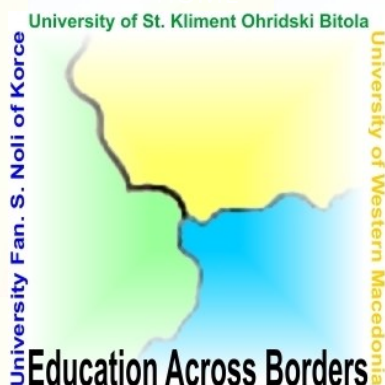


UNIVERSITY OF WESTERN MACEDONIA
FACULTY OF EDUCATION



1st International Conference

EDUCATION ACROSS BORDERS

Florina 5-7 October 2012

CONFERENCE PROCEEDINGS

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**PREFECTURAL
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**MUNICIPALITY OF
FLORINA**

Florina, June 2014

ISBN: 978-618-81385-0-6

ISSN: 2241-8881

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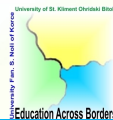
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EDITOR'S INTRODUCTORY NOTE



I am pleased and honored to present the e-book edition of the 1st International Conference entitled: "**Education Across Borders**", held in Florina on October 5- 7, 2012, as part of the educational/scientific cooperation of the three neighbouring Faculties of Education:

- a. Florina Faculty of Education of the University of Western Macedonia (Greece)
- b. Korca Faculty of Education of Fan S. Noli University (Albania)
- c. Bitola Faculty of Education of St. Kliment Ohridski University (FYROM)

The conference was planned in 2011, after an exchange of visits by delegations of academic staff of the three institutions, with the purpose to establish harmonious neighboring relations and scientific cooperation, as well as to strengthen the bonds with neighboring universities aiming at the cross border scientific and cultural development.

During the conference, the syllabi of the Faculties of Education of the three Universities were presented, some scientific ideas and views were exchanged and suggestions were made about prospective collaboration at undergraduate and postgraduate level.

In the opening-day plenary, some selected papers related to cross-border educational cooperation were presented, while in the second day of the conference presentations and lectures as well as round tables were held, which covered the following thematic strands:

1. History and Culture
2. Information and Communications Technology
3. Language and Literature
4. Mathematics and Science
5. Pedagogy and Psychology

In total, 149 abstracts were submitted to the conference, having been prepared by 247 authors (155 authors from Greece, 43 from Albania and the 49 from FYROM). The total number of presented papers was 119, with 72 papers from Greece, 18 papers from Albania and 29 papers from FYROM.

Drawing attention to the successful outcomes of the conference that were achieved, we highlight the valuable opportunities provided with, for making future exchanges and collaborations between academics of the three Faculties of Education. In this context, the Korca Faculty of Education of Fan. S. Noli University will host the 2nd Conference, which will be held on October 2014.

It is my hope that this institution will be established and the targets, which were set, will be achieved.

Prof. Charalampos. Lemonidis
Dean of the Faculty Of Education



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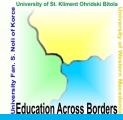
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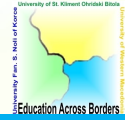
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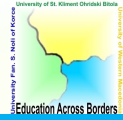
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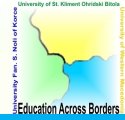
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Abstract

Teachers struggle daily to get their students interested in the literary texts they have to read for their classes. As the current situation poses several encumbrances in the form of curriculum norms, students' disinterest, limited school time and out-dated course books, we propose the insertion of Creative Writing into the teaching of Literature and explore its prospective use in the classroom. We suggest that the particular use of suspenseful Literature, through the teaching of its notions of suspense and cliff-hanger and its techniques, has the ability to transform the classroom into a reading community, where the children will be intrigued enough to read suspenseful literary texts, analyse their meanings and story evolution and finally create their own stories, based on what they have learned. Such a module outline is presented in the end.

