



THE USE OF ELIE WIESEL'S TESTIMONIAL LITERATURE IN THE BOOK "NIGHT" IN ELEMENTARY SCHOOL ENGLISH CLASSES: A METHODOLOGICAL PROPOSAL¹

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ABSTRACT: The present study carried out within the scope of the Full Degree in English Literature by the Faculty of Foreign Languages of the Federal University of Pará, Bragança campus, aims to propose a methodological proposal for English classes in basic education using the work *Night*, which is included within the testimonial literature field. The proposal intends to put students in contact with literature in the classroom in English classes, where it aims to achieve an increase in the teaching-learning process of the students, in a way that works on reading, writing, creativity, collective work and reflections on other cultures and historical facts. In a theoretical way, based on studies by Luciana Severino da Silva, Daniela Tiberio, Seligmann-Silva, Wilberth Salgueiro, among other intellectuals, we seek to understand how literature is important for students in English language classes in basic education, but that for some reasons teachers usually stop working in this area. As a methodological perspective, this research is of an analytical-bibliographical nature, where we sought to understand literature and education, using testimonial literature in the classroom as a possible way to teach the subject of English in elementary school.

Keywords: Witness Literature. English classes. Education.

RESUMO: O presente estudo realizado no âmbito da licenciatura Plena em Letras Inglês pela Faculdade de Línguas Estrangeiras da Universidade Federal do Pará, campus Bragança,

¹ Trabalho de conclusão de curso, orientado pelo(a) Prof. Dr. Ana Lília Carvalho Rocha, apresentado à banca examinadora no dia 20 de dezembro de 2022.

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pretende propor uma proposta metodológica para aulas de Inglês no ensino básico usando a obra *A Noite*, esta na qual se inclui dentro da literatura de testemunho. A proposta pretende colocar alunos em contato com a literatura na sala de aula em aulas de Inglês, onde se almeja alcançar um aumento no processo de ensino-aprendizagem dos educandos, de maneira que trabalhe a leitura, escrita, criatividade, trabalho coletivo e reflexões sobre outras culturas e fatos históricos. De uma forma teórica, tendo como base estudos de Luciana Severino da Silva, Daniela Tiberio, Seligmann-Silva, Wilberth Salgueiro, dentre outros intelectuais, buscamos entender como a literatura é importante para os alunos em aulas de Língua Inglesa no ensino básico, mas que por alguns motivos professores costumam deixar de trabalhar essa área. Como perspectiva metodológica, esta pesquisa é de caráter analítico-bibliográfico, onde buscou-se compreender sobre literatura e educação, utilizando a literatura de testemunho em salas de aula como uma forma possível para o ensino da disciplina de Inglês no ensino básico.

Palavras-chave: Literatura de Testemunho. Aulas de Inglês. Educação.

INTRODUCTION

To talk about my relationship with the English Language and Literature, it is necessary to go back in time. My link with literature started at home during my childhood, because my father always liked to read and, due to his influence, literature was somehow present in our daily contact, either through his indications to me about reading or his dialogues with me about a certain book he read and what it was about. Similarly, my contact with the English language also occurred at home during my childhood and also due to my father's influence, since he listened to a lot of songs in English by artists such as The Beatles, Elton John, and Michael Jackson, and also introduced me to the songs and briefly explained what they were about and showed me the translation of some terms from English lyrics to Portuguese.

Through these contacts at home, during my elementary school years, while my classmates showed little interest, English classes were one of my favorites, because somehow the subject sounded familiar to me even though at the time we only studied the most basic things, such as the name of the colors. Still in my elementary school phase, specifically during high school, I got disappointed, since the school did not have an English teacher, because there were no English teachers in the region; however, this fact contributed to my maturing idea and curiosity for this area of study, so a few years ago this desire came true.

In 2018, when I started the English Language course at the Foreign Languages Faculty (FALEST) at UFPA, I could get in touch with the area, where even with all the challenges and difficulties involving moving, living alone, and other issues, the course provided me with many positive moments and taught me several things that have been close to me since childhood.

During the years of my life in the academy, among all the classes and all the subjects we worked on, the area of literature was the one that caught my attention the most, since we have had links since childhood. Through deeper contact with literature and especially with the area of testimonial literature, my interests have only increased, to the point where I started this present study, in which, with its results, we intend to provide other people with a little of what I felt and learned when I got in touch with this part of literature; In other words, this research seeks to use literary works, especially the testimonial literature present in the book *Night* by Elie Wiesel, as part of the methodology used in English classes in elementary school, in a way that provokes students to sharpen their reading and writing skills, and to achieve a better teaching and learning process.

