

**Instituto de Literatura y Ciencias del Lenguaje**

**Facultad de Filosofía y Educación**



**“There’s a way to be good again”: Cultural and literary course  
on Khaled Hosseini’s *The Kite Runner***

**TRABAJO DE TITULACIÓN**

**PARA OPTAR AL TÍTULO DE PROFESOR DE INGLÉS**

**Y AL GRADO DE LICENCIADO EN EDUCACIÓN**

**Estudiante:** Ingrid Rosas Val

**Profesor guía:** Sr. Pablo A. Villa Moreno

**Segundo semestre 2014**

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## 1. Introduction

Sam Ewing once said: “When you finally go back to your old hometown, you find it wasn't the old home you missed but your childhood.” When Amir Qadiri decided to return to his homeland from the United States, he did not miss the walls, the doors or the places, but the innocent memories that were created there, the fun games he played and the happiness he felt at those times. This project is based on a graphic novel adaptation of the best seller *The Kite Runner*. A painfully honest story of a man that has some unfinished business with his past and he will only be at peace once he solves them.

This project is an adapted version of the Cultural and Literary English <sup>1</sup>course planned by the Chilean Ministry of Education, which is meant for students of the Humanistic program, specifically junior year. This project is divided into eight main sections: the first one that refers to the theoretical framework where the novel is located. This section provides all the concepts necessary to understand and situate the novel as a literary work. The first section called “The literature of the little ones” provides a definition and some characteristics of Children’s Literature. The relevance of this section is that the Ministry of Education requires that students read texts that fall into that category; therefore, it is important to know what makes a book a children’s book. Next, there is the section related to Young adult literature which as well as Children’s literature, is also a curriculum exigency when choosing books for Chilean schools. The next section is a short note on the bildungsroman. This section provides a definition for the concept which is related to the

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<sup>1</sup> Even though the program by MINEDUC uses classic literary works in the lessons, it has not been updated to reach the competences of today’s Chilean students and only focuses in the form (vocabulary, grammar structures, etc)

novel used in this project because it shares some characteristics. The next section is the graphic novel, where the reader can find a definition of the genre that will make it differ from the comic. Since in this course students will work with the graphic novel adaptation of the best seller, it is pertinent to understand some basic concepts and approaches to reading that kind of text.

The second section is about the author of *The Kite Runner* and the novel. It provides a short biography and a short summary of the plot. It concludes with some arguments to use the novel as a pedagogical tool.

The following section is the needs analysis of the target students. It includes the description of the school, the survey and the results. The survey was conducted in Liceo Nuestra Señora de la Paz, which is a catholic semi-private school.

The next section is the rationale, which discusses the reasons why literature and graphic novels should be taught. Then it moves on to the Syllabus, where there is the description of the course including its objectives and formalities. In addition, there is a lesson-by-lesson planning presented as a structure, containing the lesson objectives, activities and assessments.

The sixth section of the project presents two sample lessons including its respective materials. The next section corresponds to the bibliography of the project and finally the appendixes.

## 2. Theoretical Framework

### 2.1 The literature of the little ones

Children's books have all kinds of characters, multiple settings, and stories that differ from one another all the time making it difficult to classify. This makes children's literature escape from the normal criteria of what creates a genre. In fact, its name refers to the audience instead of the style. Children's Literature can be defined as "books that are taken into childhood, that foster social communication, and that, in their interaction with their readers, owners, sellers, and collectors, teach and please." (Lerer, 2) From this point of view, children's literature is defined by its readership instead of a specific pattern or style, because of its characteristic diversity. In *Children's Literature* (2008) Grenby emphasizes on the variety of this genre:

"Children have consumed, and still consume, a huge variety of material – from fiction to textbooks, from Shakespeare to the scriptures, from verse to adverts, from picturebooks to computer games. Taken in its widest sense, the term 'children's literature' covers all these forms, and many others."(2)

Indeed, children are the consumers of these books; however, the curious thing about children's literature is they do not buy the book they want to read; therefore, what is called a "children's book" depends on what an editorial board, publisher or market declares. For this reason, there are books that people say they are for children, but that was not the author's purpose from the start. Also, these same "authorities" together with PTAs and the government, are the ones that choose what children should read; some would be in charge



of classifying the work as a product suitable for children and the rest would finally buy it or recommend it.

The child was not always seen as a target for consumerism; Philippe Aries provides a background on this notion of the child:

“The periods before the modern age had no concept of childhood as we understand it: that the child as an emotional, or economic, investment is a modern phenomenon, not in keeping with earlier periods’ neglect, abuse, or indifference to children as individual beings” (qtd in Lerer, 2)

In general, children’s literature is considered as commercial, but that does not diminish its relevance. One of the main functions of children’s literature is didactic. Children’s literature is a safe place where kids can learn things without taking the risks of experiencing them. They learn how to behave in society, some core values, and see the wonderful complexities of life through reading. These books start asking the first important questions, they provide symbols, pattern depths, and even possibilities of civilization.

This didactic function of children’s literature is linked to its origins. The formal – considering the oral tradition as informal—beginning of children’s stories comes from adapted medieval fairy tales that would be used to teach moral lessons and rules for surviving in difficult times. Due to the limited access to education in the dark ages, stories that were born in the oral tradition, served as entertaining ways to educate children.

Wrongly associated with naïve matters due to the simplicity of its language or the allegorical nature of its plotlines, once the reader probes the deep structure of the narratives, she discovers that children’s literature is mostly about political ideas, social behavior and

manners, sexuality, and gender, to name a few. To the eyes of the public, children's literature looks simple, but it presents patterns of behavior and ideologies that can affect and influence children's minds as they grow up. Its language is easier because it is directed to first readers, but it is concentrated and its true and most important messages are implied.

In addition, children's literature must meet some requisites. First, it has to captivate the reader, because children have a short attention span and get easily bored. Second, it is usually instrumental in promoting the love for reading. Seth Lerer adds this element to the didactic and entertaining aspect of children's literature:

“To read to a child is to experience not just the pleasures of instruction or the warmth of entertainment, but the immense importance of quite simply reading. The bonds of literacy are the bonds of parenting, and the imaginative lives of children develop both in reading and in listening” (14)

It is not enough to keep the kid entertained but motivated to keep on reading. Third, it has to take into account that it is the entrance of literature. Through the book that the child is reading h/she is getting to know about the world and what the world of literature looks like.

To sum up, children's literature has played an important role of formation in a time where education was scarce and growing up was necessary.

## 2.2 Young adult literature

In comparison with other types of genre, Young adult literature is a recent classification. Like children's literature, it is defined by its readership. An audience situated between the readers of a simple yet concentrated language as in the case of children and the readers of a canonical and more complex language, namely adults.

YA books usually focus on a process of identification of the main characters. The importance lies in the construction of a personality. In comparison to some children stories, the world described in the YAL is more relatable to the real world teenagers and young adults are living in. In fact, the stories tend to compare and contrast reality with the inner world of the literary works which help readers to not idealize their current reality. Although the settings, creatures, etc. can belong to fantastic universes, the stories portray characters, usually teenagers, who deal with real problems that can happen to real teenagers or young adults. Also, there are characters that tell us about being brave, being a good person, being yourself, etc. These are role models that the reader can follow to construct his/her own identity.

YAL can be divided into three main groups that refer to the main conflict in the novel. Roberta Seelinger classifies YAL in "novels of social hope", "novels of individual hope" and "novels of despair. She defines the first one as:

"Literature for youth that implies that social change is possible, that hope is a viable thing. Whether the reform ideology in a text concerns itself with gender, race, politics or any other social issue, [...] individuals can make a social difference, as long as they are strong and try hard enough." (3)

In this type of novel the main character has a conflict with the values, morals and principles of society and he/she wants to change it. There is certain optimism that the adolescent or young adult can actually do it; here there is hope in the future.

The second type is referred as: “adolescent novels of individual hope focus on the individual's ability for self-fulfillment, rather than on the individual's capacity to improve society.”(11) In this type of novel, the protagonist has to deal with his/her internal conflicts. It is the main character’s goal to change in a personal level and this can lead to the reader’s own self-analysis and emotional maturation.

The third type is described as a novel that: “involves individuals' despair at their inability to change their situation. Sometimes the despair is personal and individual; sometimes it is a matter of such widespread societal corruption [...] that hope is impossible for anyone.” (11). The darkest and less optimistic of the three distinctions refers to storylines where there is no possibility of change which is also relatable to real world situations.

In terms of form, the language in YAL is more complex, but not enough to alienate the reader, because teenagers do not want to read something that looks too childish nor read something they consider boring or that they cannot understand. In addition, YAL is not focused on primary didactic messages, because they are seen as instructive, coercive and intrusive. Besides, teenagers tend to avoid texts that look didactic. This element is either very subtly or erased.

Regarding *The Kite Runner*, it can be classified into the category of novel of individual hope, because in the story, the main character made a huge mistake during his childhood days and this event haunts him in such a manner that he does not want to remember his past. He needs to redeem himself and be “good again” by doing an act of

good will. In this way, the main character needs to do certain things and achieve certain goals to build and construct the person he wants to be. Another aspect that can be found in YAL books as well as in *The Kite Runner* is the reference to current political issues. The novel portrays Afghanistan's war conflicts that have not been solved even today. There are social controversies such as ethnic discrimination that can be related to almost any type of marginalized minority and social inequality that teenagers can observe on the streets or read/watch in the news.

In the novel, the friendship between the protagonist (Amir) and his servant friend (Hassan) is of paramount importance, because when Amir betrays his friend, most of the events that later occurred are linked to that awful moment. This can be completely related to teenagers' reality, because they tend to spend more time with their friends and share everything with them, since at this stage, they feel understood by their equals rather than by their parental figures.. In addition, the novel addresses the father-son relationship, a bond that is usually in crisis when kids enter adolescence. These examples represent different stages that are part of one's personal growth. In these terms, the novel has some features of the Bildungsroman, a literary genre that will be examined in the next section. Despite the fact that *The Kite Runner* was not written for a young adult audience only, there are certain aspects of young adult literature present in the novel.