Keywords: *Creative Writing, Literature Teaching, Suspense, Cliff-hanger*

1. Introduction

Are there ways to get students interested in what they have to read for their classes? As teachers, we can never find the perfect answers in such questions. The major problem for Greek Literature's teachers is why so many students hate to read. Does the Internet attribute to this situation? Researching unlimited amounts of information on the Internet takes only a few minutes whereas reading demands hours, although we do not think that this is a convincing explanation for the everyday problems teachers constantly face. The classical way for educators trying to figure out methods to get their students excited for reading is by choosing literary texts allegedly entertaining and exciting. Texts or chapters with catchy titles based on things that students will probably find interesting. But teachers, just like students, have rules and curriculum's guidelines to follow. The already approved by the state "literary canon" does not allow free selection of literary texts.

The main purpose of teaching literature, according to the new curricula, is the "critical education on modern culture". Among many and significant sub – purposes, a particular one is the reconstitution of the class as a community of readers, governed by the values of democracy, equality, respect for the difference, pluralism,

dialogue, critical alertness and self- knowledge, intercultural awareness, without focusing on the skills that pupils are expected to acquire. Nevertheless, it is worth concentrating on the educational material of the Literature course. In the Greek school, reading Literature is still performed using schoolbooks of anthologies of literary texts and extracts, whereas other educational systems have incorporated for decades into school the reading of whole literary texts. The hindrance of book selection functions prohibitively against the acquaintance with modern book production, but also leads to the effective exclusion of the contact between pupils and the main literary genre of our times, the novel, which, through the complexity of its composition, is capable of exercising its readers into high level reading practices. Fortunately, the current curriculum proposes the reading of whole literary texts, integrated into the proposed module, without albeit eliminating the use of the schoolbook of anthologies. Nevertheless, it is still an important step into the right direction, since, with the teacher's initiatives, informal book clubs can be created, where students can be exposed to many and varied reading stimuli.

Without precluding certain positive elements of the historic layout of the teaching material-prevailing till now in the organization of Literature course-, our own teaching proposal agrees at this point with the current curriculum of the 1st class of Senior High School, as it falls within the thematic or generic way of organizing the class material. This method utilises the historic approach too, as the methodological propositions require teachers and pupils to find and recognize the continuity of certain themes or certain literary genres over time and to detect the dynamics of their survival. It goes without saying that the integration and creative use of ICT, which redefines the methods but also the purpose of teaching of literary texts, is of particular importance here. By recognising reading as the core of the Literature course, a cultural phenomenon associated with almost all aspects of life, we base our methodological approach on two pupil – centred teaching methods: teaching in groups and through projects, with their multiple methods being known. The unit of organisation is that of the proposed curriculum: the teaching unit, which starts with the phase before reading, continues

with the main reading process and finishes with the phase after the reading. The new curriculum does not dare propose Creative Writing as an independent course, something that our university has realised many years now as an independent cognitive subject both in undergraduate and in postgraduate level. It is clear, however, that its theory and mainly its practices have crept into its logic particularly into the third phase of reading, namely that of “after the reading”. In other articles we have referred in detail on what creative writing is and the way it is envisaged both in our country and worldwide (Kotopoulos 2011, 2012). The educational benefit of the first systematic efforts of Creative Writing teaching for an entire school year in classrooms is proved to be particularly important (Nikolaidou 2012, Simeonaki 2012). In summary, one could argue that Creative Writing works as bait for the students, who work with more gusto, undertake “literary” initiatives, are interested in a more meaningful way for the acceptance of a text. Students discover in practice that a text is never just written once and then abandoned. Creative Writing reveals to them the mechanisms of the “construction” of the text, not only the literary one, but also showing in practice the great importance of the time of the narration and the narrator's point of view. The students comprehend that that the morphological or generic restrictions may come as a writing tool and have a maximum impact. The writing becomes meaningful, the constant corrections the same. But the most important is that the teaching of Creative Writing redistributes the consolidated balance of the classroom and lets all the voices to be heard. The students with higher school performance do not necessarily write the best texts. Student who stood at the sidelines of the lesson acquire voice and audience. In this atypical form of textual democracy, the well written, especially the inspired, text has everyone's enthusiastic acceptance. Even if it is written by the pupil of the last desk, who had not expressed himself before. We must realise in the end that the teaching of Creative Writing requires school time. If we live under the Damoclean sword of the curriculum, such efforts are not worthwhile. But what we lose in school time, we win into the enhancement and production of texts.

