Instituto de Literatura y Ciencias del Lenguaje

Facultad de Filosofía y Educación

A Journey Through the Growing-Up Years: a Workshop Based on Daniel Clowes' *Ghost World*

TRABAJO DE TITULACIÓN

PARA OPTAR AL TÍTULO DE PROFESOR DE INGLÉS

Y AL GRADO DE LICENCIADO EN EDUCACIÓN

Estudiante: Natalyn Mansilla Alcántara

Profesor guía: Sr. Pablo A. Villa Moreno

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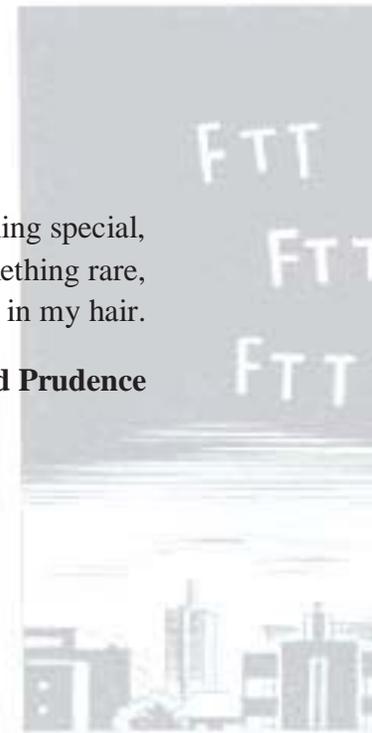**Segundo semestre 2014**
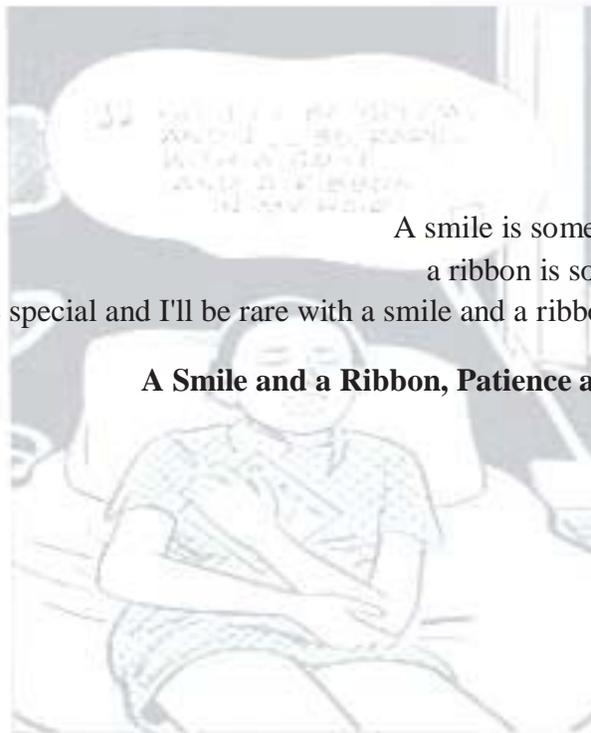
Acknowledgments

To my family, my father, mother, brother and sister, for being there with me in every moment of my life, for always encouraging me to reach my goals and dreams despite of the adverse situations and teaching me good qualities and virtues for life.

To life and nature that gave me peace, energy and harmony when I was at my worst.

To every person who gave me words of encouragement, good vibes and cheered me up.

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These years at college and this graduation project helped me realized the kind of teacher I want to be, the things I want to do and how I want to contribute in society. That is why I want to thank the teachers I had during all my academic years, especially Mr. Pablo Villa, Mrs. Natalie Usher, Mrs. Catalina Forttes, Ms. Millaray Salas and Mrs. Isolda Reyes who were a role model to me.

A smile is something special,
a ribbon is something rare,
so I'll be special and I'll be rare with a smile and a ribbon in my hair.

A Smile and a Ribbon, Patience and Prudence

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Introduction

From the very beginning children are taught to read and their parents and teachers encourage them the lifetime reading habit. Some of them succeed in the process and others stay halfway and fail due to the lack of interest that most students show towards their reading assignments and annual program of literature. Some of the reasons are because the texts are too long and unappealing dealing with complex and apparently distant topics and themes.

However, part of this disinterest resides in not having the right guidance that initiates a new reader into a more informed approach to what richness a literary text has to provide in terms of further and deeper understanding of the ways reality is connected to fiction, feelings with facts, experiences with history, and so on and so forth. At the end, each word and image can have different interpretations whose range and depth will depend on how thorough these connections are. Therefore, it is of great importance and strongly recommended to include guided approaches to literary texts in schools in its potential as a tool to give meaningful input.

Nonetheless, the kind of literacy in children and adolescents nowadays is schematic and pragmatic since most of what students read comes from internet, facebook, applications, and trending news; they seem to be more engaged to the social media-related activities in which brevity and effectivess are of primary importance. Besides, they are part of a generation raised with television, internet and social networks which provide access to every kind of information either written or visual. Notwithstanding having accessibility to

everything, students in general are in search for a limited gamut topics and select the ones which are more entertaining, attractive and appealing.

As a result, reading has become more complex. Texts have more elements to be considered (hyperlinks, visual aspect, etc.) and their exploitation in the classroom has to be explored through different ways; it will all depend on each individual. Through this project, it will be essential to understand that literature has transcended the mere verbal text and now includes other media, and specially images; reading does not only happen in sentences but it also happens when reading images, colors, landscapes, perspectives and characters. In fact, the main objective of this workshop, *A Journey through the growing-up years,* is to exploit the still barely explored genre of graphic novels. This workshop will be based on the work of Daniel Clowes's 1997 *Ghost World*.

This novel has been chosen aiming at motivating the habit of reading through graphic novels which will help students understand and prove that images are capable of transmitting effective and deep messages. Besides, it presents themes which are very close to the reality of young students leading to an intertextual relation between the reader and the novel. In this regard, Daniel Clowes said once in an interview, "in life, you have to try to find a way to live, that's what Ghost World is about. Enid [the main character] finds a way to get up every morning, and she always finds something to do. That's all you can hope for."[1] This novel changed our conventional conception of heroes by heroines who are able to change and shape the world; in fact, the author has taken his work to offer something more than a girly adolescent entertainment: this novel is full of meaning and complex themes.

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[1] "An Interview with Daniel Clowes: He Loves You Tenderly." First published in *Hermenaut* #15 (Summer 1999).

So, in order to understand this project, it is determining to switch the pre-conceived concept that graphic novels are only for children and are not considered literature, because they certainly are. Since the goal of this project is to analyze *Ghost World* as useful piece of work and an insightful element that can help teenagers. And then, the examination of images as significant elements in the narration and the development of the story will be fundamental because it will lead to value them equally as verbal and written texts.

That is why some literary concepts are going to be analyzed. First, the concept of literature will be approach understanding that it has a social purpose but also comprehending that language can be shaped and organized in a way that call readers' attention. The concept of text and word has incorporated the language of images which is essential to the realization of this project and to the reading of *Ghost World*. After that, children's literature will expand on the didactic and entertaining aspects and how this has affected society as a whole. Later, young adult literature will provide the vision of literature as a tool to shape reader's life by going through themes such as identification and recognition, two very important aspect of Clowes' novel.

In order to grasp some main topics of *Ghost World*, bildungsroman will be examine so as to go through the transition from adolescence and adulthood digging into the topics of self-discovery, teenage angst and identity; this analysis will help perceive how this kind of novel can be very effective at the moment of teaching a young audience. Besides, since *Ghost World is* considered to be a postmodernist work, it will be theoretically explained why it is so since the main character discovers that everything is meaningless, a clear depiction of postmodernism. And finally, graphic novel will be analyzed aiming at understanding its importance in today's society as a serious genre. All these concepts will

contribute to the aim of this workshop: to encourage students to think critically over their surroundings, their world and the language immersed in each word and images. The main idea is to challenge students to see literature as something close to them, something real, useful and meaningful in their own life.

1. Theoretical Framework

The following theoretical framework presents the critical concepts and ideas that provide the bases for the understanding of this project based on Daniel Clowes' *Ghost World* as well as the validation of it as a literary work that can be useful in the classroom. Firstly, the concepts of Literature, Children's Literature and Young Adult Literature, in general terms, will be approached in order to understand and justify its choice for the project and its context. Secondly, specific genres such as Bildgunsroman and Graphic Novels will be addressed so as to help readers have a more informed and accurate reading giving them elements to inform their judgment.

1.1 What is Literature?

Throughout the time, literature has been a very controversial concept to define and there have been various attempts to do it. It seems that each reader has different and personal notions of what literature is; in fact, Jim Meyer argues that the word 'literature' is used by "millions of speakers who come from vastly different backgrounds and who have quite divergent personal experiences with, and views on, literary texts" (1). Despite this variety, talking about literature has been successful and the messages are generally delivered adequately. However, coming to agreement on a single definition of it has been extremely complex.

Notwithstanding the struggles with it, Terry Eagleton defines literature according to the peculiar ways in which languages are used (2). Certainly, for him the way language is

shaped in a text is essential because it gives significance and intensity to each word. In this regard, Roman Jakobson states that literature represents an "organized violence committed on ordinary speech" (qtd. in Eagleton 2) so as to transform and empower the common and the ordinary found in everyday speech. The words come to life in different ways according to their texture, rhythm and resonance drawing attention to the language and leading to new perspectives and attitudes towards the word itself.

Moreover, Eagleton delves deep into Russian formalists' idea – which essentially applied the study of linguistics in the study of literature concerned with the structures of language more than the content – which was considered only a motivation of form, an occasion or convenience for a particular kind of formal exercise — saying that literature has raised awareness of the language itself (3) perceiving the reality and the world in a more dramatic and vivid way; it refreshes the habitual responses turning them into new perspectives on the word. This effect of "estranging or defamiliarizing" common elements intensifies using different techniques condenses and brightens the language encouraging readers to pay more attention and engagement on it.

Furthermore, for the Formalists, literature is "a kind of linguistic violence and a set of deviations from a norm;" there is no a single "normal language or a common currency shared equally by all members of society and if it exists, it is an illusion" (Eagleton 4). Since everybody was different in terms of class, region, gender, and status, the existence of a unified, single, and homogeneous linguistic community was considered to be impossible. So, for the Formalists, what makes a text literary is the type of discourse people use according to their gender, class, region, status and so on; it all depends on the uniqueness

each writer gives to their writings estranging the common and ordinary and rejecting the usual normative linguistic background.

Nevertheless, for Eagleton, the context and where the writer happens to be standing at the time (5) is relevant to understand the kind of language he or she is using. Taking this idea into account, it might be possible to say that literature is constantly changing throughout time because human beings –their way to interact –change as well. Readers, in fact, relate their experience and their own reality when talking about literature and when judging a literary work depending on the society they are living in and cultural-political factors. But what remains is the kind of language literature uses which is "self-referential," a language that talks about itself (Eagleton 7) emphasizing the way of talking about something rather than focusing on the reality and contents of what is talked.

On the contrary, Jonathan Culler points out that literature is "whatever a given society treats as literature," (21) being the culture the one that judges and recognizes something as literature giving some patterns for everyone to follow; in fact, at some point there is a set of texts – created by communities— that judges and arbiters the different works of literature and if they happen to fit into the determined patterns, it can be recognized as literature. In addition, Culler mentions that a text with a potential for thoughts in terms of form and content can be called literature, something that calls for attention and invites to exercise imagination and reformulate the mind and thoughts (24) can be a literary work.

The conception of literature has changed in time. For the eighteenth-century England, literature embodied a whole range of valued writing in society like philosophy, history, essays, letters and poems. The criterion to define literature was merely ideological, expressing values and stances. More than feeling, experience, personal response, creativity

and imagination, literature was a revolutionary voice and a force to "transform society in the name of those energies and values which art embodies" (Eagleton 17). Due to the context where industrial capitalism was in control of the production aiming at diminishing human relations and converting human life into wage-slavery, literature provided a living criticism of the time; most importantly, poetry became in locus of expression because, unlike other types of writing, poetry was not under surveillance so ending up being the voice of the people. For instance, in the case of poetry, more than being a technical mode of writing, it had deep social, political and philosophical implications (Eagleton 17). As a result, literature was a powerful tool to go beyond reality and create a conscience about the current problems.

To this point, literature has been defined in terms of content, form, and purpose; besides, Culler highlights that literature is the text or speech that "elicits certain kind of attention" (28). Literature is something made of special language and vivid content to attract special attention and make people familiarize with it. Culler also considers that literature is "language in which the various elements and components of the text are brought into complex relation" (29). For example, Culler claims that literature can be seen as fiction affirming that readers pay attention to this because it creates has a special connection to the world. In fiction, what the speaker says and what the author thinks are is always a matter of interpretation. Therefore, it is, at some point, difficult to understand literature because there are connotative aspects of language that have to be considered when reading; not only is it a matter of words shaped aesthetically, but also of interpretation going beyond the literal.

Taking all these ideas into account, it could be concluded that literature has been the object of study for decades, each approach reflecting the concerns of the, different perspectives and emphasis. At some point, attention has been paid on author's point of view, the way the language is shaped and organized and the attention it receives from readers. In this sense, formal aspects of the languages are important to understand literature and the concept of text has evolved to include not only verbal messages, but also visual ones. With time, people have been able to read words and images being both strongly powerful and having an influence among the reader. Words and images can be thought-provoking and inspiring; written, verbal and visual language can touch people's souls and make them see reality from other perspectives. As Collie and Slater claims that literature is something that "speaks to the heart as much as to the mind, provides material with some emotional color that can make fuller contact with the learner's own life" unifying and relating all the other texts analyzed throughout the time (Collie & Slater 5).

1.2 What is Children's Literature?

Since ancient times and across all continents, children have read texts from fiction to textbooks, from Shakespeare to the Bible, from comic to computer games. Most importantly, children are more interested in reading texts that promote their imagination such as fairy stories, folk tales, fantasy books, and so on. Indeed, Peter Hunt argues that children's literature is those texts that were "written expressly for children who are recognizably children, with a childhood recognizable today" (qtd. in Grenby 3). However, the notions of childhood have been altered over time, so what is understood by children's literature has changed as well. In this regard, Grenby mentions that this kind of literature has to be placed in a continuum where everything is growing as each child is as well (3); in

other words, this kind of literature has to be aligned to the concerns and current reality of the children.