### 2.3 A short note on the bildungsroman

The Bildungsroman paralleled with the coming of age novel is nowadays seen as “a novel about the moral and psychological growth of the main character.”(Sammons, 26) but, that is only the result of a light use of the term to classify most of the contemporary novels that fit the pattern of “a protagonist that grows from child to adult throughout the novel.” The Bildungsroman is a type of novel originated in Germany between the eighteenth and nineteenth centuries; a time where formal education as we know it, was not massive. Etymologically, *Bildung* is usually translated as “education,” (Mikics, 40) “formation,” or “cultivation” (Martin, xi) and *Roman* as “novel”. According to Mikics, in his *New Handbook of Literary Terms* (2007), Bildungsroman means:

“The development of the self through knowledge. [...] As a form of study united with personal experience, Bildung enhances, and even makes, an individual. [...]

The Bildungsroman, then, is the novel of Bildung, usually devoted to the story of a young person learning his or her way.”(40)

Looking at it from its origins, this type of novel is the result of the “reflective urge toward self-cultivation” (Martini, 5) of the era. Since it is a novel of formation, the reader does not only see the development of a character in terms of personal growth, because the bildungsroman has the effect of making the reader undergo the processes *with* the character.

## 2.4 The graphic novel genre

People tend to classify words as what they represent in their form and consider them as total opposites from images, which have different forms as well. But, when questioning what makes a text visual? One could think of with Ezra Pound's "In a Station of the Metro" and notice that this –although short- poem is loaded with a pictorial element that activates our visual memory and imagination. Now, considering the question again what makes a text visual? Or what makes an image "narrative"? What about the Renaissance paintings? Any mortal could say that the details and the artistic techniques were able to build stories connecting the figures in the paintings of the era. It was almost like nowadays 3D, those paintings were spectacular and hiperrealistic in such a manner, that they could absorb anyone. It can be said that, words and images are not that opposite.

In words there are pictorial elements and at the same time, pictures have verbal elements that constitute essential parts of their understanding. In this way, there are no "pure texts." Both elements depend on each other. Being aware of this helps us to understand literature. Evidently, the picture element in literature as in the graphic novel genre, is key. In literature, there are narratives that interact with drawings, paintings, photographs, diagrams, etc. Those images help and complement the text. Now, considering what happens in a graphic novel, they complement even more but with the purpose of the representation of a story. There is a difference between illustrating what happens and telling the story. A children's illustration book might just have images that complement the narrative; however, in graphic novels, the reader can understand what the series of events

with pictures that lack text. The reader can understand the tensions by observing at the different colors, perspectives and frames that are used in the panels.

The graphic novel is commonly seen as “the extended version of the comic, ” this is due to its similarity; however, a comic book “describes any format that uses a combination of frames, words, and pictures to convey meaning and tell a story [...] Every publication that uses the format of frames surrounding text and graphics is considered a comic or a comic book” (Frey and Fisher, 31) whereas a graphic novel shares these elements, it is characterized by “a bounded narrative, with a story arc that has a beginning, middle, and end [...] It is a format capable of containing a wide range of genres—including nonfiction—for a wide range of ages.” (Goldsmith, 4) The graphic novel is a work of literature that conveys meaning with images and words skillfully written. Goldsmith adds that “the verbal content provides information not present in the image; it is not a caption.”(4)

The origin of the graphic novel comes from the late 1960s and early 1970s, when the comic artists Jim Steranko and Will Eisner brilliantly responded to the miscarried public assumption that “comics were juvenile in nature and intended merely for adolescent reading pleasure” (Monnin, xvii) by publishing some works that would prove that: “Image literacies could not only appeal to a much larger audience—youth and adult readers alike—but also operate on a serious, literary level (a level worthy of esteemed attention)”(xvii) In this way, Eisner created *A Contract with God* (1978) a work he wrote and illustrated. He called it “a graphic novel” and the term became popular.



Then, the graphic novel's production was increasing. In the late 1980s, Robert Spiegelman published *Maus I* and in 1991, the Pulitzer Prize-winning *Maus II*. There were other graphic novels published before Spiegelman's, but his graphic novels made it to catch the attention of the public who did not belong to the comic readership.

### 3. Flying kites from Kabul to California: *The Kite Runner*

#### 3.1 The story-teller behind *The Kite Runner*

Khaled Hosseini<sup>2</sup> was born on March 4, 1965 in Kabul, Afghanistan. His early interest in Persian poetry, Western novels, and many Afghan stories he heard, motivated him to begin writing short stories at school. Although Khaled Hosseini wanted to be a writer, he entered the medical profession, knowing he was good at science and deciding that he wanted to work with people and do something that mattered. He has been in practice since 1996 and is presently working in northern California. His childhood memories of Afghanistan and the contrast between the country's golden age and constant war conflicts that continue until today have contributed to his writing. Apart from *The Kite Runner* (2003), he wrote the novels *A Thousand Splendid Suns* (2007), and *And the Mountains Echoed* (2013). All of them closely related to Afghanistan and immigrants' realities.

When Khaled Hosseini heard that the Taliban (the fundamentalist group that controlled much of Afghanistan from 1996 through 2001) had banned kite flying in his country, he decided to write a short story about two boys who enjoyed that pastime together. That short story became Hosseini's first novel after his father in law told him that he wished the story would have been longer. It took him about 15 months to write it between his job as a doctor and his role as a father. The novel was published in the USA by Riverhead Books in June, 2003 and has received three awards: a San Francisco Chronicle

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<sup>2</sup> Based on: *Blooms's guides: Khaled Hosseini's The Kite Runner* by Harold Bloom and "Physician writers: Khaled Hosseini" an article published by *The Lancet* (Vol 362)

Best book of the Year, an Entertainment Weekly Top Ten Fiction Pick of the Year, and an American Library Association Notable Book.

### 3.1 The path through redemption: a summary of the novel

The novel is about Amir and Hassan, two friends who belonged to different social classes and ethnicities in Kabul, Afghanistan. Their childhood is set in the 1970's when the country was at what could be called peace. While Amir was the son of a strong wealthy man (Mr. Qadiri), Hassan was the servant's son. Amir, who did not reach his father's expectations, was envious of Hassan because of an apparent favoritism. Hassan was honest, pure-hearted, loyal, and much braver than Amir, who was always protected by his Hazara friend. One day after the kite tournament where the boys competed and won, Hassan was cornered and abused by Assef, one of the local bullies who hated the Hazara people. Cowardly hided, Amir noticed what was happening, but instead of defending his friend, he left. From this point on, Amir was invaded with guilt and pushed his friend away. Their relationship is tensioned and eventually Hassan and his father Ali, leave the house, breaking Amir's father heart. Short after that, the political situation in Afghanistan changes abruptly and Baba (Amir's father) leaves with his teenage son in order to survive the Taliban regime. After some time living under horrible conditions as refugees, they fly to America. Amir finishes school there and begins studying to become a writer against Baba's wishes. In the US, the men work together at a flea market surrounded by immigrants from Afghanistan. There, Amir falls in love with Soraya, a beautiful young woman daughter of a sweet lady and a former Afghan general. Unfortunately, Baba's difficult life and smoking habits affect his health and he is diagnosed with terminal lung cancer, making him weaker

and weaker. As Amir is completely serious about Soraya, he decides to marry her; therefore, Baba and Amir make all the necessary arrangements according to the Afghan tradition. Despite Soraya had a turbulent past in the eyes of the Afghan community, Amir truly wants to spend the rest of his life with her. The couple gets married in a shortened version of the corresponding wedding rituals due to Baba's health would not allow him to join them for long. Soraya moves in with his husband and father-in-law and takes care of the latter until the day of his parting. Even though the couple fails to have children, they live happily working in what they love for years, until Amir receives a phone call from an old friend of his family: Rahim Khan. He used to be Baba's best friend. He was an important figure in Amir's childhood because of his constant support and understanding. With the call Amir realizes that Rahim was aware of his treason to Hassan. The old man admits that he will die soon and says he needs a favor from Amir that would redeem him from the burden of the past. Then Amir travels to Pakistan where he meets his old friend. Amir finds out that Hassan's father died because of a land mine. Also he realizes that Hassan had a wife and a son, but only the boy could survive from the Taliban's cruel and dictatorial measures. Rahim confesses that he called Amir because Sohrab must be rescued from the orphanage where the extremists left him. Even though Amir was moved by the news, he was reluctant to do it, because of the implied risks. However, Amir's attitude changes when Rahim reveals that Hassan is his half-brother and only Baba and Rahim knew about it. The writer is shocked by the unveiled secrets but in the end, he makes the journey to Afghanistan to rescue Sohrab. There, he meets people who have suffered terribly and is able to see with his own eyes that the places where he grew up are devastated. With the help of Farid, Amir finds Sohrab. Unfortunately, the boy is the sex slave of a Taliban, who is the same Assef from Amir's past. The protagonist arranges a meeting with the man

and has a fight that could have ended his life if not for Sohrab's talent with the slingshot. Both of them are able to leave the place safely, but Amir is so injured that he has to spend some time in the hospital, but not too long since he is at risk of being found by Taliban's spies. When Sohrab and Amir are safely at a hotel in Islamabad, Amir begins making the arrangements to take the boy with him. The paperwork makes it almost impossible; therefore, Amir is left with the alternative of starting adoption arrangements as soon as Sohrab is officially part of an orphanage. The boy is unable to cope with the idea of returning to an orphanage and to live again the repulsive experiences of his past, so he cuts his wrists in the bathroom. Later, Amir finds him unconscious in the bathtub and takes him to a hospital right away. Amir is absolutely desperate, but Sohrab survives. The boy's traumatic experiences leave him speechless, but with the help of Soraya's relatives, Amir successfully takes Sohrab to America. Back home, Amir makes everything possible to get along with the boy, to defend him from people's prejudice and to make him feel part of a family.