2. Cliff-hanger Literature

Of course there are still several ways to design a unit: by theme, time period, literary movement, genre, author etc. striving in every case to grab the students' attention and draw them in. With a suspenseful unit there are a lot of possibilities of having students excited about the lesson, eager to know what happens next. Thematic units especially give students the potential to regard Literature as a useful tool and a benchmark in their own development as people (Smagorinsky 2002:11). *Cliff-hanger*¹ literature's texts teach students that life is full of suspense and you can't always know what will happen (Paulk 2007). In suspenseful literary texts, students may find that they can read not only to be entertained but also for a number of purposes, "for the love of literature, to appreciate the author's craft, or for information" (Paulk 2007). Reading becomes now fascinating and students automatically appreciate the authors' craft of writing whilst loving Literature. Lack of interest in Literature in school lies on students' belief that what happens in classrooms has little relevance to real life. And this is the crucial point of deciding on connecting suspenseful units with Creative Writing. Students will be entertained and will love Literature not only by reading, as this is half the way they have to cover and many times "bores" them, but by writing literature texts themselves. Therefore we have come up with Creative Writing projects. Students will be also furthering their understanding of the text they have read working at the same time at their writing skills. Students will "play" with such texts, will dab on their techniques and discover their conventions. Not all, of course, will become writers, but it is very likely that they will love literature and written texts in general. Several of them will be interested or sufficient readers and one or two will become impetuous bookworms. Anyone familiar with the schoolroom arena knows that this is not a small feat.

But what exactly is suspense? Focusing on

the plot, the reader's interest swivels around what will happen next, how a fact evolves. As each action is not complete, we wonder about its result, and even though on the one hand it complements the previous one, on the other hand it raises new questions about the future. This particular chain of actions is what we call suspense (Nodelman 1992: 63). During the building of suspense, a well-structured plot captures the reader and holds his attention until the end of the story, but it is difficult to say why a model of events causes pleasure.

A classical and unadorned definition of suspense belongs to M. H. Abrams: "suspense is a lack of certainty, on the part of a concerned reader, about what is going to happen" (Abrams 1999: 225). There are quite a few ways writers can increase suspense in their literary works. All of them create a lack of certainty trying to give to the readers enough to make them incurably curious and simultaneously to withhold the item of curiosity as long as possible without losing their interest. Curiosity can be regarded as a response or state of mind of the reader in reading stories and narratives of every kind. It is probably impossible to find readers who are not curious at all, on any level. Moreover, it seems difficult to distinguish being curious from being interested. We can say that we are curious to know something, because we are interested in it; or that, as we find something interesting, we become curious to know more about it. A suspenseful reader can become curious as well. Good authors can skilfully create suspense by "holding back". They build anticipation for the readers, raising questions in their minds and present the answers after some delay. According to Lodge (1992: 14) this is the only way to sustain suspense (the word "suspense" came from Latin *sus – pendere* and originally meant "to hang"). Lodge roughly divides the questions raised into two kinds: those having to do with "causality (e.g. whodunnit?)" and questions to do with "temporality (e.g. what will happen next?)". The prototypical example of the former question will be asked by the reader in the classic detective story and the latter by the reader in the adventure story. For Lodge the effect of suspense is especially associated with the adventure story and with the hybrid of detective story and adventure story known as the thriller. In these kinds of narratives, protagonists are repeatedly

¹ The generic term "cliffhanger" is originated from Thomas Hardy's lyrical and psychological serial novel *A Pair of Blue Eyes* (1873). When the novel was serialized in *Tinsley's Magazine* between September 1872 and July 1873, Hardy chose to leave one of the main protagonists, Henry Knight, literally hanging off a cliff staring into the stony eyes of a trilobite embedded in the rock. This became the archetypal—and literal—cliff-hanger of Victorian prose.