Thinking the theme of the present study has great relevance for a graduation course, once during basic education for many students, as well as observed during their trajectory, compared to classes of other disciplines, the English classes usually cause little interest and that for several reasons that range from the subjects that are treated to some methodologies used by teachers who end up not instigating the students to be interested in the area, which, as a consequence, can turn classes of the discipline into unwanted moments. However, the use of a planned methodology that uses Literature, especially Testimonial Literature, which refers to facts experienced by certain subjects in a certain time and space, as an object of study, seems to cause positive experiences for elementary school students about the subject of English.

Luciana Severino da Silva (2016) in her study, among other issues, reflects upon on the use of Literature in English classes in elementary education. Based on this study, it can be seen that working with Literature in English classrooms can bring positive results; therefore, it is believed that working specifically with the genre of Testimonial Literature, which, according to Valeria de Marco (2004), can be considered as a source about a certain historical situation since it usually deals with issues involving cases of human violence, the interests of elementary school students may increase, since the classes may involve students more with the subject studied and with the subject, thus allowing a better teaching and learning.

LITERATURE REVIEW

The central idea of this study is not to present literature during history, we will not be developing here this purpose, however, it will focus on understanding what literature is, followed by "What is testimonial literature? Who is the author of the book *Night*?". Elie Wiesel is the writer of the work whose name is *Night*, in which his writing will be in the present study thought and organized to be taken to English Language classes in elementary school.

In general, according to Wellek and Warren (1962), literature can be understood as art and creation. From the above, it is understood that literature is a form of artistic expression, where words are used so that a literary work is created through writing (and also orally) about certain themes, human beings, animals, and objects, among other possible characters, so that a particular work can be based on something true or fictional.

The thoughts people usually have of literature, perhaps constructed by schools, social media, and family members, are usually textual types that have within their characters and personalities, facts, among other things that can walk between the fictional and reality, such as short stories, poetry, and novels. However, within the field of literature, there is a part that, as Wilberth Salgueiro (2012) comments, has been growing since the second half of the twentieth century, being then a literature with characteristics different from traditional literature, in which it is called testimonial literature.

Salgueiro (2012) in his study comments on what is considered testimonial literature, where although traditional literature is composed in significant parts by subjectivities, the testimonial literature gives great value to testimonies of experiences of a particular subject; therefore, from the experiences of an individual in some situation, and this way, a catastrophic situation, such as the experiences of Elie Wiesel in Concentration Camp in the last century, the literary work that was produced from this particular situation makes up the framework of literary works with testimonial literature.

The testimonial literature for Carolina Pina Maciel (2016, p. 75) can be understood as

[...] a form of recreation of worlds based on the memorialist experiences of subjects who witnessed, in some way, a historical event. Testimonial narratives are reconstructions of worlds implanted by the author. Testimony is a possibility to present accounts with a traumatic and inarguable weight, raising questions and

giving voice to the narratives of minorities, of survivors of holocausts and other forms of genocide, repression, and human rights violations.⁴

Based on this assumption, it is noted that the so-called testimonial literature, which although for Seligmann-Silva (2009) is not considered a literary genre and, therefore, it is more correct to call literature with a testimonial content, is originally built from situations experienced by certain authors or even people, somehow, close to him in a catastrophic moment in humanity. When it comes to the origins of testimonial literature, we will stick to what Wilberth Salgueiro (2012) presents us, in summary, the so-called testimonial literature originated from the writings of Holocaust survivors.

It is important to emphasize that, as Carolina Pina Maciel (2016) presents in her study, the writings with testimonial literature, even if they talk about a fact that occurred in reality, we should not have it as a description of that time or about that particular event, given that the testimony is also part of conceptions of memory of the subject who lived it, but what happened to him may not have happened to other subjects who were present there. Citing as an example the author of the main work mentioned on in this study, what Elie Wiesel went through in a concentration camp, not all people who lived in the same time and space as he went through the same thing.

We now understand briefly what is literature and what is the so-called testimonial literature, but how to identify testimonial literature? To this question, although the answer is not so simple, since it is necessary to observe the work carefully, we will describe what Wilberth Salgueiro (2012) presents, where even if there is not a script that must be followed for an individual to write a work with testimonial literature, the author in his study names some very visible characteristics in these works, then marked by the record in the first person, as well as the sincerity of the story, the presence of trauma and resentment, followed by the will to resist and the desire for justice, the shattering of the hegemony of aesthetic value over ethical value, as well as the presentation of a collective event and not a solitary one, links to history, feelings of shame for the humiliations and animalization suffered, survivor's guilt and the radical impossibility of reliving certain situations reported.

