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A WILD THING INSIDE US: A LITERATURE WORKSHOP ON MAURICE SENDAK'S

WHERE THE WILD THINGS ARE

TRABAJO DE TITULACIÓN

PARA OPTAR AL TÍTULO DE PROFESOR DE INGLÉS

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*Thank you
and let the wild rumpus start!*

“Children are tough, though we tend to think of them as fragile. They have to be tough. Childhood is not easy. We sentimentalize children, but they know what’s real and what’s not. They understand metaphor and symbol. If children are different from us, they are more spontaneous. Grown-up lives have become overlaid with dross.”

Maurice Sendak.

Introduction

Many research papers on Literature in the ESL classroom have exposed the several arguments against using literature to teach English. Neither the National Curriculum, nor the Ministry of Education has presented any proposal integrating the use of a novel or story book to learn the English Language. In fact, there are many teachers that are still skeptical of using literary texts with their students because of the following reasons: literature, due to its structural complexity and its unique use of language, does little to contribute to teaching grammar; the study of literature will contribute nothing to helping our students meet their academic and/or occupational goals; literature often reflects a particular cultural perspective; thus, it may be quite difficult for students (McKay, 1982).

This graduation project aims to explore and defend the use of literature within the ESL classrooms—more specifically through the use of a masterpiece of children’s literature: *Where the Wild Things are*, a 1963 children's picture book, written and illustrated by the American author Maurice Sendak. The book will be taught through an extracurricular workshop oriented to 3rd and 4th graders of Elementary School. The main goal of this workshop will be encouraging and developing students’ imagination and spontaneity through the interactive use of the book, as well as fostering their ability to comprehend and reproduce the tale/story (storytelling). Thus, students will achieve that through their involvement in the different assignments and tasks proposed by the teacher. Enhancing critical thinking through different themes, which are going to be introduced and discussed during most of the workshop lessons, will be as well an important part of it.

Maurice Sendak changed the rigid conception of modeling children's behavior through a literature that did not reflect the inner self of girls and boys. The rupture produced by Sendak and his contemporaries explored the real nature of children rather than using literature as instructional pieces establishing what children should be according to the adult modeling of that society. For this reason, the project will propose a fresh perspective on Sendak's work through an innovative teaching methodology taking into account the students' needs and expectations.

The project will be divided into three major parts: theoretical framework, methodological framework, and didactical sequence.

First, in the theoretical framework it will be discussed how literature can be defined, taking into account different authors' perspectives; such as Barthes with the problem of the detachment of the author from the literary text and Eagleton with the use of language in a literary piece. Imagination as an essential aspect of a literary text is also discussed at this point through the vision of two important Romantic poets: Percy B. Shelley and Samuel T. Coleridge. Both revitalized the concept of imagination and their statements on it will enlighten its complexities.

Secondly, in the methodological framework it will be explained the contextualization of the project through the elaboration of a needs analysis that will help shape basic elements of the workshop, then the rationale and the syllabus. Finally, in the third part of this project, the didactical sequence will be established through the general programming of the workshop, three lesson plan samples and the materials that will be used.

Theoretical Framework

Definition of Literature

The challenge to discover the perfect definition of “literature” is a road that has been travelled by many authors and passionate readers. Many scholars describe literature as the art of written words that introduces the readers to a different perspective—whether in the form of a novel, poem, biography, memoir or short story that potentially will have a lasting artistic value. It is an object of amusement, comfort, intellectual challenge, and among others. However, most of its definitions are broad and vague, and they have undergone many changes over the centuries. Actually, the versatility of the concept is the only thing that is certain about defining literature.

Approaches to defining literature have been studied and described in depth by many scholars, but from the reader’s perspective rather than the author’s. In Barthes’s critical essay “The Death of the Author” (1967), he challenges the theological importance of the author in the reading of a text and advocates the reader’s option to ignore the author’s background as interpretative authority and focus more on the work as its own value of judgement. For Barthes, the reception of a piece of writing generally transforms into the object of enquiry instead of the writer’s inner process of production which becomes a subjective value judgement that is constantly changing hand-in-hand with literary tastes. The author’s work has a direct connection with the author himself and all the external elements surrounding the literary text (historical period, sociopolitical aspects, context, etc.). All of those elements end up limiting the interpretation of the text as nothing but the reader’s interpretation. The inability of text to truly capture the “passions, humours, feelings, impressions” (Barthes: 1967, p. 385) of the author are “lost, infinitely deferred”

(385) because of the subjectivity of the reader. Definitively, the reader holds more responsibility to the text than the author or more clearly in Barthes' words: "the birth of the reader must be at the cost of the death of the Author" (386).

Literature depends on the use of the language and the different readings that people can conclude from a literary text; therefore, it is the art that comes from the human ability to create language. In this regard, Terry Eagleton, prominent British literary theorist, provides with a further explanation: "language draws attention to itself" which means that "literature transforms and intensifies ordinary language, and deviates systematically from everyday speech" (Eagleton: 1983, p.2). He argues, based on observations to the Russian Formalists ideas of literature, that perhaps literature is a kind of writing which uses language in peculiar ways, drawing the attention of the readers, taking them away from the canons of the language rules and society's constructs. Especial texture, resonance of words, sound, imagery, rhythm, syntax, metre, rhyme, narrative techniques are the elements that form the author's abstraction, causing a different effect on the readers.

On this regard, Eagleton quotes the Russian formalist critic Roman Jakobson who says that literature is an "organized violence committed on ordinary speech" (p. 2) which means that it constitutes a deviation from everyday speech that intensifies and estranges the speech patterns. Nevertheless, he criticizes the movement by saying that the formalists analyzed literary work mechanically as a particular organization of language; literature was not a reflection of ideas, or social reality, but a material to be studied. According to this movement it was a mistake to see literature as an expression of the author's feelings or thoughts because literature was only made of words and, therefore, there were not second readings. They overlooked the analysis of the content (topic or theme on any field) by being

only concerned with the structures of language rather than the meaning within a literary text. As Eagleton pointed out content was merely the motivation of form: “*Animal Farm* for the Formalists would not be an allegory of Stalinism; on the contrary, Stalinism would simply provide a useful opportunity for the construction of an allegory” (p. 3)

Eagleton also argues that because of its nature, literature cannot be in fact objectively defined. Even though there are many pieces of writing which are intended to belong to a certain genre in literature (poem, play, novel, etc.), that does not guarantee the readers will read the literary text in the way that was intended for.

On this subject, literary texts tend to relate with relativism which means that there are no valuable distinctions because anything may be called good literature—whatever each person or society thinks it is good or bad.

According to Jim Meyer, there are many definitions of literature which follow the *Criterial Approach*, also known as the *Checklist Approach*. The attempt of it is to provide criteria which must be met by all texts in order for them to be called literature. That criteria or canon is defined by a community through the course of its history (2).

Meyer’s perspective is closely related to what Eagleton writes regarding literature in academic institutions: if those authorized voices coming from academic circles decide that specific piece of writing is literature, then it seems to be settled as so in the reading community. However, this very community may determine the change of this value and standards are re-examined. That is because our history has suffered deep transformations and scholars have tried to examine how these changes have influenced the different assumptions of what is literary and what is not. Eagleton makes an interesting comparison when he mentions the possibility of a future society which is unable to understand

Shakespeare finding him limited or irrelevant just as present-day graffiti artists. Communities from different historical periods have built a variety of value-judgement towards literary expressions. Hence, literature cannot be seen as an objective or rigid category, but as a “deeper structure of belief which is ‘apparently’ unshakeable” (p. 14).

The direction of the concept of literature in this project goes towards the function of a literary work (insights and issues) more than the form (use of language) because of the consequences that aspect may bring to the reader, especially in the case of children. The aim of this work is to develop and enhance opinion, different perspectives, and most importantly imagination, rather than analyze the different ways in which language is used in a literature piece.

Since literature is open to interpretations, it is the reader’s imagination that brings life to a literary text. Literature affects the readers by triggering their imagination through language, and the interpretation of that language makes literature.

Since early times, there have been discussions around the definition of imagination. Romantic critics from the 18th century made its definition central to their discussion and established a separation between reason and imagination; the former related to critical purposes while the latter to poetic issues. On this regard, Percy Shelley, one of the major English Romantic poets, proposed a radical vision: imagination rather than being an inferior mental activity it is the most sublime form of human expression. As Shelley himself pointed out: “Reason is to imagination as the instrument is to the agent, as the body to the spirit, as the shadow to the substance” (324). It means that literature has become a tangible expression of imagination; it is the honest ability to express and explore our inner world and create bridges between our perception of the outside world and our thoughts.

Samuel T. Coleridge English poet, literary critic, philosopher and founder of the Romantic Movement drew his attention to imagination and transformed it into an integral and prominent part of his literary theory—as well as his contemporary Shelley. According to Coleridge, imagination is divided into two types: primary and secondary. Primary imagination is "the living power and the prime agent of human perception" (96); therefore, it is how we perceive the world around us and it is a faculty which is inherent to the human race. Secondary imagination is the poetic vision, the ability and power that the author has "to idealize and unify" (96) through a literary work. To Coleridge, imagination is the highest state of mind, the most revitalized and meaningful method of expression which has been developed to expand the scope of human comprehension. Therefore, using literature within the English classroom (L2) may be useful to increase knowledge and understanding between the cognitive and the affective/emotional aspects of the self that interact in the contact with the literary text. This literary imagination helps readers to develop deep thinking through intuition, senses and feelings.

The goal of this project is not only oriented to the understanding of children towards a literary work, but also towards the creation or reproduction of a story. Therefore, the use of imagination will be vital throughout the entire project because at its finest imagination leads to originality, creativity, and production.

Exploring children's literature

According to many scholars on the field of literature, the study of children's literature involves three elements: the literature, the children, and the adult critics. For that reason, it would be essentially important to include the definition or at least the relationship between them to get a better understanding about the subject. We may immediately assume that children's literature is a classification of books which is aimed to a particular reading audience who are, as the category establishes, children. The definition of children's literature, then, is supported by the connection with the reading audience; however, who is in charge of defining what literature for children is and what is not? Or who does write children's literature? Those are questions that already have been answered, but there is little agreement on what actually constitutes children's literature.

According to Lynch-Brown and Tomlinson, "children's literature is good-quality trade books for children from birth to early adolescence, covering topics of relevance and interest to children through prose and poetry, fiction and nonfiction" (4). In this definition it is mentioned the existence of trade books which are primarily for the purpose of entertainment and information rather than a purpose of instruction as textbooks; they are also called library books or story books and they are recognized by their design and content. Children's literature is supposed to speak to the child through amusement and inherent pleasure, and not primarily by didactic messages that may result instructive, intrusive, and even monotonous to the reading children.

The general topics that it may be found in children's literature are experiences of childhood set in the past, present, or future, as well as things that are of interest to children. The

stories are told in an honest, straightforward, humorous, or suspenseful manner emphasizing the hope for a better future rather than the hopelessness of the moment.

Lynch-Brown and Tomlinson also argue that “the best children’s books offer readers enjoyment as well as memorable characters and situations and valuable insights into the human condition” (4). On this respect, Joan Glazer and Gurney Williams state that good children’s books are characterized by “strong materials—good plots, rich settings, well-developed characters, important themes, and artistic styles...bold and imaginative language” (34).

At this point, it is important to bear in mind that definitions of ‘childhood’ have differed throughout history, and from culture to culture; hence, childhood is a concept that constantly changes within any social framework taking into account all the moral, and ethical values. As it was mentioned above about the definition of literature, children’s literature is expected to transform over the years as well as what has happened with fairy tales: “these stories circulate in multiple versions, reconfigured by each telling to form kaleidoscopic variations with distinctly different effects” (Tatar: 1998, p. ix). The fairy tale may be one of the most important cultural and social influences on children's lives. It has always been a powerful discourse, capable of being used to shape attitudes and behavior within a culture; fairy tales have shaped children's lives—their values and relationship to society.

However, nowadays children’s books are, most importantly, literature. And as it was said above, it is not a matter of instruction, but an imaginative shaping of experiences and thought through the use of different structures of language. Children should read stories that challenge them to reflect on the world surrounding them. Stories are thus much more than a

book because they provide readers with coherence and significance; they are means of reflecting and structuring on our experiences. There is an inherent and universal necessity to speak out our minds, to story our experiences, and even though there are no restrictive rules or cannons to follow while constructing a story, readers subconscious recurs to the stories that already exist within our culture.

Lynch-Brown and Tomlinson also argued on the value of literature in children's lives and learning. Why may literature may affect children's lives? Because it enhances enjoyment, personal and cultural identity, imagination, knowledge, insights, understanding, empathy, and literary preferences. Good books will always offer enjoyment, whether in the form of a novel, a poem, or short story. Enjoyment in children's literature is determinant because it provides with funny, scary, or even mysterious narrative experiences which most of the times can lead to a fruitful life of reading enjoyment. Besides, children's literature provides with cultural and personal identity because it connects generations; readers go back to their roots and family heritage which help them to understand their present. Children can explore the "multiple connections of their identities, including race, ethnicity, nationality, gender, religion, language, disability, region, family structures, and social class" (Lynch-Brown & Tomlinson: 2005, 6) and, in consequence, get to know "the tales, characters, and expressions that are part of our cultural heritage is part of being culturally literate". Children's books are also a good source to encourage imagination. Since children are shown a different perspective through a tale or story, they use imagination in order to develop understanding. There is also a transformation in the child because he/she enters to a world where the characters must solve problems and make life decisions. Children can thus criticize and empathize with the story and characters, and as a result formulate their

own moral concepts and values. Good children's books also provide with factual knowledge and insights into life in an emotional and reasonable way. In addition, literature helps children to develop empathy through the appreciation of the human needs across history. Literature plays an essential role while facing intercultural tolerance and understanding. Once children immerse themselves into the story and get to know the characters' strengths and weaknesses, they are capable to empathize with different realities and apply that learning process to their own lives.

Another relevant result of children's interaction with literature is the literary and artistic preferences that they may develop once they are exposed to different literary and artistic styles. This can be a very positive aspect to be exploited because "the more children know about their world, the more they discover about themselves—who they are, what they value, and what they stand for" (Lynch-Brown & Tomlinson: 2005, 6). Besides, personal interest towards a reading material is a very powerful motivator for becoming a lifelong reader. Children's literature is also a tremendous opportunity because it gives them the opportunity to know more about text structures, literary elements, as well as reading and writing strategies.