### 3.2 Why teaching literature using *The Kite Runner*?

There are tons of aspects to exploit from a novel like *The Kite Runner*; however, the focus will be only on these two functions and contributions: The novel as the unveiling of the unknown side of Afghanistan's face and the novel as an object that represents the imperfections of the human being which help the reader to reflect on his/her own ethical behavior.

The Kite Runner as a Historical/Cultural Object: After the 9/11 attacks, the media put its eyes on the East. The whole world was invaded with images of the Twin Towers: the collective hysteria, the deaths and later the mourning of the families. The countries from the East fell under the generalization of terrorists and extremists. Immigration laws in the US turned stricter and many Americans were so sensitive about the subject and even paranoid, to the point of seeing any man with Arabic features as a potential terrorist. This is the context of the country where *The Kite Runner* was published. Probably, one of the reasons why this novel became successful is that it effectively portrays a different face of Afghanistan. A time when there were issues, but those did not forbid kids from flying kites over their roofs. Through this novel, the reader can appreciate how peaceful things were before the arrival of the Taliban. The reader can see that there were issues like the discrimination against the Hazaras, but still, the lives of Afghan people were somehow stable in comparison with the times of the soviet war. This new perspective on the country rejects the wrong assumption of "orient equals terrorism". As Harold Bloom comments: "Iran—like many other countries in the Middle East—is more than a country of victims and villains. It has much to offer the world." (71) There is the possibility that after the terrorist attacks in 2001, people started looking at the Middle East not with interest in their rich and

fascinating culture, but with fear and hate. Hosseini's *The Kite Runner* helps to delete these stereotypes and generalizations so people can read a different narrative of Afghanistan.

The Axiological component of *The Kite Runner*: Khaled Hosseini's first novel is a heart touching drama that makes the reader question his/her own sets of values. The story makes the reader understand Amir's choices, following Amir's journey through maturity and self-forgiveness, it is possible to be empathetic with him, but it is due to the main character's wrong life decisions that the reader can analyze its own internal processes. Hassan teaches the importance of loyalty, of bravery, he is an excellent example to follow; however, in the novel he is sacrificed, just like the innocent lamb which is too pure to exist. In the reading of the novel there are extreme characters such as the angelical Hassan and the pure-evil Assef. With these contrasts, students can appreciate that humans are not made like that, none of the pure black or pure white characters have happy endings, as if the author was telling us that humanity is made of different tones. To be human, to be "real" means that people have virtues as well as faults, and whenever individuals are led by that ugly side, people should make something about it to correct it and restore balance.

In sum, *The Kite Runner* can be used as a pedagogical tool, since it helps to destroy wrong assumptions and generalizations over all the Afghan people. This does not mean that the one who reads the book will end up praising Afghans as a new religious fan, but by deleting prejudice, students will be able to open their minds and to become more tolerant persons. A virtue that is really necessary in these days where everyone is invaded with information about different groups of people, urban tribes, religious sects, and so on. If a person is going to absorb that amount of information, he/she needs to have a filter and to analyze what is tolerable and what is not. For this reason, reading literature and

specifically, reading *The Kite Runner*, the person can widen his/her mind and learn about other cultures, different beliefs and amazing people. In addition to this, the novel works as a mirror where the reader see the characters' faces as well as his/her own. Why is that so? Because the story makes people reflect on their external and internal dimensions. The reader can appreciate the value of true friendship and probably remember someone who was similar to Hassan, or to Amir. People can compare themselves with the characters and may be feel part of the story because that person once lived the bitterness of treason or was the last one to know an important piece of news that involved him/her. Even though the novel addresses some themes related to adulthood, teenagers can be interested as well since most of the story is narrated by someone who is living the process of growing up. Either by having troubles with his father, by making "unforgivable" mistakes, or by falling in love for the first time, the adolescent reader can have "mini-coping-with-life lessons," through the reading and analysis of the novel.



## **4. Needs Analysis**

### 4.1 Description of the school

Liceo Nuestra Señora de la Paz is a semi-private catholic school with pre, primary and secondary school levels of education and a scientific - humanistic program.

Since it is a catholic school, it celebrates many religious festivities along the year and it aims to educate its students in freedom, solidarity and integrity. Its objective is that through the learning processes the students develop intellectual, social and affective competences that will allow them to be active agents of social change under religious views.

From preschool to 5° grade there are boys and girls and from 6° grade on, there are only girls. The students who attend this school are usually children of Chilean Navy officers and children who belong to middle and middle-low classes.

The English department is the one that has the most teachers. English is taught from preschool to senior year. Students in secondary education level have four hours per week and younger students have three. Students who belong to the humanistic program have two extra hours. Currently, the school does not provide an extracurricular course or workshop on the English language.

In terms of methodology, most of the teachers at the school use the textbook as the main pedagogical tool, the classes tend to be teacher-centered and the activities in the classroom can be classified into a skill-based syllabus.

## 4.2 The survey

1) How many books have you read in English?

\_\_\_\_\_

2) What is/are your motivation/s for reading?

a) Grades

b) Personal interests/ curiosity

c) a and b

d) Other \_\_\_\_\_

3) When the book you have to read has a film adaptation:

a) I watch the movie

b) I read the book

c) I do a and b

4) What is your favorite literary genre?

a) Drama

g) Legend or Mythology

b) Fable

h) Mystery

c) Fairy Tale

i) Poetry

d) Fantasy

j) Realistic Fiction

e) Historical Fiction

k) Science Fiction

f) Horror

l) Short Story

5) How often do you read the summary version of the book?

a) All the time

b) Most of the times

c) Usually

- d) Almost never
  - e) Never
- 6) Do you know what graphic novels are?
- a) Yes
  - b) No
- 7) What type of learner are you?
- a) Visual (I learn through images, colors, diagrams, and charts)
  - b) Auditory (I learn through listening to the words, the instructions and sounds)
  - c) Kinesthetic (I learn through participation, movement, and by being active)
- 8) How do you prefer to work?
- a) In small groups of 2 or 3
  - b) In groups of 4 and more
  - c) Individually

#### 4.3 The results

The main aim of the needs analysis was to find out about the students' reading habits and preferences in their mother tongue and the L2. The survey was conducted on 35 students in the 3<sup>o</sup> year high school at Liceo Nuestra Señora de la Paz.

The results <sup>3</sup>indicated that 15 students have never read a book in English, while the rest has read from 1 to 8. Since this group lacks the experience of reading books in the L2, it would be wise to introduce them to literary analysis through texts with a visual component that would guide them to convey the meaning of the story. When asked about their

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<sup>3</sup> All the results can be found in Appendix 9.2

motivations for reading, only 5 students confessed they did it for pleasure. Even though this might be discouraging, it is necessary that in the development of this course the students change their attitude towards reading through motivating and meaningful activities. The fact that 21 students prefer both reading the book and watching the film adaptation of it demonstrates that when reading, the students go to the text, but they also want to experience the story through images and visual effects. This is connected to the 25 students (71% of them) that considered themselves as visual learners. Their learning style presents an advantage for them when studying and analyzing a graphic novel.

The majority of the students said that they “usually” read the summarized version of an assigned book. According to this, the students might feel discouraged when confronting a lengthy book and probably more comfortable with a graphic novel because it is an edited and adapted work. The majority of the students were not familiar with the term “graphic novel.” This situation presents an opportunity for the students to get acquainted with an innovative way of approaching literature.

## 5. Rationale

### 5.1 Why teaching literature?

Teaching literature allows students to transport themselves to any place, moment in time and dimension. In literature, words function as paths that connect people, cultures, and worlds. All of these places, cultures and dimensions are loaded with ideas that nurture the readers' minds. Through reading, students can get in touch with the cultural backgrounds of both characters and writers (in *The Kite Runner* they can learn some words in the Pashtu language). For these reasons, literature connects people, stimulates their imagination and opens people's minds. According to the Chilean Ministry of Education, one of the characteristics listed in the Student Profile is that he or she must have an open mind (8); meaning that the Chilean student must appreciate other cultures and points of view. Moreover, in the same document the Ministry requests that students be "reflective," "thinkers," and "with principles" (8). Students can have all of these qualities through the study of literature because, most of the times, literary texts have complexities that must be interpreted by the reader. The stories carry multiple meanings and ambiguities that give the student the opportunity to exercise inference, interpretation, analysis, and the like. In addition, literary texts educate the whole person by presenting situations where the characters' core values are tested. The students can compare and relate themselves to them and make later decisions that would build them as individuals who think and act according to their own ethical values. With this in mind, literature in the English classroom fulfills the Ministry's demands.

## 5.2 Why using a graphic novel in the classroom?

Why writing a graphic novel about a best seller? We are in a society that works in visual terms. Making a graphic novel adds another readership as well as an advantage in terms of appreciation of each moment and episode of the story because the original format is lineal and that is a limitation in comparison with the several dimensions that the graphic novel presents at the same time. It can be said that excels in terms of perspective, even comparing it with movies, because motion pictures pass rapidly in front of the eyes, but panels in a graphic novel can be observed as long as the reader wants to.