Immersed in the testimonial literature, Elie Wiesel (2021) in his book called *Night* comments sincerely, in first person and full of emotions about his experiences in

⁴ Trecho original escrito por Carolina Pina Maciel (2016, p. 75): (...) uma forma de recriação de mundos baseados em experiências memorialísticas de sujeitos que testemunharam, de alguma forma, um evento histórico. Narrativas testemunhais são reconstruções de mundos implantados pelo autor. O testemunho é uma possibilidade de apresentar relatos com um peso traumático e inarrável, levantando questões e dando voz às narrativas de minorias, de sobreviventes de holocaustos e de outras formas de genocídio, repressão e violação dos direitos humanos.

Concentration Camps. Overall, in this book, Elie Wiesel shows all the intensity and darkness of his survival, describing the torture scenarios he and others experienced during their unfortunate moments.

Elie Wiesel⁵ was born in 1928 and lived until 2016. Wiesel is considered one of the most essential Holocaust survivors because of his varied and relevant works, dialogues, and attitudes toward peace, which allowed him to win several honors, and literary awards and to receive the Nobel Peace Prize in 1986. Besides being a great human rights activist and a renowned author, Wiesel was also a teacher, philosopher, literary, researcher, and journalist. He wrote more than 40 works and was a great advocate of remembering and learning from the Holocaust.

According to the U.S. Holocaust Memorial Museum, whose author had a hand in its creation, Elie Wiesel taught Jewish Studies at the City University of New York from 1972 to 1976, and in 1976 he became the Andrew W. Mellon Professor of Humanities at Boston University, where he was also a professor. During 1982-83, Wiesel was also the first Henry Luce Visiting Research Fellow in the Humanities and Social Thought at Yale University.

Born on September 30, 1928, in the Sighet region of what was then Romania, he saw years later, in 1944, himself and his family members being deported to Auschwitz, so that of them all, only he and two of his three sisters were Holocaust survivors. As a survivor, Elie Wiesel went to France, studied, and graduated with the degrees mentioned above, where, in addition to his experiences in the concentration camp, he wrote a great deal, including the testimonial literary work *Night*.

METHODOLOGY

To achieve the proposed objectives in this study, we carried out bibliographical-analytical research, where we tried to understand literature, testimonial literature, and the author of the book *Night*, as well as about other authors and their testimonial literature works.

We also sought to analyze studies by authors such as Luciana Severino, to observe teaching and literature with a focus on the use of literature in English language classes in elementary school. Based on this, we sought to develop a teaching methodology using the book *Night* by Elie Wiesel to be worked on in English classes in elementary school, so that

⁵ All information about Elie Wiesel's life was taken from the website of the U.S. Holocaust Memorial Museum. Available on: <https://encyclopedia.ushmm.org/content/pt-br/article/elie-wiesel>.

students can learn about literature, using the English content, and also themes related to a historical moment in humanity, which is the holocaust experienced by Elie Wiesel.

In general, this study was based on contents produced by Valeria de Marco, as well as writings and analyses by Wilberth Salgueiro, and Daniela Tiberio, among others, and on the testimonial literature book *Night* by Elie Wiesel, where parts of its contents were used in a methodology that had been worked on in the classroom of the subject English in elementary school.

RESULTS

The central subject chosen to be worked on in this study and organized to be taken through a methodology presented here, to English Language classes in elementary school, talks about the Holocaust theme. This testimonial literature written by Elie Wiesel is not the only one on this theme, as authors such as Primo Levi, Edith Eger, and Anne Frank, among others, have written works that fit into the so-called testimonial literature and have the same theme. Unfortunately, it was not possible to have the works in our hands for more personal and concrete analysis and dissertations, however, we tried to understand them from readings and studies about the mentioned works.

According to Carolina Pina Maciel (2016) in her study, in the work *É isto um homem?* by Primo Levi, the author's own stories are narrated in the concentration camps in Auschwitz, so that the author describes clearly and with notorious emotional charges the reality that he and other people experienced there. In the work, we can see the violence with that German prisoners treated the individuals who were imprisoned, and also the almost "animalization" that the imprisoned subjects began to experience and practice over time, so the author points out that traces of incivility ended up becoming more common among prisoners and also very noticeable in the Germans because of the way they treated the people imprisoned.