into situations of extreme jeopardy and can successfully arouse in the reader a feeling of sympathetic fear and anxiety about the character's destiny (Lodge 1992: 14). This is the most common type of suspense as writers like to increase the intensity of the story, usually creating fear for the readers. Writers bring us to the point of intensity and then they slow down, drawing us out by telling many tiny details, something they don't do in every part of the text, and actually pausing the story on a microscopic level.

Sternberg shares Lodge's view, strongly relating suspense to curiosity and characterising both of them in terms of lack of information. Sternberg is more specific suggesting that suspense arises out of lack of desired information regarding the outcome of a conflict "that is to take place in the narrative future, a lack that involves a clash of hope and fear" (1978: 65), and thus it is essentially related to the dynamics of the ongoing action. According to Sternberg the clash of the reader's hopes and fears about the outcome of the future confrontation caused by the writer's postponing the answers sustains suspense. Sternberg's examples concern revenge tragedies such as *Hamlet* as an example in which this interest is effectively employed. The protagonist seeks to identify the criminal or establish his guilt, while the reader is given an omniscient viewpoint and is informed of the antecedents of the crime soon after the beginning of the story (Iwata 2008: 21). We can find similarities in what we call dramatic irony, another way of creating suspense. In this case the readers know something the heroes / heroines don't (like ancient tragedies or Shakespeare's works as we have already mentioned). The prolonged postponement of the catastrophe creates "a complex of different forms of suspense—retardatory, actional, and psychological—which becomes essentially intense when the revenger is a rounded and sympathetic character" (Sternberg 1978: 179).

Another basic notion of suspense develops when a reader anticipates what a character is going to do. Writers present the character with a kind of choice or challenge and help us wonder how the character will decide. They often create a choice for the character early in the plot and keep the readers wondering how the character will decide. Which way will they go? How will

they choose? This anticipation is built around a choice the character needs to make. By leaving the choice open, the readers are left to wonder while writers create suspense that holds them until the character's decision.

Toolan focuses on the plot-based suspense, rather than "the arguably less-powerful suspense created by delayed identification of the true perpetrator in crime and detection stories" (2001: 99), and presents pairs of conditions of suspense creation, as well as surprise to be reviewed later. This type of suspense arises when

- a. the narrative 'forks' reaching a point of development where very few (often just two) alternative outcomes are highly predictable, so that one or two narrative completions are clearly 'foreseen' by the reader and
- b. at this point of narrative forking between broadly predictable completions, both or all such completions are 'withheld': the disclosure of just which completion obtains in the present narrative is noticeably delayed, beyond its earliest reasonable report (Toolan 2001: 100).

We can be a little more analytical in Toolan's view dividing in three the broad conditions that have to be satisfied when suspense arises in literary fiction:

- a. a conflicting event or situation has, at least, two possible outcomes that the reader perceives as forked or bifurcated;
- b. those outcomes are predictable or foreseeable by the reader without difficulty; and
- c. the resolution of suspense, if it is given, should be postponed or delayed, beyond its earliest time.

By studying his construction, one can conclude to the following typology:

Suspense of "if (something happens)": In this version, the suspense creates a reflection, after the relevant preparation from the narrator, on if something happens, bringing the protagonist or another character of the novel or all the characters of the novel in a difficult position or sets their lives at risk. There are two versions here, toggling between what will happen and what will not.

Suspense of "what (follows next)": This is a

kind of tension referring to the continuation of action, as it has already been configured and troubles about the form of the action of the protagonist or other characters of the novel, in order to cope with the new situation, as it has set about. As a form of tension, it can have unlimited values, which means that there are several cases of alternative actions, which the hero undertakes initiative from, after individual reflection and decision or a collective one, in order to deal with the situation. This category of suspense can be met by the reader in all the texts, as the heroes, being in a difficult position, will have to face this situation, break the stalemate and arrive at a solution.