Many classic books have been adapted into graphic novels, to name a few: William Shakespeare's *King Lear*, Jane Austen's *Pride and Prejudice*, Fyodor Dostoevsky's *Crime and Punishment*, Ray Bradbury's *Fahrenheit 451*, and Franz Kafka's *The Metamorphosis*. This reveals the increasing popularity of this genre. Considering this and what is currently happening in the world in terms of access to information, it is important to know that students live in a society whose people are constantly exposed to images on the internet. People log in at Facebook where everybody looks at each other's profile picture or "selfie" (photos of the face usually taken with the cell phone camera), users take pictures of their pets and foods and share them at Instagram, they also edit photos and add a text to create "memes" (an online-shared picture that stands for a concept with a sarcastic, ironic or satiric caption) instead of writing a blog, people prefer posting a video log at YouTube, and so on. Nowadays, image is acquiring more and more importance and it is part of everyday life. With this in mind, it would be positive to re-evaluate and update classroom material accordingly. In addition to this, many people prefer the shortened version of everything just

for the sake of time which means that the immediateness and conciseness of the graphic novel would be appreciated in today's hasty society.

In the case of the learners who are not as advantaged as the rest in terms of L2 proficiency, starting the course with a lengthy book may demotivate them; therefore, it would be better to use a graphic novel since images and visual effects give the reader visual clues to help understand what is happening in the text. Moreover, for the students who were not motivated to read, a graphic adaptation of a novel can be seen as a new reading experience for the students. For these reasons incorporating a graphic novel would be appealing for today's teenage students

## 6. Syllabus

### 6.1 Course description

Name: “There’s a way to be good again”: Cultural and literary course on Khaled Hosseini’s *The Kite Runner*.

Junior year 2015

Teacher: Ingrid Rosas

Area: English (EFL)

Sub Area: Literature and culture.

Lesson Period: One term.

Number of Lessons: 16 lessons of 90 minutes each.

Weekly Hours: 2 school hours.

Course Description: Cultural and Literary English is a course designed by the Ministry of Education for students who are part of the Humanistic program, at junior and senior years of high school. This course in particular focuses on students who are not very familiar with the study of literature; hence its approach will be of a gradual exigency, starting from the basic objectives such as identifying and recognizing through analyzing and finally creating. The main aim of this course is that students be able to read the graphic novel of Khaled Hosseini’s *The Kite Runner* positioning it in a cultural and historical context understanding its contribution to the world’s perspective of the Middle East as well as the novel’s contribution to the analysis of the self and his/her own set of values. This course will be



taught once a week in a lesson made by two periods of 45 minutes. The main dynamics of this course are whole-class discussion as well as individual writing assignments analyzing the novel and its themes.

General Objectives:

- To encourage students' love for reading.
- To promote critical thinking in all possible aspects of the students' formation.
- To raise awareness on social issues such as war conflicts, ethnic discrimination, bullying in order to avoid prejudice and intolerance.

Specific Objectives:

- To identify the differences between a graphic novel and a traditional novel in order to understand the way both genres convey meaning.
- To understand the historical and cultural context of the novel by comparing and contrasting it with the students' background.
- To analyze the graphic novel's elements which connect it to the genre of the bildungsroman and to recognize its contribution to the ethical and moral formation of the reader.

Unit 1: Contextualizing *The Kite Runner* and the graphic novel

Objective:

To understand the historical and cultural context of the novel by comparing and contrasting it with the students' background.

Unit 2: Understanding the themes of the novel

Objective: To identify and analyze the contents and themes of the novel as a bildungsroman.

Unit 3: The *Kite Runner* in my own reality

Objective: To compare and contrast the current events, social issues and personal challenges with the ones presented in *The Kite Runner*

Contents and Themes along the units: The graphic novel as a literary genre, the connection between images and text in a graphic novel, the relationship between fathers and sons, friendship, treason, bullying, ethnic discrimination, redemption, war and violence, the comparison between Chilean and Afghan cultures.

Class Information:

Number of Students: Around 30.

Grade: Third year of high school

Period: One term

Type of Syllabus used: Task-based and content based

Number of Lessons: 16 lessons of 90 minutes.

Requisites:

-To be part of the Humanistic program.

-To read for every class.

-To participate actively in class activities.

-To maintain an attitude of respect and tolerance.

Required Readings: The graphic novel of *The Kite Runner*

Course Materials:

- Handouts
- An extract from the novel *The Kite Runner* (original format)
- A clip from the movie adaptation
- Google Lit Trip application

Additional Materials: Cardboard paper, drawing paper, markers, color pencils, glue, pictures, and costumes.

Evaluations:

Oral Presentations	<p>Brief oral presentations on elements of context</p> <ul style="list-style-type: none"> <li>-What is Marxism?</li> <li>-The Soviet war (1979 – 1989)</li> <li>-Afghan Culture and Languages</li> <li>-Afghan Religion and Traditions</li> <li>-What is Emigration and Immigration?</li> <li>-Pinochet’s dictatorship (1973 -1990)</li> <li>-Dictatorships in Latin America</li> </ul>
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	-The 9/11 attacks -Khaled Hosseini's biography (15%)
Reader's Log	Short paragraphs written individually in class answering discussion questions (25%)
Role-play	A brief performance on one of the events of the novel using costumes and elements of scenography (15%)
Test	Test analyzing the main concepts of the units. (20%)
Changing the ending	Students will re-create a 2-page-maximum panel with a modified ending of the novel. (20%)
Students' self-evaluation	(5%)

#### Course Assignments:

“Dear Diary”: Students write a diary entry of one of the boys (Amir or Hassan) telling personal things like their secrets, wishes, fears, ideas about other characters, etc.

“Panel Puzzle”: Students will have some cut panels of the novel and in groups they will have to place them in the correspondent sequence.

“A soundtrack for the novel”: Students must look for two songs (in any language) that have one of the themes discussed in class. Students must justify their selection and tell what is the theme, emotion, event that they are using and how can the songs be connected to the story.

“Comparing the graphic novel and the text”: Students will write about the differences and similarities between the depiction of Baba’s death in the graphic novel and in the original text.

“Who Am I?": The class will be divided in groups and one member will present and describe herself as a character of the novel while the rest of the class remains silent. The student who provides more characteristics wins. Students who cheat will be penalized with a negative note on the Class book.

Google Lit Trips: By using Google Lit Trips students can travel through the places that fictional characters visited. Students are required to submit their own map tracing a character’s journey either digitally or traditionally.

Jeopardy: Students will play a game with questions on the novel’s events, characters, and so on.

Late Assignments and test absence: Reader’s Log: The students have to hand it in class, unless they were absent. In that case they present a medical note.

Test: In case of cheating or absence (without justification) students will get the minimum grade.

Other assignments: 10 points of discount (one week late = their max. grade is a 60) per day after the dead line has been met.

## 6.2 Macro structure: Lesson by lesson

Lesson	Objective	Teacher's role	Student's role
1, Unit I	<p>Students will be able to:</p> <ol style="list-style-type: none"> <li>1. Understand what a graphic novel is and how to read it.</li> <li>2. Compare the graphic novel genre with a traditional text.</li> </ol>	<p>First period:</p> <ol style="list-style-type: none"> <li>1. The teacher introduces the course, all the aspects of the syllabus, and gets to know the students along with their expectations.</li> <li>2. The teacher gives the instructions of the first evaluation (oral presentations) and explains the rubric.</li> </ol> <p>Second period:</p> <ol style="list-style-type: none"> <li>3. The teacher introduces the graphic novel, its elements, how to read it and the relation of images and text.</li> </ol>	<p>First period:</p> <ol style="list-style-type: none"> <li>1. Students, as a whole class, talk about their expectations of the course.</li> </ol> <p>Second period:</p> <ol style="list-style-type: none"> <li>2. Students work individually on a handout about the graphic novel genre.</li> </ol>
2, Unit I	<p>Students will be able to:</p> <ul style="list-style-type: none"> <li>-Make predictions about the plot of the novel.</li> <li>-Identify the main characters and basic information of the plot.</li> <li>-Recognize the geographical places where the story is placed in an interactive way.</li> </ul>	<p>First period:</p> <ol style="list-style-type: none"> <li>1. The teacher presents the novel and talks about its significance. The teacher guides the reading of the novel (projecting the graphic novel on the screen) and answers possible questions.</li> <li>2. The teacher gives the instructions for the writing activity and she monitors and checks the students' work.</li> </ol> <p>Second period:</p>	<p>First period:</p> <ol style="list-style-type: none"> <li>1. Individually, students scan the first pages to make predictions about the novel.</li> <li>2. The students read pages 1-11. The students discuss (in groups of 2-4) why the novel starts as a flashback and recall other stories that begin the same way.</li> </ol>