Edith Eger tells in her work called *A bailarina de Auschwitz* about her presence in concentration camps, where her experiences were partly different from Elie Wiesel and Primo Levi because she was a woman and passed through different situations; the name of the work refers to one of the situations that the author had to go through during those moments of her life because she was a ballerina and had to dance for German men. In the book, the author presents several situations she experienced, such as the death of her parents in gas chambers,

hunger, and suffering, but it can also be noted the strength and resilience that the author had during her life inside and outside the Concentration Camps⁶.

Carolina Pina Maciel (2016) in her study tells us a little about *O diário de Anne Frank*, which was written in a testimonial form, being marked by sentimentality and descriptions of situations experienced at the time of World War II. Anne and her family, although they remained hidden for a time, were taken to concentration camps. During this time that Anne and her family were not captured, the young woman wrote about events that occurred in her life and in the time and space in which she lived, such as issues involving passion, fear, and her daily life. Her diary was found after her death in the Auschwitz Concentration Camps by her surviving father, who explained his daughter's work.

Although the three mentioned works differ from each other, they have some points in common. As in Wiesel's *Night*, the temporality of the three works is the same, being the Second World War, besides that in the four works (including Wiesel's work) we can observe the opinions and experiences of its writers (all Jewish) and the way they wrote, which fits into the so-called testimonial literature.

Within these exposed testimonial literature works, we sought to work and develop a methodology for English classes in elementary school with Elie Wiesel's narrative. Moreover, this choice was made for a few reasons, being the study of it during the academic course, the affinity, and also the physicality of the written work in which one has domains.

In *Night*, Elie Wiesel (2021) relates that in the year 1944, with the permission of the Hungarians, the Nazi soldiers entered the city of Sighet. From that moment on, Wiesel and his family (father, mother, and three sisters) were transferred to the ghettos of the city along with the Jewish community of that place, but soon after were deported to the *Birkenau* Concentration Camps. In the very first moments in the Concentration Camps, Wiesel was separated from his mother and younger sister and at one point he saw black smoke in the sky blown from the furnace, and they were thrown there; he was left only with his father, and his two other sisters were separated to another place.

Night strongly presents us with a narrative full of emotions felt by the readers. Wiesel and his father went through three Concentration Camps, thus witnessing (Elie Wiesel was 15 years old) the worst violence, suffering, and horrors promoted by Nazi soldiers.

With first-person narrative (a striking fact in almost the entire book), Wiesel relates that as soon as he arrived at the *Auschwitz* camp, the numbers A-7713 were engraved on his

⁶ Information about the author and her work taken from: <https://www.psamoleitura.com/2019/06/resenha-a-bailarina-de-auschwitz.html>.

arm with a needle, which from that moment on would represent his name. He also describes his diet, which in the morning consisted of black coffee, at noon, soup, and at 6 p.m., in the afternoon, bread with some other mixture. As the days went by, that diet was no longer enough; at that moment, hunger became a great enemy, but despite it, older prisoners demonstrated strength and usefulness to serve as slave labor so that he could keep himself invigorated as much as he possibly could.

Besides the first-person register, in *Night* we can observe other characteristics of those described by Wilberth Salgueiro about works of testimonial literature, being then the insertion of the author's feelings, so that we visualize the accounts described sincerely and filled with rancor, traumas, sadness, resistance, and desire for justice. This becomes clear when Elie Wiesel presents in his book an excerpt of humiliations passed by his father and, in a certain way, also by him.

-Eliezer, my son, come here... I want to tell you something...Only to you... Come, don't leave me alone...Eliezer..." I heard his voice, grasped the meaning of his words and the tragic dimension of the moment, yet I did not move. It had been his last wish to have me next to him in his agony, at the moment when his soul was tearing itself from his lacerated body—yet I did not let him have his wish. I was afraid. Afraid of the blows. That was why I remained deaf to his cries. Instead of sacrificing my miserable life and rushing to his side, taking his hand, reassuring him, showing him that he was not abandoned, that I was near him, that I felt his sorrow, instead of all that, I remained flat on my back, asking God to make my father stop calling my name, to make him stop crying. So afraid was I to incur the wrath of the SS. In fact, my father was no longer conscious. Yet his plaintive, harrowing voice went on piercing the silence and calling me, nobody but me. "Well?" The SS had flown into a rage and was striking my father on the head: "Be quiet, old man! Be quiet!" My father no longer felt the club's blows; I did. And yet I did not react. I let the SS beat my father, I left him alone in the clutches of death. Worse: I was angry with him for having been noisy, for having cried, for provoking the wrath of the SS. "Eliezer! Eliezer! Come, don't leave me a l o n e ... " His voice had reached me from so far away, from so close. But I had not moved. I shall never forgive myself. Nor shall I ever forgive the world for having pushed me against the wall, for having turned me into a stranger, for having awakened in me the basest, most primitive instincts. His last word had been my name. A summons. And I had not responded (WIESEL, 2006, p. 14-15).

