once, saying, “Who is it?,” “Who’s got it?,” “Is it the Dunbars?,” “Is it the Watsons?”

Then the voices began to say, “It’s Hutchinson. It’s Bill,” “Bill Hutchinson’s got it.”

“Go tell your father,” Mrs. Dunbar said to her older son.

People began to look around to see the Hutchinsons. Bill Hutchinson was standing quiet, staring down at the paper in his hand. Suddenly, Tessie Hutchinson shouted to Mr. Summers. “You didn’t give him time enough to take any paper he wanted. I saw you. It wasn’t fair!”

“Be a good sport, Tessie.” Mrs. Delacroix called, and Mrs. Graves said, “All of us took the same chance.”

“Shut up, Tessie,” Bill Hutchinson said.

“Well, everyone,” Mr. Summers said, “that was done pretty fast, and now we’ve got to be hurrying a little more to get done in time.” He consulted his next list. “Bill,” he said, “you draw for the Hutchinson family. You got any other households in the Hutchinsons?”

“There’s Don and Eva,” Mrs. Hutchinson yelled. “Make them take their chance!”

“Daughters draw with their husbands’ families, Tessie,” Mr. Summers said gently.

"You know that as well as anyone else."

"It wasn't fair," Tessie said.

"I guess not, Joe." Bill Hutchinson said regretfully. "My daughter draws with her husband's family; that's only fair. And I've got no other family except the kids."

"Then, as far as drawing for families is concerned, it's you," Mr. Summers said in explanation, "and as far as drawing for households is concerned, that's you, too. Right?"

"Right," Bill Hutchinson said.

"How many kids, Bill?" Mr. Summers asked formally.

"Three," Bill Hutchinson said.

"There's Bill, Jr., and Nancy, and little Dave. And Tessie and me."

"All right, then," Mr. Summers said. "Harry, you got their tickets back?"

Mr. Graves nodded and held up the slips of paper. "Put them in the box, then," Mr. Summers directed. "Take Bill's and put it in."

"I think we ought to start over," Mrs. Hutchinson said, as quietly as she could. "I tell you it wasn't fair. You didn't give him time enough to choose. Everybody saw that."

Mr. Graves had selected the five slips and put them in the box. And he dropped all the papers but those onto the ground. Where the breeze caught them and lifted them off.

"Listen, everybody," Mrs. Hutchinson was saying to the people around her.

"Ready, Bill?" Mr. Summers asked. And Bill Hutchinson, with one quick glance around at his wife and children. Nodded.

"Remember," Mr. Summers said. "Take the slips and keep them folded until each person has taken one. Harry, you help little Dave." Mr. Graves took the hand of the little boy, who came willingly with him up to the box. "Take a paper out of the box, Davy." Mr. Summers said. Davy put his hand into the box and laughed. "Take just one paper." Mr. Summers said. "Harry, you hold it for him." Mr. Graves took the child's hand and removed the folded paper from the tight fist and held it while little Dave stood next to him and looked up at him wonderingly.

"Nancy next," Mr. Summers said. Nancy was twelve, and her school friends breathed heavily as she went forward switching her skirt, and took a slip daintily from the box "Bill, Jr.," Mr. Summers said, and Billy, his face red and his feet overlarge, near knocked the box over as he got a paper out. "Tessie," Mr. Summers said. She hesitated for a minute, looking around defiantly. And then set her lips and went up to the box.

She snatched a paper out and held it behind her.

"Bill," Mr. Summers said, and Bill Hutchinson reached into the box and felt around, bringing his hand out at last with the slip of paper in it.

The crowd was quiet. A girl whispered, "I hope it's not Nancy," and the sound of the whisper reached the edges of the crowd.

"It's not the way it used to be." Old Man Warner said clearly. "People ain't the way they used to be."

"All right," Mr. Summers said. "Open the papers. Harry, you open little Dave's."

Mr. Graves opened the slip of paper and there was a general sigh through the crowd as he held it up and everyone could see that it was blank. Nancy and Bill Jr. opened theirs at the same time. And both beamed and laughed. Turning around to the crowd and holding their slips of paper above their heads.

"Tessie," Mr. Summers said. There was a pause, and then Mr. Summers looked at Bill Hutchinson, and Bill unfolded his paper and showed it. It was blank.

"It's Tessie," Mr. Summers said, and his voice was hushed. "Show us her paper. Bill."

Bill Hutchinson went over to his wife and forced the slip of paper out of her hand. It had a black spot on it, the black spot Mr. Summers had made the night before with the heavy pencil in the coal company office. Bill Hutchinson held it up and there was a stir in the crowd.

"All right, folks." Mr. Summers said. "Let's finish quickly."