		<p>3. The teacher gives the instructions of the Google Lit Trip activity where students are able to interact with a Google Earth application to discover the different geographical places mentioned in the novel.</p> <p>4. The teacher gives the instructions of the homework: She indicates that the students must prepare a short performance (sketch or spot) against discrimination (ethnic or religious) or bullying. And they also will have to create their own Google Lit Trip basing it on a short story or novel of their choice (making it using paper is also possible)</p>	<p>Second period: 3. In the computer lab, students look at a Google Lit Trip application of <i>The Kite Runner</i>. Students click the tags on the app to follow Amir's journey in the story.</p>
3, Unit I	<p>Students will be able to:</p> <ul style="list-style-type: none"> <li>- Recognize contextual elements of the literary work such as historical moment, cultural background, and political issues.</li> <li>-Describe two of the main</li> </ul>	<p>First period: 1. The teacher takes notes on the students' presentations and asks questions</p> <p>Second period: The teacher guides the reading of the graphic novel and gives the instructions of the writing activity "Dear Diary". Then she monitors and checks the students' work.</p>	<p>First period: 1. Students make presentations on context.</p> <p>Second period: 2. Students read pages 14-24</p> <p>3. Students write a diary entry (about 80 words) of one of the boys (Amir or Hassan) telling</p>

	characters		personal things like their secrets, wishes, fears, ideas about other characters, etc. They share it with a partner and peer-evaluate it according to a checklist given by the teacher.
4, Unit II	<p>Students will be able to:</p> <ul style="list-style-type: none"> <li>-Analyze the relationship between Amir and his father together with the mixed feelings for his friend.</li> <li>-Criticize social issues.</li> <li>-Demonstrate their creativity and acting skills by performing a sketch.</li> </ul>	<p>First period:</p> <ol style="list-style-type: none"> <li>1. The teacher leads the discussion on the events that happen in the pages 25 – 35 of the graphic novel.</li> </ol> <p>Second period:</p> <ol style="list-style-type: none"> <li>2. The teacher takes notes on the students' performance and tells them they should bring certain materials for next class.</li> </ol>	<p>First period:</p> <ol style="list-style-type: none"> <li>1. The students discuss in groups of 3-4 about Amir's feelings towards his father and Hassan and write down their conclusions individually (First Reader's Log)</li> </ol> <p>Second period:</p> <ol style="list-style-type: none"> <li>2. In groups of 4 or 5, students perform a five-minute sketch acting against discrimination (racial, ethnic or religious) or against bullying.</li> </ol>
5, Unit II	<p>Students will be able to:</p> <ul style="list-style-type: none"> <li>-Express their</li> </ul>	<p>First period:</p> <ol style="list-style-type: none"> <li>1. The teacher provides a context on the issue of</li> </ol>	<p>First Period:</p> <ol style="list-style-type: none"> <li>1. As a whole class, the</li> </ol>



	<p>opinions and raise their awareness on the issue of pedophilia.</p> <p>-Judge the main character's actions based on the students' values.</p> <p>-Design a poster distinguishing the attitudes that represent real friendship.</p>	<p>pedophilia (present in the reading) due to its complexity.</p> <p>2. The teacher guides the reading and discussion of the events surrounding the kite tournament (pages 36-46) and gives the instructions of the activities.</p> <p>3. The teacher gives the instructions of the poster activity, monitors the students' work and gives them feedback after each presentation. The teacher gives the reading of pages 47-57 as homework.</p>	<p>students discuss the events surrounding Amir's birthday and write down their conclusions individually (Reader's log)</p> <p>Second period: 2. In groups of 2-3, the students create a poster answering the question "What does friendship mean?" and then they present it to their classmates. Students are required to use images, to add colorful text and to demonstrate their language proficiency.</p>
6, Unit II	<p>Students will be able to:</p> <p>-Organize the elements of a sequence of panels</p> <p>-Express their opinions on the main character's actions and attitudes.</p>	<p>First period:</p> <p>1. The teacher gives the instructions of the "Panel Puzzle" activity; she monitors and checks the students' work.</p> <p>2. The teacher guides the discussion of the reading (pages 58-68) and gives the instructions of the writing activity.</p>	<p>First period:</p> <p>1. Students will have some cut panels of the novel and they will have to go around the classroom to find the student that has the missing parts. When they get together, they will have to</p>

			<p>place them in the correspondent sequence to describe what happens in the pages.</p> <p>Second period: 2. Students discuss about what happens in pages 58-68. As a whole class, the students share their opinions regarding Amir's insecurities and his treason against Hassan. Students write down their conclusions individually (Reader's log).</p>
7, Unit II	<p>Students will be able to:</p> <ul style="list-style-type: none"> <li>-Compare and contrast elements of the students' reality with the events in the novel.</li> <li>-Write and perform a play based on the story.</li> </ul>	<p>First period: The teacher guides a discussion on political turmoil and immigration in the novel and in Chile.</p> <p>Second period: The teacher asks the students to perform in front of the class and asks them questions when they finish.</p>	<p>First period: In groups of 3-4, students will discuss about the political issues present in the novel, comparing Afghanistan's political issues with Chilean political history and analyzing the meaning of</p>

			<p>America for them and for the characters. Students will write down their conclusions individually (Reader's Log)</p> <p>Second period: 2. Students will perform a short scene from the story. They will explain it and justify their choice afterwards.</p>
8, Unit II	<p>Students will be able to:</p> <ul style="list-style-type: none"> <li>-Compare Chilean and Afghan cultures.</li> <li>-Propose a different turn of events in the story.</li> </ul>	<p>First period: 1. The teacher guides the discussion of the events that happen in pages 80-88. She projects a clip (the wedding scene) from the movie adaptation of <i>The Kite Runner</i> and she gives the instructions of the writing activity.</p> <p>Second period: The teacher gives the instructions for the activity "I wish they had said..." She monitors and checks the students' work.</p>	<p>First period: 1. As a whole class, students will analyze the events that happen in pages 80-88. Then, they will watch a clip from the movie adaptation of the novel to compare the wedding ritual of Amir and Soraya with the one that is accustomed in Chile. Students will write down their conclusions individually</p>

			<p>(Reader's Log)</p> <p>Second period: 2. Individually or in pairs, students choose a moment of the story and a character to write a new dialogue. Students decide which part of the story they wish it had been different and re-write it completing the model: I wish (x character) had said _____ to (y character). Students explain the differences that those changes will make in the novel.</p>
<p>9, Unit II</p> <p>Comparing the graphic novel and the book</p>	<p>Students will be able to:</p> <p>-Compare how a moment in the story is depicted in two genres; considering how each literary work conveys the meaning.</p>	<p>First period: 1. The teacher gives the instructions of the writing activity, monitors and checks the students' work.</p> <p>Second period:</p>	<p>First period: 1. Students will write about the differences and similarities between the depiction of Baba's death in the graphic novel and in the</p>

			<p>original one.</p> <p>Second period:  2. Students discuss the events that happen in pages 89-99. As a whole class they talk about the unveiling of Baba's secret. Then, students answer the following:  Consider your parents (or the people that raised you) and how your opinions about them have changed as you have gotten older. Are there any parallels between your concept of your parents and Amir's concept of Baba?  Students will write down their conclusions individually (Reader's Log)</p>
10, Unit III	<p>Students will be able to:</p> <p>-Analyze the</p>	<p>First period:  1. The teacher guides the discussion of the events surrounding Amir's arrival</p>	<p>First period:  1. As a whole class, students discuss the</p>

	<p>concept of national identity comparing the students' beliefs and the vision of national identity in the novel.</p> <p>-Describe the characters of the novel by putting themselves in the role.</p>	<p>to Pakistan. She gives the instructions of the writing activity, monitors and checks the students' work.</p> <p>Second period: The teacher gives the instructions of the activity "Who Am I?"</p>	<p>events that happen in pages 100-110. Individually, they analyze Farid's conversations with Amir and his attitude. Then, students consider the meaning of national identity and relate it to what happens in the novel. Students will complete a chart with 3 things that make Amir an Afghan man and 3 things that make them Chilean. (Reader's Log)</p> <p>Second period: 2. Students have the opportunity of having an extra point by participating in the "Who Am I?" game. The class will be divided in groups; each group will be assigned one character. One member will</p>
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			present and describe her character while the rest of the class remains silent. The student who provides the best description in 4 minutes wins.
11, Unit III	<p>Students will be able to:</p> <ul style="list-style-type: none"> <li>-Make connections between the themes in the novel and one or two elements taken from pop culture.</li> <li>-Compare the depiction of the war in the Middle East from a newspaper and the one in the novel.</li> <li>-Determine the function and symbolism of the violence in the novel.</li> </ul>	<p>First period: Deadline for “A soundtrack for the novel” (Students must look for two songs (in any language) that have some of the themes discussed in class. Students must justify their selection, indicate the content or theme, and tell how the music and lyrics can be connected to the story.) The teacher takes notes on the students’ presentations and evaluates them.</p> <p>Second period: The teacher begins the discussion of the theme of violence in the novel and monitors the students’ work.</p>	<p>First period:</p> <ol style="list-style-type: none"> <li>1. Students make an oral presentation showing their chosen song/s giving arguments on their selection and explaining the relationship with the themes of <i>The Kite Runner</i>.</li> </ol> <p>Second period:</p> <ol style="list-style-type: none"> <li>2. In groups of 2-3, students work in a handout about a piece of news: “Pope says World War III pretty much here.” Students read the article and relate its content with the themes in the</li> </ol>

			novel.
12, Unit III	<p>Students will be able to:</p> <p>-Apply their knowledge on the novel, the themes and contents of the first and second units.</p>	<p>First and second period: The teacher gives the instructions of the test.</p>	<p>First and second period: Students answer a test on units I and II.</p>
13, Unit III	<p>Students will be able to:</p> <p>-Analyze the relationship between image and text in the graphic novel.</p> <p>-Create a map of a character's journey.</p>	<p>First period: 1. The teacher gives the instructions of the writing activity where students have to describe and analyze how certain moments in the story are depicted in the graphic novel.</p> <p>Second period: The teacher takes notes and evaluates the students' work.</p>	<p>First period: Students analyze the way the artist (Fabio Celoni) portrays the events in pages 111-120. Students write about all the possible elements they can identify: the colors, the faces, the focus, and the like.</p> <p>Second period: Students make an oral presentation about their assignment with the Google Lit Trip application. They show the story/novel they chose with the map they created (either with traditional</p>



			techniques or the digital tool Tour Builder)
14 , Unit III	<p>Students will be able to:</p> <ul style="list-style-type: none"> <li>-Recognize <i>The Kite Runner</i> as a novel of formation</li> <li>-Provide supported opinions in a debate about the main character's right to redemption.</li> </ul>	<p>First period:</p> <p>1. The teacher begins the discussion on the development of the main character in the novel. She gives the instructions, monitors and checks the students' work.</p> <p>Second period: The teacher gives the instructions of the debate activity.</p>	<p>First period:</p> <p>1. Students discuss the following:</p> <ul style="list-style-type: none"> <li>-In what ways has Amir changed or grown up in the novel?</li> </ul> <p>Considering the quote: "A boy who can't stand up for himself becomes a man who can't stand up to anything" (page 11)</p> <ul style="list-style-type: none"> <li>-Do you think Amir is able to stand up for something in the story? Why?</li> </ul> <p>Students write their answers and conclusions individually (Reader's Log)</p> <p>Second period: Students will divide in two groups and will have a debate on Amir's redemption.</p>