During the last decades, in the actual discussion of works of children's literature, the critics' attention is primarily focused on how the book will attract the child rather than if that kid is going to love the book. It has been self-imposed that only children's literature critics can actually judge which books are good for children and why those books are appropriate or not. Literary critics judge based on what they believe a book does for children, so they judge based on their ideology, on what they expect children must be. On that aspect, John Stephens, in his book *Language and Ideology in Children's Fiction*,

argues that writing for children usually has a final purpose or intention which is foster in the young reader socio-cultural values that are presumably shared by the author, the audience, and the critics. Those socio-cultural values include contemporary morality and ethics, as well as aspirations about the present and future. Stephens considers that each culture's future is invested in its children, so "children's writers often take upon themselves the task of trying to mould audience attitudes into 'desirable' forms" (Stephens: 1992, 3). For this reason, children's literature authors may use their stories to either "attempt to perpetuate certain values or to resist socially dominant values" (3).

Some authors have claimed, for example, that they do not incorporate moral messages into their books, while there are some others that assume a responsibility and try to incorporate ethic messages into their stories whenever they can.

Children's literature delivers a message across generations. Just as Lynch-Brown & Tomlinson (2005) mention, children appreciate literature within any kind of culture, context, and age:

"A child leans forward, head cupped in hands, eyes wide with anticipation, listening to a story. Whether that child is seated beside an open fire in ancient times, on a rough bench in a medieval fairground, or on the story rug in a modern-day classroom, this image signals the same message—children love a good story."

Where the Wild Things Are: the Book that Broke the Rules

The original purpose of children's books was to model good behavior. They were (and still some of them 'are') meant to encourage young readers to be what society wanted them to be. However, Maurice Sendak (1928-2010), the worldwide known writer and illustrator, broke the rules and brought subversion to the genre along with his contemporaries by making his characters act more naturally and welcoming a visual aesthetics closer to the grotesque and scary. After Sendak, children's stories were no longer unnecessarily scary, silly or too elaborated, and rather than reprimand the reader, those stories encouraged children's natural behavior.

Maurice Sendak was born in Brooklyn, New York. Since he was a little boy, he spent much of his life indoors because he was a frail child. It was during this time that he familiarized with books and began to draw exploiting his imagination. After graduating, in 1948, he began working at night as a window dresser while studying at the New York Art Students League. Throughout the 1950s, Sendak became a full-time, freelance children's book illustrator. From his beginnings, he thought children's books illustrations were at their finest the imaginary world of the reader. Even though Walt Disney's movies were inspirational for him, in terms of illustration, he rather preferred to draw grotesque characters with notorious imperfections. In 1963, Maurice Sendak illustrated and wrote his most famous and acclaimed storybook *Where the Wild Things Are*, the story of a boy named Max, who is sent to his room only to find his imagination has created a new world, a world full of ferocious monsters. The book was translated into fifteen languages and selling more than two million copies. That was the cornerstone for Sendak to create popular children's books, including the also acclaimed *In the Night Kitchen* (1970).

In 1970, Sendak became the first American to win the prestigious “Hans Christian Andersen Award” for excellence in children’s book illustration. After that, he continued to write and illustrate, but included within his work the production and designing of different performances. Even though Maurice Sendak’s books were once considered inappropriate, throughout the years those books became one of the most challenging and important ones in children’s literature. Sendak himself have explained that *Where the Wild Things Are* was once considered ugly, far-fetched, and too frightening to children. However, he always defended his books and talk back to all the experts, critics, and psychologists that were against his work.

Sendak criticized the psychologist Bettelheim, telling the *Pittsburgh Post-Gazette* (Aug. 10, 2001):

When [*Where the Wild Things Are*] that came out, there were psychologists who said, "This is a bad book. Any mother who sends their child to bed without dinner is a terrible mother." They objected to that, they objected to him being so rude to his mother, they objected to her yelling back at him, they objected to the *Wild Things* being too scary. They objected to everything. When it was first published it was very novel and different. In fact, a very important psychologist [Bruno Bettelheim] said that. He did take that back later in life. He did me a lot of damage at the beginning.”

Later on, Bettelheim admitted that he was not familiar with the book and that his comments were based on descriptions provided by the mothers of that decade. Furthermore, he confessed that he had never opened the book. He judged without any knowledge on what Sendak wrote and only paid attention to what society considered to be politely correct.

Bettelheim's criticism was very negative; however, there was a positive reception of the book which was enjoyed by both children and adults. In 1964, it received the Caldecott Medal for the best American picture book, the most prestigious prize of its kind. Nowadays, there are almost 20 million copies of it in print around the world.

This storybook is a whimsical fantasy about a young boy whose imagination transports him far away from problems at home to a 'wild land' where almost anything can happen. The plot of the story is based on the consequences of this little boy's mischief. At the beginning of it, Max is looking for fun, thus he dresses up in his wolf suit and does all kinds of things he should not do. His mother, tired of his antics, calls him a "WILD THING!" while Max shouts back "I'LL EAT YOU UP." His mother's decision is sending him to his bedroom without any supper. Once he enters his bedroom, a forest grows inside and Max sails away in a little boat to the land of the 'wild things'. Although the 'wild things' look and sound fierce, the creatures decide that instead of eating him up, Max should be their king—since he is the most wild thing of all. So, fortunately, Max is allowed to continue with his rumpus. Even though the 'wild things' protest, Max sails back in his little boat to his own room where he finds his still-warm-supper waiting for him.

This is an appealing story because Max is an engaging character. All the situations that he lives and all the decisions that he makes from chasing his dog wearing a wolf suit to answering (rudely) back to his mother are realistic. In spite of the fact that most of the story is about Max dreaming or using his imagination to escape from his reality to a fantasy world, his emotions are purely realistic and comparable to what a child of his age may feel towards his own anger. Max is in conflict with his mother, but at the same time with himself. This story may be a common example of children getting angry with a particular

situation and fantasizing about what they could do if they ruled the world and then considering the consequences to finally calm down.

According to the writer Francis Spufford, *Where the Wild Things Are* is “one of the very few picture books to make an entirely deliberate, and beautiful, use of the psychoanalytic story of anger” (Spufford: 2003, 60). That anger developed by Max is presented through the conflict he has with his mother. He continues with his mischief when he is sent to his room, but, in spite of this, he transforms his anger and poured his emotions by creating a fantasy.

Throughout the story Sendak’s illustrations and writing addressed to inner struggle, and unspeakable concerns about us and our loved ones. This is reflected through Max’s anger towards his mother (she does not appear in the story) who could be an absent mother or emotionally unstable, or a mother who does not understand Max’s concerns. Nonetheless, a positive or optimistic escape for Max’s anger is imagination and ultimately, fantasy. Another important point is how Sendak presents children’s tantrums in a familiar way; with all the childish rage states and how the adults and children react to that (Max’s misbehavior and his mom’s reaction sending him to bed without any supper). Max is wearing a wolf pajamas or costume, which represents a predator. At the beginning of the story he chases his dog with a fork and when his mother calls him “WILD THING!” he responds “I’LL EAT YOU UP!”. His mother’s reaction is radical because she deprives him from food and human affection. This situation may provoke fear in the child since the first and foremost givers of food and security are mothers. However, there is a concept of resilience presented at the end of the story— the capacity of Max to overcome troubles and worries.

Readers may believe that Max is dreaming, daydreaming or creating a fantasy regarding his recent experience with his mother. He has been called a “wild thing” situation that leads

him to imagine a world of terrible monsters with scary claws and sharp teeth. He is not afraid though, he feels he belongs to that world, and wants to rule it by being their king. Those monsters or wild things represent his inner fears, rage, and insecurity, so he is not the king of that new world (imaginative world), but the king of himself. When he returns from his trip, his supper was still hot and even inside his bedroom which demonstrates his mother still cares about him, in spite of the fact that they had an argument and they got mad at each other.

In a 2009 article published in *The Psychologist*, Richard Gottlieb, psychoanalyst, analyzed Sendak's illustrations and writing regarding children's rage states:

“Sendak's work in *Where the Wild Things Are* is of particular interest to psychologists due to his strikingly unusual abilities to gain access to, and to represent in words and pictures, fantasies that accompany childish rage states [...] It is this capacity, I believe, that contributes to the appeal of his work to children who are unable or unwilling to articulate these states, and to adults who have forgotten them or do not wish to know about them.”

Most of Sendak's books focus on child rage and emotional reliance on the mother. According to Gottlieb that rage manifests in a state of consciousness, like a dream or fantasy. What Sendak psychologically portrays in his book is that Max can learn from his anger—a process that can be overwhelming and scary—and express that feeling in order to resolve his problems and fix his relationship with his mom.

Picture Storybook: a Strong Pedagogical Tool

Most children's books are illustrated, but not all illustrated children's books are picture storybooks. Picture storybooks hold a prominent place in children's literature because of the juxtaposition of pictures and only a small amount of text: "In a picture storybook, pictures must help to tell the story, showing the action and expressions of the characters, the changing settings, and the development of the plot" (Huck et al., 1997, p. 198). What makes a picture storybook distinctive is that it conveys a message that along with illustrations is essential to the enjoyment and understanding of the story (Tomlinson and Lynch-Brown, 1996). Illustrations help to expand, interpret, explain or even decorate a written text (Bodmer, 1992). Thus, as Professor Fang (1996) argues in his article *Illustrations, Text, and the Child Reader: What are Pictures in Children's Storybooks for?* the function of an art work in picture books is most often concerned with storytelling in the following ways:

1. Established setting: In literature in general, the setting is used to set up the location—where the story develops in time and place. Picture storybooks constantly rely on illustrations to replace the explanations (written text) of settings; they are brought to life through illustrations in a way words cannot do. Readers can easily identify the setting of the story just by viewing the pictures. Illustrations are also helpful in determining the mood of a picture book. In the case of Sendak's *Where the Wild Things Are*, the author and illustrator uses dark and dull colors which help to maintain a mysterious feeling.
2. Define and develop characters: Since storybooks present short storylines, characters' traits are not fully developed, therefore, illustrations must be appealing

and credible to children by portraying situations and emotions. In the case of *Where the Wild Things Are*, the author uses few words to describe Max, the ‘Wild Things’ or the rumpus that takes place after he is named the king. Nevertheless, the illustrations that he shows throughout those scenes help to understand the characters’ features.

3. Extend plot: Because picture storybooks, in most cases, use more illustrations than text the development of the story plot is shrunk. In the first pages of *Where the Wild Things Are*, readers know that Max is sent to bed without any supper because of his mischievous behavior. Even though the text presented is short and it does not provide with further explanation, the pictures help to explain Max’s problem. As Professor Fang (1996) points out readers see Max:

“[...] standing on books, hammering nails into the wall, and chasing the dog with a fork. The plot is further developed as Max's imagination goes wilder and wilder. Although words alone tell little about what happens between the time Max leaves the wild things and returns home, the pictures compensate for such lack of details; the illustrations grow larger and larger as the story drama develops and then become smaller again as Max returns to his mundane life.”

Here the plot is extended beyond the meaning of the text through the use of images. This is helpful for the reader, since he can infer from the pictures.

4. Provide a different viewpoint: Illustrations are open to the reader’s imagination, thus, sometimes they tell a different story or convey a contradictory message. In the case of Maurice Sendak’s book, there are pages which do not have text, and it depends on the reader’s perspective how those illustrations continue with the story.

5. Contribute to textual coherence: Illustrations can be useful because they contribute to textual coherence when referential visual cues are presented. For example, the illustrations in *Where the Wild Things Are* provide with coherence to the story, as Fang (1996) mentions, when Max is sent to bed:

“[...] the room gradually becomes the kingdom of the wild things, with trees growing naturally out of the bedposts and the shag rug turning into grass. As the plot progresses, the illustrations cover more and more of the page edging out print and when Max becomes king of the wild things, six pages of illustrations are uninterrupted by text.”

Pictures provide a visual context for written and spoken language by helping to create textual cohesion. Illustrations in picture story books have the purpose to capture the reader's attention, tell a story, delight, and teach content. Therefore, it is relevant for teachers to understand this as a sensitive subject that needs to be dealt with carefully.

The creative imagination of both Maurice Sendak the writer and Maurice Sendak the artist makes his book such an extraordinary piece of work, since the text and the artwork complement each other, immersing the reader into the story. Sendak's colored pen and ink illustrations are humorous and eerie at the same time, reflecting Max's imagination and anger.

Another important point in picture storybooks has to do with quality in writing and illustration. Both writing and illustration must achieve originality and importance of ideas, as well as imaginative and meaningful use of language.

According to Lynch-Brown & Tomlinson (2005) in *Essentials of Children's Literature*, the best children's storybooks give readers enjoyment and valuable insights into the human condition, and have permanent historical value.

At this point it would be important to answer the following question: why a storybook—and literature in general—is a strong pedagogical tool? Irma K. Ghosn in *Four Good Reasons to use Literature in Primary School ELT* explains the importance in terms of teaching and learning English through literature:

- First, authentic literature provides a motivating, meaningful context for language learning, since children are naturally drawn to stories.
- Second, literature can contribute to language learning. It presents natural language, language at its finest, and can thus foster vocabulary development in context. It stimulates oral language and involves the child with the text; it also provides an excellent medium for a top-down approach to language teaching.
- Third, literature can promote academic literacy and thinking skills, and prepare children for the English-medium instruction.
- Fourth, literature can function as a change agent: good literature deals with some aspects of the human condition, and can thus contribute to the emotional development of the child, and foster positive interpersonal and intercultural attitudes.

One of the best materials that teachers can use to prepare students for academic work in L2 is literature. The traditional textbooks might not be sufficient for the academic demands that have gradually appeared during the last decades. Hence, a syllabus that is based on authentic children's stories provides a motivating environment for learning the L2 as well

as fostering thinking development skills. Literature in the classroom is a powerful pedagogical tool because encourage pupils to participate and engage with language, content, and values.