Although the villagers had forgotten the ritual and lost the original black box, they still remembered to use stones. The pile of stones the boys had made earlier was ready; there were stones on the ground with the blowing scraps of paper that had come out of the box. Delacroix selected a stone so large she had to pick it up with both hands and turned to Mrs. Dunbar. "Come on," she said. "Hurry up."

Mr. Dunbar had small stones in both hands, and she said gasping for breath. "I can't run at all. You'll have to go ahead and I'll catch up with you."

The children had stones already. And someone gave little Davy Hutchinson a few pebbles.

Tessie Hutchinson was in the center of a cleared space by now, and she held her hands out desperately as the villagers moved in on her. "It isn't fair," she said. A stone hit her on the side of the head. Old Man Warner was saying, "Come on, come on, everyone." Steve Adams was in the front of the crowd of villagers, with Mrs. Graves beside him. "It isn't fair, it isn't right," Mrs. Hutchinson screamed, and then they were upon her.

ANNEX C – EXCERPT FROM CHAPTER X – “FRANKENSTEIN”, BY MARY
SHELLEY

I spent the following day roaming through the valley. I stood beside the sources of the Arveiron, which take their rise in a glacier, that with slow pace is advancing down from the summit of the hills to barricade the valley. The abrupt sides of vast mountains were before me; the icy wall of the glacier overhung me; a few shattered pines were scattered around; and the solemn silence of this glorious presence-chamber of imperial nature was broken only by the brawling waves or the fall of some vast fragment, the thunder sound of the avalanche or the cracking, reverberated along the mountains, of the accumulated ice, which, through the silent working of immutable laws, was ever and anon rent and torn, as if it had been but a plaything in their hands. These sublime and magnificent scenes afforded me the greatest consolation that I was capable of receiving. They elevated me from all littleness of feeling, and although they did not remove my grief, they subdued and tranquillized it. In some degree, also, they diverted my mind from the thoughts over which it had brooded for the last month. I retired to rest at night; my slumbers, as it were, waited on and ministered to by the assemblance of grand shapes which I had contemplated during the day. They congregated round me; the unstained snowy mountain-top, the glittering pinnacle, the pine woods, and ragged bare ravine, the eagle, soaring amidst the clouds—they all gathered round me and bade me be at peace.

Where had they fled when the next morning I awoke? All of soul-inspiring fled with sleep, and dark melancholy clouded every thought. The rain was pouring in torrents, and thick mists hid the summits of the mountains, so that I even saw not the faces of those mighty friends. Still I would penetrate their misty veil and seek them in their cloudy retreats. What were rain and storm to me? My mule was brought to the door, and I resolved to ascend to the summit of Montanvert. I remembered the effect that the view of the tremendous and ever-moving glacier had produced upon my mind when I first saw it. It had then filled me with a sublime ecstasy that gave wings to the soul and allowed it to soar from the obscure world to light and joy. The sight of the awful and majestic in nature had indeed always the effect of solemnizing my mind and causing me to forget the passing cares of life. I determined to go without a guide, for I was well acquainted with the path, and the presence of another would destroy the solitary grandeur of the scene.

The ascent is precipitous, but the path is cut into continual and short windings, which enable you to surmount the perpendicularity of the mountain. It is a scene terrifically desolate. In a thousand spots the traces of the winter avalanche may be perceived, where trees lie broken and strewed on the ground, some entirely destroyed, others bent, leaning upon the jutting rocks of the mountain or transversely upon other trees. The path, as you ascend higher, is intersected by ravines of snow, down which stones continually roll from above; one of them is particularly dangerous, as the slightest sound, such as even speaking in a loud voice, produces a concussion of air sufficient to draw destruction upon the head of the speaker. The pines are not tall or luxuriant, but they are sombre and add an air of severity to the scene. I looked on the valley beneath; vast mists were rising from the rivers which ran through it and curling in thick wreaths around the opposite mountains, whose summits were hid in the uniform clouds, while rain poured from the dark sky and added to the melancholy impression I received from the objects around me. Alas! Why does man boast of

sensibilities superior to those apparent in the brute; it only renders them more necessary beings. If our impulses were confined to hunger, thirst, and desire, we might be nearly free; but now we are moved by every wind that blows and a chance word or scene that that word may convey to us.

We rest; a dream has power to poison sleep.
 We rise; one wand'ring thought pollutes the day.
 We feel, conceive, or reason; laugh or weep,
 Embrace fond woe, or cast our cares away;
 It is the same: for, be it joy or sorrow,
 The path of its departure still is free.
 Man's yesterday may ne'er be like his morrow;
 Nought may endure but mutability!

