

CONCLUSION

The events of the past are interpreted at the present. Today's feelings had a presence in the past and the other way around. Past attitudes and emotions still prevail today. They become the present because they exist nowadays. The way to express those feelings may be different in each century but the essence remains the same. Through the generation gap project students can change the way they look at literature since the past is no longer a fantasy.

"A human being's world hangs together, its events fit into each other; no matter how devious their connections, there always are connections, in one big framework of time and space... *The world is something human.*" (Langer, in Janeway, E. 1971:134)

Romeo and Juliet, Hamlet and Othello are part of us with their indecisions and self-conflicts. All of us have experienced anger, all of us have been haunted by the "*green-eyed monster*" and have suffered the misfortunes of unrequited love. Feelings are not old-fashioned. They are timeless and as such they are part of our students' lives. It is for this reason that bridging the gap between 17th and 21st century literature can bring students to appreciate old forms of literary works to their fullness. Characters' attitudes and emotions in Shakespeare's plays are no different from students' feelings. Romeo and Juliet's conflicts with their parents in 17th century England equal those of students in the 21st century world as seen in Joseph's poem *Warning*. The generation gap conflict is not exclusive of the present. It is deeply-rooted in the lives of human beings of all times and places, either real or imaginary. Literature is concomitant to life. It is a projection of students' lives. No matter how distant works may seem to students. Our job as teachers is to turn literature into an engaging process that takes our students through an emotional journey of self-satisfaction and excitement. To make young learners love literature and to make it timeless and real is always a challenge. We have to make sure that students are not barred from plunging into a reading adventure that will take them to cherish all forms of literary expression, may that be a poem, a play or a song.

Bibliografía

- Evans, V. and Jenny Dooley (2015). *Pathways to Literature*. London: Express Publishing.
- Hamilton, J., A. McLeod and Steven Fawkes (2003). *Inspiring Performance: Focus on Drama and Song*. Classic Pathfinder 3. London: Cilt.
- Holmes, B. (1991). *Communication Re-activated*. Pathfinder 6. London: Cilt.
- Janeway, E. (1972). *Man's World. Woman's Place. A Study in Social Mythology*. London: Michael Joseph LTD.
- Kavanagh, B and Lynne Upton (1994). *Creative Use of Texts*. Pathfinder 21. London: Cilt.
- Shakespeare, W. (2008). *Romeo and Juliet*. London: Black Cat.
- Swarbrick, A. (1990). *Reading for Pleasure in a Foreign Language*. Pathfinder 2. London: Cilt.