Suspense of "how (something happens) and how (the characters will react)": This category strengthens the reflection and concern of the reader as to the way a certain sudden or unexpected twist will happen "against all the previous facts of the plot". It contains the narrative details of the way an episode will happen that will bring the characters into a difficult position as well as their course of action. It can take unlimited values, since several unknown factors have the potential of creating this unwanted situation or there are probably more than one solutions, in order for the heroes to get out of the difficult situation.

Suspense of "who (will be or do something that will bring about tension)": A last form of suspense investigates the subject that creates the suspense, whether this is a person (for example, the opponent) or an object. This kind of suspense can also have infinite values, since the categories of people or objects that can lead into a particular situation are more than one.

For some scholars even this ambivalent game can be considered a type of suspense (Lukens 1995: 75 – 76) (cliff-hanger) that renders a story exciting. It is about a technique in which, during a conflict, the victory tilts between two opponents, making the reader anxious to have a bigger story deployment. Therefore it constitutes a particularly interesting "chapter" in a literary text, which prevents the reader from abandoning the book (Nicolajeva 2005: 101). Here, we must

mention in addition the foreshadowing, namely the way an author chooses to reassure his reader and to help him withstand the agony of suspense. For that reason, but also in order to produce a satisfying sense of the inevitable, he has to see if there are traces of the final outcome – without damaging or destroying the suspense. These traces in literary theory are called foreshadowing, corresponding to Homer's "prooeconomia". Foreshadowing, thus, is a literary adornment, a ploy used to offset the suspense, without destroying it (Nicolajeva 2005: 101). It consists of small traces scattered throughout the story, in order for them to be indicators of the final outcome or a temporary change. They can be incorporated into the action at a very early point very expertly and with skill so that they are not visible and their realisation by the reader comes much later. Of course, not all readers are ready to recognise all the nuances that the writer allows to infiltrate his story. Their function, in conjunction with the suspense, is very important, as they balance out the narrative.

Before ending we have to touch upon the relationship between suspense and *surprise* as common and crucial elements of interested literary fictions. We are not going to attempt a thorough analysis of their connection – the best suspense literary narratives contain surprise – so as to develop a detailed explanation of how these forms of interest are created in literary texts, and to propose models for them. But we have to clarify that creating suspense involves more conditions, necessary and optional, and more complication than surprise. According to Iwata suspense and surprise are different emotions. Suspense can be regarded as a *progressive* emotion, whereas surprise is a *perfective* emotion. As such, suspense as an interest is considered as a *process-oriented* interest, while surprise is an *effect-oriented* one. Suspense is mostly experienced while reading and has the reader involved with the story. Surprise drives the reader to reassess the story in the new light it throws on events and to look for some further message; this is often a main aim of the literary fiction which ends in surprise (2008: 253-254). Usually narratives combine suspense and surprise rather than containing either of them alone.

3. "Cliff-hanger" Proposed Module

The proposed module is recommended to cover two hours of teaching and there should be two additional hours when the texts, written by the students, will be read.

A. "Warming Up"

The students get the gist; this can be done orally and can be supported with words or phrases on the board and workbooks or on small papers. This warming up is intended to create the feeling that we can create some reality, as we see it and as we want it and to engulf it in our discourse, spoken or written. Our aim is to bring discourse about, to make the words and the phrases prevail in classroom, without serving cognitive or "communicative" needs but functioning autonomously. As an example, we have listed different ways of "warming up" (being understood that no more than two of the following can be chosen):