Methodological Framework

Contextualization

School's description

Caernarfon College was founded by John and Christine Eason in 1995. After working for forty years in nine different schools through different continents (Europe, Africa, and South America), they decided to open their own school, therefore, they could offer an education in which they believed. The school is located in Casablanca Valley, between Santiago and Valparaiso. The school is very small and it does not have more than 120 students in total. Hence, the education provided becomes personalized, and has not remained a mass affair, with standard curricula, pedagogy, and assessment. Because of the use of the English language in everyday situations, students have achieved a higher level of it in the four skills (writing, listening, reading, and speaking). As it is mentioned above, the strong sense of self-confidence and the good standards of spoken and written English in a range of contexts, enable students to achieve academic excellence.

Caernarfon College, to this day, places great importance on the idea of honesty applied into areas of life such as self-improvement, active participation and respect for others in all areas of life. In their vision, values are proposed regarding personal dignity and respect. They also believe in the idea of an integrated education by stating that there are links between the healthy mind and the healthy body. The school expects that students strive for excellence and integrity in intellectual, moral, artistic, sporting and social areas by following the different aspects of the National Curriculum of England and Wales. Caernarfon College is an active membership of the Association of British Schools in Chile (ABSCH) and the Latin American Heads Conference (LAHC) and incorporates to their

curriculum programs such as the International Baccalaureate (IB) and the International General Certificate of Secondary Education (IGCSE).

Class description

The workshop proposed in this project (Storytelling Club) will be developed as an extracurricular workshop for 3rd and 4th graders of Elementary School. The students are previously given different workshop options, such as, Roller Skating, Contemporary Dancing, Choir, and the Storytelling Club; therefore, they are expected to choose their favorite one and actively participate.

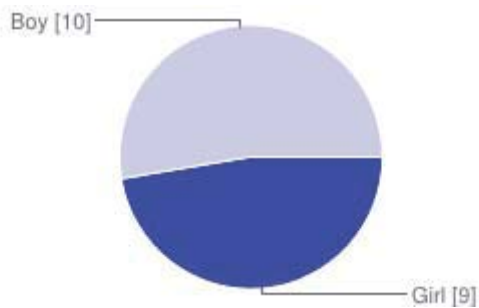
The workshop is going to be taught once a week (on Thursdays) after regular classes and each lesson is going to last 90 minutes; 10 lessons in total. Besides, there is room only for 12 students.

The book chosen to introduce the workshop is *Where the Wild Things Are*, a 1963 children's picture book, written and illustrated by the American author Maurice Sendak. Storytelling Club members are invited to sail along with Max to the land of the Wild Things, by developing their own ideas and thoughts through the art of storytelling. The main goal of this workshop is encouraging and developing students' imagination and spontaneity through the interactive use of the *Where the Wild Things Are* book, as well as fostering their ability to comprehend and reproduce the tale/story. Students will achieve that through their involvement in the different assignments and tasks proposed by the teacher. An important objective will be enhancing critical thinking through different topics, which are going to be introduced and discussed during most of the workshop lessons. Important themes to be covered are: taking responsibility for our actions, empathy for others' feelings, pouring our emotions, resolving conflicts, among others.

Needs Analysis Results

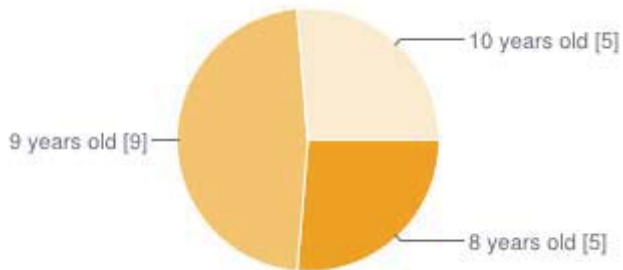
In this section will be explained the reader survey that was applied to the proposed reading audience explained in the 'class description' section. On the left side there will be a circle/bar graph with the results, and on the right side a brief explanation of the results including the percentages (see Reader Survey on Appendix 1).

1. Gender:



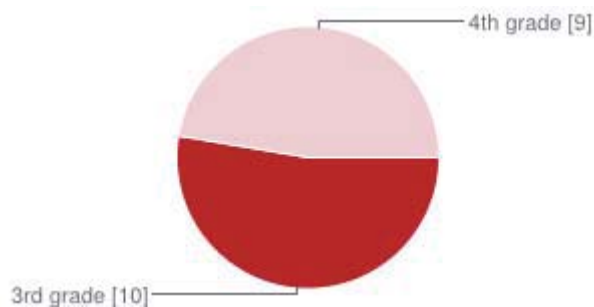
47% of the interviewed students are girls, while the 53% are boys.

2. Age



26% of the interviewed students are eight years old, 26% are ten years old, while the 48% are nine years old.

3. Grade:



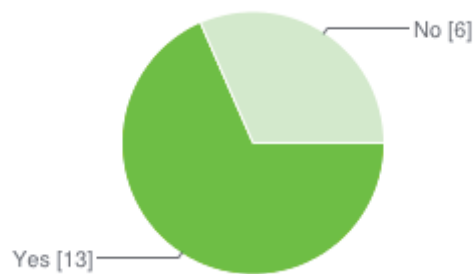
53% of the interviewed students are from 3rd grade, while the 47% of them is from 4th grade.

4. Do you like to read?



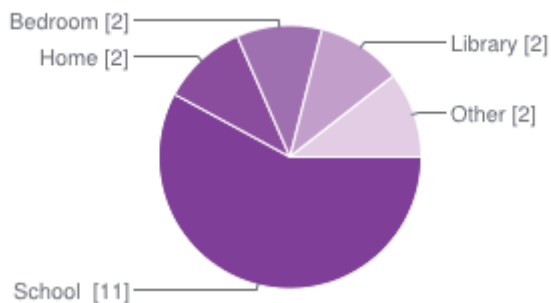
89% of the interviewed students like reading, while the 11% of them do not.

5. Do you like to read in English?



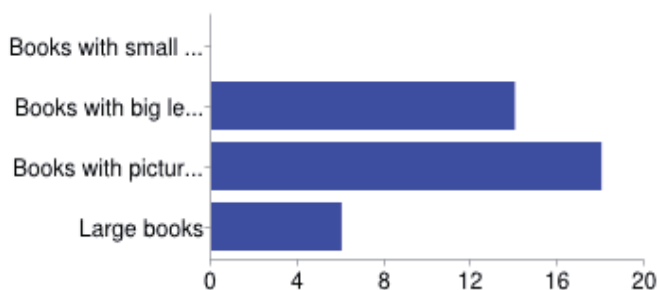
68% of the interviewed students like reading in English, while the 32% of them do not.

6. Where is your favorite place to read?



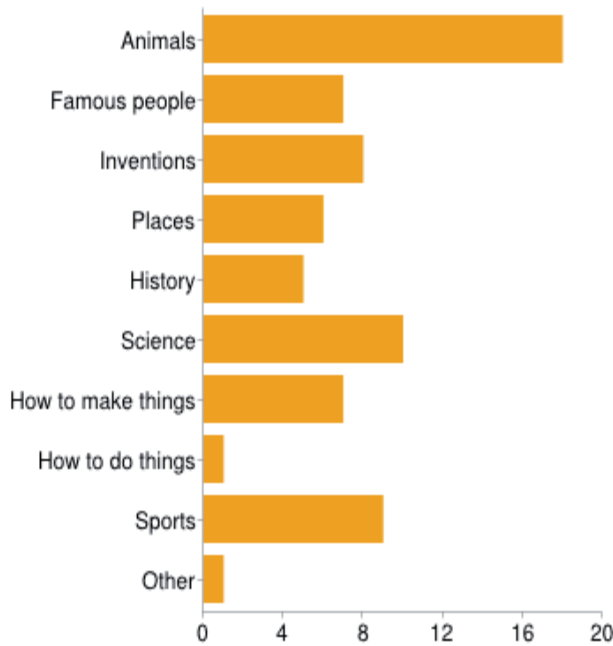
56% of the interviewed students like reading at school, while the rest of them like reading at the library, bedroom, home, or other (11% each of the categories).

7. Which ones are your favorite books?



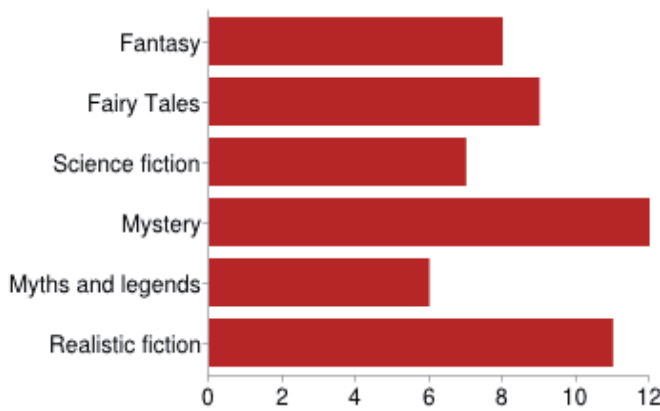
47% of the interviewed students like reading books with pictures/illustrations, 37% books with big letters, 16% large books, while none of them like reading books with small letters.

8. Circle things you like to read about:



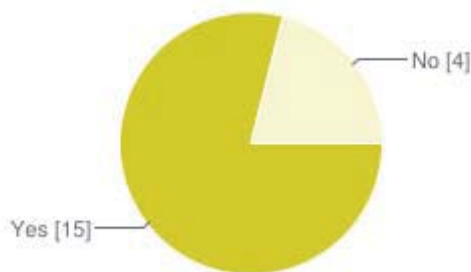
25% of the interviewed students like reading about animals, 10% about famous people, 11% about inventions, 8% about places, 7% about history, 14% about science, 10% about how to make things, 1% about how to do things, 13% about sports, and only 1% about other topic.

9. My favorite types of books are:



15% of the interviewed students like fantasy books, 17% fairy tales, 13% science fiction, 23% mystery, 11% myths and legends, while 21% of them like realistic fiction books.

10. Do you think you are a good reader?



79% of the interviewed students think they are good readers, while the 21% of them do not.

This report outlines findings about children's reading preferences from a Reader Survey conducted in June, 2014. As it was mentioned above, the children who were interviewed are from 3rd and 4th grade in Caernarfon College Casablanca. The first three questions are addressed to know about the reading audience, and it summarizes gender, age, and grade. The fourth question goes straight to the point by asking the children if they like to read. The answer for this was not a surprise—89% of the students do like to read—since Caernarfon College students are accustomed to read more than usual in different subject areas. The fifth question asks students if they like to read, but in the English language. In this question most of the students answered that they actually like reading in English. A possible explanation of that would be that students are exposed to the L2 constantly through eight hours of English per week. Question number six also evidences the importance of the educational institution in its students' reading development: their favorite place to read is, actually, school. Question number seven refers to children's favorite books. The 47% of the interviewed students like reading books with pictures/illustrations, while 37% like reading books with big letters. Both results also evidence the impact that the school has had in the reading preferences that students have. Most of the books that they have read so far hold those characteristics—big letter plus illustrations. In question number eight and nine there is also a close bond to what they have read and the kind of stories they have been exposed to. The most recurrent topics/elements that they like to read about are animals, science, and sports, while the types of book they prefer are mystery, realistic fiction, and fairy tales. Finally, in question ten, students show their self-confidence, since the 79% of them consider that they are good readers because they most of the time can understand what they read in the L1 and L2.

Rationale

The ‘what?’ component

The chosen work is addressed for elementary school students from 3rd and 4th grade who have been immersed into active reading through their English lessons from playgroup. Most of them present an advanced level of English. The chosen work *Where the Wild things Are*—written by the world famous illustrator Maurice Sendak—is considered one of the most important pieces in children’s literature vernacular. The topics and content within the storybook are adequate for the intended audience in this project. Children from 7 to 9 years old will be exposed not only to the language but also to different tasks and activities containing universal values such as taking responsibility for our actions, empathy for others’ feelings, resolving conflicts, and among others. Therefore, this workshop will help students to develop a sense of criticism towards the society that surrounds them, especially their role in their core family.

The ‘why?’ component

One of the most important reasons behind this project is that this book is considered as one of the major pieces in children’s literature. However, when the book was published the importance was not such, on the contrary, it was considered to be part of a counter-culture because it showed a completely different perspective from the mainstream paradigms constructed by society of that decade. The importance changed as the 60s changed the world; the shift from the rigid and mostly instructional literature that molded children’s behavior to a more liberal way of thinking towards what children ‘should be’. Choosing this book wants to highlight the revolution that caused in its time, and its everlasting effect in the following decades until today. The book continues with a legacy—the importance of

fostering children's imagination and respecting their own nature—that has remained even after half a century from being released. Another important element that supports the choice of this storybook is the language presented and the use of different visual cues that, considering the reading audience, will definitively help the reader to comprehend or at least grasp the meaning as it contains concise language, an easy storyline, and a simple sequence to follow. The use of illustrations also works with the comprehension as well as the development of imagination.

The 'how' component

There are four essential elements that are crucial to explain how this project will work: themes, storyline, language, and illustrations. First, universal themes are very important because children can identify themselves with different feelings and situations, such as fear, courage, sense of belonging, love, hope, and among others. Since universal themes are generative they allow the teacher (and students) to create different spin-off activities. Secondly, the storyline of *Where the Wild Things Are* is simple; there are not reminiscences or leaps throughout the story. Besides, there is only one main character with whom children can relate to. In spite of being an uncomplicated storyline, it is enjoyable either for the adult or the young reader. Thirdly, language is structured and predictable, using a lot of repetition and coordination (the use of the coordinated conjunction 'and' is constantly present). The use of a simple grammatical structure (simple past tense) helps the young reader, and even more the beginners. Finally, the illustrations presented in the story (whose authorship belongs to the writer, Sendak, himself) are aesthetically pleasing and help to clarify the text as well as being an extension or starting point of children's imagination.

Choosing the appropriate type of syllabus

A syllabus is the single most important instrument of structure because it outlines the goals and objectives of a course, the evaluation scheme, materials to be used, topics to be covered, a schedule, etc. In other words, a syllabus is the teacher's—and sometimes the student's—final decision regarding the nature of language learning as well as the different goals to be attained. Hutchinson and Waters define syllabus as follows: “As its simplest level a syllabus can be described as a statement of what is to be learned; it reflects language and linguistic performance” (1987).