When talking about childhood, it is understood the period of a person between birth and puberty. However, for Lerer "children's literature is not some ideal category that a certain age may reach and that another may miss," for him it is a "kind of system, one whose social and aesthetic value is determined out of the relationships among those who make, market, and read books" (7). But, those books are indeed written for children in order to teach and entertain (*Docere et delectare*). Mainly, children's literature was created with didactic purposes but also for teaching. Despite of being entertaining, they are under a highly ideological ground where children can explore a fictional world in an interesting way so as to be social beings and individuals.

The concepts 'children' and 'literature' go hand by hand and cannot be separated, each of them transforms other's meaning for the purpose of the field specializing according to the context. Due to this, children's literature has been a starting point to teach other disciplines, values and morality. Grenby mentions that the most important is that "the reader meet only those things which they find around them in their own lives" (69) because stories and tales become familiar to them to the point of learning from them. Children's books open doors to their imagination, to their mind and life so as show the world through others' experiences; they are didactically adapted to teach and entertain at the same time shaping children's lives. In this regard, Hunt quotes a Canadian critic, Michele Landsberg:

Good books can do so much for children. At their best, they expand horizons and instil in children a sense of the wonderful complexity of life… No other pastime available to children is so conducive to empathy and the enlargement of human

sympathies. No other pleasure can so richly furnish a child's mind with the symbols, patterns, depths, and possibilities of civilization (16).

Unlike adult literature, contents and ideas in this kind of literature is more hidden but intense; so, this helps children go beyond looking for the messages implied and transform their vision of the reality What is more, books shape children's lives changing the way they can see the world, and at the same time, fostering imagination (Lerer 11). Indeed, children's literature expands horizons and instills a sense of wonderful complexity in life, going beyond the obvious and learning from abstractions.

In addition, for Peter Hunt, something really interesting about this kind of literature is that it deals with fundamental questions of communication and understanding between adults and children, between each individual (2); children encounter real life, they are enforced to confront their perceptions through someone else's eyes. In this regard, it has been a struggle for practitioners to determine what is good for children and what is not; nevertheless, every single book is written for different audience, with different needs, with different skills and different ways of reading, so there is no a general truth in the what is "good" (Hunt 4).

What makes this literature interesting is that the cultures of the world are embedded in children's books so as to construct ideologies and viewpoints from the very beginning (Hunt 5). In this sense, the developing of the industry of children's literature around the globe has been different from place to place and from time to time. For example, at the end of the eighteenth century in the Netherlands, there was a growth in fiction for children, but in Spain, despite some translations from Grimm, Anderson, and Perrault, true children's books did not emerge until the end of that century (Hunt 6). From then on, Children's

literature started to put attention to the educational, religious and political exercise of power as well as concepts such as freedom, fantasy and imagination because it wanted to demonstrate the power-relationship between adults and children and the huge influence and control adults had over children's books.

Equally important to mention is that children's literature has been focused on the child as a reader of their world. The book is no longer an artifact but something that helps children to understand and see how the ordinary becomes extraordinary (Hunt 7). Since the reading process of each individual is peculiar, every single interpretation will be distinctive; children are shown the complexities of the world, but at the same time, are trained as readers of the world and books through words, especially with images. The experience of reading a book starts before and goes beyond the words and images where there is a constant play with the child's mind, abstractions of the world, and the way he or she sees the world. This kind of book is simpler because they must be relevant for the kid but, at the same time, promote the reading and understanding of a more abstract universe. In addition, the complexity of the text will lead children to the openness of mind. An example of this is the picture-books where drawings and pictures are known to be easier to get and interpret.

However, McCloud states that the human mind acts in incredible ways when "understanding icons, getting symbolic representations or abstractions from reality (qtd. in Hunt 8). Hunt says that even comic and picture-books are complex, even in the simplest things it is required the use of interpretative skills. In fact, Doonan highlights the complexities in reading pictures. He states that pictures can make among children develop their skills to "deal with abstract concepts, logically, intuitively and imaginatively" (qtd, in

Hunt 9). Therefore, the child as reader can be a truly potential thinking mind if she or he lives the experience of the book, as object.

The experience of reading of a child will depend on the circumstance of that reading. As Chambers adds that texts – written or spoken – are context, and the reader will be defined by his reading environment (qdt. in Hunt 9). To illustrate this point, storytelling can be a very fruitful tool to immerse children in the reading community. According to Zipes, storytelling helps children instill a sense of community, self-reflecting and self-critical community; through this technique children can discover how the ordinary can be extraordinary and they start seeing themselves outside themselves and as part of something bigger that the ordinary reality (qtd. in Hunt 9). This example can contribute to comprehend the relationship between how the story is communicated, the circumstances of that communication and the possible effect so as to grasp what is beyond children's literature.

The study of this kind of literature brings together the child as subject and literature as something practical and life-affecting. Consequently, due to the didactic essence of these books, there a wide variety of topics and purposes: some are time passers; others are for acquiring literacy, expanding the imagination, inculcating social attitudes, dealing with some specific issues or problems, coping with current cultural problems, etc.

Nowadays, this kind of literature is important at a commercial and educational level. Lerer argues that "children's books are now the most profitable area of publishing, and links between traditional and innovative media establish younger readers as the prime market for imaginative writing" (8). Thus, this market has been in a constant development increasing new, advanced and more appealing material so as to get children's attention. In fact, Hunt affirms that "it is, at once, one of the liveliest and most original of the arts, and

the site of the crudest commercial exploitation" (2). As a matter of fact, children's literature is a powerful tool and, as the same time, a weapon to produce global transformations (Lerer 11).

1.3 What is Young Adult Literature?

Young Adult Literature aims at finding identification, maturation, achieving personal improvements and solving own conflicts. This kind of literature, whose labeling again is determined by its readership, appeals to the necessities and reality of teenagers. It is a new literary field in the "usually dated by scholars to the publication of S.E. Hinton's *The Outsiders* (1967), when the author was seventeen" (Trupe vii) depicting a tough reality with real social and emotional problems. From then on, there have been many publications of YA literature such as Robert Cormier's *The Chocolate War* (1974), Rudolfo Anaya's *Bless me, Ultima* (1972), Sandra Cisneros' *The House of Mango Street* (1984), among others. However, Trupe adds that there are no book categories by age level; instead, it all depends on the maturity of individual readers in the youth adult group to decide what to read and what themes are of interest (viii).

Lately, young adult literature has been acknowledged by its relevance to adolescent readers. After an informal experiment done by Solter, the results demonstrated that YAL has more to offer (64) because of its simplicity in its portrayal of characters, setting, or perspective; it is more realistic as it encompasses "rites of passage, identity issues, placement of self in the larger social and cultural context, and discovery in terms of (and against) defined roles" (Solter 64); nevertheless, not only are those issues directed to adolescence, but also to all human beings, regardless of age.

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One of the main objectives is to provide thoughtful social and political commentary that raises questions about complex issues such as immigration, exploitation of children, sexual orientation, terrorism, roles of men and women, social and political responsibilities and institutions, social conformity, religion, poverty, political morality, patriotism, among others (Soter 64). Due to these points, the writing becomes more appealing and attractive to younger readers and they easily engage with reading.

For the same reason already mentioned, young adult literature encourages the reader to be reflective and, at the same time, "sharpens one's vision and provides alternative ways of seeing; [it] brings into relief. Things we fail to notice" at the first reading (Soter 65). Still, what makes young adult literature relevant? The answer is pretty simple: people can connect themselves to that which speaks to them because, as Soter claims, "it represents experiences with which [people] can indentify" (66); reading meaningful stories will help readers to feel a strong connection between the novel and their experience. Unquestionably, this literature is significant because it reflects the concerns and interests of teenagers leading to an identification and projection between the reader and the character. Whereas teaching is important in children's literature, in YA literature identification and recognition are.

Kornfeld and Prothro remark that reading a young adult book helps students to "realize that their experiences are not unique […] and they become a part of the world of the characters books, but their perceptions of that world are colored by their own experiences" in life (221). At the end of the journey, they return from the fictional world with a better understanding of their own. In relation to this, in Daniel Clowes' *Ghost World*, two teenage girls and best friends face the transition from adolescence to adulthood and the changes that

it brings. Both relate their day to day lives, their ideologies and visions of life. Over time, their relationship deteriorates and they realize how everything inevitably changes. In this case, the main characters of *Ghost World* have to deal with change going from adolescence to adulthood which, at some point, for most adolescents is frightening, and cope with the concerns of the teen years. Undeniably, this kind of literature will provide insight into some life lessons and guidance and it will empower the reader to take control of his or her life with no fears.

1.4 The teenager as protagonist: Bildungsroman Novel.

In the eighteenth century arose a novel in which the protagonist experiments a spiritual and psychological development: the Bildungsroman. This type of novel is also known as novels of education or formation. Hardin mentions that *Bildung* means:

A developmental process and the collective cultural and spiritual values of a

specific people or social stratum in a given historical epoch and the achievement

of learning about the same body of knowledge and acceptance of the value system

it implies (7).

That definition claims that this novel is based on the personal growth of a character where it is learned to go through the stage of childhood to adulthood. The main theme is "the reconciliation of the problematic individual driven by deeply-felt ideals with concrete social realities" (Hardin 16); in other words, the connection of the teenager with society and the way problems are solver is important for the development of the character in this kind of novel.

Bildungsroman encompasses the period of formation of the individual, so it can be used as a pedagogical novel that teaches young people to confront the individual's maturation throughout their life and, besides, it helps teenagers to cope with the world in a better way. Indeed, Peck states that through this kind of reading, readers can get into another world where they experience events from the point of view of other human beings and learn from them (xvii).

It is important to remember that adolescence is the detachment from childhood and a preparation for adulthood where the teenager, most of the time, has to go "outside mainstream society in order to achieve some individual identity before returning to that society as an adult human being" (Peck 19). To demonstrate this, it is enough to read *The Chocolate War*, where the protagonist feels like outsider and wants to fit in society as well as in *Ordinary People,* or *The Outsider* where a group of teenagers create their own society. These novels mainly refer to the protagonist that goes outside society either alone or with other, after a time, he returns as an adult.

Beddow affirms that coming-of-age novels are symbolic works because it is possible to comprehend the nature of humanity through a fictitious narrative of the central's character's development (qtd. in Hardin 20); the protagonist might become a model for the reader and a guide who he can follow to. It is indeed considered to be the accommodation between the individual and society. For instance, Mann's *The Magic Mountain* involves the exploration of the tradition, a critique and a precarious reinstatement of it. This novel demonstrates the complexity and longevity of this genre, even though time passes by, the novel, the narrative and the values implied there remain the same and useful for the modern world.

This particular literature has not been defined completely yet. Although its German origins, there are a lot of non-German Bildungroman nowadays (Hardin 23). Nevertheless, for some is quite intriguing the distinctions made by nationalities: English and German. On one hand, it has been said that English Bildgungsroman is more focused on social mobility, with class and conflict; it puts attention on the history of the individual and his or her collective experiences trying to move up socially so as to achieve a self-development. On the other hand, the German concept is more about a corrective power of action and moral lessons along with a "harmonious self-development" (Hardin 25). But at some point, it ends up being German-English hybrid novels which show "life and philosophies of life as something moving, changing, and dynamic" (Hardin 25).

This kind of novel aims at teaching readers to undertake their formative process and notice the steps and path in life through reading – seen this process as a fundamental part of their education. The novels of formation transport readers into another world, where the hero must make his own way through the chaotic and stormy waves of life preparing his future at home, in society and in the community and gaining experiences from the urban life (Golban 9). Readers can self educate through this kind of literature encountering a variety of circumstances, states or visions of the world and sometimes they can be related to their own experiences. Therefore, as the novel flows and the character grows, the reader is being educated and trained for life itself.

Peck highlights the transition between innocence to experience within the narrative and the character itself. In this regard, Clowes' *Ghost World* comprises a narrative where the main characters undergo a growth into maturation; it shows how the process of change can be onerous and hard to handle, and as Peck mentions, this literature gives a "more profound

climax" (20). Finding an identity in adolescence may be complex because there are so many social, economical, cultural and political factors to take into account generating confusion in this stage of life. However, reading a bildungsroman novel or a novel with the features of formation and initiation, like the one already mentioned, will help readers to have clues in defining their identity and developing their values.

1.5 Constructing meaning to the world: Postmodernism

There are some aspects in Daniel Clowes' *Ghost World* that make it a postmodern novel. In order to read it properly and understand some specific situations, it is necessary to go through certain notions of postmodernism. Jean Baudrillard provides significant elements for the discussion and the revision of the conditions of postmodern culture and society as they are depicted in the Clowes' work.

As a starting point, he takes Jorge Luis Borges' *On Exactitude in Science* words which say that "the cartographers of the Empire draw up a map so detailed that it ends up covering the territory exactly;" in other words, when the Empire falls, the only thing that is left is the map as a reality. However, Baudrillard argues, "today abstraction is no longer that of a territory, a referential being or a substance" but it is a "real without origins or reality: a hyperreal" (2). It is the real that remains until today, not the map; in fact, he states that the territory no longer precedes the map, nor does it survive; the map is the one that precedes the territory and engenders the territory (2). Jean further develops that "it is a question of substituting the signs of the real for the real" and now the development of every real process is by its "perfectly descriptive machine that offers all the signs of the real" (3). To put it simple, according to Baudrillard, the postmodernist society lacks of meaning or

direction since it has been substituted for a non-existent reality, a reality whose boundaries with fantasy have been blurred.