1. We ask students to propose a singer or actor or the name of a musical band that they like and then we write the proposed names on the board. We challenge a debate on which name is nicer (e.g. Pyx Lax) and which is not really liked (e.g. Dakis because it is the nickname for Vrasidas, Lady Gaga because it sounds bad). These preferences can be supported by the students with the most varied arguments. We do not prescribe the preferences as right or wrong; we just elicit the students' tastes.
2. We ask students to suggest some professions, which are then written on the board. Each student selects a profession and writes down at least three characteristics of this particular professional (e.g. lifeguard – sleek and comfortable shorts- bathing suit, young with sunglasses, binoculars). Then, we ask the students to imagine the professional on the rush hour during his work and to write a typical phrase about it (e.g. the lifeguard dives into the sea, holding a kind of buoy). Finally, we ask them to imagine a scene with the lifeguard relaxed (e.g. holding a cold cup of coffee). For all of the above, they note down some words that will help them

express orally what they have already thought. It is advisable to create a humorous atmosphere with some doses of irony that undermine seriousness.

3. We ask the students to propose an object that is located inside or outside the classroom. We write down their proposals on the board. We give them about three minutes to note roughly the key words that will be required for the description of the object that everyone has proposed.
4. Paraphrasing Rodari, we ask the students to propose one word each, and after discussion we vote for the preferred five; with those words we create roughly a story. This exercise can be divided in two parts: we first select five words relevant with each other (notebook, pencil, computer, exercise, teacher); and then the five more irrelevant (printer, sailboat, sycamore, stem cells, ice cream).

B. Introductory Activity

Students will be informed on what the module is called and then what the module will be about. After learning that "Cliff-hanger" will be a unit of suspenseful and cliff-hanging stories, the students will be asked to write down the definition of suspense in their notes. The plot of Thomas Hardy's "A Pair of Blue Eyes", listed here, will not be given at start to students, who will initially read only the following extract that constitutes a classic scene of suspense. It should be noted that in novels that have been adapted in films, an analogous part of the film could be selected, creating a similar atmosphere, being presented before or after the reading of the corresponding extract.

Elfride takes a telescope to the top of a cliff overlooking the Bristol Channel, to try to see the ship that is bringing back from India her secret fiancé, a young architect. She is accompanied by Henry Knight, a friend of her stepmother. Knight is a mature intellectual man who has made advances to her and she is guiltily becoming attracted to him. As she sits on the top of the cliff, Knight's hat is blown towards the edge, and when he tries to retrieve it, he realises that he cannot climb back up the cliff which terminates in a drop of several hundred feet. Elfride's impetuous efforts to assist him only make things

worse. Knight made a last desperate dash at the lowest tuft of vegetation which arrested his further descent. Elfride disappears from Knight's view, presumably seeking assistance, though he knows they are miles from any human habitation. What happens next? Will Knight survive, and if so, how? Suspense can only be sustained by delaying the answers to these questions. Eventually Knight is rescued by her; but the cliff scene is prolonged from Chapters XXI to XXII, for over ten pages, until the rescue scene, and in the middle of this suspense scene Knight's philosophical reflections on geology and natural history are described:

Time closed up like a fan before him. He saw himself at one extremity of the years, face to face with the beginning and all the intermediate centuries simultaneously. Fierce men, clothed in the hides of beasts, and carrying, for defence and attack, huge clubs and pointed spears, rose from the rock, like the phantoms before the doomed Macbeth. They lived in hollows, woods, and mud huts—perhaps in caves of the neighbouring rocks. Behind them stood an earlier band. No man was there. Huge elephantine forms, the mastodon, the hippopotamus, the tapir, antelopes of monstrous size, the megatherium, and the mylodon—all, for the moment, in juxtaposition. Further back, and overlapped by these, were perched huge-billed birds and swinish creatures as large as horses. Still more shadowy were the sinister crocodilian outlines—alligators and other uncouth shapes, culminating in the colossal lizard, the iguanodon. Folded behind were dragon forms and clouds of flying reptiles: still underneath were fishy beings of lower development; and so on, till the lifetime scenes of the fossil confronting him were a present and modern condition of things.

These images passed before Knight's inner eye in less than half a minute, and he was again considering the actual present. Was he to die? The mental picture of Elfride in the world, without himself to cherish her, smote his heart like a whip. He had hoped for deliverance, but what could a girl do? He dared not move an inch. Was Death really stretching out his hand? The previous sensation, that it was improbable he would die, was fainter now.