The previous definition of syllabus may be classified as a traditional one because it focuses on the product (outcomes and goals) rather than the process. Nevertheless, there are new perspectives regarding the purpose of a syllabus. Nowadays, a syllabus can be seen as a summary of the content to which learners will be exposed; the potential learning development that the learner can achieve through the teaching/learning process.

Each of the components within a syllabus will determine the learning experience. The teacher, and at the same time course designer, will set the goals and objectives, restricting, in some cases, the domain of knowledge for the learner. Finally, the grading or evaluation scheme tells students what kind of learning activities are to be valued (e.g., assignments, tests, papers, projects).

Nowadays, there are many different types of language teaching syllabi which can be applied in various learning/teaching situations. Planning lessons for a class or workshop can be a difficult task; however, if the syllabus reaches the needs and wants of the students, as well as the learning objectives, success can be achieved.

Two types of syllabi will be blended into the lesson planning for teaching *Where the Wild Things Are* in the workshop: content-based syllabus and task-based syllabus.

Content-based syllabus is a type of instruction design which is aimed to teach specific information and content using the target language. Therefore, learners get to know about a specific content (in this particular case, about the story presented in the book), but using the language they are trying to learn (L2), rather than their native language (L1). Both processes occur at the same time: developing knowledge about a specific subject and developing linguistic ability in English. Since the major goal of this project is to teach English through literature, this approach fits perfectly as content-based syllabus is thought to be a more natural way of learning both the first language and the target one. Language learning occurs concurrently with the content learning.

When using task-based instruction, language learning is also more natural and relevant. According to Nunan (1989) a task is “a piece of classroom work which involves learners in comprehending, manipulating, producing or interacting in the target language while their attention is primarily focused on meaning rather than form.” Hence, if task-based instruction (syllabus design) takes place, language learning is more meaningful and contextualized.

Both types of syllabi are very useful to construct the foundations of this project because the task-based approach of language teaching is connected with both communicative and cognitive processes, while the content-based language teaching deals with the information (content of the storybook).

Outline: description of the workshop

“A Wild Thing inside Us”: a Literature Workshop on Maurice Sendak’s

Where the Wild Things Are

Teacher: Macarena Álvarez V.	Area: English
Lesson Period: 1 st semester	Sub Area: Literature-storytelling
Weekly Hours: 90 minutes	Number of Lessons: 10 (from the 1 st week of April)

Course Description

This course will be developed as an extracurricular workshop for 3rd and 4th graders of Elementary School. The students are previously given different workshop options, such as, Roller Skating, Contemporary Dancing, Choir, and the Storytelling Club; therefore, they are expected to choose their favorite one and actively participate.

The book chosen to introduce the workshop is *Where the Wild Things Are*, a 1963 children's picture book, written and illustrated by the American author Maurice Sendak.

Storytelling Club members are invited to sail along with Max to the land of the Wild Things, by developing their own ideas and thoughts through the art of storytelling. The workshop is going to be taught once a week (on Thursdays) after regular classes.

General Objectives

The main goal of this workshop is encouraging and developing students’ imagination and spontaneity through the interactive use of the *Where the Wild Things Are* book, as well as fostering their ability to comprehend and reproduce the tale/story. Students will achieve that through their involvement in the different assignments and tasks proposed by the teacher. Another important general objective is enhancing critical thinking through different

themes, which are going to be introduced and discussed during most of the workshop lessons. Important themes to be covered are: taking responsibility for our actions, empathy for others' feelings, pouring our emotions, resolving conflicts, among others.

Specific Objectives

Students will be able to:

- Read and understand the story presented in *Where the Wild Things Are*.
- Recall information from the story to activate previous knowledge before every lesson.
- Recognize new vocabulary (rumpus, wild, journey, sail, etc.) to thoroughly understand the story.
- Name the different characters (since the characters do not have names) to foster creative writing.
- Comprehend and analyze the different elements, relationships, or situations within the story and their effects (e.g. why was Max unhappy to be sent to his room?).
- Analyze the characters and author's intentions throughout the story (e.g. why did Max send the Wild Things to bed without any supper?).
- Create different dialogues for the four pages without text in order to improve and practice writing and speaking skills.
- Retell the end of the story from the perspective of one of the characters.

Expected Learning Outcomes

Knowledge, skills, and abilities that students have attained as a result of their involvement in a particular set of educational experiences.

The students are expected to:

- Become familiar with reading and storytelling, as well as improve their writing and speaking skills through the tasks/activities presented throughout the workshop.
- Present a story in English in front of an audience.
- Understand one's role in family (society) through the analysis of the story.
- Work effectively with others in groups.
- Practice language structures and put into practice new vocabulary.
- Retell stories using images as prompts.
- Improve pronunciation and fluency by explaining a story.
- Apply organizational strategies to write a story (e.g. first, then, last).
- Enhance their desire for reading in English.

Contents and Themes

Taking responsibility for our actions, empathy for others' feelings, pouring our emotions, resolving conflicts, and among others.

Key concepts

Storytelling, children literature, illustration, children's picture books, etc.

Class Information:

1. Number of Students: 12 students
2. Grade: 3rd and 4th grade, Elementary School
3. Period: Thursdays, after regular classes.
4. Type of Syllabus used: Content- based syllabus and task-based syllabus
5. Number of Lessons: 10 lessons, once a week.

Requisites

Only students from 3rd and 4th elementary school are allowed to participate in this workshop. They must be able to attend all the lessons, be enthusiastic and willing to learn new things. They also must be respectful towards the other members of the Club. Since they are exposed to reading activities during their English lessons (8 hours per week), the teacher will have high expectations regarding their reading performance.

Required materials:

1. Course Material: *Where the Wild Things Are* book.
2. Additional Materials: Worksheets, craft materials (cardboard, markers, color pencils, etc.), a recorder, speakers, and a projector.

Evaluations

The assignments and student's participation will constitute a 75% of the final score of the workshop. The 25% resting will be creating an alternative ending of the story through the use of storytelling, writing and drawing.

Late Assignments

Students will have the opportunity to bring their late assignment the following class. For doing so, the lead teacher will send a note to the student's parents explaining the objectives of the assignment. The student must do it at home, but he/she will have the opportunity to check his/her work with the teacher and classmates before handing it in. During this workshop there will be no tests; only assignments/tasks are going to be evaluated as a process and not as a final product.

Academic misconduct: The teacher of this workshop will uphold the fundamental values of honesty, respect, fairness, and responsibility. Students involved in this or any other

workshop are expected to always behave in a good way and be cooperative. If there is an academic misconduct, the teacher in charge will call the lead teacher to discuss the misconduct and decide on an adequate form of resolving the conflict.

Course Assignments:

<p>Speaking activities:</p> <ul style="list-style-type: none"> • Reading comprehension questions: class discussion in pairs (10%). • Creation of flashcards: checking pronunciation of new vocabulary (10%). • “Let the wild rumpus start!”: Use of new vocabulary through a game guided by the students (10%). 	30%
<p>Writing activities:</p> <ul style="list-style-type: none"> • Creation of a poster: positive and negative aspects of Max’s behavior (10%). • Help the <i>wild things</i> speak up!: students create text and/or dialogue for the four pages without text (20%). 	30%
<p>Final project:</p> <ul style="list-style-type: none"> • Alternative ending for <i>Where the Wild Things Are</i>. Oral and written project plus drawing. 	25%
<p>Students’ participation:</p> <ul style="list-style-type: none"> • Self-evaluation (10%). • Teacher’s evaluation (5%). 	15%

Didactical sequence

General programming of the workshop

Lesson	Activity/task	Objectives Students will be able to:
1	<p>The teacher introduces the cover of the book and students predict what it is going to be about. Students brainstorm on the board (see appendix 5).</p> <p>The teacher gives them a coloring sheet (see appendix 2) with the ‘wild things’ and they paint it. Students answer comprehension questions.</p> <p>The teacher uses a cardboard to introduce the classroom ‘wild thing’</p>	<p>Predict what the story may be about by looking at the cover.</p> <p>Answer comprehension questions and discuss in groups.</p> <p>Creation of the classroom ‘wild thing.’</p>
2	<p>Reading <i>Where the Wild things Are</i> story book. The teacher will ask students to draw and paint their favorite part and explain in one sentence what happens in that scene. The teacher scaffolds the process of writing by giving examples on the board:</p> <ul style="list-style-type: none"> ▪ Max is playing... ▪ Max is sent to his room... ▪ Max begins his journey... ▪ Max arrives at the Land of the Wild Things... ▪ Max stands up to the Wild Things... ▪ Max is made King... 	<p>Read the story and predict what may happen to the main character.</p> <p>Write a simple sentence that evidences what is happening in the image created by them.</p>

	<ul style="list-style-type: none"> ▪ Max organizes the Wild Rumpus... ▪ Max sends everyone to bed... ▪ Max decides to return home... ▪ Max is back in his bedroom... 	
<p>3</p> <p>SEE</p> <p>LESSON</p> <p>PLAN</p> <p>SAMPLE</p>	<p>Reading <i>Where the Wild things Are</i> story book again.</p> <p>The teacher will ask students to think about new words that they learned while reading the story.</p> <p>The teacher will give each of them 2 blank sheets where they have to write a new a word and create a drawing of it. Each student must present the new word in front of the class</p> <p>Then, students and teacher play the memory card game.</p>	<p>Activate previous knowledge.</p> <p>Create memory cards with new vocabulary learned throughout the lesson.</p> <p>Demonstrate comprehension of new vocabulary.</p> <p>Memorize new vocabulary and practice pronunciation.</p>
<p>4</p>	<p>Reading <i>Where the Wild things Are</i> story book again. Answering reading comprehension questions orally. They discuss with a classmate.</p> <p><i>Max was sent to bed by his mother without eating anything.</i></p> <ol style="list-style-type: none"> 1. How do you think Max feels when his mother sends him to his room? 2. Do you think that Max's punishment is fair? Why or why not? 3. Is there a different punishment 	<p>Read and analyze the story and develop both empathy and criticism towards the main character: Max.</p> <p>Give their opinion by using the chunks: I think, I believe, In my opinion, etc.</p> <p>Write sentences giving their opinions on a cardboard.</p> <p>Explain their sentences in front of the class.</p> <p>Answer possible questions from their peers.</p>

	<p>that would have been better?</p> <p>4. Should parents punish their children? Why or why not?</p> <p>5. Do you think Max's reaction was good?</p> <p>6. What would you do in Max's position?</p> <p>The teacher scaffolds the students' work and asks students to write the possible answers on a cardboard.</p>	
5	<p>Students create two posters: one including the positive aspects of Max's behavior and the other one including the negative aspects. The class is divided into two big groups.</p> <p>The teacher gives each student a worksheet (see Appendix 3) where they can identify different adjectives that might describe Max's behavior.</p>	<p>Activate previous knowledge.</p> <p>Explain through adjectives the character's personality.</p> <p>Comprehend synonyms and antonyms in English.</p> <p>Discuss in groups the growth of the character throughout the story.</p>
6	<p>Create the unspoken text</p> <p>Sendak has left four pages of Wild Rumpus-ing without text.</p> <p>Students create story or dialogue for the four pages that only contain illustrations. Students work in trios and they must write at least 2 sentences per illustration. The teacher scaffolds the process of writing. The text must follow the storyline and agree the verb tense (simple past). They also are expected to use</p>	<p>Recall new acquired vocabulary.</p> <p>Create sentences for the illustrations without text respecting other's opinions.</p> <p>Comprehend and show grammatical sequence through writing.</p> <p>Apply writing strategies using different connectors.</p>

	coordinating connectors such as first, then, last, and, finally, etc. (See appendix 4).	
7	<p>Students present the previous work in front of the class. The teacher gives them the respective illustrations, cardboards, and markers. Students must write in big and bold letters their sentences below each picture. Finally they present their group work in front of the class.</p> <p>After the first part of the lesson, students create a list of different actions (verbs) retrieved from the book (text and images). Students write those ‘actions’ in different sheets of paper. The teacher sticks those sheets on the board.</p>	<p>Recall information learned from the story as well as demonstrate knowledge of the work done by the group.</p> <p>Explain orally what they did: process and product.</p> <p>Answer possible questions that the audience may have.</p> <p>Write different verbs taken from the story (images and text) which are going to be used next class.</p>
8 SEE LESSON PLAN SAMPLE	<p>Creation of masks. Each student is going to create a ‘wild thing’ mask, they can use any material, but the base (paper plate) is going to be given by the teacher as well as Max’s crown.</p> <p>“Let the wild rumpus start!”</p> <p>This is a game that works exactly as ‘Simon says’, but students will use the list of verbs that they created last class. The teacher shows them a video taken from the movie adaptation, in which Max starts the rumpus. The teacher is in charge of giving to one of the students the power to start and lead the ‘rumpus’.</p>	<p>Personify their ‘wild thing’ character through their craft work and imagination.</p> <p>Apply knowledge and understanding of new vocabulary learned through a total physical response activity.</p> <p>Associate the scene taken from the movie with the illustrations presented in the storybook.</p> <p>Follow and respect instructions previously given in class.</p>

	There will be clear instructions and rules.	
9 SEE LESSON PLAN SAMPLE	<p>“Where will the wild things go?”</p> <p>As individual work, students create an alternative ending from the perspective of one of the characters (Max, Mom, a ‘wild thing’ or the narrator’s).</p> <p>Students read the end of the story again. Then, they watch the end of the movie adaptation when Max leaves the land of the ‘wild things’ and returns home, spotting the differences between these two inputs and launching their imagination in order to create their own versions.</p> <p>The teacher gives them a blank sheet where they have to write all the vocabulary, grammatical structures, and connectors that they can recall. On the other side of the sheet, they must assemble sentences putting together their alternative endings. The teacher monitors their work and answers possible questions. The teacher scaffolds the process of creative writing.</p>	<p>Relate the endings presented in the storybook and the movie adaptation with their own perspectives.</p> <p>Recall vocabulary and writing structures covered in class.</p> <p>Create an alternative ending for the story using vocabulary, grammatical structures, and connectors learned throughout the workshop.</p>
10	<p>“Where will the wild things go?”</p> <p>Students illustrate their alternative endings in a cardboard. They were previously asked to bring any material to create the poster. They write their alternative ending on the cardboard as</p>	<p>Associate text and illustrations as a result of the storytelling resource inside the classroom.</p> <p>Consolidate the work done in the workshop by presenting the final project.</p>

	<p>well as stick their illustration.</p> <p>After that, students present their work in front of the class.</p> <p>*The purpose of this final activity is to encourage students' participation by presenting their work in front of a larger audience, and most importantly to the school community. The consolidation of the work happens not only inside the classroom but also inside the educational community as a whole.</p>	<p>Answer possible questions from the audience and support their ideas (even if it is in L1).</p>
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Lesson plan samples

Lesson number 3/ Lesson plan sample 1

Literature and storytelling workshop

Grades: 3rd and 4th (elementary school)

Activity

Students recall new words that they have learned while reading the story. They pick one and think about the perfect drawing for that word. The idea is to create a memory card game, therefore they will have to create two equal cards (same word, same drawing).