15, Unit III	<p>Students will be able to:</p> <ul style="list-style-type: none"> <li>-Create their own conclusion of the story.</li> <li>-Reflect on their performance during the course.</li> </ul>	<p>First Period:</p> <ol style="list-style-type: none"> <li>1. The teacher gives the instructions of the activity “Let’s Change the Ending!” The teacher monitors and evaluates the students’ work.</li> </ol> <p>Second Period:</p> <ol style="list-style-type: none"> <li>2. The teacher gives the students a rubric to evaluate their own performance and participation in the course.</li> </ol>	<p>First Period:</p> <ol style="list-style-type: none"> <li>1. Students will write a different ending for the novel and they will present it in the format of a graphic novel in no more than 3 pages.</li> </ol> <p>Second period:</p> <ol style="list-style-type: none"> <li>2. The students will finish the previous activity and they will evaluate their performance and participation in the course with a rubric.</li> </ol>
16, Unit III	<p>Students will be able to:</p> <ul style="list-style-type: none"> <li>-Recall and recognize aspects of the plot.</li> <li>-Express their opinion about the course.</li> </ul>	<p>First Period:</p> <ol style="list-style-type: none"> <li>1. The teacher tells the rules of the game the students will play and leads the activity.</li> </ol> <p>Second Period:</p> <ol style="list-style-type: none"> <li>2. The teacher gives the final grades and asks the students for some feedback on the course.</li> </ol>	<p>First period:</p> <ol style="list-style-type: none"> <li>1. The students will play the game Jeopardy which will have questions on the novel.</li> </ol> <p>Second period:</p> <ol style="list-style-type: none"> <li>2. The students will provide some final comments and feedback on the course.</li> </ol>

## 7. Sample lessons

### 7.1 Lesson n°8 from Unit II: Comparing a religious and cultural ritual

Objectives: Students will be able to compare Chilean and Afghan cultures.

Students will be able to create a different turn of events in the story.

Integration of Process: Speaking - Listening - Reading – Writing.

Grouping Options: Whole Class – Individually – In pairs

Assessment: Individual and in pairs.

Materials: PC - Projector – Handouts

Video: <https://www.youtube.com/watch?v=ZHNyG9ykGDA>



Time	Lesson sequence
15 min	<p>The teacher gives the instructions of the discussion.</p> <p>As a whole class, students socialize the events that happen in pages 80-88 from the graphic novel.</p> <p>Students provide a brief summary of the main events that happen in the</p>

	pages.
45 min	<p>The teacher gives the students a handout and gives the instructions of the listening, the reading and the writing activities accordingly.</p> <p>In pairs, students answer the first two questions related to their own previous knowledge on the topic. Then students watch a clip (the wedding scene) from the movie adaptation of <i>The Kite Runner</i>. Next, they answer some questions related to what they see in comparison with Chilean's costumes and with the graphic novel. Finally they read a more detailed description of the traditional weddings in Afghanistan and create a schedule pretending to be wedding planners.</p> <p>The teacher monitors and checks the students' work</p>
30 min	<p>The teacher gives the instructions for the activity "I wish they had said..." (she writes them on the board). She monitors and checks the students' work.</p> <p>Individually, students choose a specific moment of the story and two characters to write a new dialogue. Students decide which part of the story they wish it had been different and re-write it completing the model: I wish (x character) had said _____ to (y character). Students explain the differences that those changes will make in the novel and the effect on the characters.</p>

Amir and Soraya's Wedding

Name: \_\_\_\_\_ Date: \_\_\_\_\_

Activity 1: With a partner answer the following questions:

1. In our culture, what is the meaning of the white dress? Has it been always the same or has it changed over time? Do you think Afghans see it in the same way? Why?



2. Why do you think Amir and Soraya look themselves in a mirror? What do you think that means?



Activity 2: After watching the video, answer the following questions:

1) What observable elements from the Afghan wedding resemble the typical Chilean (usually Catholic) wedding ceremony? Which elements are different? \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

2) Do you think the artists of the graphic novel were influenced by the movie when designing the wedding? Why? \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_

Activity 3: Read the text for further information and answer the questions.

### Traditional Wedding in Afghanistan

When a boy and a girl want to get married, the boy sends a marriage proposal to the girl's home. Once the girl's parents accept the proposal, the future bride's parents throw an engagement party for their relatives and friends. The engagement party is followed by the *Khina* (Henna) night. The bride wears traditional Afghan clothes, and the groom wears *jami* (traditional Afghan pants and shirt) with a *lungy* (traditional Afghan head gear). The bride's sister also wears traditional Afghan clothes and silver jewelry. The bride's dress is different from everyone else's, however. The evening is celebrated with *Attan* dancing (traditional Afghan dance). Then, seven unmarried girls apply *khina* on the bride's hand. It is believed that these seven girls will be the next ones to marry. The *khina* night celebrations are really fun.

Finally the wedding day arrives. Some people have the wedding party during the day, others have it at night. During the day, the bride wears green clothes, and the *Nikah* (religious ceremony) takes place.

After the *Nikah*, the bride wears white clothes and the groom wears a suit. Pictures are taken and drinks are provided. Later, shortly before the bride cuts the cake, the groom's sister takes the knife and performs the sword dance with it. During this dance, the sister dances with the knife and asks her brother for money for the bride. Once her brother gives the money, she gives the knife to her brother. Then the groom and the bride cut the cake and eat with each other.

It's now time for bride to leave her mother and father's house. For this event, the brother of the bride ties a green cloth around the departing bride's waist. The bride leaves her parents' home and is driven away. Once she arrives at the groom's house, she won't come out of the car until she receives a beautiful gift. Once she receives the gift, she leaves the car. During the wedding night, the bride and groom are covered in a *chadar* and are given a mirror where they see each other's reflections simultaneously and they read the *Qur An Sharef*.

Afterwards, they have *tahkjami*. At *tahkjami*, the bride's family comes to the bride house and they bring her lots of gifts called *jahez* (jewelry). Finally, after *tahkjami*, the couple goes on their honeymoon.



Imagine you are assigned to plan t your best friend's wedding:

- Choose one aspect of the traditional Afghan wedding you would like to apply to your friend's ceremony and explain why.
- Write a schedule with all the moments of the ceremony. From the engagement party to the moment the couple leaves the hall/church.

<sup>4</sup> "Traditional Wedding in Afghanistan" is a text taken and modified from <http://www.aiwr.org/in-the-life/traditional-wedding-afghanistan>

## 7.2 Lesson n°9 from Unit II: Comparing and analyzing: The graphic novel v/s the text

Objective: Students will be able to compare how a moment in the story is depicted in two genres; considering how each literary work conveys the meaning.

Students will be able to reflect on their own lives with regard to their relationship with paternal figures

Integration of Process: Reading – Speaking – Writing

Grouping Options: Whole Class - In groups - Individually

Assessment: Individual - In pairs - Written

Materials: PC - Projector – Handouts

Time	Lesson Sequence
35 min	<p>The teacher gives students the instructions of the first activity and the handout.</p> <p>Students will write about the differences and similarities between the depiction of Baba’s death in the graphic novel and in the original text.</p> <p>The teacher monitors and checks the students’ work.</p> <p>To close the activity, some students participate showing their answers in front of the class.</p>
20 min	<p>As a whole class, students discuss the events that happen in pages 89-99.</p> <p>They talk about the unveiling of Baba’s secret and ask their partners: What would you do in Amir’s place?</p>

	<p>The teacher answers questions and monitors students' participation in the activity.</p>
35 min.	<p>Then, students reflect on the relationship between Amir and Baba together with Amir's perception of his father after realizing he is Hassan's father.</p> <p>Students answer some questions and give their answers to the teacher in a Reader's Log.</p>