In this part of the book, although his father did not die immediately in this episode exposed here, we can notice clear characteristics of the author's and his father's feelings, such as expressions of love, fear, despair, anger, and also resistance. After witnessing all the suffering in the concentration camps, which in general were three, Wiesel suffers direct shocks in his naivety and faith in God; especially when he witnesses his father die before his eyes after all the suffering during the time they lived in concentration camps and with symptoms of dysentery.

Even with all the pain and suffering Wiesel went through in the Concentration Camps, we can see in the book his strength of resilience to keep going, although at some moments it is clear that he lacks faith and hope, until the moment he was freed. In the book we can notice, in more than one moment, Wiesel's longing for justice and for not forgetting everything that happened during the Holocaust, so that people could learn and not repeat anything similar to this event in human history.

After three months had passed since his father's death, on April 5, 1945, with the delays for the daily count, Wiesel and other prisoners were already suspecting that something was happening, and that is when some comments began to emerge about Hitler's fall. On April 10, the first American tank appeared at the gates of Buchenwald, giving freedom to the many individuals imprisoned there.

Soon after becoming a free man, Elie Wiesel went in search of food. Three days after being free, he became ill with food poisoning, was transferred to the hospital, and spent two weeks in the hospital, until one fine day he managed to gather strength and get up; he wanted to see himself in the mirror, a fact that had not happened since his trips to the ghetto. When he saw himself in the mirror, the author says that when he looked at himself "a corpse was contemplating me" (WIESEL, 2006, p. 115).

DISCUSSION

During the Supervised Internship II realized in 2022, held in a high school class in the city of Bragança, Pará, the English Language teacher of the school worked with a class that was taught only grammar. In conversations with some students and observations in their notebooks, it was possible to notice that from the beginning of the school year until the internship period, only this subject was worked on, so at the time, there wasn't any discussion about literature in the English classes.

Based on personal experiences, practical experiences, and observations, it was noticed that the chronological time of weekly classes of English is small, generally summed up to 90 minutes per week, and that this time in some classes is divided into two different days, that is, 45 minutes each one.

As observed in the study of Oliveira and Ribeiro (2013), when we think about working with literature in English classes in elementary school, the teachers are soon faced with the problem of time. They have to make choices between working on spelling issues and other

issues directly related to the English language and giving assignment papers, or teaching classes talking about Anglophone literature, for example, and working directly with these literary works, so that the educator usually ends up choosing the first option. Based on the above, it can be observed that it becomes somewhat difficult for teachers to work in-depth on a certain subject in elementary school, or even to innovate in the subject since they do not have so much time available.

The study by Oliveira and Ribeiro (2013) also reflects on the fact that the lack of time is not the only reason for the little work with literature in classes of various subjects in elementary education, including the English Language. Since it is notorious the lack of interest of students on the subject and also with the area of literature, where the image of reading is immediately seen as tedious, many students do not have the practice of reading, especially when it comes to large texts, especially in this age of internet and technology that we live.

Oliveira and Ribeiro and Luciana Severino da Silva (2016) also make reflections on the use of literature in English classes. According to the authors, besides the workload problem, other reasons that teachers end up not taking literature to English classes in elementary school include issues involving the curriculum, teachers who are not trained to work with this area within the subject in elementary school, lack of adequate materials, and classrooms with large numbers of students.

Two other issues in common between the studies by Oliveira and Ribeiro (2013), Luciana Severino da Silva (2016), and Daniela Tiberio (2014) are the conclusions that reading is something essential for an elementary school student and literature contributes greatly to students' reading skills. According to the authors, when dealing specifically with the subject English Language, the use of literature, in short, allows students, in addition to exercising their teaching and learning process in relation to reading and writing, to increase their ranges of content about other people, cultures, and languages.