Objectives

Students will be able to:

- Activate previous knowledge regarding new vocabulary learned.
- Create memory cards with new vocabulary learned throughout the lesson.
- Demonstrate comprehension of new vocabulary.
- Memorize new vocabulary and practice pronunciation.

Materials for the lesson: blank sheets of paper, color pencils, and markers.

Timing: 90 minutes.

Place: classroom.

Time	Lesson sequence	Teacher's role	Students' role
20 min.	Pre-activity: Warm-up. Reading <i>Where the Wild things Are</i> story book again.	Leads the reading by asking each student to read one part of the story.	Read the paragraph assigned. Ask if they have a question regarding pronunciation or understanding of the storyline.
40 min.	While-activity Creating our memory card game.	Asks students to think about new words that they have learned while reading the story. Gives each student two blank sheets. Shuffles the students' cards. Lays out the cards face down in rows forming a large rectangle on the floor. Makes sure the cards are not touching each other. They need to be able to be flipped over without disturbing any cards around them. Explains the instructions. Decide who will go first. Explains that the game continues until all the cards are played.	Present the new word in front of the class. Write and draw a new a word. Make two copies to play the game. Hand-in the memory cards. The first player chooses a card and carefully turns it over. Then, the player selects another card. If the two cards are a matching pair, the player wins those cards. If the cards are not a match they are turned back over and it is the next player's turn. Students try to remember where the following matching cards were and turn them.
30 min.	(Post- Activity)	Asks students to add one more word to the game.	Create another pair of memory cards.

		<p>Explains the instructions again.</p> <p>Monitors the activity.</p> <p>Asks students to write the new words on the board without using the memory cards.</p> <p>Asks students how many words they can actually remember.</p> <p>Gives students a box where they can keep the memory cards.</p>	<p>Help the teacher to lay out the cards on the floor.</p> <p>Make a circle and take turns to play.</p> <p>Write on the board the words that they can recall from the activity.</p> <p>Put the memory cards inside the box.</p>
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Lesson number 8/ Lesson plan sample 2

Literature and storytelling workshop

Grades: 3rd and 4th (elementary school)

Activity

“Let the wild rumpus start” Each student is going to create a ‘wild thing’ mask in order to participate of a classroom game. Students will also watch a movie adaptation.

Objectives

Students will be able to:

- Personify their ‘wild thing’ character through their craft work and imagination.
- Apply knowledge and understanding of new vocabulary learned through a total physical response activity.
- Associate the scene taken from the movie with the illustrations presented in the storybook.
- Follow and respect instructions previously given in class.
- Create a mask in order to personify a ‘wild thing.’

Materials for the lesson: paper crown, paper plates, crayons, markers, colored pencils, oil pastels

color papers, scissors, glue, etc.

Timing: 90 minutes.

Place: classroom.

Time	Lesson sequence	Teacher's role	Students' role
20 min.	Pre-activity: Warm-up. Revising our action words.	Activates previous knowledge by asking students about the list of different actions (verbs) retrieved from the book (text and images). Asks students to repeat the words and explain the meaning of them.	Remember that those 'actions' were written in different sheets of paper and stick next to the board. Repeat and mimic the action verbs.
35 min.	While-activity Creation of masks	Explains that each of them is going to create a mask of a 'wild thing'. Gives the students the base of the mask (paper plate), and other materials such as crayons, markers, colored pencils, oil pastels color papers, scissors, glue, etc.	Create a 'wild thing' mask, using the materials provided by the teacher.
35 min	(Post- Activity) "Let the wild rumpus start!"	Shows a video taken from the movie adaptation where Max starts the rumpus. Explains the game's instructions and rules: 1. Seat yourselves in a circle, or stand in a group. All the students must wear their 'wild thing' mask. 2. Teacher chooses one	Wear the mask while listening to the game's instructions and rules. Play the game and wait for their turn to be the leader (Max).

		<p>person to be the leader who is going to wear Max's crown.</p> <p>3. "Max" then orders things to be done (the funnier the better) which must be obeyed only when the order begins with "Max says".</p> <p>4. The things to be done must be the action verbs that were covered last class.</p> <p>5. When a student follows an order that does not begin with "Max says", she or he is out of the game.</p> <p>6. Repeat these instructions until only one person is left.</p> <p>7. The last person in game will be the leader, and will wear Max's crown.</p> <p>Monitors the activity and repeats the instructions and rules if necessary.</p>	
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Lesson number 9/ Lesson plan sample 3

Literature and storytelling workshop

Grades: 3rd and 4th (elementary school)

Activity

“Where will the wild things go?” As individual work, students create an alternative ending from the perspective of one of the characters (Max, Mom, a ‘wild thing’ or the narrator’s).

Objectives

Students will be able to:

- Relate the endings presented in the storybook and the movie adaptation with their own perspectives.
- Recall vocabulary and writing structures covered in class.
- Create an alternative ending for the story using vocabulary, grammatical structures, and connectors learned throughout the workshop.
- Associate text and illustrations as a result of the storytelling resource inside the classroom.
- Consolidate the work done in the workshop by presenting the final project.
- Answer possible questions from the audience and support ideas (even if it is in L1).

Materials for the lesson: crayons, markers, colored pencils, color papers, scissors, glue, cardboard, etc.

Timing: 90 minutes.

Place: classroom.

Time	Lesson sequence	Teacher's role	Students' role
20 min.	<p>Pre-activity:</p> <p>Warm-up.</p> <p>Spotting the differences between the storybook and the film adaptation.</p>	<p>Reads aloud the end of the story.</p> <p>Shows the end of the movie adaptation, when Max leaves the land of the 'wild things' and returns home.</p> <p>Asks students what differences they can identify in the two endings (film v/s storybook).</p> <p>Divides the board into film adaptation and story book.</p> <p>Writes a comparison sentence and motivates students to write their own on the board.</p>	<p>Read the end of the story again.</p> <p>Watch the end of the film adaptation.</p> <p>Go to the board and write a comparison between the film adaptation and the storybook.</p>
35 min.	<p>While-activity</p> <p>"Where will the wild things go?"</p>	<p>Gives a blank sheet where they have to write vocabulary, grammatical structures, and connectors.</p> <p>Monitors students' work and answers possible questions.</p> <p>Writes on the board the sentences covered at the beginning of the workshop as a reminder:</p> <ul style="list-style-type: none"> ▪ Max is playing... ▪ Max is sent to his 	<p>Write all the vocabulary, grammatical structures, and connectors that they can recall.</p> <p>Ask if they have questions or doubts.</p>

<p>35 min.</p>	<p>(Post- Activity) Writing an alternative ending for <i>Where the Wild Things Are</i>.</p>	<p>room...</p> <ul style="list-style-type: none"> ▪ Max begins his journey... ▪ Max arrives at the Land of the Wild Things... ▪ Max stands up to the Wild Things... ▪ Max is made King... ▪ Max organizes the Wild Rumpus... ▪ Max sends everyone to bed... ▪ Max decides to return home... ▪ Max is back in his bedroom... <p>Scaffolds the process of writing.</p> <p>Scaffolds the process of creative writing.</p> <p>Monitors their work and answers possible questions.</p>	<p>Think about a possible ending for the story.</p> <p>Assemble sentences putting together their thoughts.</p> <p>Recall the previous writing exercise.</p>
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Conclusion

Writing this graduation project has been very useful to reflect on the uses that literature may have in the different contexts of teaching and learning a second language.

The use of literature within the ESL/EFL classrooms and more specifically the use of the 1963 storybook *Where the Wild Things are* is something completely achievable.

Incorporating children's literature within the classrooms means a huge change in what we teach since it becomes more meaningful and appealing to students of this decade. Using stories with children to develop critical thinking can be natural, familiar and most of the times enjoyable. We, as teachers, not only help children to become better thinkers, but also help them to understand and reach a higher literacy in the target language. If children love stories then they will love talking about them. Asking the right questions and providing the necessary support will allow children to develop higher thought processes. And as Ghosn (2002) points out:

“In the increasingly global world, language skills, intercultural awareness, and emotional intelligence are high priorities, especially in our struggle to create a more just and peaceful world [...] children's literature can provide a motivating medium through which these needs can be addressed in the EFL class. While literature can easily be used to supplement traditional ELT materials, it is also possible to structure an entire course for young learners around carefully selected stories and appropriate follow-up activities.”

This last quote evidences what was made throughout the entire project: literature was used as a powerful source material to structure an entire workshop to teach young learners.

Appendix 1

Reader Survey

Girl _____ Boy _____ Age _____ Grade _____ Date _____

1. Do you like to read?

Yes	No
-----	----

2. Do you like to read in English?

Yes	No
-----	----

3. Where is your favorite place to read?

School	Home	Bedroom	Library	Other:
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4. Which ones are your favorite books?

Books with small letters	Books with big letters	Books with pictures/illustrations	Large books
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5. Circle things you like to read about:

Animals	Famous people	Inventions	Places	History
Science	How to make things	How to do things	Sports	Other:

6. My favorite types of books are... (circle three):

Fantasy	Fairy tales	Science fiction
Mystery	Myths and legends	Realistic fiction

7. Do you think you are a good reader?

Yes	No
-----	----

Appendix 2

THESE ARE THE WILD THINGS!



PAIN'T THE 'WILD THINGS'. THEN, WORK WITH YOUR PARTNER AND ANSWER THE FOLLOWING QUESTIONS:

1. WHAT ARE 'WILD THINGS'? ARE THEY **FRIGHTENING**?
2. DO YOU THINK THIS IS A **SCARY** STORY? WHY?
3. ARE THEIR NOSES, MOUTHS, EYES, CLAWS, AND TEETH DIFFERENT FROM OURS? WHY?
4. DRAW YOUR OWN VERSION OF A 'WILD THING'
5. SHARE YOUR ANSWERS WITH THE CLASS! 😊

Appendix 3

IS MAX A 'WILD THING'?



1. UNFRIENDLY
2. SAD
3. FOOLISH
4. CAUTIOUS
5. SHY
6. SELFISH
7. DISHONEST
8. FEARFUL
9. FOLLOWER
10. CHILDISH



1. FRIENDLY
2. HAPPY
3. WISE
4. ADVENTUROUS
5. OUTGOING
6. UNSELFISH
7. HONEST
8. BRAVE
9. LEADER
10. MATURE

ANALYZE THE INNER QUALITIES OF MAX:

PUT AN "X" NEXT TO THE ADJECTIVE THAT BETTER DESCRIBES HIM AT THE BEGINNING OF THE STORY, AND A CIRCLE NEXT TO THE ADJECTIVE THAT BETTER DESCRIBES HIM AT THE END OF THE STORY.

Appendix 4

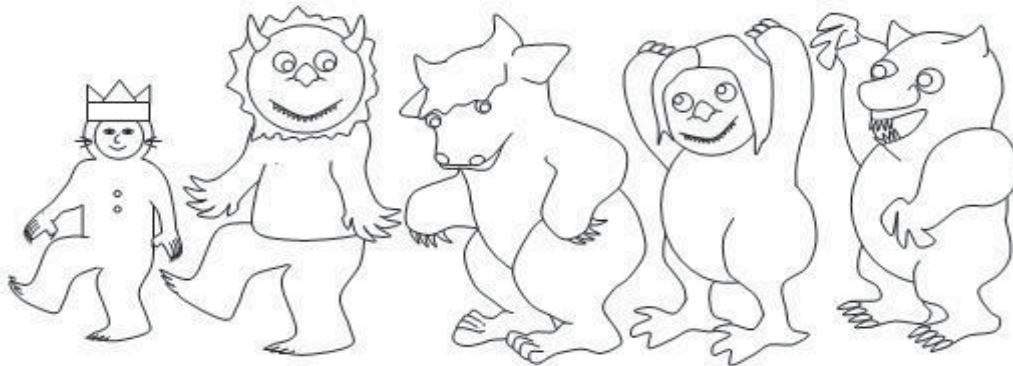
Cut-out images to create text and/or dialogue.



CREATE THE UNSPOKEN TEXT

SENDAK HAS LEFT FOUR PAGES OF WILD RUMPUS-ING WITHOUT TEXT!