In this regard, Jean-François Lyotard argues in his *La Condition Postmoderne* that the era of today is in crisis, meta-narratives[2] are no longer important or significant for the understanding of the world (qtd. in Butler 13); in fact, he argues that those theories and doctrines have lost credibility. Due to this, he defines postmodernism as the incredibility towards meta-narratives. This skepticism about the claims of any kind of overall, totalizing explanations and generalizing reality has reigned over postmodernism. The postmodernist society could side with those who did not fit into the larger stories and the known master narratives leading to a pluralist age in which every argument and idea are to be seen as no more than quasi narratives which compete with all the others for acceptance. There is no correspondence with reality or a reliable fit to the world. Everything – every narrative, situation, idea or character – is just another form of fiction (Butler 15). Reality is understood by each person; meanings become the property of the each interpreter who deconstructively react and analyze the real.

Frederic Jameson adds:

resolutely postmodernist in that they conceive of themselves as sheer text, as a process of production of representations that have no truth content, are, in this sense, sheer surface or superficiality. It is this conviction which accounts for the reflexivity of the Godard film, its resolution to use representation against itself to destroy the binding or absolute status of any representation (qtd. in Butler 31).

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[2] By meta-narratives is understood sociological perspectives and theories such as Functionalism, Marxism, Feminism, among others.

He highlights the fact that everything is a text, every work is text no matter the origins, and everything is a representation or simulation of the real. The same happens with individuals, Benhabib mentions that subjects are replaced by a system of structures making them products of a living subjectivity, she says "you and I are the mere 'sites' of such conflicting languages of power, and the self is merely another position in language" (103). Therefore, humanity of each individual is put into question and it is replaced by an intersection of discourses being a product of a relational system which is finally a discourse as well. To postmodernism, a human being is "not a unity, not autonomous, but a process that is perpetually in construction, perpetually contradictory, perpetually open to change" (Belsey 132); indeed, the notion of human identity is essentially constructed like fiction. To put it simple, postmodernism creates an impression of the real world where the truth and fiction are mixed.

1.6 Going beyond the words: Learning through visual in Graphic Novels.

As it is already mentioned, literature gives relevance and greatness to words, written or spoken. However, there is a kind of literature that values the experience of reading the word through visual: Graphic novel, also called sequential art, comics, photo-novels, graphics, and paperback comic novels. This has become more and more popular over the years since the world readers are experimenting even more with digital content and graphic novels are one of the most favorite printed form. The popularity they are gaining is reflected when Wiener claims that "for college world to survive and remain relevant they are offering courses which students will be interested in taking such as sequential art, film, gaming, sports, graphics" among other forms of popular culture (5); consequently, there is

a new type of literacy, a visual one. Because of the current visual context and constant visual interaction, younger generations know how to read images. Therefore, if classes need to be more attractive and catching, it may be good to consider this genre.

   Graphic novels are being included in the libraries due to changes in the way children are receiving and interpreting information and learning from that information (Weiner 9). There have been a lot of investigations which assert that graphic novels are beneficial to literary development. Sally Brown mentions some of the advantages this genre provides: it offers alternative viewpoints through multicultural texts, teaches literary terms, supports reading comprehension, builds vocabulary, provides access to authentic English language, and teaches textual differences between narrative and dialogue. Therefore, with the increase in visual stimuli in everyone's surrounding, reading can be accessible for everybody in terms of form and content.

Winsor McCay, ''Little Nemo'' (December 5 1909), reprinted in *The Complete Little Nemo in Slumberland*, Vol. 1, p. 19

Images so simple as the one above – it was one of the crucial comics for the beginnings of a particular symbolic language— can evoke easy understanding because there is a clear relation between image and text as it is stated by Mitchell as "visible language." He emphasizes that what really matters is how words and images are placed in a text (87). However, images without words continue being a verbal language because they still recall emotions, sounds, smells, memories, thoughts, and so on.

However, Wiener mentions that at the beginning, the precursor to graphic novels – comic books—were not considered literature (10). One of the first comic books was *Famous Funnies* where characters spoke in word balloons in each panel. However, in time, comic creators started telling stories beyond the bounds of their four panel strips. The stories were more adventures and intrigue so as to attract more attention leading finally to the first superhero comics. Most of them stressed the World War or the social climate of the time, and characters were depicted as good guys or bad, depending on the historical context. Since the generation of readers was growing up, graphic novels had to do it, too. From simpler stories to heroes larger than life, later heroes are made identifiable, complex and dark; in this sense, Weiner explains, heroes and protagonist became "grittier, the universes became darker and more dangerous" (10). By then, because of the reality of the readers and their necessity to read more adventure and intrigue, in 1966 *Spider-Man* marked the arrival of the humanized hero and Miller's *Dark Knight,* in 1986, gave that hero depth through a mental torment and ethical quandaries.

Likewise, graphic novels have experimented many changes and evolutions throughout the years, all based on the reality of readers as it can be seen with *Ghost World*. Daniel Clowes, along with Alan Moore and Frank Miller as pioneers and later Crumb, Pikar and

Spiegelman, contributed transforming the world of male heroes to a world of female anti-heroes movement. What before was extraordinary, now it is ordinary; what before was girly and delicate, now is grotesque, common and vulgar. This novel has marked a great change in the conventions of stories making readers become closer and identifies with the characters and the reality itself.

Within graphic genres, there are other genres and features as well which have been evolving through time. For instance, biographical and autobiographical stories like Art Spiegelman's *Maus.* Therefore, graphic novels are not only a genre; instead they are "a medium in which many genres are represented. There are science fiction and fantasy graphic novels, graphic novels about heroes and villains, often in Spandex costumes and sometimes with capes, and stories about human condition, love and loss" (Weiner 11).[3] Graphic novels have become more complex and darker because of the constant evolution of the world; in fact, the way of representing that universe starts using specific techniques from films and serious literature which have made them even more serious and thoughtful.

Nonetheless, there has been a problem finding a clear-cut definition for graphic novel. As it has already been said, some consider it as a medium, others as a genre, and still others state that it is a term determined for a format with a variety of features of fiction. Will Eisner was the one who used this concept for the first time when his 1978 graphic novel, *Contract with God,* first appeared. He used the term to "avoid the stigma associated with comics in order to attract the interest of mainstream publishers and bookstores" (qtd. in Weiner 26), so for him, this concept was merely to add seriousness to the form, and sell

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[3] For further examples, see the annotated list found in Robert G. Weiner's Graphic *Novels and Comics in Libraries and Archives: Essays on Readers, Research, History and Cataloging* (2010). Page 12.

more. Indeed, in time graphic novels became approved by the general audience, mostly by children because it was an appealing and more entertaining way to read.

Indeed, graphic novels seem to be more attractive to readers of all ages because of the form. Mitchell argues that images "compose a medium quite distinct from printed words, on that communicates differently, one that achieves excellence differently" (1). The way in which humans interact, represent themselves and communicate is completely changing altering the human perspectives and visions of the world. Nowadays, people seem to interact more with images and pictures; they seem to learn more from the visual part. For instance, Sontag talks specifically about photography and images, and claims that "whatever the limitations (through amateurism) or pretentions (through artistry) of the individual photographer, a photograph [or an image] seems to have a more innocent, and therefore more accurate, relation to visible reality than do other objects" (10). In other words, pictures come closer to one's reality and through each photograph and image a message is drawn; images indeed are witnesses of reality because they represent what happens in a particular situation; nothing can be more faithful than an image.

Each thing in the planet conveys something; each person has his own personal way to communicate and give messages. Most of the time, it is though that only words have meaning when communicating, but so do images. In this regard, graphic novels work with the interaction between words and images. Mitchell mentions that images are easily understood because of their openness and worlds are more complicated because of their codification, abstraction and nature (88). Graphic novels make language visible helping the reader understand the message and meaning of the narrative.

Therefore, learning through visual has been fundamental from 1960s. Images have completely shaped people's lives and transformed the way they learn and perceive the world. In addition to this, Wesseling states that "the relationships between pictures and texts in picture books tend to be ironic: each speaks about matters on which the other is silent" (320); to put it simple, words cannot evoke or express emotions but words can. Images demonstrate attitudes, emotions, and thoughts through shape and colors. Images offer different types of information to the reader and will open their mind at exploring each detail, form, color, position and so on. Certainly, words are more specific and effective, but images can have a simultaneity and automatic response that a verbal text will never have.

Therefore, through graphic novels, certain aspects of the words are intensified; indeed, they are a way of communication in which the way and the form are more determining. The world of today is getting completely shaped through images; visuals are crafted carefully and thoroughly so as to give the right message leading readers to have others perspectives and understanding of each word. Thus, the word and reality become strange and more charming and easy on the eye, especially for children and teenagers.

2. An otherworldly dimension, *Ghost World*

Daniel Clowes' *Ghost World*, a graphic novel originally serialized in issues number 11-18, from 1993 to 1997, of a comic book*: Eightball.* After that, in 1997 was published as a one-volume book by Fantagraphics Books. This novel was adapted into a film directed by Terry Zwigoff and its script, penned by Clowes and Zwigoff was nominated for an Academy Award for Best Adapted Screenplay.

Ghost World, divided into eight chapters, follows the day-to-day lives of two teenage girls, Enid and Rebecca, who recently graduated from high school. These two girls spend their days wandering aimlessly around their town, criticizing the American popular cultural of that time and the people they see every day. Throughout time, they wonder themselves what they are going to do from now on to the rest of their lives. They have a lot of experiences with their friend Josh, people from the city, stores, and so on. Finally, these two friends drift apart and their friendship completely change

This graphic novel deals with the feelings of melancholy and insecurity experienced by teenagers before graduating, especially for Enid who shows a continuous

attachment to her past. Enid and Rebecca go over life with sarcasm and strong and swear language directed at themselves, each other and at others they interact with. Their dialogues are at some point superficial constantly criticizing the popular culture, radio and TV programs, and people who are apparently losers.

They struggle at finding themselves and having an identity; their everyday lives seem to have nothing to be interested in, they try to make their life interesting by entering the world of the unknown, oddness and ordinary. For example, Enid believes that one couple at a diner where se is eating is Satanists due to their way of dress and the umbrellas they use on sunny days. So, Enid and Rebecca observe them making assumptions and observations about their life and doing whatever possible to know who they really are in order to just have fun. Another example is their interaction with classmate, Melorra. They attack her in a very simple, witty and notable way because they cannot believe she has become an actress. So, they insist on finding the TV commercial where she performs. Given the examples, it can be clearly seen what Enid and Rebecca do to make their lives interesting: they notice the absurdities of life and people in it and make what is simple intricate.

Most of the things they do and say are a way of coping with their life. They are always together and they love each other deeply as friends. Both of them try to cope with the world and infringe the world of adulthood that is surrounding them. Rebecca does not want to lose her best friend because of college in another city, but Enid is not satisfied and happy within her routine and life within her hometown. So, all that derogatory critical language she uses is the only way she can relieve or, at least, accept her reality, her world

where she is nothing because she completely lacks of identity; in fact, she is like a ghost in her own city.

Due to her struggle for an identity, Enid really struggles in finding meaning to the city. In fact, in the images above she says that her secret plan was to get on some bus and go away to a random city where nobody could know her; she really wanted to be different, a new person because she hates herself and her autonomous life. On the contrary, Rebecca tries to deal and understand her but she cannot do it; she apparently goes on her way to maturation, but Enid fails at it.

Apart from that, the same colors of the graphics contribute to the desolation of the girls and their lives. In fact, the black, white and bluish colors make the story a little bit of a

ghostly effect. Besides, no using other expressive and flashy color demonstrates the simplicity of the work, of the characters' lives and their thoughts. In this regard, she really does not know what she wants so the intrigue, instability and lack of confidence are evident through the colors as well.

Pamela Thurschwell mentions

Ghosts as adolescents are defined by their liminality, caught between time frames. If ghosts exist uneasily between the worlds of the living and the dead, then adolescents exist uneasily between childhood and maturity. For both adolescents and ghosts time is out of joint. Growing up of course always means growing up towards death[4]

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[4] Qdt. From Parille article, The Ghost World of Modern Adolescence. Pag. 147.

The age of transition seems to be caught between the past of childhood and the future of adulthood which provokes mixed feelings in the character because she desires to go back but at the same time she want to go forward. The teenager is between desiring and fearing those times will never come or have never been. Therefore, teenagers are like ghosts, moving all around trying to reach their correct place but, that places does not seem to exist ending up being insubstantial and inhuman in an unreal world defined by adults.

The wasted modern landscape of these two girls has no particular place to go, as it is for ghosts. They do not have an authenticity; they do not have a space to occupy. So, in order to cope with her nostalgia and mental image of uncomplicated childhood, she always comes back to her past. At the garage sale, she does not want to sell her Goofie Gus, a relic, because it was part of her childhood, and also she listens to the records she listened as a child, she listens to it as she holds it as if she was remembering her past. So, she is in the process but she is not ready to be an adult yet.

By the end of the story, after finally realizing and recognizing that everything is going wrong – she failed to get into college, she regrets the changes in her friendship with Rebecca and Josh and her father is dating an ex-wife she hates. She decides to leave the city, but before that she goes to the beach and sees that little boy. Her cursing is a reflection of her mourning and teenage angst towards the continuity of life, the transition from childhood to adolescence and adulthood.

Both girls try to make their life an almost-not-boring adventure. In an occasion, they take a personals ad and call the number of a man. Enid loses at keeping her posture because all she wants to do is laughing and Rebecca tries to concentrate not to burst out in laughter. In fact, they live in a world of adults but they remain childish. But still, every street they walk, every store they pass over, every single thing in the city is the same.

In the previous image, Rebecca and Enid visit the "Original 50's Diner," and both of them recognize the no authenticity as a pastiche location and laugh at the stupid names of the menu items. As already mentioned, these two girls, especially Enid, find the way to fascinate themselves with the ordinary of city and life. She is like a little girl looking for their own meaning and signifier of each element of her life. However, if especial attention is paid at the first panel, both girls are drawn in black depicting their lack of identity when going to the right same popular and famous place which is indeed not original.