However, Knight still clung to the cliff (209-10).

C. Reading - Prediction

All students will be required to read extracts from the book, chosen by the teacher. All will participate in reading. Ask for volunteers first. If no one volunteers, then the teacher will read, but will continue to ask for volunteers to read. Stop after each section and have students predict and confirm or rethink predictions.

Teach prediction based on cues and perusal. Notes: Write on board: *Predicting Outcomes: You identify details and hits to guess about what will happen in a work of literature.* Have students make a chart in their notebooks similar to this one. I have already listed the questions on my chart, but students will write the questions and their predictions when we get to that point in the story. Do not list the questions in their chart, yet. As we read *A pair of Blue Eyes* students will make predictions at key points (marked in the teacher's edition) during the story. They will then go back and confirm or rethink what actually has happened in the story. Indicatively, we suggest types of questions that could be used after the reading of the aforementioned proposed extract.

Table 1: Spreadsheet of possible types of questions

Question	Prediction	Outcome
How did Knight found himself here?		
What is his relationship with Elfride?		
What do you think is his profession?		
What do you think will happen next? Will Knight be saved or not?		

D. Vocabulary Index Card Matching – journalists

The students take finally into account the continuation of the story, through a summary of the text, provided by the teacher. Tape one vocabulary word or definition on each student desk. Some desks may require more than one card. Students then will be asked to write a context sentence with their vocabulary word. (The vocabulary words come from *A pair of Blue Eyes* This novel gave us the generic term "cliff-hanger").

Then the students will have to write down

what they felt when reading the story and send these thoughts as reportage to a literary journal, where they are supposed to be employed as journalists and critics. When the students are finished writing in their journals, they will be allowed the opportunity to share their journal reports. We will further discuss how suspenseful literature will leave readers hanging “on the edge” and wanting more.

E. Homework (Projects) / Presentations

Individually or in groups, students will be called to write a short story imitating a cliffhanging story, adopting all the techniques that were mentioned above and have been used in the classroom. We remind them and motivate them to use the next:

Unusual Events: Realistically employ an unusual event to create curiosity, which over time can build into suspense. Maybe the overnight appearance of a wrecked car across the street or the presence of a strange object left in someone's room without any logical explanation will get the reader engrossed.

Unreliable characters: A character that does not always tell the truth or an unreliable narrator can help create an air of mystery and intrigue. A common response from the reader is to ask why is the character not telling the truth and what is he trying to hide.

Ultimatums: Having a character face a deadline or an ultimatum is another time-tested method to hook the reader. One prime example is the story of Cinderella, where the midnight deadline helps create an inviting storyline. Moviemakers do it all the time with great success, but that does not mean this method is easy, for overkill is a real concern here. The ultimatum or deadline must be realistic and tension should increase as the story moves forward to the moment of truth.

Unexpected Turn of Events: Whenever a story sets off in a new and unexpected direction, there is bound to be more interest on the part of the reader. A classic example from the world of fairy tales is the story of Jack and the Beanstalk. Who would expect that a seed, even a magic one, would grow so tall overnight and lead to such a fascinating and scary world?

Pacing: Pacing of a story is a reliable manner to increase suspense. A steady build-up of tension along with an increased sense of events unfolding can guide the reader towards the

climax and ending of the story. In general, the use of dialogue tends to increase the pace of the story. So begin the tale with a large amount of descriptive wording and gradually work towards text that is heavy laden with dialogue.

Depending on the teaching time we can devote and the teaching goal we have set, part of the exercises or whole ones can be done in classroom. In the case of a group work, we urge them to work consecutively continuing the story that another student has written up to a point, namely a critical one. A brief reference can be done to similar projects in Greece or abroad. It is understood that not all presentations can be read, but alternatively they can be uploaded on the classroom's electronic magazine or they can be printed and “hung” onto a corresponding to the subject of the teaching intervention board.

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