It was nearly noon when I arrived at the top of the ascent. For some time I sat upon the rock that overlooks the sea of ice. A mist covered both that and the surrounding mountains. Presently a breeze dissipated the cloud, and I descended upon the glacier. The surface is very uneven, rising like the waves of a troubled sea, descending low, and interspersed by rifts that sink deep. The field of ice is almost a league in width, but I spent nearly two hours in crossing it. The opposite mountain is a bare perpendicular rock. From the side where I now stood Montanvert was exactly opposite, at the distance of a league; and above it rose Mont Blanc, in awful majesty. I remained in a recess of the rock, gazing on this wonderful and stupendous scene. The sea, or rather the vast river of ice, wound among its dependent mountains, whose aerial summits hung over its recesses. Their icy and glittering peaks shone in the sunlight over the clouds. My heart, which was before sorrowful, now swelled with something like joy; I exclaimed, "Wandering spirits, if indeed ye wander, and do not rest in your narrow beds, allow me this faint happiness, or take me, as your companion, away from the joys of life."

As I said this I suddenly beheld the figure of a man, at some distance, advancing towards me with superhuman speed. He bounded over the crevices in the ice, among which I had walked with caution; his stature, also, as he approached, seemed to exceed that of man. I was troubled; a mist came over my eyes, and I felt a faintness seize me, but I was quickly restored by the cold gale of the mountains. I perceived, as the shape came nearer (sight tremendous and abhorred!) that it was the wretch whom I had created. I trembled with rage and horror, resolving to wait his approach and then close with him in mortal combat. He approached; his countenance bespoke bitter anguish, combined with disdain and malignity, while its unearthly ugliness rendered it almost too horrible for human eyes. But I scarcely observed this; rage and hatred had at first deprived me of utterance, and I recovered only to overwhelm him with words expressive of furious detestation and contempt.

"Devil," I exclaimed, "do you dare approach me? And do not you fear the fierce vengeance of my arm wreaked on your miserable head? Begone, vile insect! Or rather, stay, that I may trample you to dust! And, oh! That I could, with the extinction of your miserable existence, restore those victims whom you have so diabolically murdered!"

"I expected this reception," said the daemon. "All men hate the wretched; how, then, must I be hated, who am miserable beyond all living things! Yet you, my creator,

detest and spurn me, thy creature, to whom thou art bound by ties only dissoluble by the annihilation of one of us. You purpose to kill me. How dare you sport thus with life? Do your duty towards me, and I will do mine towards you and the rest of mankind. If you will comply with my conditions, I will leave them and you at peace; but if you refuse, I will glut the maw of death, until it be satiated with the blood of your remaining friends.”

“Abhorred monster! Fiend that thou art! The tortures of hell are too mild a vengeance for thy crimes. Wretched devil! You reproach me with your creation, come on, then, that I may extinguish the spark which I so negligently bestowed.”

My rage was without bounds; I sprang on him, impelled by all the feelings which can arm one being against the existence of another.

He easily eluded me and said,

“Be calm! I entreat you to hear me before you give vent to your hatred on my devoted head. Have I not suffered enough, that you seek to increase my misery? Life, although it may only be an accumulation of anguish, is dear to me, and I will defend it. Remember, thou hast made me more powerful than thyself; my height is superior to thine, my joints more supple. But I will not be tempted to set myself in opposition to thee. I am thy creature, and I will be even mild and docile to my natural lord and king if thou wilt also perform thy part, the which thou owest me. Oh, Frankenstein, be not equitable to every other and trample upon me alone, to whom thy justice, and even thy clemency and affection, is most due. Remember that I am thy creature; I ought to be thy Adam, but I am rather the fallen angel, whom thou drivest from joy for no misdeed. Everywhere I see bliss, from which I alone am irrevocably excluded. I was benevolent and good; misery made me a fiend. Make me happy, and I shall again be virtuous.”

“Begone! I will not hear you. There can be no community between you and me; we are enemies. Begone, or let us try our strength in a fight, in which one must fall.”

“How can I move thee? Will no entreaties cause thee to turn a favourable eye upon thy creature, who implores thy goodness and compassion? Believe me, Frankenstein, I was benevolent; my soul glowed with love and humanity; but am I not alone, miserably alone? You, my creator, abhor me; what hope can I gather from your fellow creatures, who owe me nothing? They spurn and hate me. The desert mountains and dreary glaciers are my refuge. I have wandered here many days; the caves of ice, which I only do not fear, are a dwelling to me, and the only one which man does not grudge. These bleak skies I hail, for they are kinder to me than your fellow beings. If the multitude of mankind knew of my existence, they would do as you do, and arm themselves for my destruction. Shall I not then hate them who abhor me? I will keep no terms with my enemies. I am miserable, and they shall share my wretchedness. Yet it is in your power to recompense me, and deliver them from an evil which it only remains for you to make so great, that not only you and your family, but thousands of others, shall be swallowed up in the whirlwinds of its rage. Let your compassion be moved, and do not disdain me. Listen to my tale; when you have heard that, abandon or commiserate me, as you shall judge that I deserve. But hear me. The guilty are allowed, by human laws, bloody as they are, to speak in their own

defense before they are condemned. Listen to me, Frankenstein. You accuse me of murder, and yet you would, with a satisfied conscience, destroy your own creature. Oh, praise the eternal justice of man! Yet I ask you not to spare me; listen to me, and then, if you can, and if you will, destroy the work of your hands."