Amid the difficulties mentioned in the triad literature, classroom, and English classes in elementary school, plus the undeniable importance that reading has in our lives, some students, especially those who are teenagers or are leaving the childhood phase and entering adolescence are discovering a whole new world of possibilities. Daniela Tiberio (2014) reflects in her study that the use of literature is extremely important since through literary works students can develop their skills in critical reading, observation, analysis, and increase their levels of concentration and develop their writing potential and creativity.

Starting from the understanding of the importance of literature for the students of basic education, it is possible to notice the efforts of educators to work with their students in this area, as we can see with the teacher Renan Inquerito, who although is a Geography teacher, tries to work literary texts with his students. However, because of the lack of time and all the rush that teachers go through, among other reasons, Renan invests in extra-classroom projects and even outside the walls of the school he works at, including other individuals. With his *Parada Poética* project in Ribeirão Preto, Renan, a teacher and rapper, tried to naturalize literary texts, especially poetry, showing that everyone can write and express themselves with them.⁷

Speaking specifically about the area of literature and the English discipline, as we can see in Daniela Tiberio (2014) and Oliveira and Ribeiro (2013), the use of classroom methodologies that take advantage of literary works has been growing in the present century, given the potential that these works carry with them.

In Corchs (2006) we can clearly understand the role and potential that literature has for the English Language subject in basic education, since, according to the author, the use of Literature, as a whole, contributes to the development of students to respect the cultural knowledge of different countries and stimulates their creativity, besides allowing them to evolve their skills in interpretation, reading, and writing. The potential that literature has fits the recommendations of the current BNCC for the English subject since it indicates that the teacher should work with students, among other subjects, issues that explain different cultures and stimulate the creativity and wisdom of the students.

As already mentioned, based on personal experiences and the study written by Daniela Tiberio (2014), English classes are usually despised by some students, because they are considered boring and meaningless to be studying; in addition to this non-acceptance of some students of the subject, there is the problem that the teacher ends up not having much time to work on subjects in their classes. Based on the above, there is a need to think about conducting English language classes in less monotonous formats that fit into the chronological times that are delimited to the classes of the subject in elementary school, and that need to be, in the students' view, less boring and meaningless.

⁷ Information about *Parada Poética* project realized in *Ribeirão Preto* and idealized by the teacher and rapper Renan Inquerito taken from: Renan Inquerito takes "Poetic Parade" to children and young people in *Ribeirão Preto*. *Fundação do Livro e leitura de Ribeirão Preto*. Available in: <<https://www.fundacaodolivroeleiturar.p.br/post/renan-inquerito-leva-parada-poetica-para-criancas-e-jovens-de-ribeirao-preto>>.

Regarding the triad of testimonial literature, education, and English classes in basic education, at least until the completion of this study no specific bibliographic references on this triad were found, however, as already mentioned throughout this study, since the 2000s several scholars have written works talking about the importance of working with literature in English classes in basic education. One of these scholars is Daniela Tiberio (2014), who in her study makes us understand the importance of working with different types of literary works in English language classes because students feel, in a way, more motivated (based on the way the teacher conducts the class). Therefore, testimonial literature works fits perfectly into one of the texts that can be used in the classroom, given the potential that texts with these characteristics have for teaching.

Although it was not possible to locate studies referring to the aforementioned triad, we present here a construction by teachers Lohaynne Gomes Mello and Letícia Queiroz de Carvalho (2021) who wrote a pedagogical book about testimonial literature in classrooms, called “Testimonial literature in the classroom: reflections and proposals”. Without restricting or mentioning a single subject or grade/year as the focus, the teachers' objectives in their study were to present didactic proposals for classes using testimonial literature. The authors' target audience in the textual work are elementary school educators. In the work, they present seven methodological proposals that a teacher (of any discipline) can work within a ninth-grade class, but, as made clear by the authors, when reading the booklet, teachers need to adapt the content to their reality, including the class, the age of the students, the subjects, and also the time and resources available. The results of the classes have been positive for the education of the students since they work on the student's reading and writing skills, as well as on their imagination and cultural and historical knowledge.

Taking into consideration the results obtained during the research for the construction of this study, including the situation of the lack of studies concerning the work with testimonial literature in English Language classes in elementary school, it was reached the lapidation of a didactic proposal using the work *Night* by Elie Wiesel. Without limiting adaptations by other teachers to their classroom realities and without restricting it to an exclusive grade/year, but focusing on upper elementary and high school classes, the idealized proposal reached its conclusion; however, due to deadlines to be respected and followed, goals proposed by teachers of the educational institution, and difficulties due to not having a link with any elementary school, it could not be put into practice.