- CREATE STORY OR DIALOGUE FOR THE PAGES THAT ONLY CONTAIN ILLUSTRATIONS.
- WORK IN TRIOS AND WRITE AT LEAST TWO SENTENCES PER ILLUSTRATION.
- THE TEXT OR DIALOGUE MUST FOLLOW THE STORYLINE IN THE SIMPLE PAST.
- USE CONNECTORS TO ORGANIZE YOUR IDEAS



Appendix 5

HARPER
TROPHY

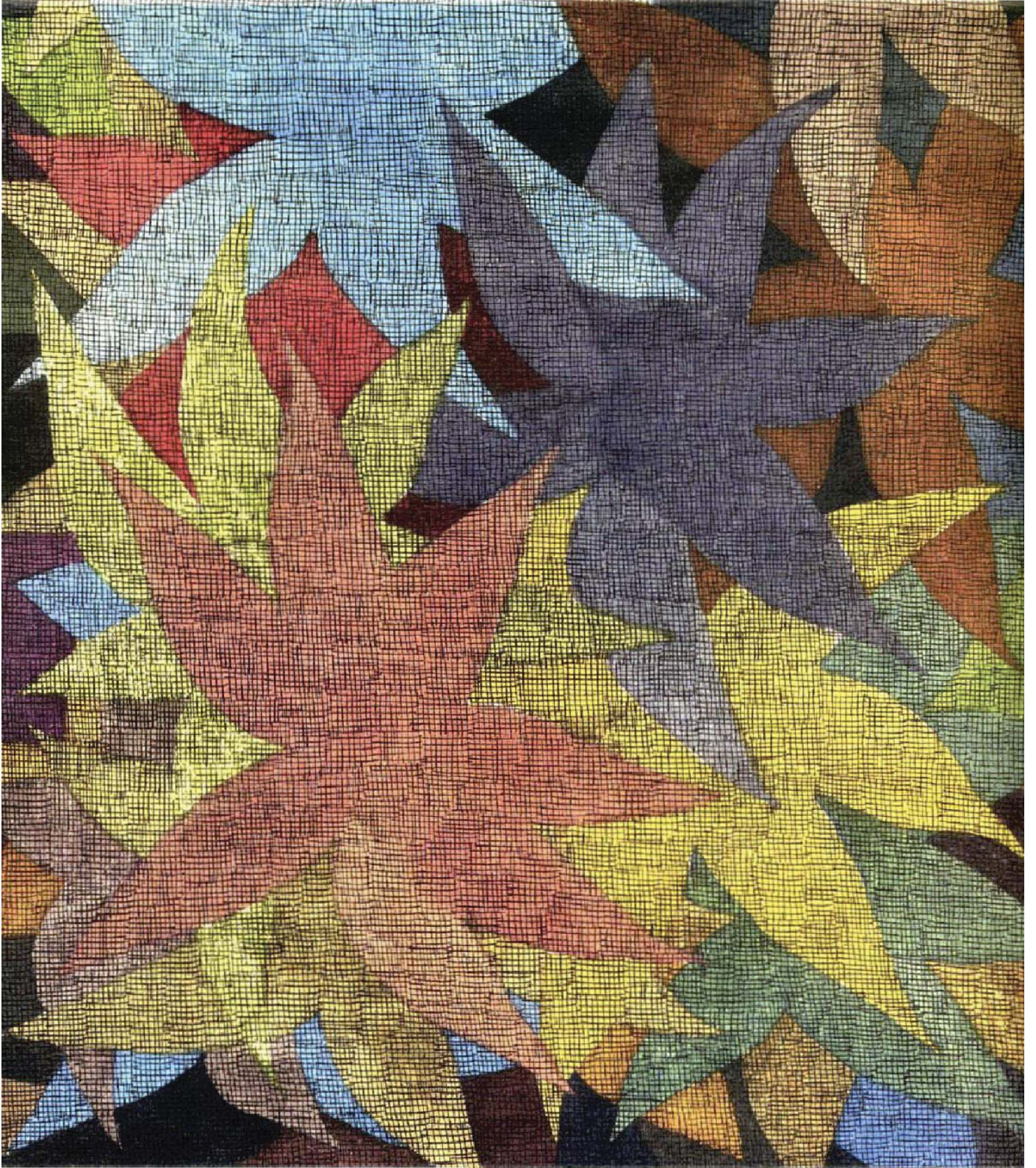
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WHERE THE WILD THINGS ARE



STORY AND PICTURES BY MAURICE SENDAK

**Winner of the Caldecott Medal
for the Most Distinguished Picture Book of the Year**





WHERE THE WILD THINGS ARE



WHERE THE WILD THINGS ARE

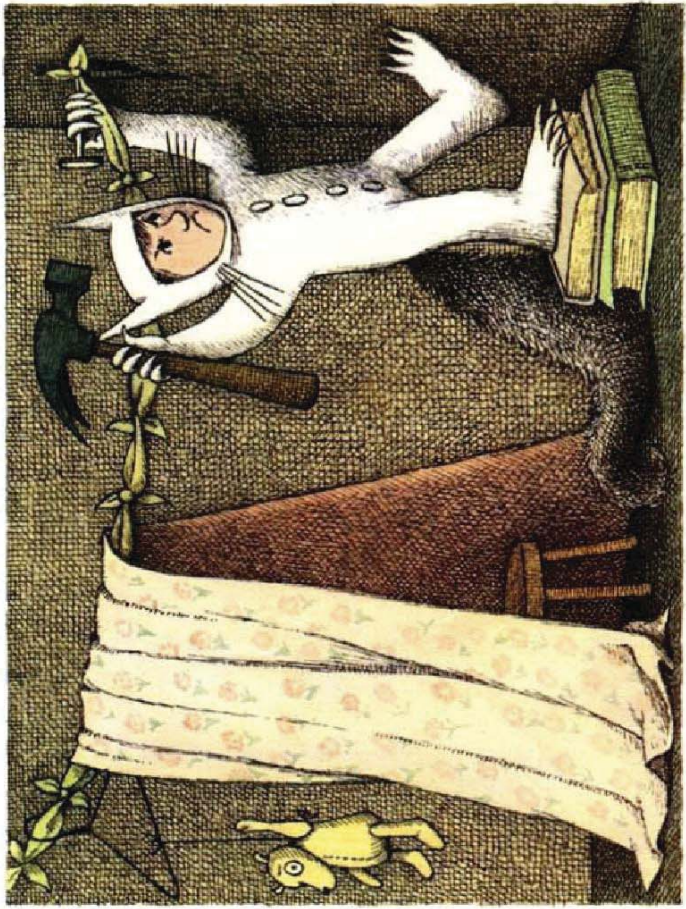
STORY AND PICTURES BY MAURICE SENDAK

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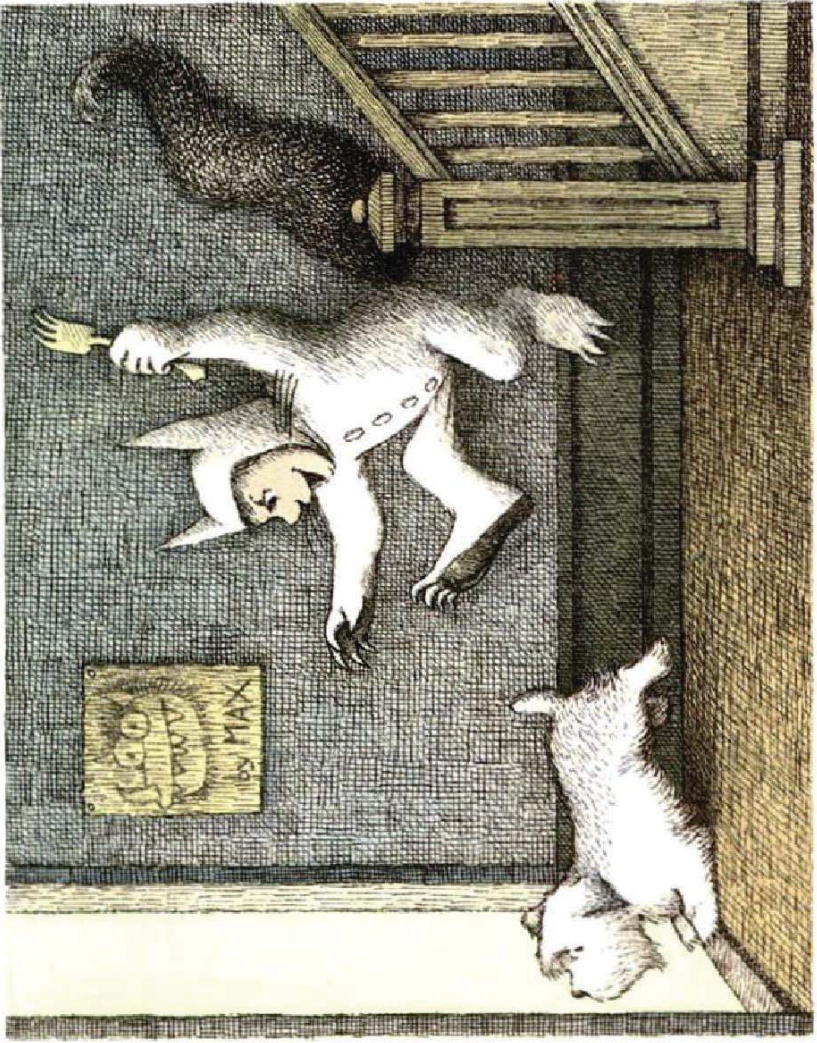


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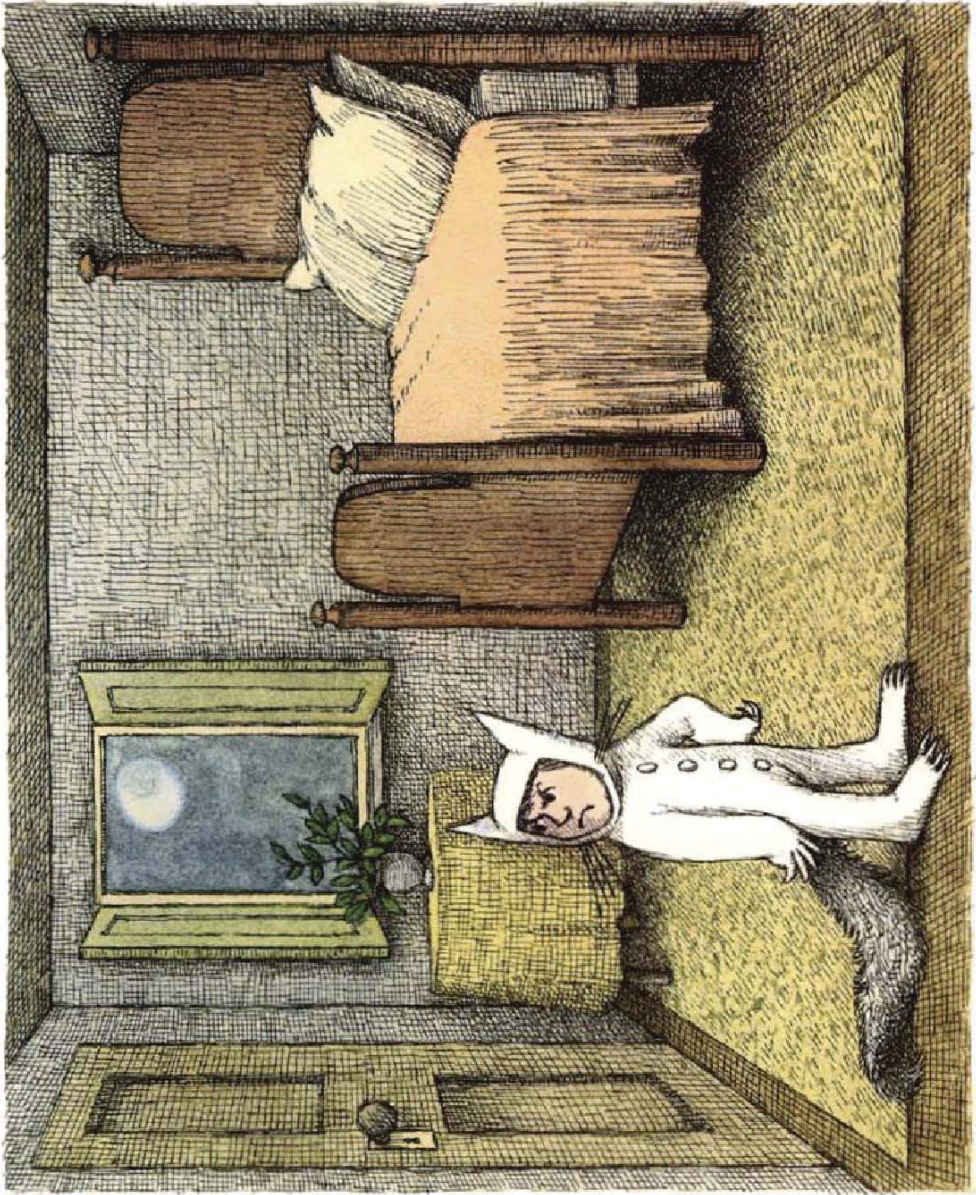
The night Max wore his wolf suit and made mischief of one kind