"Why do you call to my remembrance," I rejoined, "circumstances of which I shudder to reflect, that I have been the miserable origin and author? Cursed be the day, abhorred devil, in which you first saw light! Cursed (although I curse myself) be the hands that formed you! You have made me wretched beyond expression. You have left me no power to consider whether I am just to you or not. Begone! Relieve me from the sight of your detested form."

"Thus I relieve thee, my creator," he said, and placed his hated hands before my eyes, which I flung from me with violence; "thus I take from thee a sight which you abhor. Still thou canst listen to me and grant me thy compassion. By the virtues that I once possessed, I demand this from you. Hear my tale; it is long and strange, and the temperature of this place is not fitting to your fine sensations; come to the hut upon the mountain. The sun is yet high in the heavens; before it descends to hide itself behind your snowy precipices and illuminate another world, you will have heard my story and can decide. On you it rests, whether I quit forever the neighbourhood of man and lead a harmless life, or become the scourge of your fellow creatures and the author of your own speedy ruin."

As he said this he led the way across the ice; I followed. My heart was full, and I did not answer him, but as I proceeded, I weighed the various arguments that he had used and determined at least to listen to his tale. I was partly urged by curiosity, and compassion confirmed my resolution. I had hitherto supposed him to be the murderer of my brother, and I eagerly sought a confirmation or denial of this opinion. For the first time, also, I felt what the duties of a creator towards his creature were, and that I ought to render him happy before I complained of his wickedness. These motives urged me to comply with his demand. We crossed the ice, therefore, and ascended the opposite rock. The air was cold, and the rain again began to descend; we entered the hut, the fiend with an air of exultation, I with a heavy heart and depressed spirits. But I consented to listen, and seating myself by the fire which my odious companion had lighted, he thus began his tale.

ANNEX D – MARY SHELLEY'S BIOGRAPHY

MARY SHELLEY

Mary Shelley was an English novelist, short story writer, dramatist, essayist, biographer, and travel write. She was born on August thirtieth, 1797, and is best known for her Gothic novel *Frankenstein: or, The Modern Prometheus* (1818). She also edited and promoted the works of her husband, the Romantic poet and philosopher Percy Bysshe Shelley. Her father was the political philosopher William Godwin, and her mother was the philosopher and feminist Mary Wollstonecraft.

After their mother's death, Mary and her older half-sister, Fanny Imlay, were reared by their father. When Mary was four, Godwin married his neighbour, Mary Jane Clairmont. Godwin provided his daughter with a rich, if informal, education, encouraging her to adhere to his liberal political theories. In 1814, Mary Godwin began a romantic relationship with one of her father's political followers, the married Percy Bysshe Shelley. Together with Mary's stepsister, Claire Clairmont, they left for France and travelled through Europe. When they returned to England, Mary was pregnant with Percy's child. Over the next two years, she and Percy faced ostracism, constant debt, and the death of their prematurely born daughter. They married in late 1816 after the suicide of Percy Shelley's first wife, Harriet.

In 1816, the couple famously spent a summer with Lord Byron, John William Polidori, and Claire Clairmont near Geneva, Switzerland, where Mary conceived the idea for her novel *Frankenstein*, with only 19 years old. The family left Britain in 1818 for Italy, where their second and third children died before Mary Shelley gave birth to her last and only surviving child, Percy Florence Shelley. In 1822, her husband drowned when his sailing boat sank during a storm near Viareggio. A year later, Mary Shelley returned to England and from then on devoted herself to the upbringing of her son and a career as a professional author. The last decade of her life was dogged by illness, probably caused by the brain tumor that was to kill her at the age of 53 on February first, 1851.

Until the 1970s, Mary Shelley was known mainly for her efforts to publish her husband's works and for her novel *Frankenstein*, which remains widely read and has inspired many theatrical and film adaptations. Recently scholars have shown increasing interest in her other literary output, particularly in her novels, which include the historical novels *Valperga* (1823) and *Perkin Warbeck* (1830), the apocalyptic novel *The Last Man* (1826), and her final two novels, *Lodore* (1835) and *Falkner* (1837).