When talking about *Ghost World*, the notion of non-places of Augé comes to light, he mentions that a place not defined as relational, historical and concerned with identity is

not a place (77), those are products of modernity; instead, those places are the result of the excess of time, urbanity and space that cut ties with the real, the history and place itself. This work reflects the postmodern city and individual which are subjects of conventions and an idea of reality which is actually placed in doubt. The novel is full of super modern spaces representative of the world people live in: a boring landscape that it does not even have a proper name but written on his wall Ghost World. The city is a representation of the states of mind each character has and depicts the ghostly features, misery and discontent; they feed a sense of the uncanny, replicating all the same stories, streets, and places. Enid, in fact, is always moving around in order not to get immersed by the dichotomy of this place because she does not want to be one more human ghost of the city.
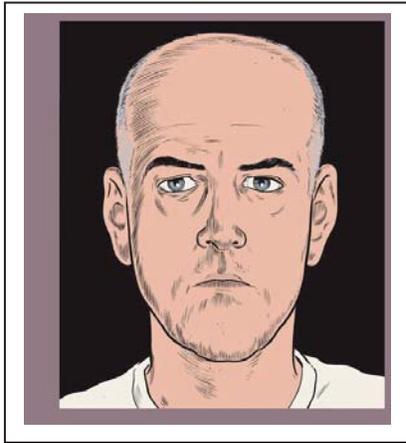

Certainly, this exceptional work is a representation of the harsh reality teenagers live in, where they have to deal with their inner self, outer self and the world. In *Ghost World*, everything lacks identity. No matter the efforts of these two girls to be "different" from the popular mass, mass culture, and consumption society. Only Rebecca ends up working on the same right place where they used to hang out and grows into a very

beautiful young woman. However, Enid continues stuck in a rut, with the same personal-emotional problems in finding herself because she is so into her past that becomes a ghost of her own past. So, in order to move on, she leaves the city in an unreal ghostly bus.

Finally, it can be concluded that this literary work is a brilliant exploration of the multiple wavering ghosts of modern life and memory; especially, haunted in the existence of the postmodern teenage girl who desires something impossible: a past and a future different from what is preconceived and socially constructed by adults. By the end of the story, hope appears since Enid lives the town leading the reader to expect for a better place, a better present and future.
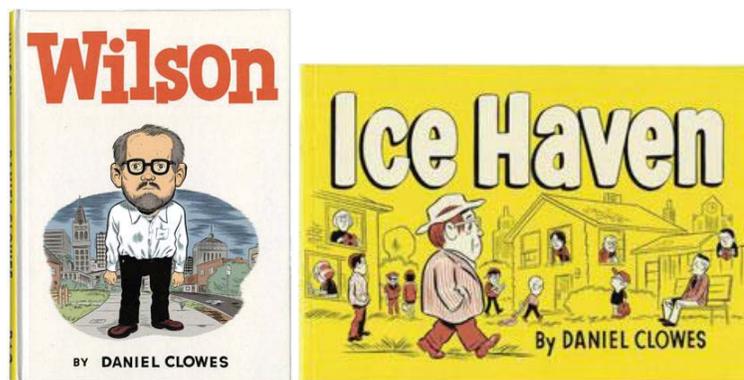
3. A Brilliant Cartoonist's World, Daniel Clowes

Daniel Clowes was born in Chicago, Illinois in 1961. He attended the Pratt Institute in Brooklyn graduating with a Bachelor of Fine Arts in 1984. The cartoonist has works in the long form graphic novels, graphic short story, single-page comic, and newspaper comic-strip format. Through all his works, he helped to legitimize comics as a serious medium.

His first work appeared in *Cracked Magazine* in 1985 and during the next year he saw the debut of his first comic-book series: *Lloyd Llewellyn*. From this point on, his creations started to appear: *Eightball, Like a Velvet Glove Cast in Iron,* a nightmare journey through pre-millennial America; *Pussey,* analysis of the comics industry; *Ghost World,* a teenage friendshiping school and dealing with the world of adults; *David Boring*, a gloomy story of obsession. Along with the series *Eightball* that ran 23 issues through 2004, Clowes earned a large multiple industry awards including Eisner, Harvey, and Ignatz awards. So, after a time, he also released two anthologies of *Eightball*: *Caricature, Twentieth Century Eightball*, *Art School Confidential* and *Ugly Girls.*

Clowes started to use colors with the last part of the series of *Eightball, Ice Haven* (2005) *and The Death-Ray* (2011). Along with these works, he has created *Wilson* and *Mister Wonderful.* His works have been translated into over twenty languages and have been subjects of discussions and international exhibitions. In 2011, his breakthrough hit, *Ghost World*, was adapted into a film earning an Academy Award nomination for Best

Adapted Screenplay and winning the Independent Spirit award among many others. Being a very well-known cartoonist helped him to be selected for Esquire's annual fiction issue in 1998, praised for the animated video for the Ramones's "I Don't Wanna Grow Up," created illustrations for Todd Solondz's *Happiness*, and has contributed in covers to *The New Yorker*. He has been very famous to the point of appearing in *Time, Newsweek, GQ* and other magazines.[5]

The following are the covers of some of his works:

During the 1970s, every teenager was into the hippie jams of the Grateful Dead, Grand Funk and the counterculture era with the psychedelic Jefferson Airplane band.

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[5] Information taken from the official website of Daniel Clowes: www.danielclowes.com

However, Daniel Clowes was not like the rest of the people. It was there when he found Jack Webb's *Dragnet show*. Clowes was obsessed with Webb because it created fictional worlds; it was with him that Clowes acquired the technique of creating something not that distracting or clever, just the facts to emphasize minimalism. The cartoonist ended up creating characters that do not obey the culture's rules.

Daniel Clowes has mainly focused his works on a fiction that could be used as an escape from reality; in fact, he also mentions it in an interview conducted by Tavi Gevinson, "I realized people were sort of seeking some kind of comfort in fiction" but at the same time, he says that it is really hard to understand the world because people's lives is full of contradictions. So, Clowes has basically used his experiences and context to create literature and depicts the protagonists in order to discover who they really are and how they interact; in this regard, the cartoonist says in the interview

> So I'm always trying to create characters that seem like plausible human beings in whatever situation they're in. Which to me usually means that they're sort of erratic and scared and confused and trying to move toward their own comfort and safety at all times. That seems to be the general principle of how humanity operates.

In this regard, through his kind of art, he depicts how society and people really are. In addition, since he was raised by his parents, stepparents and grandparents, he did not get to know what was supposed to grow up to be so he had to figure it out by himself. Under the influence of his brother's comic, *Strange Adventures*, he realized that his life and world was like that disturbing comic, so he turned to comics "to figure out how to deal with living" (Parille 12).

Therefore, one of the topics he is interested in the process of growing up. He says a directed relation between childhood and comics. Comics can use a hidden language to access memories and emotions, this kind of language and visual form has an emotional power, above all during the formative process where the first creations of imagination appear; the early experiences with comic books shape the later artistic goals because the impact and first impression lasts forever (qtd. in Parille 13).

Most of his comics he has showed to be an uncompromising cultural critic and an empathetic story teller. As mentioned above, one recurrent theme is growing up highlighting the complicated relationship between the present and the past, childhood and adolescence, and adolescence and adulthood. Clowes has portrayed through humor the rhythms of teenage speech and wandering in life with the uncertainties and insecurities (see panel from G*host World* above).

Male adolescence and post-adolescences is one of Clowes' interests as well. For example, *Blue Italian Shirt* (see picture below) deals with boy leaving adolescence,

entering adulthood via sex. His characters perform unstable identities with a constant nostalgia of a personal and cultural past.

Stories like *Ghost World* and *Blue Italian Shirt* demonstrate that the coming-of-age narrative is a constant Clowes' works.

Nowadays, he lives in Oakland, California, with his wife and son. His works are part of the Oakland Museum of California since 2012 and of the Museum of the Contemporary Art in Chicago since 2013. His works have received huge recognition because they are valuable and practical to see how reality works through Clowes' drawings. Indeed, they are potential works to be analyzed, examined critically, and interpreted in future educative and/or literary projects.

4. Description of the school: Scuola Italiana Arturo Dell'Oro

4.1 Historia

El ente gestor de la Scuola Italiana "Arturo Dell'Oro" es la Società Italiana D'Istruzione (SIDI), corporación sin fines de lucro creada en 1912 que en la actualidad la integran 105 socios activos y 16 socios beneméritos. Este proyecto e iniciativa por construir una sociedad acogía aspiraciones de larga data, cuando se hacía sentir con mayor fuerza la necesidad de superar la lejanía física y espiritual de la madre patria italiana. Muchos habían intentado, con sus escasos medios, hacer algo al respecto. Por ejemplo, en el año 1886 se funda el "Collegio Convitto Italiano" ; en 1896 se crea una pequeña escuela en la sede de la Sesta Compagnia Pompieri; y la creación del "Istituto Italiano" en Playa Ancha.

Pero la Societá Italiana d'lstruzione aspiraba a algo más permanente, recogiendo la herencia de un antiguo Comitato Italiano Pro Scuola. Se adquirió un terreno en Avenida Yerbas Buenas, donde surgiría después la futura Villa Italia. Se preparó la sede de la Scuola Italiana en la Avenida Francia y se contrataron las primeras profesoras. En el mes de marzo de 1933 se iniciaron las clases con 128 alumnos. La Scuola se llamó "Arturo Dell'Oro", en homenaje al inmenso espíritu de sacrificio de un joven voluntario ítalo-chileno que había caído en combate en el cielo de Belluno, durante la Primera Guerra Mundial.

En 1939, se formó el Consejo Directivo el cual comenzó la construcción del edificio actual. En 1941 se abandona la antigua sede de Av. Francia y se instalan los cursos, aunque en forma provisoria, en el edificio aún inconcluso en Av. Pedro Montt. Actualmente, la tradicional sede de la Scuola Italiana de Valparaíso se encuentra ubicada en la Avenida Pedro Mont, N° 2447. Su construcción se inició el año 1940 y, aunque inició su funcionamiento parcial y provisorio durante el año 1941, fue inaugurada oficialmente en diciembre de 1942.

Su infraestructura incluye, además de las correspondientes salas de clases desde Scuola Nido[6] a IV° Medio, diversas instalaciones de apoyo tales como: patios, gimnasio techado, biblioteca, casino, laboratorios de física y química, talleres de artes y música, talleres de computación y salón de actos.

4.2 Mission and Vision

The Scuola Italiana 'Arturo dell' Oro' Valparaíso is a humanist and Christian community. Its goal is the integral education of the intelligence and character of the human person that pretends as an objective the education of "inspiration of the Latin and Italian tradition, base of the western Christian civilization, which is accomplished by cultivating and reinforcing in the students the values towards the happiness of their present and future life through the pursuit of the truth, as well as their positive insertion into the society they live in, as lovers of God, of the own family, of the fellow, of the own Chilean nation and of the second Italian nation."

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[6] Scuola Nido refers to nursery school (from three-months-old babies to three-years-old children)
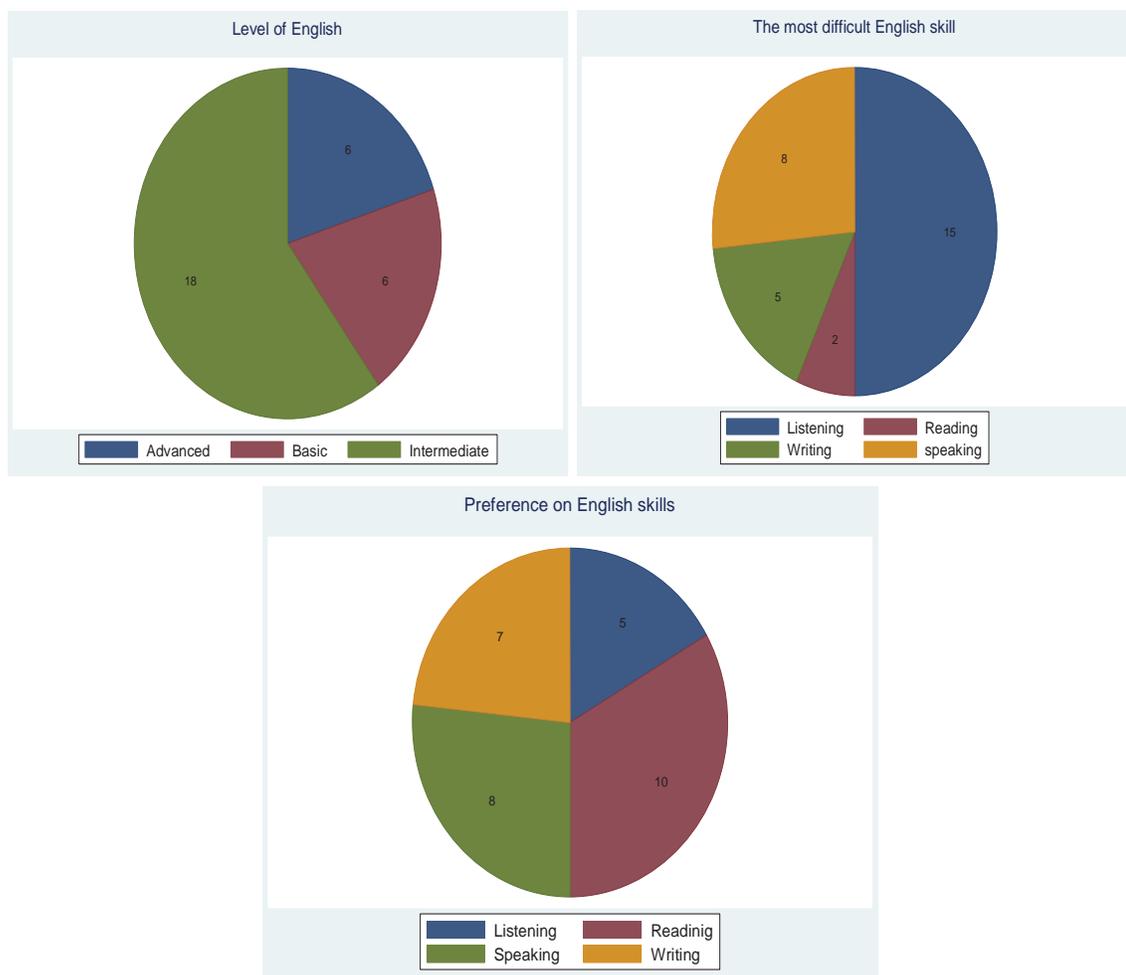
4.3 Educative Project