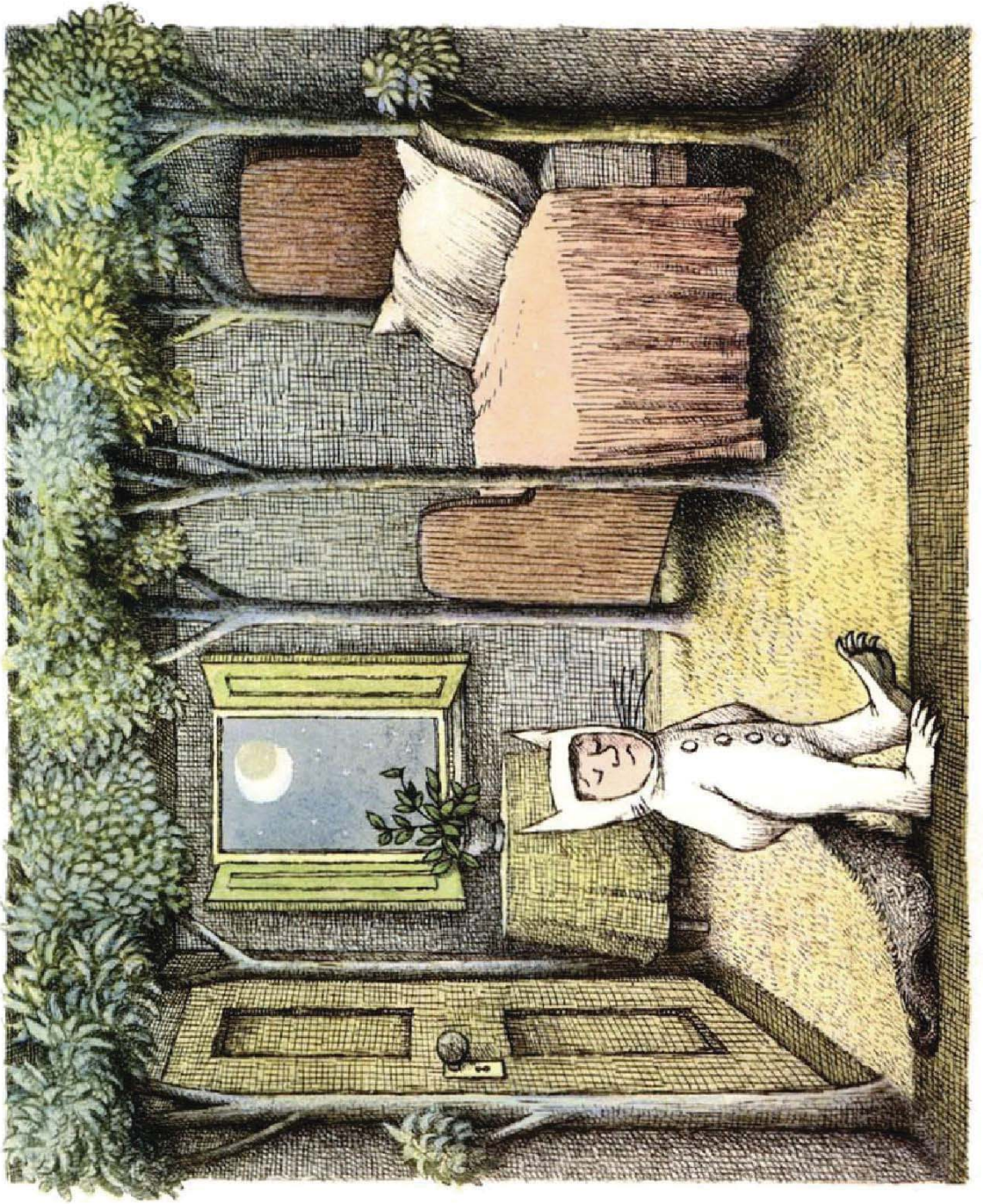
and another



**his mother called him “WILD THING!”
and Max said “I’LL EAT YOU UP!”
so he was sent to bed without eating anything.**



That very night in Max's room a forest grew



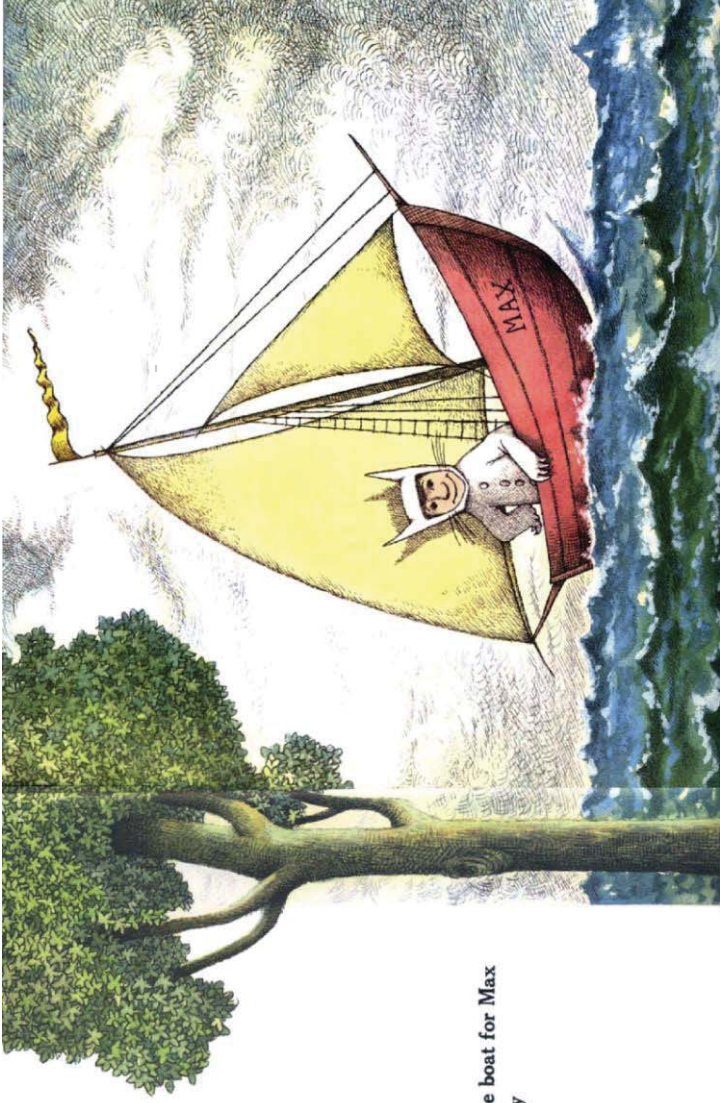
and grew—



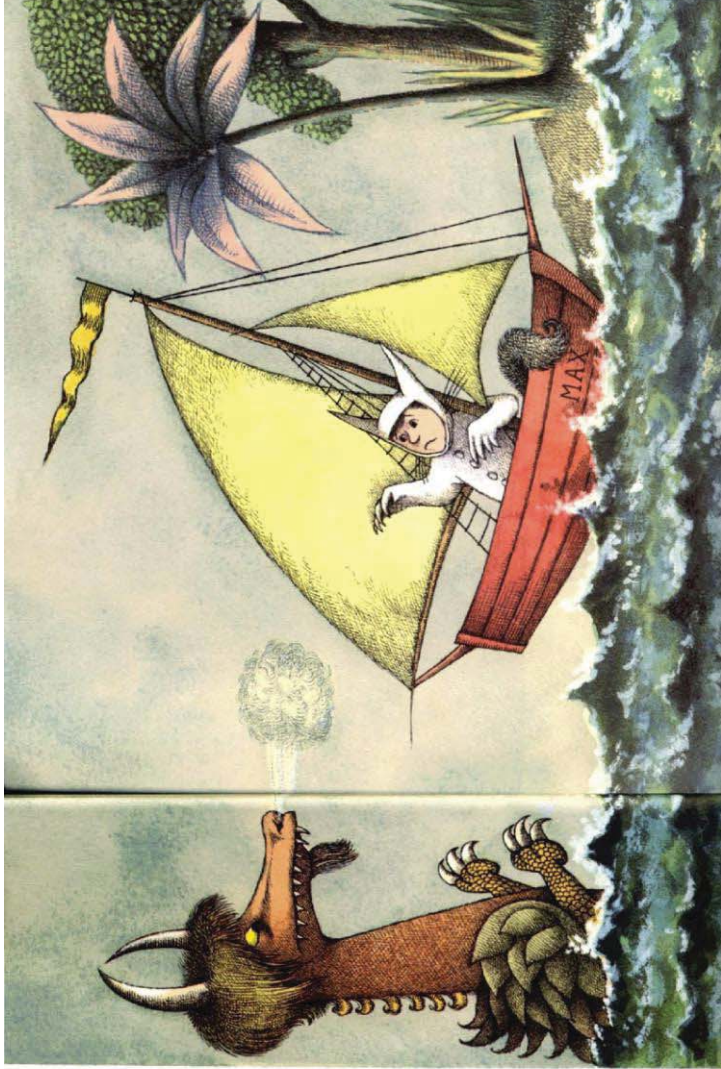
**and grew until his ceiling hung with vines
and the walls became the world all around**



and an ocean tumbled by with a private boat for Max
and he sailed off through night and day



and in and out of weeks
and almost over a year
to where the wild things are.





And when he came to the place where the wild things are
they roared their terrible roars and gnashed their terrible teeth

and rolled their terrible eyes and showed their terrible claws



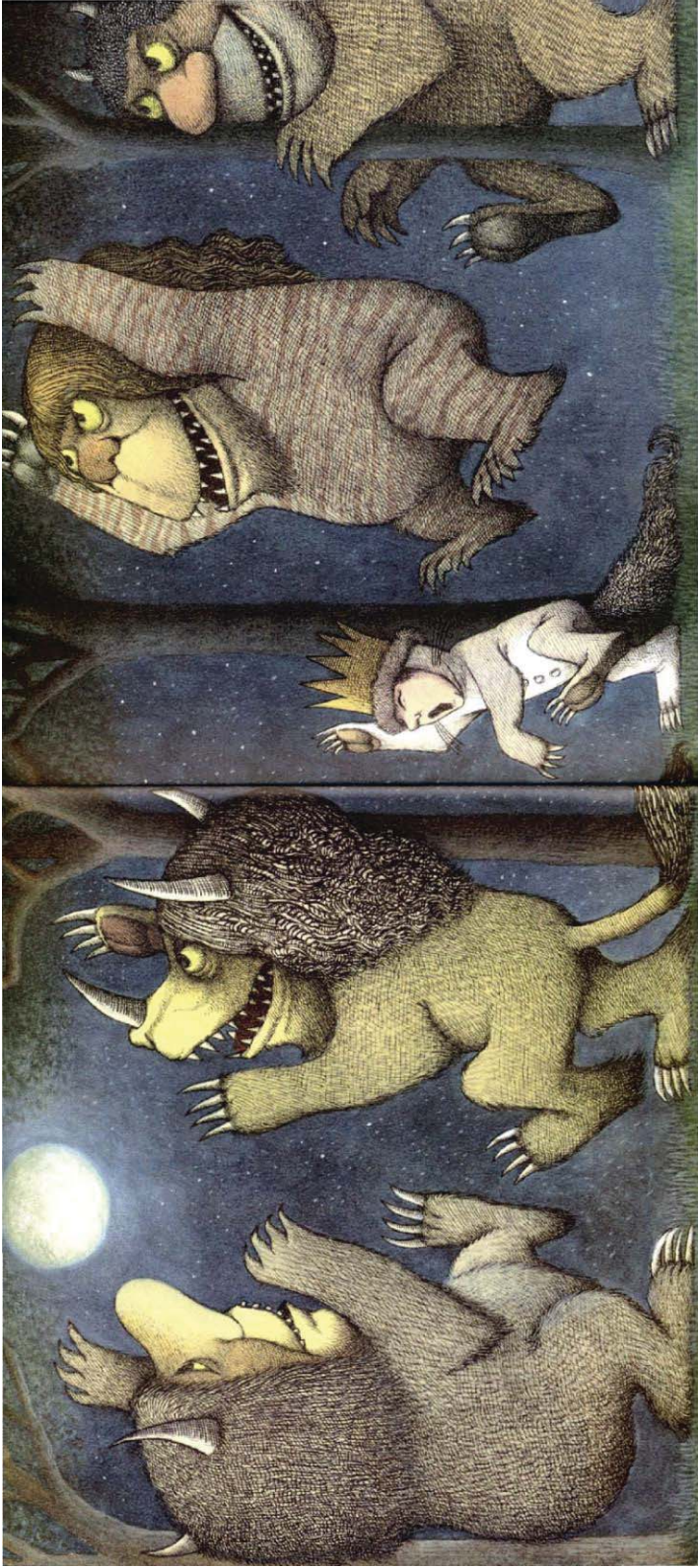
till Max said "BE STILL!"
and tamed them with the magic trick

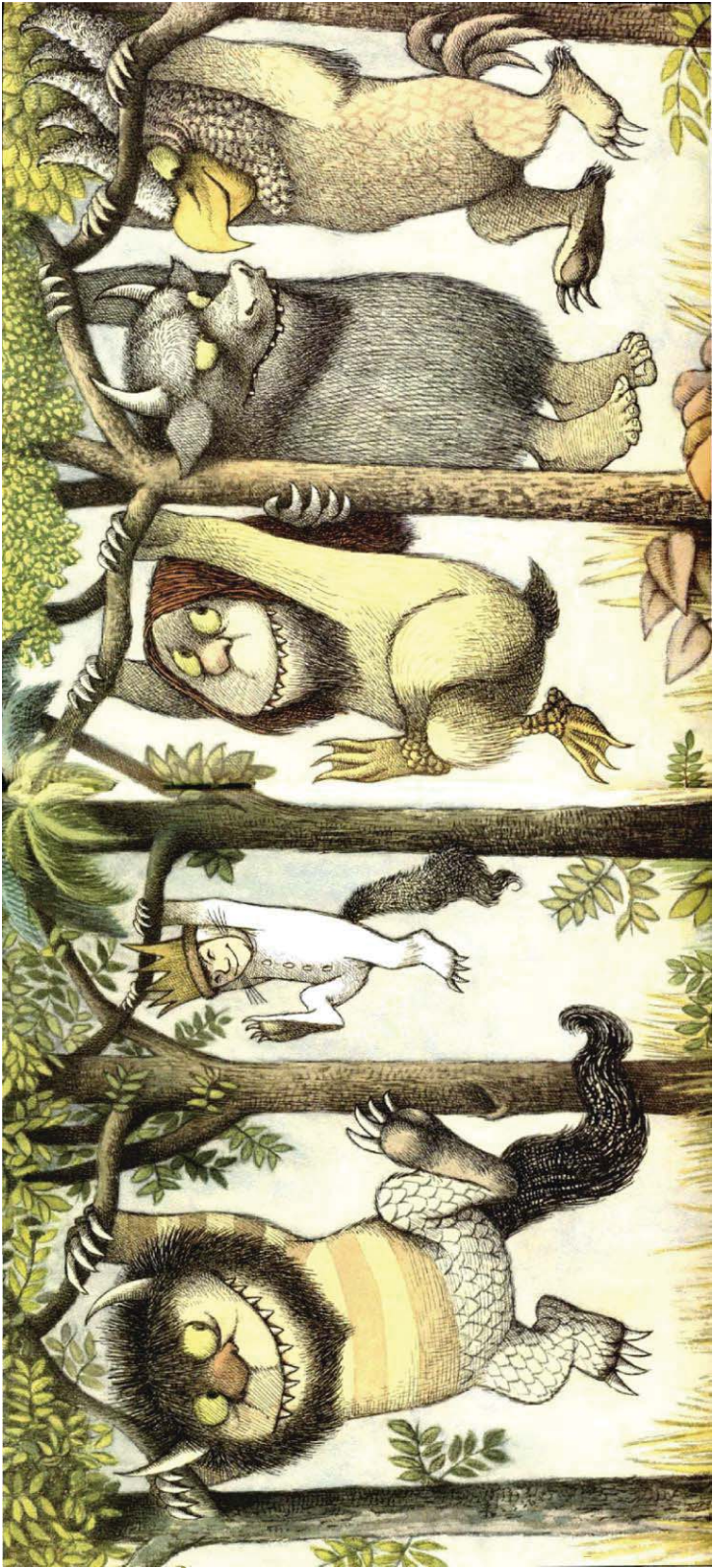
of staring into all their yellow eyes without blinking once
and they were frightened and called him the most wild thing of all