Adapted from: <

ANNEX E – STEPHEN KING'S FACTS

STEPHEN KING

Who Is Stephen King?

Stephen King was born on September 21, 1947, in Portland, Maine. He graduated from the University of Maine and later worked as a teacher while establishing himself as a writer. Having also published work under the pseudonym Richard Bachman, King's first horror novel, *Carrie*, was a huge success. Over the years, King has become known for titles that are both commercially successful and sometimes critically acclaimed. His books have sold more than 350 million copies worldwide and been adapted into numerous successful films.

Early Life and Education

Author Stephen Edwin King was born on September 21, 1947, in Portland, Maine. King is recognized as one of the most famous and successful horror writers of all time. His parents, Donald and Nellie Ruth Pillsbury King, split up when he was very young, and he and his brother David divided their time between Indiana and Connecticut for several years. King later moved back to Maine with his mother and brother. There he graduated from Lisbon Falls High School in 1966.

King stayed close to home for college, attending the University of Maine at Orono. There he wrote for the school's newspaper and served in its student government. While in school, King published his first short story, which appeared in *Startling Mystery Stories*. After graduating with a degree in English in 1970, he tried to find a position as a teacher but had no luck at first. King took a job in a laundry and continued to write stories in his spare time until late 1971, when he began working as an English educator at Hampden Academy. It was that year that he also married fellow writer Tabitha Spruce.

King of Thrills and Chills

In 1973, King sold his first novel, *Carrie*, the tale of a tormented teen who gets revenge on her peers. The book became a huge success after it was published the following year, allowing him to devote himself to writing full time. It was later adapted for the big screen with Sissy Spacek as the title character. More popular novels soon followed, including *Salem's Lot* (1975), *The Shining* (1977), *Firestarter* (1980), *Cujo* (1981) and *IT* (1986).

While making novels about vicious, rabid dogs and sewer-dwelling monsters — as seen in *Cujo* and *IT*, respectively — King published several books as Richard Bachman. Four early novels — *Rage* (1977), *The Long Walk* (1979), *Roadwork* (1981) and *The Running Man* (1982) — were published under the moniker because of King's concern that the public wouldn't accept more than one book from an author within a year. He came up with the alias after seeing a novel by Richard Stark on his desk (actually a pseudonym used by Donald Westlake) coupled with what he heard playing on his record player at the time — "You Ain't Seen Nothin' Yet," by Bachman Turner Overdrive.

Television and Film Adaptations

Although many of King's works were made into film or TV adaptations — *Cujo* and *Firestarter* were released for the big screen in 1983 and '84 respectively, while *It* debuted as a miniseries in 1990 — the film *The Shining*, released in 1980 and starring Jack Nicholson and Shelley Duvall, became a renowned horror thriller that has stood the test of time.

For a good portion of his career, King wrote novels and stories at a breakneck speed. He published several books per year for much of the 1980s and '90s. His compelling, thrilling tales have continued to be used as the basis of numerous films for the big and small screens. Actress Kathy Bates and actor James Caan starred in the critically and commercially successful adaptation of *Misery* in 1990, with Bates winning an Oscar for her performance as the psychotic Annie Wilkes.

Four years later, *The Shawshank Redemption*, starring Tim Robbins and Morgan Freeman and based on one of his stories, became another acclaimed outing with multiple Oscar nominations. King's 1978 novel *The Stand* became a 1994 miniseries with Molly Ringwald and Gary Sinise in the lead, while the mid-'90s serialized outing *The Green Mile* was turned into a 1999 prison-based film starring Tom Hanks and Michael Clarke Duncan.

Later Work

King continues to create and be involved in provocative projects. He has worked directly in television, writing for series like *Kingdom Hospital* and *Under the Dome*, with the latter based on his 2009 novel. In 2011, he published *11/22/63*, a novel involving time travel as part of an effort to stop the assassination of President John F. Kennedy.

King also wrote *Joyland* (2013), a pulp-fiction style thriller that takes readers on a journey to uncovering who's behind an unsolved murder. And he surprised audiences by releasing *Doctor Sleep* (2013), a sequel to *The Shining*, with *Sleep* hitting No. 1 on the New York Times bestseller list.

The novelist then published *Mr. Mercedes* (2014), with *Finders Keepers* (2015) and *End of Watch* (2016) rounding out the crime trilogy. In 2017, he teamed with son Owen to deliver *Sleeping Beauties*, about a mysterious pandemic that leaves women enveloped in cocoons. That year he polished off another collaboration, with Richard Chizmar, on the novella *Gwendy's Button Box*.