The principal aim of the Educative Project of this school is to educate students' spiritual and moral values, based on rectitude, solidarity, tolerance and respect for the self and for the fellow. Educate students' intellect and culture; students who value 'knowledge' as necessary to adapt and insert positively and creatively into the current world with autonomy and initiative in the ability of thinking and meta-cognition. Education of the social and affective aspects; students who value the sense of belonging to their school, linking themselves positively with the diverse members of the school community and demonstrating responsibility and spirit of personal betterment. Education of the civil spirit of Chilean and Italian nationality; students put into practice their civic values of both.
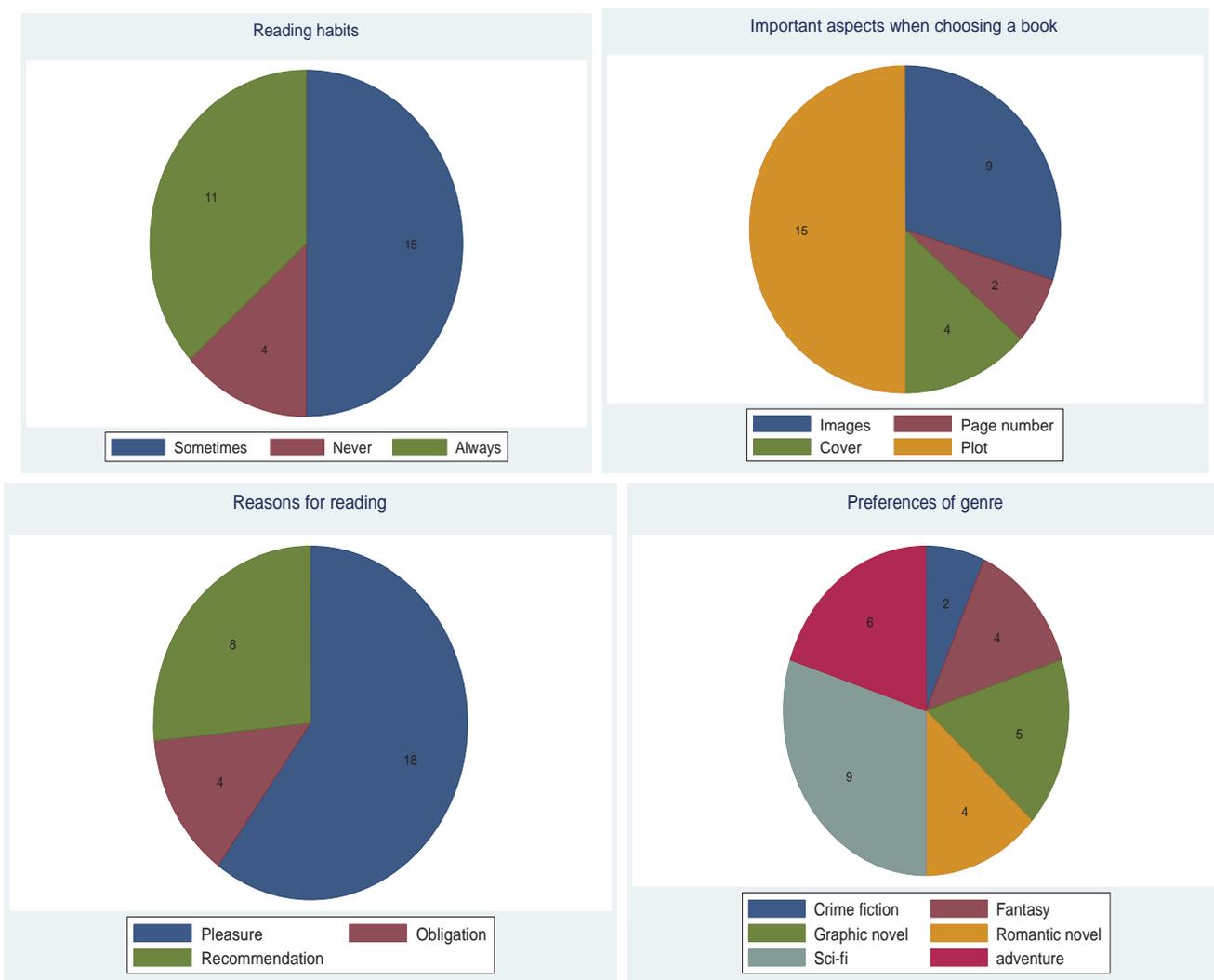
The educative project adds, "We are a known institution and coherent according to the demands of the Chilean and Italian Ministry of Education aiming at educating students with universal, intellectual, personal and social knowledge so as to give them the tools to live actively as citizens in a globalized, multicultural and modern society."

5. Needs Analysis Results

In the needs analysis survey (see appendix 1), different aspects were evaluated such as the levels of English students have and the difficulties they have in different skills of the language. In order to create each class, students' preferences are needed, their reading habits and their reasons to do it. It is also asked their preferences on genre in literary texts and their preferences on ways of working in class such as individual, pairs or groups. The following graphics will exposed the results of the survey.

Level of English

The most difficult English skill
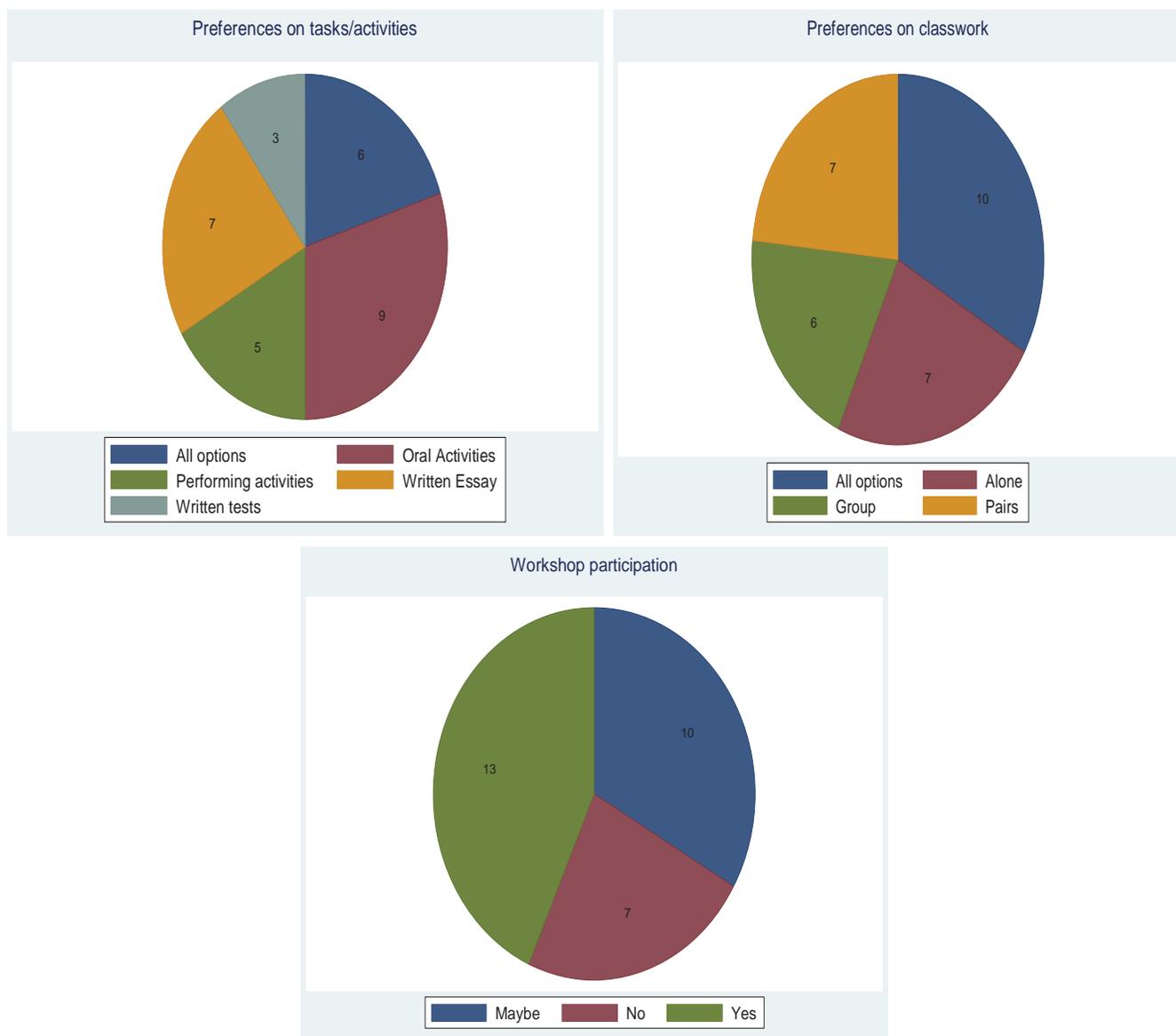

Preference on English skills

According to the previous graphic – all related with the language itself – English does not seem to be complicated for the students. In fact, more than 50% of them consider they are in an intermediate level being listening the most difficult skill, and reading and speaking are the preferred ones.

Reading habits

Sometimes 15, Never 4, Always 11

Important aspects when choosing a book

Images 9, Page number 2, Cover 4, Plot 15

Reasons for reading

Pleasure 18, Obligation 4, Recommendation 8

Preferences of genre

Crime fiction 2, Fantasy 4, Graphic novel 5, Romantic novel 4, Sci-fi 9, adventure 6

From the previous information about reading habits, it can be seen that 36% of the students always read and 50% only sometimes do it. Besides, their reasons for reading are maily for pleasure (60%) and recommendation (26%). It is important to consider that they usually choose a book mainly by its plot and also by the images the book may have

because those two aspects are the most catching and interesting ones. It terms of preferences on genre, there is a variety of it, there is no popular trend or a marked tendency among students; only 5 students prefered and commented about graphic novels saying that they are easier to read it and much more entertaining. Having all these in mind, it can be said that students from this level are very active readers.

Preferences on tasks/activities

Preferences on classwork

Workshop participation

In relation to preferences on the kind of assignments, tasks and activities, students principally show their interest for oral activities (such as debate, discussions and oral

presentations) and written essays; however, 20% of the students said that they are comfortable working with oral activities, performing activities, written essays and tests. In addition, 33% of the students like to work in different ways, only 23% says preferring working alone and the same number applies on working in pairs and 20% prefers to work in group. So, given the diversity of choices, all types of participation and ways of working can be good for the workshop so student can work confidently and enthusiastically.

Finally, students were asked if they would like to be part of an English literature workshop and why. 43% said yes because they would like to learn new things and expand their vocabulary of the language and some of the student who say they have a basic level of English also say that they would be very interested in it since it could help them understand better English. Also, 33% said that they may be interested in the workshop only if they knew the contents beforehand in order to see if they call their attention; it would also depend on the teacher in charge, and the time they have. The ones who gave a negative answer (23%) argued that English is not their priority, their lack of time and lack of interest for literature.

In conclusion, it can be noted that the fact students have very good reading habits and like challenges can be very useful to call their attention according to their preferences. Since this workshop has a different vision about literature adapted to their level of English, it can be attractive and suitable for them.

6. Rationale: Why teaching *Ghost World*

Daniel Clowes' *Ghost World* was chosen for this literature workshop because its reading can be gratifying, pleasant and appealing for all adolescents since the novel deals with interesting and complex issues present during the growing-up years such as the search for identity, loneliness, friendship, teenage angst, and all the unspeakable things that go in the life of a teenager.

For this reason, analyzing this graphic novel in a Chilean classroom will be a great help for those who are in high school, especially those who are on their way to adulthood. Youth is full of feelings of melancholy and insecurity, particularly before and after graduating high school. Therefore, reading *Ghost World* – a Bildungsroman— would give them a different perspective of this process: they will be able to examine, criticize and discuss the experience of Enid and Rebecca so as to find out the best ways to deal with this upcoming situation.

The main characters live in a world where they apparently do not belong, they do not fit in; so, there is a constant search for identity in a complex context. However, the author tries to make this quest funny using sarcasm, strong language and swear words; in fact, this kind of humor and language is part of it as a way of coping with the intense changes every teenager has to deal with in his life. Certainly, each character is unique in his own real way and the very special way in which Clowes depicts them will help students to comprehend and understand the reality of a teenager; this work of art vividly and simply portrays the humor, the awkwardness, joy, sadness and pain experienced in youth.

Moreover, the transition from adolescence to adulthood seems to be rough, difficult to handle and, for some, it is emotionally disturbing; nevertheless, Clowes softens this journey, he shows how Enid and Rebecca lose their innocence but still keep childish attitudes. Therefore, reading these girls' experiences and conversations will make students laugh out loud but, at the same time, analyze with a critical eye and relate them with their own experiences so as to get involved as if they were part of the story.

Apart from that, it is relevant to consider the time in which adolescents live nowadays; they learn easily through images and are immersed in a visual culture where there is an evident interaction between the words and images. Wesseling says that "words and images make their own relatively autonomous contribution to the overall semantic, aesthetic and emotional effect of a book" (319); so, to put it simple, words and pictures cooperate each other with a better narration and understanding of the story. Most importantly, the author of this graphic novel gives a vision of the world and depicts a reality through the content of the form which can be very attractive for teenagers because they can familiarize themselves even faster with the work and learn to read not only verbal language, but also visual language.

Having this in mind, the audience of this workshop is, ideally, intended for 3rd and 4th grade high school students. Although it is true that the language is not difficult to be understood by 17-18 years old students, the issues the novel presents are indeed of great interest for them. The dialogues of the characters are natural and, perhaps, familiar to many. Besides, the workshop is planned to be dynamic and practical promoting discussions and critical thinking. So basically, there are two strong reasons to analyze this graphic novel: its content and messages, and visual form.

Additionally, according to the Chilean Curriculum Framework (2009), the Objetivos Fundamentales Transversales for both levels are to promote the knowledge of the self, his or her abilities and weaknesses; to promote students' self-esteem and self-confidence; to acknowledge the importance of working; and, to value and respect different ideas and point of views. So, this project will work fostering the objectives already mentioned through the analysis of the novel and its themes.