The methodological proposal was developed for English classes in elementary schools in Brazil, where English is a secondary language. This proposal of classes was developed in steps that contain possibilities of teaching testimonial literature.

The general idea of the proposal is to make the students understand what testimonial literature is, and who Elie Wiesel was and then get to know the work *Night*. We intend to make the students reflect on other cultures, Anglophone literary works, about Wiesel's experiences in concentration camps, besides motivating the students to read literary works and to visualize the English classes as something that generates interest and is important for their education. Furthermore, the methodology aims at working on vocabulary, improving their writing (in Portuguese and English), and enhancing their oral competencies.

This methodology, which is intended to be worked on in four moments, will be divided into four stages. To this, it was elaborated two lesson plans that contain all the steps, and each lesson will be a different one. Based on this definition, the first moment will be the initial part of the activity, where the teacher will briefly present, if possible through slides, what is Anglophone literature, testimonial literature, authors of works that fit in testimonial literature, talk about the author Elie Wiesel and then quote the work *Night*.

In the second moment of the class the teacher will work specifically with the work *Night*, selecting important excerpts from Wiesel's writing and narrating them so that the students understand what the writing is about. When presenting the work, the educator needs to make it clear, through excerpts from the writing, what characterizes it as a testimonial literature work. During this second moment, while presenting Wiesel's work, the teacher should choose some keywords, such as soldiers, hunger, men, women, food, bath, and God, among others, and present their translation into English. The presentation about the work "*Night*" needs to be organized and succinct, but not vague, because of the limited time.

To finish the second moment, the teacher needs to organize the third and fourth moments that will take place next week in class. The teacher will ask the students to form as egalitarian groups as possible and write a text for group that must be delivered to the next class, where the text is written in the first person, has true speech, has more than one character, and that the emotions of these characters are visible; in other words, the teacher must ask the students to write a text with the characteristics of a testimonial literature work, which can be a real moment that a member of the group went through, or can be a story created by the group, but that meets what was proposed.

The text created by the students, in which the size and number of lines is free to choose, must have inserted all the key words in English highlighted by the teacher, that is, the students must replace the terms in Portuguese by their translations in English highlighted by the teacher, this way, putting together sentences such as, For example: “os ‘homens’ sofreram um acidente de carro no meio da guerra”, so that it would become “os ‘men’ sofreram um acidente de carro no meio da guerra”, making use of the key word "homem" that was previously selected by the teacher and that means "men" in the English language.

In the third and fourth moments the teacher together with the students will culminate the activity. But before presenting the texts, the teacher asks the students what they understood the testimonial literature and clarify existing doubts. Then, the teacher will ask the groups to read their texts aloud so that everyone in the class can hear and get to know them. When it comes to pronouncing the terms in English, it is interesting for the teacher to ask for the voice and speak it, because this will show the students how to pronounce it in English and then they can ask everyone to repeat it.

LESSON PLAN

Class Theme: LITERATURE- TESTIMONIAL LITERATURE	Class: Middle School and High School	Time: 180 min.
Teaching Modality: presential [x] remote [] hybrid []		
Date:	Teaching Method: PPP	Students: 30
Materials: slide, board.		Lessons: 1/2
General objective: To present the testimonial literature through the work “Night” by Elie Wiesel. Specific objective: • To present the testimonial literature and the work “Night” by Elie Wiesel; • Explore a part of the book working with linguistic aspects in order to interpret information and activate students' prior knowledge through reading strategies; • Encourage the practice of textual production.		
Skills: Prior knowledge of reading and writing strategies: Scanning and Skimming. / beginner vocabulary.		

Teaching Method	Lesson's description	Time
PRESENTATION	✓ The whole class will take place in Portuguese, with a specific moment that will be exposed to English terms ✓ At the beginning of the class the T starts asking to Ss: What is literature? What do you understand about literature?. Ss need to answer the questions and say what they exactly know about the literature term. (10 min.) ✓ After this question and according to the answer of the Ss the T explains what is literature and especially what is anglophone literature using the board for this explanation and selects some works for their comprehension of the literature concept. These works are some important classical stories and writers, such as Edgar Allan Poe and Shakespeare and contemporary writers, such as J.K. Rowling from Harry Potter, as well. (15 min.)	90 min.
PRACTICE	✓ The initial discussion will introduce the Ss about testimonial literature bringing the explanation and works that are included in this type of literature, such as the books: The Diary of Anne Frank, Is this is a man?, The Ballerina of Auschwitz and Night. (20 min.) ✓ After T shows other works, it is time to explore the book Night by Elie Wiesel. First, T shows the author of the book, discussing his life and what he explores in his book. (25 min.)	