Meanwhile, adaptations of King's works have continued to populate the big and small screens. In 2017, the first season of *Mr. Mercedes* began airing on the Audience Network, while a remake of the horror classic *IT* enjoyed a hefty box-office haul. In 2019, an adaptation of *Doctor Sleep* and *IT Chapter Two* hit theaters, along with a reboot of another signature King property, *Pet Sematary*.

That year also brought the publication of the tireless writer's 61st novel, *The Institute*, about children with supernatural abilities who are taken from their parents and incarcerated by a mysterious organization.

Personal Life

King and his novelist wife divide their time between Florida and Maine. They have three children: Naomi Rachel, a reverend; Joseph Hillstrom, who writes under the pen name Joe Hill and is a lauded horror-fiction writer in his own right; and Owen Phillip, whose first collection of stories was published in 2005.

In honor of his prolific output and success in his craft, King was among the recipients of the National Medal of Arts in 2015.

Outside of writing, King is a music fan. He even sometimes plays guitar and sings in a band called Rock Bottom Reminders with fellow literary stars like Dave Barry, Barbara Kingsolver and Amy Tan. The group has performed a number of times over the years to raise money for charity.

Adapted from: < <https://www.biography.com/writer/stephen-king> >

ANNEX F – EXCERPT FROM “CARRIE”, BY STEPHEN KING

CARRIE
by Stephen King

[...]

Nobody was really surprised when it happened, not really, not at the subconscious level where savage things grow. On the surface, all the girls in the shower room were shocked, thrilled, ashamed, or simply glad that the White bitch had taken it in the mouth again. Some of them might also have claimed surprise, but of course their claim was untrue. Carrie had been going to school with some of them since the first grade, and this had been building since that time, building slowly and immutably, in accordance with all the laws that govern human nature, building with all the steadiness of a chain reaction approaching critical mass.

What none of them knew, of course, was that Carrie White was telekinetic.

Graffiti scratched on a desk of the Barker Street Grammar School in Chamberlain:

Carrie White eats shit.

The locker room was filled with shouts, echoes, and the subterranean sound of showers splashing on tile. The girls had been playing volleyball in Period One, and their morning sweat was light and eager.

Girls stretched and writhed under the hot water, squalling, flicking water, squirting white bars of soap from hand to hand. Carrie stood among them stolidly, a frog among swans. She was a chunky girl with pimples on her neck and back and buttocks, her wet hair completely without color. It rested against her face with dispirited sogginess and she simply stood, head slightly bent, letting the water splat against her flesh and roll off. She looked the part of the sacrificial goat, the constant butt, believer in left-handed monkey wrenches, perpetual foul-up, and she was. She wished forlornly and constantly that Ewen High had individual—and thus private—showers, like the high schools at Westover or Lewiston. They stared. They always stared.

Showers turning off one by one, girls stepping out, removing pastel bathing caps, toweling, spraying deodorant, checking the clock over the door. Bras were hooked, underpants stepped into. Steam hung in the air; the place might have been an Egyptian bathhouse except for the constant rumble of the Jacuzzi whirlpool in the corner. Calls and catcalls rebounded with all the snap and flicker of billiard balls after a hard break.

“—so Tommy said he hated it on me and I—”

“—I’m going with my sister and her husband. He picks his nose but so does she, so they’re very—”

“—shower after school and—”

“—too cheap to spend a goddam penny so Cindi and I—”

Miss Desjardin, their slim, nonbreasted gym teacher, stepped in, craned her neck around briefly, and slapped her hands together once, smartly. “What are you waiting for, Carrie? Doom? Bell in five minutes.” Her shorts were blinding white, her legs not too curved but striking in their unobtrusive muscularity. A silver whistle, won in college archery competition, hung around her neck.

The girls giggled and Carrie looked up, her eyes slow and dazed from the heat and the steady, pounding roar of the water. “Ohuh?”

It was a strangely froggy sound, grotesquely apt, and the girls giggled again. Sue Snell had whipped a towel from her hair with the speed of a magician embarking on a wondrous feat and began to comb rapidly. Miss Desjardin made an irritated cranking gesture at Carrie and stepped out.

Carrie turned off the shower. It died in a drip and a gurgle.

It wasn't until she stepped out that they all saw the blood running down her leg. [...]

“Per-iod!”

The catcall came first from Chris Hargensen. It struck the tiled walls, rebounded, and struck again. Sue Snell gasped laughter from her nose and felt an odd, vexing mixture of hate, revulsion, exasperation, and pity. She just looked so dumb, standing there, not knowing what was going on. God, you'd think she never—

“PER-iod!”

It was becoming a chant, an incantation. Someone in the background (perhaps Hargensen again, Sue couldn't tell in the jungle of echoes) was yelling, “Plug it up!” with hoarse, uninhibited abandon.

“PER-iod, PER-iod, PER-iod!”