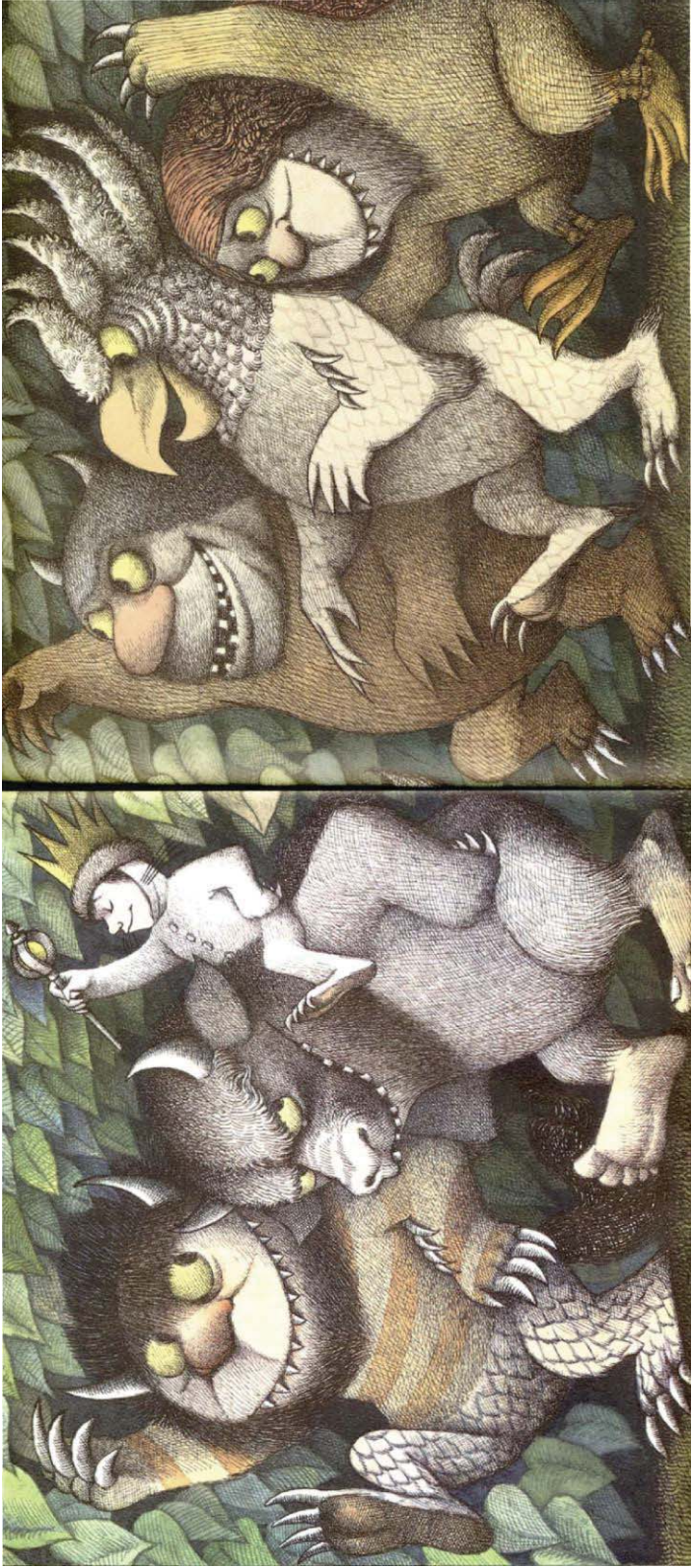


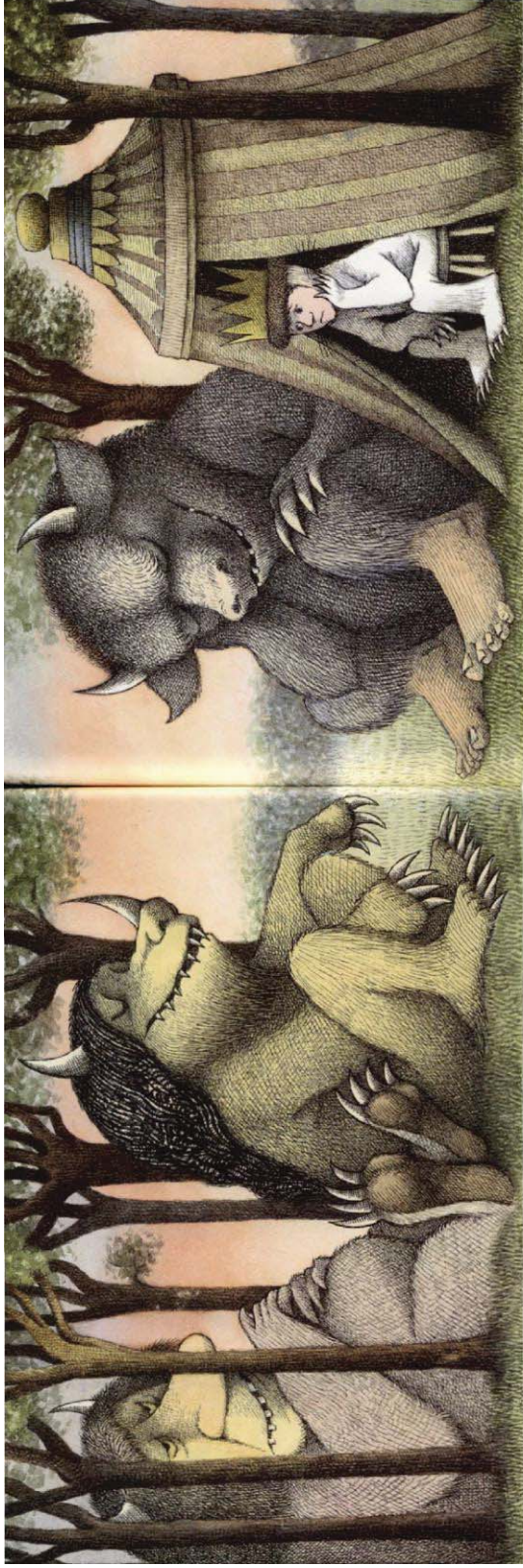
and made him king of all wild things.

“And now,” cried Max, “let the wild rumpus start!”



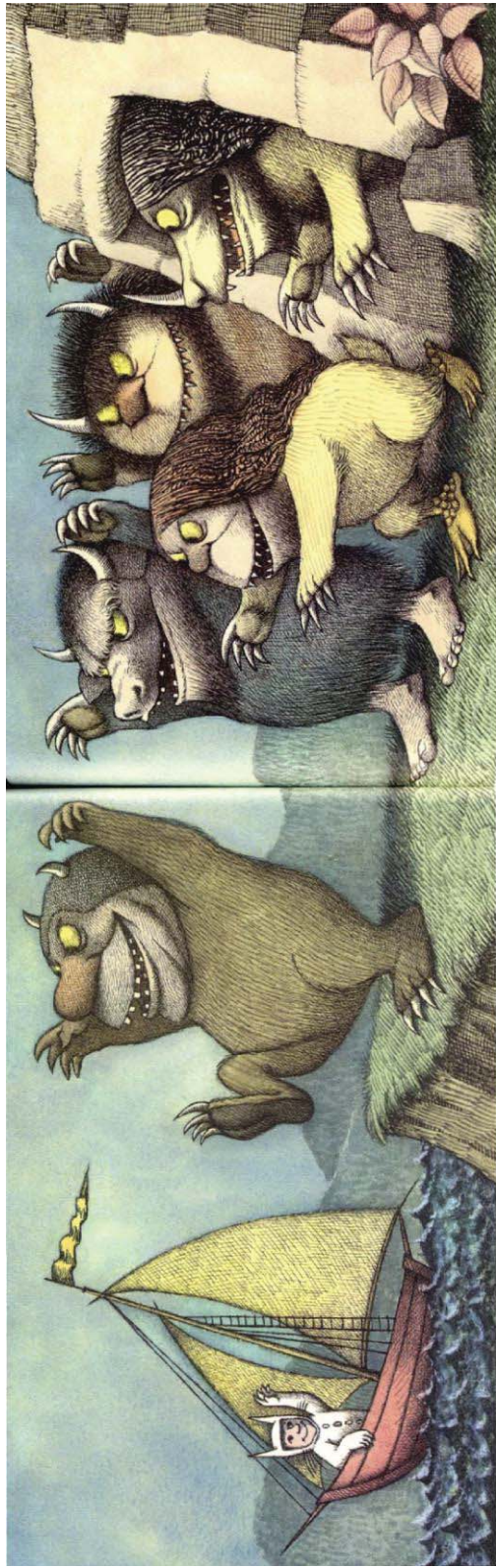






“Now stop!” Max said and sent the wild things off to bed without their supper. And Max the king of all wild things was lonely and wanted to be where someone loved him best of all.

Then all around from far a way across the world he smelled good things to eat so he gave up being king of where the wild things are.



But the wild things cried, "Oh please don't go—
we'll eat you up—we love you so!"
And Max said, "No!"

The wild things roared their terrible roars and gnashed their terrible teeth
and rolled their terrible eyes and showed their terrible claws
but Max stepped into his private boat and waved good-bye

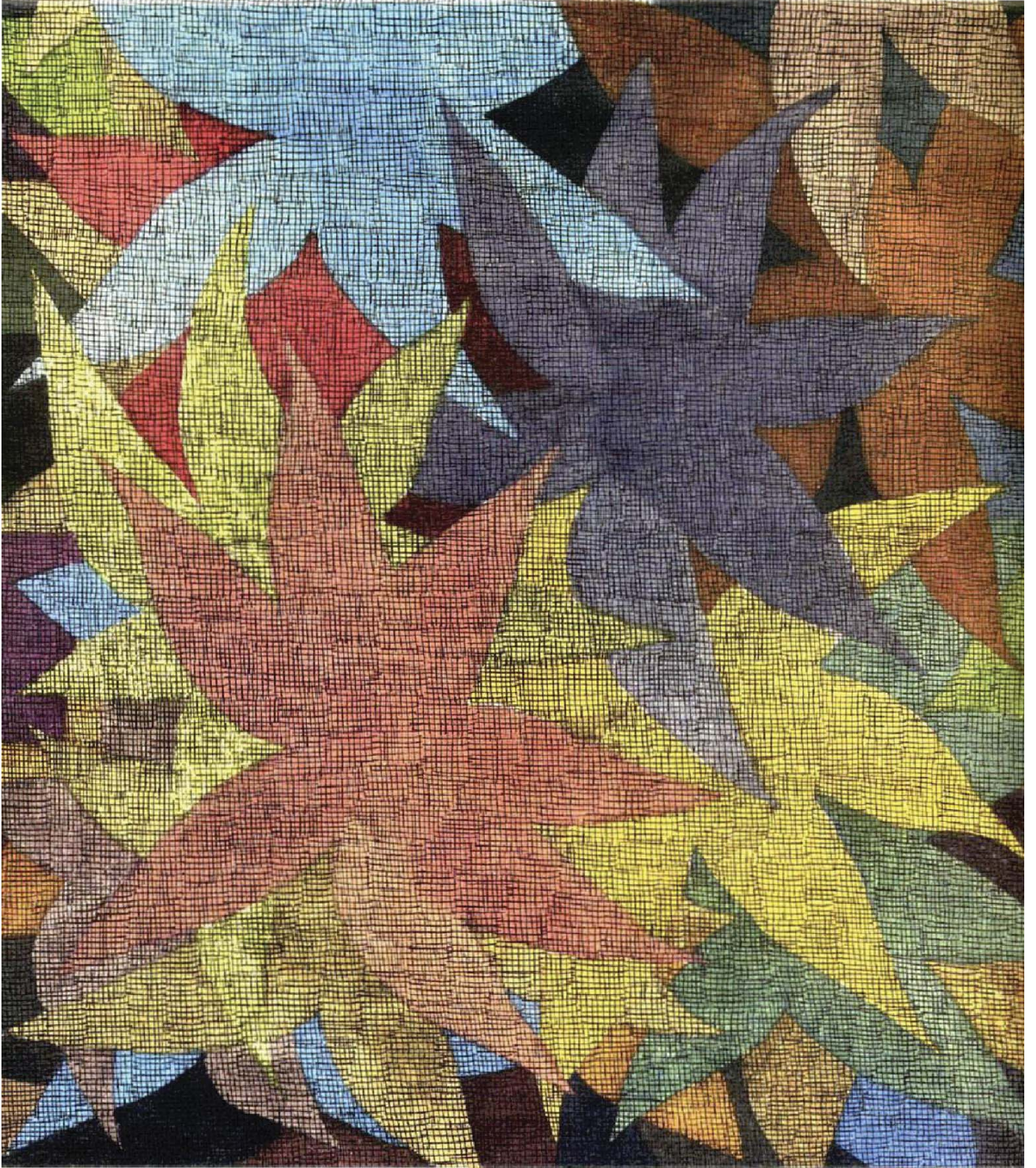
and sailed back over a year
and in and out of weeks
and through a day



**and into the night of his very own room
where he found his supper waiting for him**



and it was still hot.





Also by Maurice Sendak

Winner, 1964 Caldecott Medal

Winner, 1970 Hans Christian Andersen Awards Illustrators Medal

Winner, 1982 American Book Award

Winner, 1983 Laura Ingalls Wilder Medal

Hector Protector and As I Went Over the Water: Two Nursery Rhymes

Higglety Pigglety Pop! or There Must Be More to Life

In the Night Kitchen

Kenny's Window

Maurice Sendak's Really Rosie: Starring the Nutshell Kids

Nutshell Library

Outside Over There

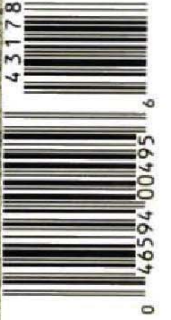
The Sign on Rosie's Door

Very Far Away

Winner of the Caldecott Medal



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