	✓ And after that, T selects parts of his book and presents the terms in English. (13 min.)	
PRODUCTION	✓ Divide students into equal groups to create a text in house and in Portuguese with characteristics of a testimonial literary work and bring it to the next class; the text must contain the words selected previously by the teacher and they must be written in English and not in Portuguese. (7 min.) ✓ Each group write a text.	

Materials: slide, board.		Lessons: 2/2
Skills: Prior knowledge of reading and writing strategies: Scanning and Skimming. / beginner vocabulary.		
Teaching Method	Lesson's description	Time
PRESENTATION	✓ At the beginning of class T asks “What did we learn in the last class?” Students will reflect on what worked on in the last two hours of class. T writes on the board the explanations about the doubts that arose and clarifications about testimonial literature and about the book by Elie Wiesel. (20 min.)	90 min.
PRACTICE	✓ Continuing the class, Ss present the texts they have written and they need to speak the English terms they choose from their texts. (50 min.)	
PRODUCTION	✓ At the final of the class, the T asks Ss which words and terms are more difficult for them and about what it was like to write his texts along the lines of testimonial literature. (20 min.)	

It is important to emphasize that this methodological proposal is not something immutable. In other words, it can be adapted to the reality of each teacher and each class, including time divisions, stages of each moment of the activity, and the educator's objectives; the groups that will be assembled can vary the number of members according to the number of students in each class. Another important factor to be clarified is the need for the teacher to prepare and organize the classes in advance to use this proposal; in case the teacher has more class hours available, he/she can use the methodology to explore Wiesel's work or another area. The teacher can also work the methodological proposal in an interdisciplinary way, thus, the proposal has possibilities for activities of English Language with Portuguese Language, History, Geography, Sociology, and Philosophy, among others, as long as there is previous planning.

FINAL CONSIDERATIONS

This study was built to be the conclusion work of the English Language graduation course; this way, added with personal wishes, we tried to think of English classes in elementary school, once the need to make classes more pleasant and that manifest students' attention and interests are always important because the results can provide an increase in the teaching and learning process.

With the use of literature in the classroom context, specifically the so-called testimonial literature, we tried to make evident the advantages and potentialities that a teacher can provide to his/her students. Based on this, a methodological proposal was developed with the objective of making the classes less monotonous, more enjoyable, and with better use of several skills, such as reading, writing, creativity, and also grammar and oral expression of the English language.

Through this study's proposal, we do not intend to revolutionize foreign language teaching in Brazil, but we do want to build classes that achieve a better teaching and learning process, allowing students to learn what should be learned in a way that is different from the traditional ways that are often used.

A pertinent issue that is important to make clear is the fact that, although throughout this study we talked about literature, the importance of literature in English classes, and the lack of literature classes in elementary school, we should not forget about grammar and other subjects. The use of literature in English classes should not be thought of as only something

that will be worked on during a school year in a certain class, but something that teachers could use at whatever class they be on, suiting it to their reality. This explains the choice of part of the theme: a methodological proposal.

ACKNOWLEDGMENTS

First of all, I thank God for his countless blessings, for guiding my steps, and for allowing me to get this far. For allowing every situation - good and bad - to contribute to success. For placing such amazing people along this journey in my life. For allowing this moment to be possible. He is good all the time. To my professor Dr. Ana Lília Carvalho da Rocha, an example of a teacher, advisor, and woman who inspires everyone. Especially to Edinan for being, without any exaggeration, the most amazing person that God put in my way during this graduation. To my family for their unconditional support and incentive, for understanding my absences when I needed to study, for being my safe port when I needed it, and for not allowing me to give up this journey. To my sister Cíntia Matos, my father José da Conceição and my mother Roseneide for inspiring me and giving me so much strength in my journey. I thank my friends and partners in this graduation journey, Arielly Azevedo, Elany Tatielle, Kananda Araújo, Rafisa Amin, and Jennifer Santos, for so much shared knowledge. I am also grateful to my cousins Simone Matos, Damaris Matos, and Samara Matos, for so many times that I needed support and could count on them. I also thank the entire university community, such as professors, general employees, and colleagues who have contributed in some way to my personal and professional development. Thank you all!

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