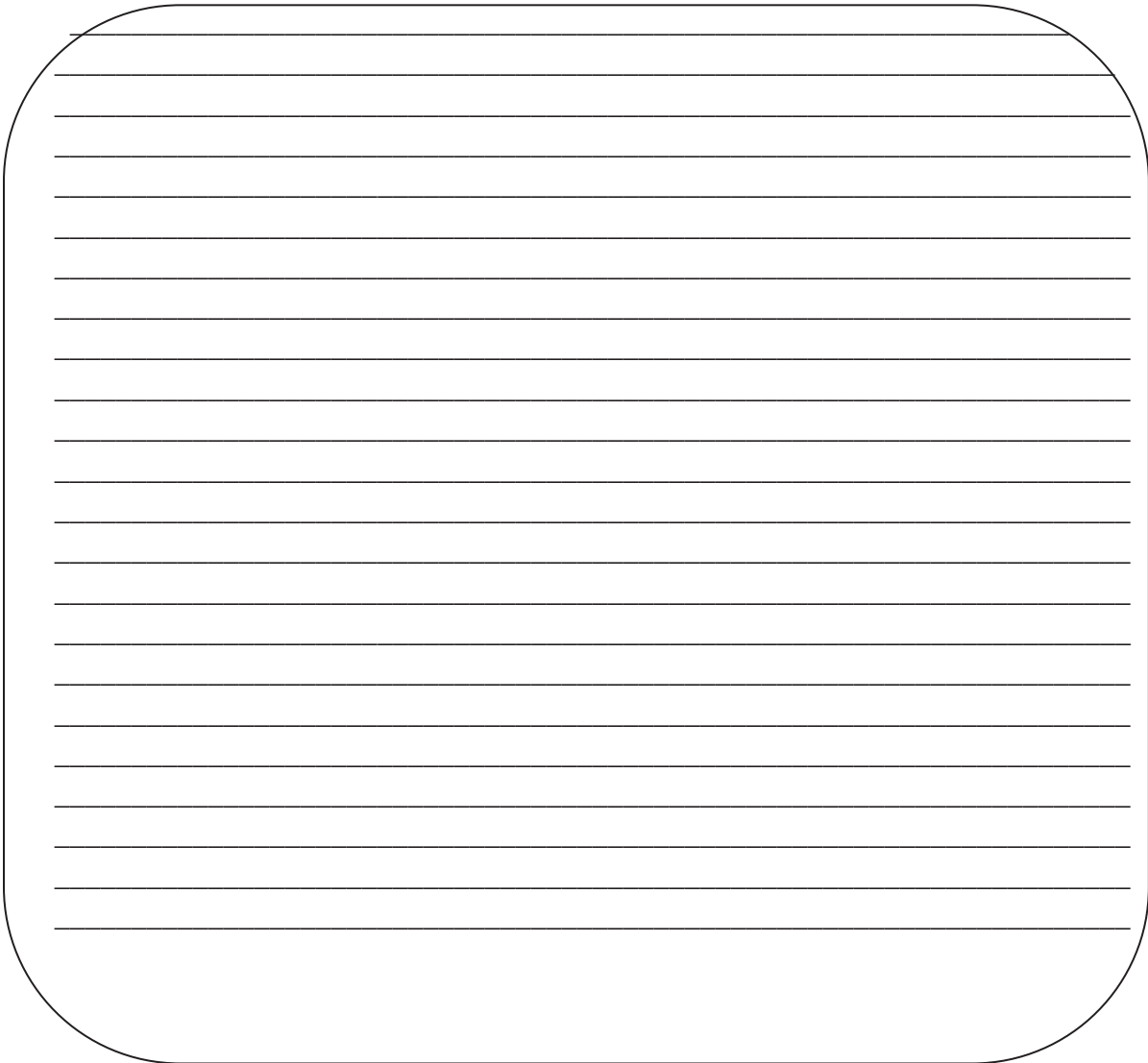


## Handout – Lesson n° 9

Name: \_\_\_\_\_ Date: \_\_\_\_\_

**I. Comparing and analyzing: The graphic novel v/s the text**

1. Read the following extract from the book and compare it with the pages 89-91 from the graphic novel. Are there any elements from the book that the artist did not include?
2. Think about the artist's decision when creating the panels and the bleed. What was his emphasis? Why do you think he used those colors and perspectives?
3. How would you depict this scene? Would you add or take something from the artist's version? Why?

A large rounded rectangular box with a black border, containing 20 horizontal lines for writing. The box is intended for the student to provide answers to the questions listed above.

“A month after the wedding, the Taheris, Sharif, his wife Suzy, and several of Soraya's aunts came over to our apartment for dinner. Soraya made sabzi challow--white rice with spinach and lamb. After dinner, we all had green tea and played cards in groups of four. Soraya and I played with Sharif and Suzy on the coffee table, next to the couch where Baba lay under a wool blanket. He watched me joking with Sharif, watched Soraya and me lacing our fingers together, watched me push back a loose curl of her hair. I could see his internal smile, as wide as the skies of Kabul on nights when the poplars shivered and the sound of crickets swelled in the gardens.

Just before midnight, Baba asked us to help him into bed. Soraya and I placed his arms on our shoulders and wrapped ours around his back. When we lowered him, he had Soraya turn off the bedside lamp. He asked us to lean in, gave us each a kiss.

"I'll come back with your morphine and a glass of water, Kaka jan," Soraya said.

"Not tonight," he said. "There is no pain tonight."

"Okay," she said. She pulled up his blanket. We closed the door. Baba never woke up.

They filled the parking spots at the mosque in Hayward. On the balding grass field behind the building, cars and SUVs parked in crowded makeshift rows. People had to drive three or four blocks north of the mosque to find a spot.

The men's section of the mosque was a large square room, covered with Afghan rugs and thin mattresses placed in parallel lines. Men filed into the room, leaving their shoes at the entrance, and sat cross-legged on the mattresses. A mullah chanted surrahs from the Koran into a microphone. I sat by the door, the customary position for the family of the deceased. General Taheri was seated next to me.”



5 →

<sup>5</sup> This page is horizontal with the purpose of having a panoramic appreciation of the panels.



### 7.3 Lesson n°13 from Unit III: Analyzing Amir's confrontation with Assef

Objective: Students will be able to analyze the relationship between image and text in the graphic novel.

Students will be able to create a map of a character's journey.

Integration of Process: Reading – Writing – Speaking.

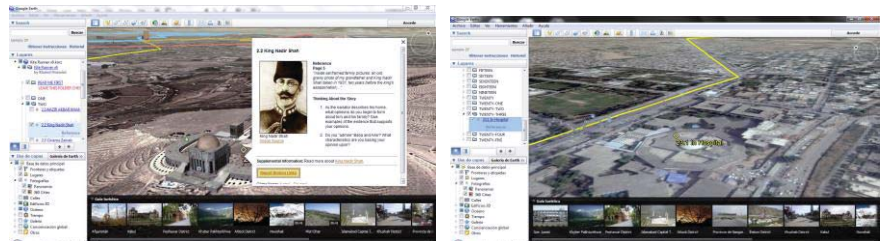
Grouping Options: In pairs – Individually.

Assessment: Individual - In pairs – written – oral.

Materials: PC - Projector – Handouts – Cardboard paper

Software: Google Earth

File: Kite Runner v6.kmz <sup>6</sup>



Time	Lesson Sequence
45	The teacher gives the instructions of the reading and writing activity. Students analyze the way the artists (Mirka Andolfo and Fabio Celoni) portray the events in pages 111-120. Students write about all the possible elements they can identify: the colors, the faces, the focus, and the like.
45	Students make an oral presentation about their assignment with the Google Lit Trip application. They show the story or novel they chose with the map they created (either with traditional techniques or the digital tool Tour Builder) The teacher takes notes and evaluates the students' work.

<sup>6</sup> Downloadable for free at <http://www.googlelittrips.com/GoogleLit/9-12/9-12.html>

## Handout – Lesson n°13

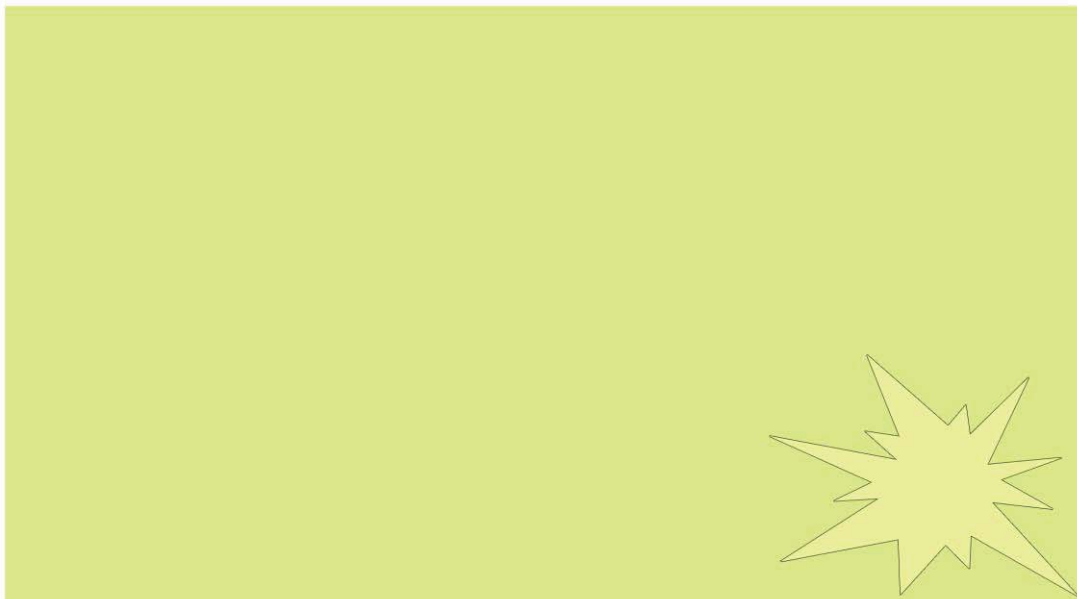
Name: \_\_\_\_\_ Date: \_\_\_\_\_

Analyze the way the artists (Mirka Andolfo and Fabio Celoni) portray the events in pages 111-120. Pay attention to the colors used, the faces (expressions, framing), and the focus.

7



1. Consider the artists portrayal of Assef. According to you, what are the feelings that the artists wanted to transmit?
2. Did the artists use the same colors of the past (1970's) when drawing the Kabul of the present? Why?
3. What does the Afghan flag represent?
4. Why is the last panel from page 118 in black?