As the Fundamental Aims of these levels are different, they can be somehow related so as to get an integral learning process. Students from 3rd grade high school are expected to understand authentic written material given meaning to a text and grasping the purpose of different communicative ways. Also, they have to be able to draw conclusions, relate, interpret and summarize applying all their knowledge and develop a positive attitude towards reading and respect for others.

On the other hand, the Fundamental Aims for 4th grade students of high school are to read and comprehend autonomously and critically different written texts related to their vocational interests. They are expected to develop different strategies to interpret implicit and explicit information; they have to different kind of texts and think about them, assimilate them and react towards them according to their interests and own ideas. Most importantly, they are expected to appreciate the importance of the language in the process of personal and professional growing promoting their potentials and abilities for the near future.

Above all, both levels are expected to see the richness of the language as means of expression of ideas, feelings, situations, opinions, point of views and values; in other words, the program from the Ministry of Education for both levels is mainly focused to see

English as a tool to access information and understand universal culture as well as their own culture. But, how can this literary piece be a contribution to the requirements of the Ministry of Education? *Ghost World*, indeed, through the daily lives and drama stories of realistic characters will lead students to think and understand about their culture, analyzing their surroundings, interpreting what is implicit in the text and reading each drawing; they will be able to improve their meta-cognitive skills; this graphic novel will motivate students to think about their own lives and their own as individuals reflecting about their present and future. Not only will they practice their English skills, but also they will learn about life.

At the end, students will understand that literature is not just fiction or imaginary stories; literature is also about real life, something closer than expected and practical for them; literature is a journey where they can learn about right and wrong, experience their own worlds through others' worlds, think and re-think about different situations, solve problems and live they life they really wish and want. Therefore, this work will definitely help students to grow in both aspects, academically and personally.

7. Syllabus

When teaching a second language, the syllabus comes to be an essential part as guidance and help to define the contents that are going to be taught in the classroom and the focus that the classes will have. The syllabus is important because it is the opportunity where students and teacher can interact in and out the class and it is also useful because it is the primary source of information of the course, the purpose, objectives, activities and strategies that are going to be promote throughout the time for an effective learning.

Reilly claims that the syllabus is the "integration of the subject matter (what to talk about), the linguistic matter (how to talk about it) and in what order" (1). Therefore, it is of great importance to determine what syllabus will be adopted considering the necessities and context of the students. If the teacher follows the designed syllabus, the contents, activities and the flow of the class will be effectively carried out achieving successfully the objectives of each class.

Equally important, teachers should negotiate the syllabus based on the learners' needs analysis and define parameters, provide direction and to have the necessary resources available to make up the EFL class as fruitful and useful for students' education (Rahimpour 1663).

There are a variety of syllabi that can be used in classes; however, this project will be focused on two kinds of syllabi: content-based syllabus and task-based. The content-based syllabus will help the teacher to provide appropriate and useful related content of the workshop. On the other hand, the task-based syllabus will be a guide to decide the activities

with different tasks to perform directly related to the practice of the language in use. The purpose of mixing these two syllabi is to engage students with meaningful learning, not only in terms of language, but also in terms of subject matters, themes, meaning, and essence of what is going to be covered so they can understand that learning literature through English strengthens the language, their knowledge, their skills, their minds and also their life.

8. Workshop Description: A Journey through the Growing-Up Years.

Teacher: Natalyn Mansilla A.	**Area:** English
Lesson Period: 2 months and a half	**Sub Area**: Literature
Weekly Hours: 1 hour and a half	**Number of Lessons**: 10

Course Description:

The aim of this workshop is to introduce students to Daniel Clowes's graphic novel *Ghost World* by teaching them to read graphic novels. This workshop encourages critical reading and fosters a deeper reading of the novel. The introduction to the course is based on graphic novel as a genre understanding the main features and the impact it has on society. Then, the novel is analyzed chapter per chapter discovering the power of images through the work and studying closely the main character so as to understand and go beyond the plot. The main themes and topics are discussed and finally the course encourages students to make connections with the novel and their experiences and own vision of the world.

Students will read the novel under the supervision and the help of the teacher. The course will be divided into four units of three lessons. All students will work independently, in pairs and groups. The course will have a variety of evaluations and assignments like presentations, class discussions, reading, writing and performing activities, among others focusing mainly on the characteristics of this kind of genre and the impact of visual part.

General Objectives:

The general objective is to analyze *Ghost World* through the exploration and critical examination of the main characters in order to understand the concepts of popular culture, adolescence, identity, teenage angst and adulthood so as to grasp the importance of the process of self-discovery in youth. Besides, foster students' motivation for reading and raise awareness about the importance of reading in their own life. Finally, through the analysis of the novel, students will be able to understand the complexities of the graphic novel as a serious genre.

Specific Objectives:

1. Recognize the characteristics of a graphic novel understanding the role that self-invented visual language has in the narrative to grasp the importance of reading as seeing.
2. Identify and analyze the language used in the novel, themes, motifs and characters encouraging students to read abstractly for a better understanding of novel.
3. Examine author's background to discover the purpose of the novel as well as its social context.
4. Encourage and promote critical discussion skills among students when analyzing the novel to seize their own sense of identity in life.
5. Develop love for reading and curiosity for literature.
6. Reinforce values and qualities such as respect, acceptability, responsibility and personal autonomy.

Expected Learning Outcomes:

Students are expected to read and analyze the novel through several assignments so by the end of the elective course they will be able to:

1. Write thoroughly a piece of writing (essay).
2. Write and create specific pieces related to graphic novel.
3. Work actively alone and collaboratively with others.
4. Think critically going beyond the images and inferring what the novel as a whole (colors, language, content, and form) represents.
5. Give significant opinions during discussions activities.
6. Communicate effectively when narrating experiences either through writing or speaking.

Contents and Themes:	**Key concepts:**
Literature	Visual language
Graphic novel	Bildungsroman novel
Popular Culture	Self-identification
Identity	Friendship
Adolescence and adulthood	Images

Class Information

Number of Students: 20-25 students

Grade: 11th -12th grade (3° - 4° Medio)

School: Scuola Italiana de Valparaíso

Period: 2 months and a half

Type of Syllabus used: Content-based syllabus and Task-based syllabus

Number of Lessons: 12

Requisites

   Class participation and commitment with the workshop by doing all the different assignments. Students must show respect during each session, and be proactive and responsible.

Required Readings

Course Materials:

Ghost World, the graphic novel.

Daniel Clowes's biography.

Personal reading journals.

Additional Materials:

Worksheets provided by the teacher

English-Spanish dictionary.

Ghost World, 2001 film.

<u>Evaluations</u>

The following evaluations will be included in the English class.

Course Assignments

Oral Presentations + Project	30%
Written Essay	20%
Class Participation	25%
Reading Journal	15%
Self- evaluation	10%

Late Assignments: Late assignments will be penalized by not getting the total points of the activity.

Test absence: If a student misses a test or a graded activity, he will have to do a different evaluation during the week. Each student must comply with the required attendance (80%), it means that only 2 absences are allowed.

Academic misconduct: Plagiarism is forbidden. If a student is caught plagiarizing, he will be graded with the lowest grade (2.0). Besides, after 5 minutes of the starting time of the class, the door will remain closed and no students will be allowed to enter the class.

9. Planning

Unit general objective	**Recognize the characteristics of a graphic novel understanding the role that self-invented visual language has in the narrative.**			
Unit	Sessions	Objectives	Topics	Tasks/Activities
Unit 1: **Beyond the words: The power of images**	1	1. Identify, describe and examine the characteristics of graphic novels.	Graphic novel conventions.	1. Introduction to the workshop. 2. Set the rules and evaluations. 3. Introduction of the graphic novel genre. The teacher explains the characteristics of it. 4. Analyze and discuss a set of images of different graphic novels provided by the teacher. See similarities, differences, colors, images, etc. (Spiegelman's *Maus*, Clowes' *Like a Velvet Glove Cast in Iron* and *Ghost World*, Miller's *Return of the Dark Knight* and *Sin City*, Moore's *V for Vendetta*, Burns' *Black Hole*). In groups, students discuss what the images have in common and what is different. Then share with the rest of the class. The teacher guides the discussion by asking questions about the form and content. The teacher can reinforce the discussion through a PPT presentation about the genre. 5. Having learnt the features of the graphic novel, show students two images: one of a comic (Simone's *Batgirl)* and the other one of a graphic novel (Moore's *Watchmen*). Make students compare and realize the differences between them. 6. Present the work this project is based on. Skim and Scan the graphic novel. Discuss some of the features, the panels, the colors, etc. 7. Make students look at the cover of the novel for 1 minute. Create a 6-7 panels (applying what they learnt about graphic novel) summarizing what students think the story is about. Homework: Reading journal. In order to foster importance of reading, make students write a reading journal once a week. Give instructions.
	2	1. Analyze and interpret what the images convey understanding that images are language. 2. Differentiate and discriminate connotation and denotation when reading images.	Images as language. Connotation and denotation.	1. Make students remember the contents of the last class. Students give a general overview of what graphic novels are. 2. Ask students what language is for them. 3. Show the following video: https://www.youtube.com/watch?v=XZ3LE5hD96A Ask students to pay attention to the words and each situation in particular (Main idea to explain: Language depends on the contexts and the way it is expressed depends on the person and his subjectivity. Every word, even if it is the same, has a different meaning) Make students provide examples of their everyday language. 4. Show different images: advertising, building graffiti, cartoons, signs and cover of a magazine. Students discuss in pairs what each image (objectively) conveys and what they think they mean. Share opinions. As they are giving their opinions, use their examples to explain denotation and connotation. 5. Hands on: Students go outside to the schoolyard and corridors. They look for a specific situation, image, a person and so on and draw it (having in mind what the student simply observe and what he wants to portray with that image). 6. When everybody is ready, come back to the classroom. Put

			the drawings on the wall. Walk around the classroom looking at each drawing and thinking about the connotation and denotation of each image. Make each student choose one of all and explain to the class what he/she thinks the author of the image wanted to say through it (others students can give their opinions as well). The author confirms if the student is right. 7. Closure of the class giving final reflections. <u>Homework:</u> 1) Make students remember of the next reading journal: write about a specific image that called his/her attention. Describing the image itself and the emotions/thoughts he/she had when looking at it. 2) Students have to investigate beforehand about Daniel Clowes and his works. Choose an image drawn by him and bring it to class.
3	1. Examine author's background to discover the purpose of the novel as well as its social context. 2. Before starting reading, set the context and the plot of the novel. 3. Discover the importance of reading *Ghost World*.	Daniel Clowes' life and career *Ghost World,* introduction to the novel.	1. Make students remember about last class contents. 2. Introduction to Daniel Clowes and the novel *Ghost World*. Show students some images of Clowes' works. Ask students what is the first thing that comes to their mind when looking at the images; what they portray about the author and what topics they deal with. 3. Students read and share the information they brought of Clowes. 4. Give students a handout with a short biography and some extracts of an interview where he explains why he became a cartoonist. Answer the questions of the handout and discussion in groups. Choose one leader of the group and exposes his/her group's ideas. 5. Students listen to the following video. Paying special attention when the speaker talks about *Ghost World*. They answer some questions given by the teacher. https://www.youtube.com/watch?v=ZiKy4LIleYo https://www.youtube.com/watch?v=hMH7wfLlNm8 6. Having the video in mind, talk about the plot and setting of the novel. 7. Scan and skim the novel and chose 1 page that called their attention. Pay attention to the details: scene, language, angles, and each character presented. Think about what is behind that scene (ideologies, vision of the world, etc). 8. Before closing the class, ask students what they think is the purpose of the graphic novel. <u>Homework:</u> Remind everybody that from next week on the analysis of the novel will be made. So, they must bring it. Reading journal: Go through the novel and focus only in one feature (color, panels, thoughts balloons, words, images, and so on). Write about it. Even better, look for further information and comment in the reading journal. Give personal opinion on the chosen feature.