Carrie stood dumbly in the center of a forming circle, water rolling from her skin in beads. She stood like a patient ox, aware that the joke was on her (as always), dumbly embarrassed but unsurprised.

Sue felt welling disgust as the first dark drops of menstrual blood struck the tile in dime-sized drops. “For God's sake, Carrie, you got your period!” she cried. “Clean yourself up!”

“Ohuh?”

She looked around bovinely. Her hair stuck to her cheeks in a curving helmet shape. There was a cluster of acne on one shoulder. At sixteen, the elusive stamp of hurt was already marked clearly in her eyes.

“She thinks they’re for lipstick!” Ruth Gogan suddenly shouted with cryptic glee, and then burst into a shriek of laughter. Sue remembered the comment later and fitted it into a general picture, but now it was only another senseless sound in the confusion. Sixteen? She was thinking. She must know what’s happening, she—

More droplets of blood. Carrie still blinked around at her classmates in slow bewilderment.

Helen Shyres turned around and made mock throwing-up gestures.

“You’re bleeding!” Sue yelled suddenly, furiously. “You’re bleeding, you big dumb pudding!”

Carrie looked down at herself.

She shrieked.

The sound was very loud in the humid locker room.

A tampon suddenly struck her in the chest and fell with a plop at her feet. A red flower stained the absorbent cotton and spread.

Then the laughter, disgusted, contemptuous, horrified, seemed to rise and bloom into something jagged and ugly, and the girls were bombarding her with tampons and sanitary napkins, some from purses, some from the broken dispenser on the wall. They flew like snow and the chant became: “Plug it up, plug it up, plug it up, plug it—”

Sue was throwing them too, throwing and chanting with the rest, not really sure what she was doing—a charm had occurred to her mind and it glowed there like neon: There’s no harm in it really no harm in it really no harm— It was still flashing and glowing, reassuringly, when Carrie suddenly began to howl and back away, flailing her arms and grunting and gobbling.

Taken from: < <https://www.penguinrandomhouse.ca/books/92955/carrie-by-stephen-king/9781984898104/excerpt> >

ANNEX G – NEIL GAIMAN'S BIOGRAPHY

NEIL GAIMAN

Neil Gaiman was born in Hampshire, UK, and now lives in the United States near Minneapolis. As a child he discovered his love of books, reading, and stories, devouring the works of C.S. Lewis, J.R.R. Tolkien, James Branch Cabell, Edgar Allan Poe, Michael Moorcock, Ursula K. LeGuin, Gene Wolfe, and G.K. Chesterton. A self-described "feral child who was raised in libraries".

Gaiman began his writing career in England as a journalist. His first book was a Duran Duran biography that took him three months to write. *Violent Cases* was the first of many collaborations with artist Dave McKean. This early graphic novel led to their series *Black Orchid*, published by DC Comics.

The groundbreaking series *Sandman* followed, collecting a large number of US awards in its 75 issue run, including nine Will Eisner Comic Industry Awards and three Harvey Awards. In 1991, *Sandman* became the first comic ever to receive a literary award, the 1991 World Fantasy Award for Best Short Story.

Neil Gaiman is credited with being one of the creators of modern comics, as well as an author whose work crosses genres and reaches audiences of all ages. He is listed in the Dictionary of Literary Biography as one of the top ten living post-modern writers and is a prolific creator of works of prose, poetry, film, journalism, comics, song lyrics, and drama.

In 2001, Gaiman became one of the first writers to establish a blog, which now has over a million regular readers.

In 2008, Gaiman joined Twitter as @neilhimsself and now has over 1.5 million followers and counting on the micro-blogging site. He won the Twitter category in the inaugural Author Blog Awards, and his adult novel *American Gods* was the first selection for the One Book, One Twitter (1b1t) book club.

Neil Gaiman writes books for readers of all ages. When Gaiman started work on *Coraline* (2002), it was originally considered too frightening for children. Even though, *Coraline* went on to win the British Science Fiction Award, the Hugo, the Nebula, the Bram Stoker, and the American Elizabeth Burr/Worzalla award.

Gaiman is the New York Times bestselling author of the novels *Neverwhere* (1995), *Stardust* (1999), the Hugo and Nebula Award-winning *American Gods* (2001), *Anansi Boys* (2005), and *Good Omens* (with Terry Pratchett, 1990), as well as the short story collections *Smoke and Mirrors* (1998) and *Fragile Things* (2006).

His first collection of short fiction, *Smoke and Mirrors: Short Fictions and Illusions*, was nominated for the UK's MacMillan Silver Pen Awards as the best short story collection of the year. Most recently, Gaiman was both a contributor to and co-editor with Al Sarrantonio of *Stories* (2010), and his own story in the volume, *The Truth Is A Cave In The Black Mountains*, has been nominated for a number of awards.