<sup>7</sup> The short information about the artists was taken from: [http://it.wikipedia.org/wiki/Fabio\\_Celoni](http://it.wikipedia.org/wiki/Fabio_Celoni) and [http://it.wikipedia.org/wiki/Mirka\\_Andolfo](http://it.wikipedia.org/wiki/Mirka_Andolfo)

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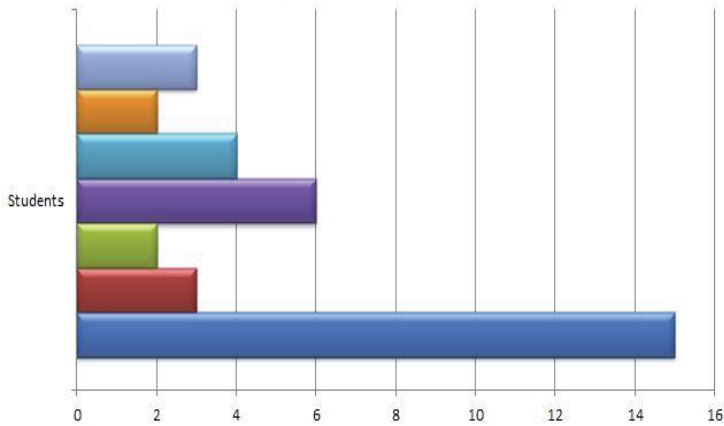
## 9. Appendix

### 9.1 Appendix on the delicate issues present in *The Kite Runner*

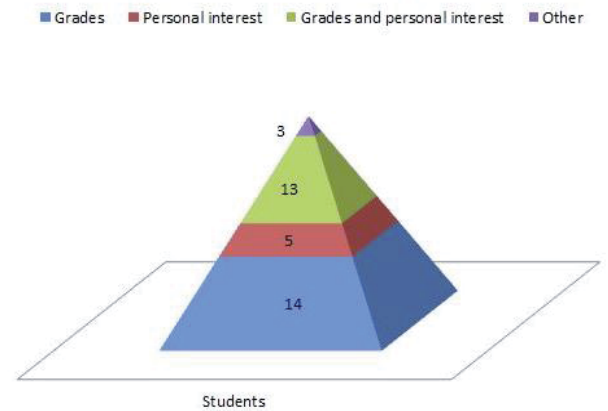
It is important to mention that the sensitive issues present in the course, such as pedophilia and public torture, will be cautiously treated by using euphemisms and by working collaterally with the head-teacher and the teacher in charge of coaching/advising the students (*Departamento de Orientación*) at the school. Even though the students are at an age where they are mature enough to understand and make a distinction between what is politically correct and what is not, there is the remote possibility of having one or more students who were abused, positioning them in a vulnerable place. For this reason, the teacher must talk about these problems in advance with the corresponding authorities to avoid any exposure to uncomfortable situations.

### 9.2 Needs analysis results

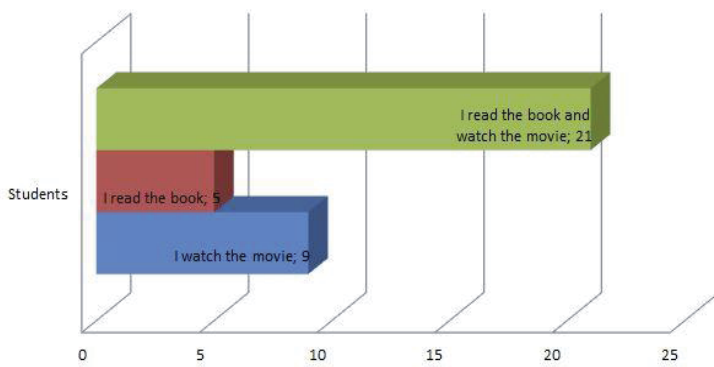
**How many books have you read in English?**



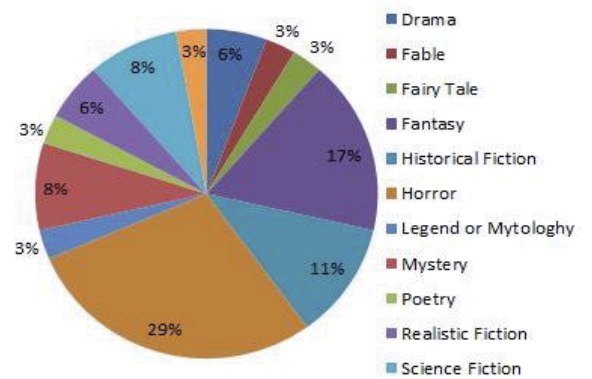
**What is/are your motivation/s for reading?**



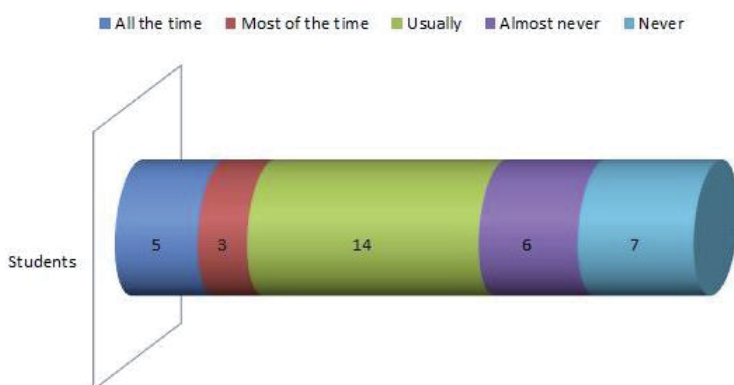
**When the book you have to read has a film adaption**



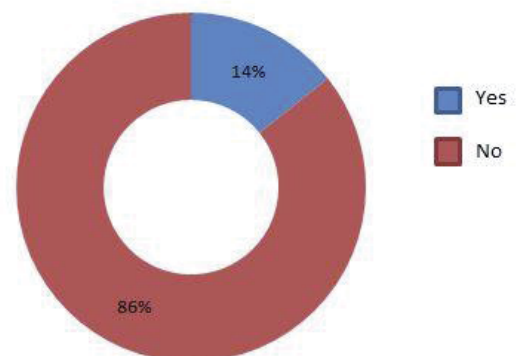
**What is your favorite literary genre?**

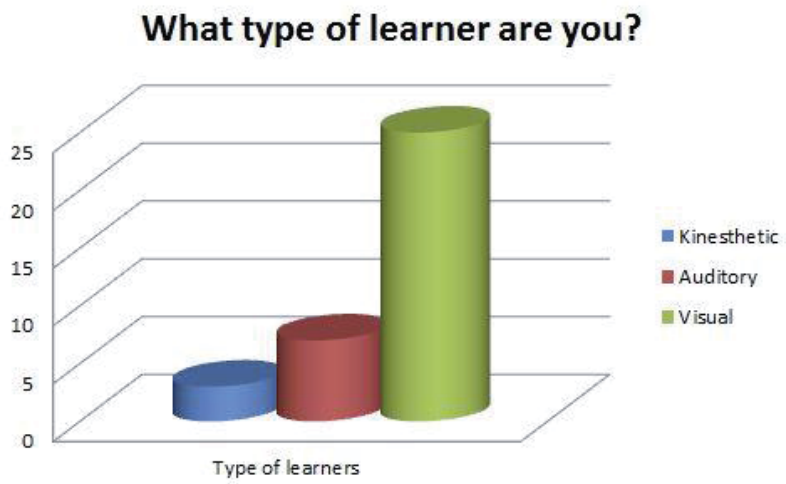
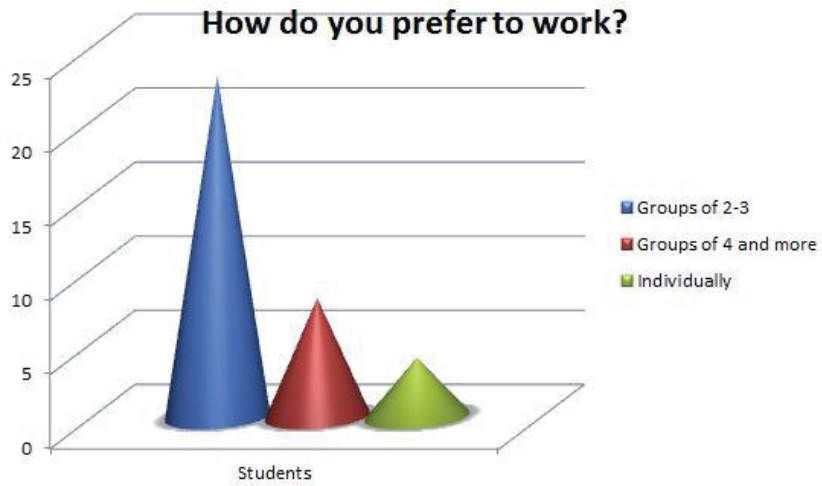


**How often do you read the summary version of the book?**



**Do you know what graphic novels are?**





## 9.3 Rubric for oral presentations

	<b>1. The student does not meet expectations</b>	<b>2. The student slightly underperforms</b>	<b>3. The student meets expectations low</b>	<b>4. The student meets expectations high</b>
Preparation: The student is confident, answers all the questions and demonstrates complete knowledge on the subject of the presentation.				
Communication: The student is able to present the information and manages to make her points understood.				

Grammar: The student does not make grammar mistakes				
Vocabulary: The student uses new and meaningful vocabulary related to the subject of the presentation (min. 5 new words).				
Intonation: The student uses proper intonation during the entire presentation.				

## 9.4 Rubric for self-evaluation

	Poor (1)	Not so good (2)	Good (3)	Excellent (4)
Attendance and promptness	I have poor attendance of classes and I'm frequently late.	I regularly attend classes but I'm often late.	I regularly attend classes but I'm occasionally late.	I'm always prompt and I regularly attend classes.
Level of engagement in class	I never contribute to class by offering ideas and asking questions.	I rarely contribute to class by offering ideas and asking questions.	I sometimes contribute by offering ideas and asking questions.	I actively contribute to class by frequently offering ideas and asking questions.
Listening	I do not listen when others talk, both in groups and in class	I rarely listen when others talk, both in groups and in class.	I listen when others talk, both in groups and in class.	I listen attentively to others, in groups and in class. I build off the ideas of others.
Behavior	I almost always display disruptive behavior.	I occasionally display disruptive behavior.	I rarely display disruptive behavior.	I never display disruptive behavior.
Preparation	I'm almost never prepared	I'm rarely prepared for	I'm usually prepared, with	I'm always prepared for

	for class with assignments and required class materials.	class with assignments and required class materials.	assignments and required class materials.	class with assignments and required class materials.
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