Unite general objective	**Identify and analyze the language used in the novel, themes, motifs and characters encouraging students to read abstractly and discover the purpose of the novel.**			
Unit	Sessions	Objectives	Topics	Tasks/Activities
Unit 2: **Teenagers and their world.**	1	1. Identify main characteristics of the novel: setting, characters and plot 2. Describe and analyze each character and his/her attitudes. 3. Recognize and examine the main topics of the novel regarding teenagers' concerns and feelings.	*Ghost World,* the novel. Characters and personal characteristics. Main topics which will be analyzed throughout the entire course (melancholy, insecurity, lack of identity, anxiety).	1. Students explain how the story begins, the context and summarizes some important episodes. 2. Students get into groups of 3. The teacher gives them a character or a scene from the novel (the other groups cannot know). The group has to discuss how the character is developed, his/her attitudes, habits, language, and so on. After that, they have to create a situation and one member of the group has to perform the character or the scene as detailed as possible. Other groups have to guess. At the end of the activity, each group has to explain why they represented the character/situation that way. Discussion. 3. The class is divided into 4 groups. Each group has to work with one chapter of the novel. They recognize the emotions, feelings and ideas present in the chapter (e.g. chapter number 1: mocking mood towards people, insecurity, frustration, etc.). 4. Each group exposes their ideas to the class (other groups can also add information). Discussion is lead by the teacher. 5. The group has to talk about the feelings and their own experience. Students are given a cardboard and a magazine. Create a collage representing the mind of an adolescent and how they deal with it. They have to be as creative as possible. Present in front of the class. 6. Closure of the class. Homework: Reading journal: Go through the novel and focus on one scene. Write your reaction and thoughts towards it. Read chapters 5, 6, and 7 focusing on language.
	2	1.Identify and Analyze the language used by each character. 2. Interpret, discriminate and criticize the language used. 3. Recognize, understand and judge the humor used by each character.	Language used in the novel. Interaction with society. Humor Postmodernism	1.Students remember contents from last class. 2. The teacher asks students about the chapters they had to read at home. Ask what things are interesting for them. Identify the main events presented in these chapters. 3. Each student is given a set of dialogues from the novel. They have to read, understand and interpret why that kind of language is used. By the end of the activity, the teacher introduces the concept of postmodernism and the relationship with the novel. The teacher shows the following video https://www.youtube.com/watch?v=ynMS0g6zu5E and asks students to write down the most relevant

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				ideas about postmodernism. After that, students make connections with the novel creating a discussion as a class. 4. The teacher shows different parts of the film adaptation that exhibits when Enid and Rebecca use strong language. Students identify key words, the tone, the situation and the people who Enid interacts with in these situations. Discuss about it. Make students think: How would they have reacted towards the same situation and what kind of language would they have used? 5. The teacher provides each student a handout with different scenes from the novel, only images no dialogues. Students invent their own dialogues according to the character. 6. Reflect on the importance of language and the consequences it has on a personal and societal level. Relate with students' experiences. Homework: Reading journal: Choose a specific dialogue with strong language used either by Enid or Rebecca. What is the situation, why it called your attention, and so on and so forth. Read chapter 8.
	3	1.Read the images finding meaning on each one. 2. Interpret meaning of the work by looking at all the details of the images. 3. Reconstruct the concept of adolescence.	Adolescence Teenage angst Teenager as a unknown soul	1. Analyze the last chapter. Identify and evaluate the process and transition of the main characters. The teacher gives a handout with different images of the characters, from the beginning of the story to the end. After, read the passage below about adolescence. Make students related what is in the text with their own experiences. 2. Watch the video of a song, without paying attention to the song. Brainstorming of what it is about and impressions about it. https://www.youtube.com/watch?v=CIp1yrvfqtk After Listen to a song and complete fill in the gaps exercises (Vienna – Billy Joel). 3. Each student has to provide their own definition of adolescence with pros and cons. Create their own comic representing what the adolescence is for them. Students create their own symbols, colors, positions, etc. 4.If you were the author, how would it have been the end of the story? Make students re-invent the end of the novel and a final reflection (next week presentations). Homework: Reading journal: Each student tells their experiences in the adolescence in contrast with *Ghost World*. Do they feel identified?

Unit general objective	Encourage and promote critical discussion skills among students when analyzing the novel to seize their own sense of identity in life.			
Unit	Sessions	Objectives	Topics	Tasks/Activities
Unit 3: **Who am I? Where do I belong?**	1	1. Understand what popular culture is and recognize the consequences of it. 2. Identify the importance of the process of self-discovery.	Popular culture Identity Bildungsroman literature	1Make students remember the contents covered the last three classes. 2. Students present their re-invented end of the story. At the end, students decide which one is the best one. 3. Analyze the end of the novel (see last 3 pages). Why is the absence of dialogue? What do you think the novel is called *Ghost World*? Initiate discussion exploring the concepts of self discovery and identity. Explore the concept of bildungsroman by explaining. 4. Watch the following video: https://www.youtube.com/watch?v=ikGVWEvUzNM 5. Students get into groups and draw a poster. The aim of the poster is to encourage students to accept themselves and find their own path. They put them on the walls of the school. Homework: Reading Journal: Read the following essay about the novel. Choose an interesting idea and comment it. (*How Ghost World Made me Brave)*
	2	1. Understand what popular culture is and recognize the consequences of it. 2. Identify the importance of the process of self-discovery. 3. Think critically and make connections between reality and the novel.		1 Make students remember the contents covered the last classes. 2. "You've grown into a very beautiful young woman." Show images of different women (using celebrities, ordinary people, and urban tribes and so on). What is students' first impression? Are they successful? Are they happy? Discuss and recognize what is missing in each person. At the end, project the scene where those words are said. 3. Analyze two songs that appear in the novel (A Smile and a Ribbon and Carbona Not Glue). Go to the situations where those appear and relate the situation with the songs. Look at all the details studied in unit 1 and 2. What do they have in common? (Emphasizes popular culture). If needed and possible, discuss stereotypes the girls of *Ghost World* have to follow. 5. If you were god, how would the perfect teenager be? What things would you improve and erase from this stage in life? If you consider that there is nothing to change, imagine the following: you are best friends' Enid. How would you help her to find her way? Write an essay of 400 words. 4. **Project for next class:** Students explore Chilean society. Is popular culture strongly influential? <u>In pairs</u>, students have to walk over Valparaíso, Viña del mar, or any place. Observe our society. Look around and try to see beyond your eyes. What can you see? Are there stereotypes? Do people follow them? How do teenagers behave? How do they look? How do

Unit general objective	Think critically about the process of identity of an individual by analyzing the novel in general terms.			
Unit	Sessions	Objectives	Topics	Tasks/Activities
Unit 4 Dear Teenager, Embrace yourself for the future!	1	1. Reflect over own reality. 2. Express opinions critically. 3. Relate and compare fiction with reality.	Youth and Adulthood	1. Presentations of the projects. At the end of each presentation, students can give their personal opinions. (After each presentation emphasizes adolescents and adults from the photos, differences and way to see life). 2. What is to be an adult for Rebecca? What is to be an adult for Enid? The teacher shows a part of the film adaptation to answer these questions. If there is time, discuss. 3. Make students write in a separated piece of paper what is the most important/ interesting/ insightful/ boring/fun aspect of the novel for them. Each of the students has to think about one aspect. Describe what it is and why. This is seen only for the teacher.
	2	1. Explore the flow of the course, its best and worst aspects. 2. Closure of the course		1.Students receive their grades and feedback from classmates and teacher. 2. Individually, students evaluate their participation in the workshop through a rubric. 3. Students reflect over the novel itself, as a whole. Was it really useful for them? 4. Teacher encourages them to discover themselves, to accept themselves and to construct their own identity. Also, the teacher motivates them to continue reading because it will be very useful to see life with other eyes.

Sample Lesson #1

Unit 1: Beyond the words: The power of images.   **Lesson**: 2

Objectives:

✓ Analyze and interpret what the images convey understanding that images are language.
✓ Differentiate and discriminate connotation and denotation when reading images.

Themes:

✓ Images as language.
✓ Connotation and denotation

Materials:

✓ Data, computer and speakers.
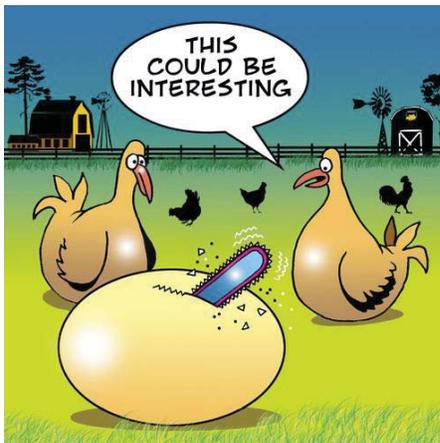✓ Images.
✓ Color pencils.
✓ White sheet of paper.

Time	Stage	Teacher's role	Student's role	Objectives
10 min. **Act.1**	Presentation	✓ The teacher introduces the class and makes students remember the contents of the last class.	✓ Students give a general overview of what graphic novels are providing some distinguishable features of the genre.	Engage students with the lesson.
10 min. **Act. 2**		✓ The teacher asks students what language means for them and what really is. ✓ The teacher show a video: https://www.youtube.com/watch?v=XZ3LE5hD96A ✓ The teacher asks students to pay	✓ Students give their opinions expressing their vision on language. ✓ Students pay attention to the video and words. Then, listen carefully the short explanation of the teacher.	Expand their conception of language Raise awareness of their

		attention to the words and each situation in particular. He explains the main idea of the video (*main idea: Language depends on the contexts and the way it is expressed depends on the person and his subjectivity. Every word, even if it is the same, has a different meaning*). ✓ Make students relate what it has been shown in the video with their own experience. ✓ The teacher explains that literature is not only reading words, but also images.	✓ Students in pairs provide examples of their everyday language.	own experience and approach with language
10 min. **Act. 3**		✓ The teacher shows different images by putting them on the wall. The teacher asks what comes to their minds when seeing the images, what they try to tell the audience and what they actually tell. ✓ As students are giving their opinions, the teacher uses their examples to explain denotation and connotation.	✓ Students discuss in pairs what each image (objectively) conveys and what they think they mean. ✓ Students share their opinions with the rest of the class. ✓ Students provide clear examples of denotation and connotation with the images given.	Differentiate denotation and connotation when reading images.
10 min.		✓ The teacher gives the instructions of the activity: Learning from our surroundings. The	✓ Students go outside to the schoolyard and corridors. They look for a specific	Apply connotation and denotation

Act. 4		teacher models the activity. ✓ The teacher monitors students' work by going outside with them.	situation, image, a person and so on and draw it (having in mind what the student simply observe and what he wants to portray with that image).	through the own experience.
15 min. **Act. 5**		✓ When everybody is ready, the teacher calls them to the classroom. He gives the instructions of what they have to do.	✓ Put the drawings on the wall. Walk around the classroom looking at each drawing and thinking about the connotation and denotation of each image. ✓ Each student choose one of all and explain to the class what he/she thinks the author of the image wanted to say through it (others students can give their opinions as well). The author confirms if the student is right. ✓ Students reflect on the importance of visual in today's society.	Discuss the impact of language in images.
5 min.		✓ The teacher closes the class by asking the lessons learnt during the class. ✓ The teacher gives instructions for reading journal and homework.	✓ Students remember the class and tell their appreciations either negative or positive towards literature as image.	Reflect on images as a sourceof knowledge and vision.

Activity 3

Images used in the lesson. They are put on the wall.

Sample lesson #2

Unit 2: Teenagers and their world   **Lesson**: 2

Objectives:

 ✓ Identify and analyze the language used by each character.
 ✓ Interpret, discriminate and criticize the language used.
 ✓ Recognize and understand the usage of language in today's society.

Themes:

 ✓ Language used in the novel.
 ✓ Interaction with society.
 ✓ Humor
 ✓ Postmodernism

Materials:

 ✓ Data, computer and speakers.
 ✓ Images.
 ✓ Handout

Time	Stage	Teacher's role	Students' role	Objective
10 min. Act. 1	While-reading of the course	✓ The teacher ask students what they can remember from last class. ✓ The teacher asks students about the chapters (5, 6 and 7) they had to read at home. Ask what things are interesting for them.	✓ Students remember contens from last class. ✓ Students answer the questions of the teacher and identify the main events presented in these chapters.	Engage students with the lesson.
20 min. Act. 2		✓ The teacher gives a set of dialogues from the novel. ✓ By the end of the activity, the teacher introduces the concept of postmodernism (brief description) with handout and the	✓ Students read, understand and interpret what kind of language is used. Discuss in pairs. ✓ Students discuss why characters use strong	Analyze the language used as a demonstration of postmodernist means to understand

		relationship with the novel.	language and swear words. ✓ Students pay attention to the teacher	and deal with reality.
10 min. **Act. 3**		✓ The teacher shows different parts of the film adaptation that exhibits when Enid and Rebecca use strong language and sarcasm: https://www.youtube.com/watch?v=yzMxR6N9_Go ✓ The teacher makes students think: How would they have reacted towards the same situation and what kind of language would they have used?	✓ Students identify key words, the tone, the situation and the people who Enid interacts with in these situations. Discuss about it. ✓ Students imagine themselves in those situations and expose their hypothetical reaction.	Make connections to students' own perspective.
15 min. **Act. 4**		✓ The teacher provides each student a handout with different scenes from the novel, only images no dialogues.	✓ Students invent their own dialogues according to the character (seen last class). ✓ Students show their work and some of them explain why they wrote those words.	Identify the personality of each character only by their way of speaking and attitude towards life.
5 min.		✓ The teacher closes the lesson by asking students the importance of language at a personal and societal level. ✓ He makes students relate with students' experiences.	✓ Students think about the importance of language on society and give few ideas. ✓ Students think about their own experience and	Recognize and understand the usage of language in today's

		✓ The teacher gives the instructions for the reading journal and reading assigned for next class.	comment an interesting episode of their life in which language was involved.	society.

Activity 2

Set of panels with dialogues from chapter 5, 6 and 7 the teacher has to give students (enlarge the images).

Handout Postmodernism

I. Pay attention to the definition of postmodernism given by Jean- François Lyotard (French Theorist).

II. Highlight the key concepts related with the definition.

III. Pay attention to the following scene and define Enid's attitude. Do you think that TRUTH is a matter of perspective or context? How can be the following statement applies to Enid and Rebecca's lives?

> **"We do not have access to reality —to the way things are—but only to what appears to us. Since we cannot remove ourselves from our context to have a "God's-eye view" of things, we must acknowledge that our thinking is shaped by forces beyond our control. Likewise, we simply find ourselves thrown into a context with no way of getting outside it."**

"It is incredulity towards metanarratives"; that is, a skepticism toward the "grand narratives" that seek to explain and plot human life and history. Literary postmodernism is generally characterized by features such as: a mixing of styles ("high" and "low," for example) in the same text; discontinuity of tone, point of view, register, and logical sequence; apparently random unexpected intrusions and disruptions in the text; a self-consciousness about language and literary technique, especially concerning the use of metaphor and symbol, and the use of self-referential tropes. Even though the writers most often associated with postmodernism may deal with serious themes, their work often has absurd, playful, or comic aspects, and sometimes makes special use of parody and pastiche and of references to other texts and artifacts.

Activity 4

Create the dialogues for each panel. It must be coherent with your reading of the novel and images. Try to capture the context.

Think about… What makes Enid and Rebbeca' routine and life so interesting? ☺

Sample lesson #3

Unit 2: Teenagers and their world   **Lesson**: 3

Objectives:

- ✓ Read the images finding meaning on each one.
- ✓ Interpret meaning of the work by looking at all the details of the images.
- ✓ Reconstruct the concept of adolescence.