American Gods has been released in an expanded tenth anniversary edition, and there is an HBO series in the works.

First published in the UK at the end of 2008, The Graveyard Book has won the UK's Booktrust Prize for Teenage Fiction and the Newbery Medal, the highest honor given in US children's literature.

Adapted from: < https://www.neilgaiman.com/About_Neil/Biography>

ANNEX H – “THE GRAVEYARD BOOK” EXCERPT

THE GRAVEYARD BOOK by Neil Gaiman

Chapter One

How Nobody Came to the Graveyard

There was a hand in the darkness, and it held a knife.

The knife had a handle of polished black bone, and a blade finer and sharper than any razor. If it sliced you, you might not even know you had been cut, not immediately.

The knife had done almost everything it was brought to that house to do, and both the blade and the handle were wet.

The street door was still open, just a little, where the knife and the man who held it had slipped in, and wisps of nighttime mist slithered and twined into the house through the open door.

The man Jack paused on the landing. With his left hand he pulled a large white handkerchief from the pocket of his black coat, and with it he wiped off the knife and his gloved right hand which had been holding it; then he put the handkerchief away. The hunt was almost over. He had left the woman in her bed, the man on the bedroom floor, the older child in her brightly colored bedroom, surrounded by toys and half-finished models. That only left the little one, a baby barely a toddler, to take care of. One more and his task would be done.

He flexed his fingers. The man Jack was, above all things, a professional, or so he told himself, and he would not allow himself to smile until the job was completed.

His hair was dark and his eyes were dark and he wore black leather gloves of the thinnest lambskin.

The toddler's room was at the very top of the house. The man Jack walked up the stairs, his feet silent on the carpeting. Then he pushed open the attic door, and he walked in. His shoes were black leather, and they were polished to such a shine that they looked like dark mirrors: you could see the moon reflected in them, tiny and half full.

The real moon shone through the casement window. Its light was not bright, and it was diffused by the mist, but the man Jack would not need much light. The moonlight was enough. It would do.

He could make out the shape of the child in the crib, head and limbs and torso.

The crib had high, slatted sides to prevent the child from getting out. Jack leaned over, raised his right hand, the one holding the knife, and he aimed for the chest . . .

. . . and then he lowered his hand. The shape in the crib was a teddy bear. There was no child.

The man Jack's eyes were accustomed to the dim moonlight, so he had no desire to turn on an electric light. And light was not that important, after all. He had other skills.

The man Jack sniffed the air. He ignored the scents that had come into the room with him, dismissed the scents that he could safely ignore, honed in on the smell of the thing he had come to find. He could smell the child: a milky smell, like chocolate chip cookies, and the sour tang of a wet, disposable, nighttime diaper. He could smell the baby shampoo in its hair, and something small and rubbery - a toy, he thought, and then, no, something to suck - that the child had been carrying.

The child had been here. It was here no longer. The man Jack followed his nose down the stairs through the middle of the tall, thin house. He inspected the bathroom, the kitchen, the airing cupboard, and, finally, the downstairs hall, in which there was nothing to be seen but the family's bicycles, a pile of empty shopping bags, a fallen diaper, and the stray tendrils of fog that had insinuated themselves into the hall from the open door to the street.

The man Jack made a small noise then, a grunt that contained in it both frustration and also satisfaction. He slipped the knife into its sheath in the inside pocket of his long coat, and he stepped out into the street. There was moonlight, and there were streetlights, but the fog stifled everything, muted light and muffled sound and made the night shadowy and treacherous. He looked down the hill towards the light of the closed shops, then up the street, where the last high houses wound up the hill on their way to the darkness of the old graveyard.

The man Jack sniffed the air. Then, without hurrying, he began to walk up the hill.

Ever since the child had learned to walk he had been his mother's and father's despair and delight, for there never was such a boy for wandering, for climbing up things, for getting into and out of things. That night, he had been woken by the sound of something on the floor beneath him falling with a crash. Awake, he soon became bored, and had begun looking for a way out of his crib. It had high sides, like the walls of his playpen downstairs, but he was convinced that he could scale it. All he needed was a step . . .

He pulled his large, golden teddy bear into the corner of the crib, then, holding the railing in his tiny hands, he put his foot onto the bear's lap, the other foot up on the bear's head, and he pulled himself up into a standing position, and then he half-climbed, half-toppled over the railing and out of the crib.

He landed with a muffled thump on a small mound of furry, fuzzy toys, some of them presents from relations from his first birthday, not six months gone, some of them inherited from his older sister. He was surprised when he hit the floor, but he did not cry out: if you cried they came and put you back in your crib.

He crawled out of the room.

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