Themes:

- ✓ Adolescence
- ✓ Teenage angst
- ✓ Teenager as a unknown soul

Materials:

- ✓ Data, computer and speakers.
- ✓ Images.
- ✓ Handout

Time	Stage	Teacher's role	Student's role	Objective
5 min. **20 min.** **Act. 1**	While – reading of the novel and course	✓ The teacher elicits the learning students have acquired from the last session. ✓ The teacher asks main scene, ideas, interesting points and catching features of the last chapter of the novel. ✓ The teacher gives a handout related to adolescence and explains each activity of it. ✓ The teacher makes connection to bildungsroman novel and explains briefly what s	✓ Students remember what they learnt last class. ✓ Students comment of last chapter of the novel. ✓ Students listen to the instructions. They see a video of a song, only paying attention to the video itself. Second time they	Identify the transition between adolescence and adulthood. Interpret and infer the purpose behind the novel.

		mainly about. ✓ The teacher asks about their experiences passing through adolescence.	see it, they pay attention to the song and fill in the gaps. Students continue con activities of the handout. ✓ Students comment their own experiences being an adolescent in transition.	
20 min. **Act. 2**		✓ The teacher provides each group a quote about adolescence. Asks them to provide their own self-invented definition about it according to their own experience.	✓ Students get into groups and discuss the quote given. They write down the cons and pros of adolescence and define it by themselves.	Discuss and analyze critically the contents relating them to their own experience. Reconstruct the concept of adolescence.
20 min. **Act. 3**		✓ The teacher asks students to create their own comic representing what the adolescence is for them.	✓ Students create a short comic with own symbols, colors, positions, etc. (applying all the contents and	Understand that reading also implies seeing.

			knowledge they have learnt from the beginning of the course).	
			✓ Students put their comics around the classroom and walk around them giving opinions.	
15 min. **Act. 4**		✓ The teacher makes re-invent the end of the novel and a final reflection. ✓ The teacher monitors the work of each student and helps them with their work and oral presentations. ✓ The teacher reminds students next oral presentations on the created end of the novel with a reflection about it.	✓ Students create the end of the story (they have to use their imagination and make the panels and dialogues clear enough to understand what is behind that end). ✓ Students prepare their oral presentations about their own work. They ask questions to the teacher if necessary.	Apply what students have learnt about graphic novel as a genre. Recognize the importance of images when reading graphic novel.
10 min		✓ Closure of the class asking students what they learnt.	✓ Students make a short	

		The teacher remember students they have to bring reading journal next class.	summary of the class.	

Activity 1 (handout)

I. **Pay attention to each character. What is different from each image?**
II. **Write one characteristics of each image. Pay attention to the transition Enid and Rebecca have experimented throughput the story. Think on the differences they have had in their process of maturation.**

Enid

_____ _____ _____ _____

_____   _____   _____

Rebecca

_____ _____ _____

_____ _____ _____

III. Now, you are going to listen to a song. But, FIRST, pay attention to the video. After the first time, you are going to listen to the song and fill in the gaps.

IV. Discuss the video with your partner. WHAT ARE THE MAIN IDEAS OF THE VIDEO? WHAT IS THE GIRL MAIN CONCERNS? WHAT IS IT TRYING TO SAY?

_____
_____
_____
_____

V. Listen to the song and fill in the gaps.

Vienna by Billy Joel

……………………………, you crazy child.
You're so…………………….. for a juvenile.
But then if you're so smart, tell me why are you still so ……………………..?
Where's the fire? What's the……………………….about?
You better cool it off before you burn it out.
You got so much to do and only so many hours in a day.

Don't you know that when the ……………… is told
That you can get what you want or you can just …………?
You're gonna kick off before you even get
……………..through.
When will you ………………….. Vienna waits for you?

…………………………., you're doing fine.
You can't be everything you wanna be before your time,
Although it's so romantic on the ………………………
tonight, tonight.
Too bad, but it's the life you …………………….
You're so ahead of yourself that you forgot what you need.
Though you can see when you're wrong,
You know, you can't always see when you're right, you're right.

You've got your ………………….. You've got your …………………….
But don't you know that only fools are satisfied?
………………………., but don't imagine they'll all come true.
When will you ………………….. Vienna waits for you?

…………………………….., you crazy child.
Take the phone off the hook and disappear for a while.
It's all right you can …………………… to lose a day or two.
When will you ……………………. Vienna waits for you?

Don't you know that when the ………………….. is told
That you can get what you want or you can just ………………………?
You're gonna kick off before you even get ………………….. through.
Why don't you …………………. Vienna waits for you?
When will you ……………………… Vienna waits for you?

> Fill in the gaps with the word from the list:
>
> Passion, lead, ambitious, hurry, truth, get old, realize, afraid, borderline, pride, afford, halfway, dream on, slow down

Activity 2

Quotes provided by the teacher.

"Common sense is the collection of prejudices acquired by age eighteen." Albert Einstein

"Maturity is when your world opens up and you realize that you are not the center of it." M.J. Croan

"Adolescence is like having only enough light to see the step directly in front of you." Sarah Addison Allen

"Standing in the line at the food court, I try to be myself. But I forget how I usually stand when I'm myself."
Susane Colasanti.

"Snow and adolescence are the only problems that disappear if you ignore them long enough." Earl Wilson

Sample lesson #4

Unit 3: Who am I? Where do I belong?   **Lesson**: 2

Objectives:

- ✓ Understand what popular culture is and recognize the consequences of it.
- ✓ Identify the importance of the process of self-discovery.
- ✓ Think critically and make connections between reality and the novel.

Themes:

- ✓ Popular culture.
- ✓ Identity.
- ✓ Bildungsroman literature.

Materials:

- ✓ Data, computer and speakers.
- ✓ Images.
- ✓ Handout.

Time	Stage	Teacher's role	Student's role	Objective
10 min.	Post-reading of the novel and course.	✓ Make students remember the contents covered the last classes.	✓ Students remember all the contents seen during this course so far.	Engage students with the lesson.
20 min. Act. 1		✓ The teacher shows different images of women and asks students some questions provided later. ✓ The teacher asks to go to the very last scene of the novel where Enid says, "You've grown into a very beautiful young woman."	✓ Students carefully observe the images and answer the questions provided for the teacher. ✓ Students go to the final part of the novel and discuss the main characteristic	Promote critical thinking about the role social patterns and popular culture have among each person, man and woman.

			of Enid in the end.	
15 min. **Act 2**		✓ The teacher provides the lyrics of two songs that appear in the novel. He asks to pay attention to the lyrics and the song itself. Besides, make relations to the song and the character. ✓ At the end the teacher encourage students to understand what self-discovery in adolescence is necessary by explaining it through Enid's life.	✓ Students listen to the songs and read the lyrics. They make connections to the character and infer why those songs appear in the novel.	Identify the importance of the process of self-discovery.
20 min. **Act. 3**		✓ The teacher stops when students mention main ideas of both songs. He expands on the concept of popular culture and stereotypes in the novel and in reality. ✓ The teacher asks students to create a poster with Chilean stereotypes about woman and man (What people believe is good/beautiful/right/ acceptable/ etc. and what I actually believe).	✓ In pairs, discuss what both songs have in common and their main idea. ✓ Students discuss about their own reality. Later, they, in pairs or trios, create a poster.	Think critically and make connections between reality and the novel.
20 min		✓ The teacher starts explaining that fiction is good to	✓ Students follow the instructions	Understand connections

Act. 4		understand reality. He starts a brief discussion about it. After, the teacher gives the instruction of the following activity: if you were god, how would the perfect teenager be? What things would you improve and erase from this stage in life? Imagine the following: you are best friends' Enid. How would you help her to find her way? Write a short essay of 300-400 words.	and write the essay in class.	between fiction and reality. Recognize the importance of being aware of who you as a person are and want to be.
5 min.		✓ Closure of the class. The teacher asks students what they have learnt and explains the final project and also gives the guidelines. **Project**: Students explore Chilean society. Is popular culture strongly influential? <u>In pairs</u>, students have to walk over Valparaíso, Viña del mar, or any place. Observe our society. Look around and try to see beyond your eyes. What can you see? Are there	✓ Students say what they have learnt and pay attention to the instructions.	Raise awareness of today's society, what is wrong and right about it.

		stereotypes? Do people follow them? How do teenagers behave? How do they look? How do young adults go over life? Do they seem happy or satisfied? Take photographs based on the previous questions. Make a power point presentation and show your images (what do they convey?), each one with a reflection applying what you have learnt from this course.		

Activity 2

Show images and ask:

What is your first impression in general? Which one called more your attention? Why?

Do you think they are successful? What have they had to do in order to be who they are right now?

Do you think they are happy? In which category does each person fit? According to whom? What are the feminine stereotypes in Chile? What do women need to be popular, successful and accepted in society?

(Encourage students to discuss and recognize what they believe is missing in each person and the role society has among feminine stereotypes).

Activity 3

Handout:

I. **Pay attention to the lyrics of the song while you listen to the song: A Smile and a Ribbon by Patience and Prudence. Look at the images below.**

A smile is something special,
a ribbon is something rare,
So I'll be special and I'll be
rare with a smile and a ribbon
in my hair.
To be a girl they notice,
takes more than a fancy dress,
so I'll be noticed because I'll
dress with a smile and a
ribbon in my tresses...
The bigger my toothy grin is,
the smaller my troubles grow
The louder I say I'm happy,
the more I believe it's so
So I'll have that extra
something,
because I know what to wear.
So I'll be special and I'll be
rare.
I'll be something beyond
compare.
I'll be noticed because I'll
wear a smile and a ribbon in
my hair.

What does this song imply
and mean for Enid?

II. Pay attention to the lyrics and son the Carbona Not Glue by The Ramones.

Wondering what I'm doing tonight
I've been in the closet and feel all right
Ran out of Carbona Mom threw out the glue

Ran out of paint and roach spray too
It's TV's fault why I am this way
Mom and pop want to put me away
From the early morning movie to the late late show
After it's over nowhere to go
And I'm not sorry for the things I do
My brain is stuck from shooting glue
I'm not sorry for the things I do
Carbona not glue

What is the relationship between this song and Enid's personality and life?

11. Appendix (1)

1. ## Needs Analysis Survey

Nivel: 3° y 4° medio.

Establecimiento: Scuola Italiana de Valparaíso Arturo Dell'Oro.

1. **De las siguientes opciones, ¿cómo calificarías tu nivel de Inglés?**

a) Básico   b) Intermedio   c) Avanzado

2. **¿Cuál de las habilidades del Inglés te dificulta más?**

a) Producción escrita b) Comprensión lectora c) Comprensión aditiva d) Producción oral

3. **¿Cuál de las siguientes habilidades prefieres?**

a) Escribir   b) Hablar   c)Leer   d) Escuchar   e) Todas

4) ¿Cuán a menudo lees un libro?

a) Siempre   b) a veces   c) nunca

5) Al momento de elegir un libro, ¿en qué aspectos principalmente pones tu atención?

a) Portada   b) Numero de hojas   c) Trama   d) Dibujos explicativos

6**. ¿Cuáles son tus motivos para leer un libro?**

a) Por gusto   b) Por obligación   e) Por recomendación

7. Si tuvieses la oportunidad de elegir una lectura para el colegio, ¿Cuál de las siguientes opciones escogerías?

a) Comic/Novela Gráfica

b) Novela romántica

c) Aventura

d) Ciencia ficción

e) Novela policial

f) Fantasía

g) Otra: _____

8. ¿Sobre qué temas te gusta leer? Menciona 2 o 3 y explica brevemente.

_____
_____
_____
_____

9. ¿Cuáles son tus libros favoritos? Menciona 2 o 3

_____
_____
_____

10. ¿De qué manera te gusta trabajar en clases?

a) Ensayos escritos

 b) Pruebas escritas

 c) Representaciones (actuar)

 d) Presentación oral, debates y/o discusiones

e) Todas las anteriores

11. ¿De qué forma te gusta trabajar y realizar las actividades en clase?

a) Solo   B) En pareja   c) En grupo   d) Todas las anteriores

12. Si tuvieses la oportunidad de unirte a un taller literario en Inglés, ¿lo harías?

a) Sí

b) No

c) Quizás

En caso de contestar **Si,** ¿Qué te gustaría aprender?
_____

En caso de contestar **No**, ¿Por qué no lo harías?

_____

En caso de contestar **Quizás**, ¿De qué dependería tu decisión?

_____

Appendix (2)

Since this workshop is designed for a private school with students who have a good level of English, it is necessary to say that it can be adapted for students of public and semi-private schools.

Ghost World has a simple language but if students lack vocabulary, it would be difficult to read the graphic novel completely. Therefore, in order to make this workshop accessible, the following indications can be provided:

✓ If students have a basic or intermediate level of English, classes would be in English and Spanish. The most important concepts would be in English; explanations would be in Spanish and some of the activities would be based on the book itself with a very good and well-prepared assistance from the teacher helping students understand the main aspects of the genre, main ideas and themes of the novel. The teacher must encourage students to participate, no matter the language: if they feel more comfortable participating in Spanish, they can do it. However, by the end of the class, the teacher must put emphasis on some key vocabulary in English. As the course progresses, the teacher would evaluate how students are doing it and she would use English more and more, depending on the progress of the learning process. In the case of the listening activities, the teacher would design handout with the transcript of the video or songs. Students can use dictionaries, internet access under supervision. The movie would be a primary resource; students would watch the first part and read some parts of the book and then watch the second part

and read the end of the book, as well. Finally, the teacher must reinforce good values such as respect, responsibility and autonomy.

✓ If students have a very basic level of English, the teacher would mainly use Spanish, emphasizing key vocabulary in English and explaining those to them. The course would be based on the film and read only some parts of the book (the most important ones). Each session, the teacher would assign easy reading journals. As the course progresses, the teacher must encourage students to expand their vocabulary in English. They do not have to elaborate long texts or ideas in English, the idea is that they are able to recognize and apply what they learn. Besides, participation in Spanish is completely allowed, but by the end of the class, students would be asked to give one simple and very short idea in English so as to use the key vocabulary. The aim is to teach literature by giving importance to the reading of images (emphasizing graphic novel as a genre) and foster critical thinking – by doing questions, showing interesting videos and giving stimulating ideas and situations— and love for reading by making the course interactive and close to their reality. Finally, the teacher must reinforce good values such as respect, responsibility and autonomy.

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