

Instituto de Literatura y Ciencias del Lenguaje



Our Little Infinity: Elective workshop based on *The Fault in Our Stars* by John Green.

TRABAJO DE TITULACIÓN

PARA OPTAR AL TÍTULO DE PROFESOR DE INGLÉS

Y AL GRADO DE LICENCIADO EN EDUCACIÓN

Estudiante: María José Luna Vial

Profesor guía: Sr. Pablo A. Villa Moreno

Primer Semestre 2014

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Facultad de Filosofía y Educación

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Acknowledgments

When I was a child, hundreds of thoughts crossed my mind, but I never thought that I was going to be a teacher and here I am, feeling that there is no other way to follow. I am happy and proud of being who I am now.

For this feeling, I would like to thank my family, my friends and especially my colleague friends who were always next to me trying to be the best teachers they can be. I know that their future will be as good as mine because being teacher is something they love and enjoy.

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“I want more numbers than I’m likely to get, and God, I want more numbers for Augustus Waters than he got. But, Gus, my love, I cannot tell you how thankful I am for our little infinity. I wouldn’t trade it for the world. You gave me a forever within the numbered days, and I’m grateful.”

John Green, *The Fault in our Stars*

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Introduction

For no one is surprising that young students are not particularly interested in reading, they are worried about other things, but not exactly worried about books. In general it seems that teenagers are looking for other kind of entertainment, leaving behind reading habits important for their educational development; for that reason, it is necessary to inspire them by offering those books that reflect their lives, interests, fears, etc. Fortunately, there are some writers that have encouraged adolescents to read more because of their themes, their language and their younger protagonists looking for self- identification in a world full of obstacles; great examples of popular novels that have become in best sellers are *The Harry Potter* series by J. K Rowling, *The Hunger Games* by Suzanne Collins and *The fault in our stars* by John Green. Because of their successful books sales, film adaptations were produced acquiring a worldwide popularity among teenagers.

The importance of this popularity in terms of education is that teachers should take advantage of this great opportunity and to encourage more young students to read books and make them aware of the benefits that reading produces in their lives. In addition, students have to know that movie adaptations are consequence of successful books. Moreover, using these cultural phenomenon teachers may be able to engage teenagers to read not only for obligation, but for pleasure.

Regarding the students who already love reading, as a teacher, it is crucial to maintain their interest and to persist in the ones who do not understand yet the significance of it; for that reason, the purpose of the following workshop is to engage their love for literature through the reading of John Green's *The Fault in Our Stars*, a book that is getting more and more fans because of its engaging themes, identifiable adolescent characters, vivid language and untraditional plot. Therefore, the purpose of the workshop is that each student will develop a better understanding of this piece of work relating the book with their own contexts and experiences, since the main characters deal with profound topics associated to their personal growth (bildungsroman genre) which it may be significant for readers, feeling more represented by the story and characters as well, contributing with a better

comprehension of the novel and the genre. Moreover, students will improve their critical thinking skills by analyzing a book that has connection to their lives. They will be encouraged to read the novel and analyze it through a variety of activities: class discussions, oral presentations, written essays and several tasks that will engage them to develop their second language skills.

Theoretical Framework

What's literature?

What makes a work to be considered as literature is still uncertain. Different theories have been enunciated, but how to know what is the more suitable one? The truth is that people are so different from each other that having a common definition of something is quite complicated, but a general idea is needed. However, it will also depend on who is asking about it; “If a 5-year-old is asking, it’s easy. ‘Literature’, you answer, ‘is stories, poems, and plays. But if the questioner is a literary theorist, it’s harder to know how to take the query.’” (Culler, 20) In other words, a definition of literature will depend on the perspective of the reader, for example, a child will see literature in a more playful way, considering tales, colorful books and entertaining characters, while an adult may see literature from his/her own learning and experiences through their life, books they have read, preferences of genre, etc. Moreover, if that adult is specialized in the field, probably the definition will not be easier, but more complex of his wider knowledge on literature’s concepts.

According to Eagleton, “[y]ou can define it, for example, as 'imaginative' writing in the sense of fiction” (1), different books are considered as fictional since they do not follow a particular truth, they are all invented by an author; however, he rejects this idea, considering it incomplete, the field of literature is so wide that it seems impossible to consider it only as “imaginative” because other writings will be left aside; in fact, he adds, “If literature is 'creative' or 'imaginative' writing, does this imply that history, philosophy and natural science are uncreative and unimaginative?” (Eagleton, 2) Therefore, in this rhetorical question Eagleton emphasizes that nonfiction genres can be at the same level than novels and poems, since they may be different, but they may have important purposes such as providing information to a specific reader.

Eagleton also explains that literature can be explained from the way readers relate their ideas to writing (7) Thus, literature can be described from a social, political and cultural perspective, considering people’s contexts, situations, backgrounds, etc. This refers to the

assumption that ordinary language is different depending on classes, regions, ages, etc. Taking this idea into account, it might be possible to say that literature definition is constantly changing as a consequence of the variations that we as society are facing. From that point of view, each reader may have different perceptions according to his own reality and he will understand a book according his own judgments and values, “the ways in which what we say and believe connects with the power-structure and power-relations of the society we live in” (Eagleton 14). Therefore, how we define literature exposes our background; what we have been taught to value or to reject.

However, in the romantic period, this perception was different. During the nineteenth century, the author was more than a writer, in his words the power of literature was evident; there were not only words, in that time words established a revolution. In the English society, industrial capitalism was controlling the means of production and directing the social and political life. Human relationships were left aside for economical interactions and the arts react against this shift. During that time, literature became ideologically powerful because it was the voice of the dissent, as Eagleton stresses, “Its task is to transform society in the name of those energies and values which art embodies” (Eagleton, 17) Poems about abandoned abbeys, nightingales and pastoral landscapes sent a very powerful message about how inhuman life in the cities was at the time Literature was seen as a powerful tool capable to transform people’s ideologies.

Nevertheless, in the early twentieth century, the Russian formalist Roman Jakobson considered literature in terms of form rather than content. In fact, the most important was not what the author portrays, but the way how he does it. According to Eagleton, literature was seen as an “organized violence committed on ordinary speech” (2) that underlines the transforming power that literature has on ordinary language. For formalists, literature is language used in a peculiar way, not comparable to its common usage in our everyday routine but characterized by a set of devices (sound, rhythm, etc) and used them in a specific way for and specific purpose. The message, what is said or written, becomes relevant; literature is now seen as language that goes beyond its pragmatic use.

Following the same path, Culler points out, “Literature is language in which the various elements and components of the text are brought into a complex relation (29) According to

this statement, literature is a particular use of language, and its difficulty to understand has to do with literary texts playing with the connotative aspect of language and the discovery of new possibilities of meaning depending on the way words are connected inside of a text.

Because of this perspective, focused on form rather than content, subject matters and social values were not considered as important to analyze. The formalist view of literature does not consider disciplines like sociology, psychology, etc. valid instruments for the analysis of texts, the only useful one is to know how language is organized, not even the authors biographical background or thoughts were interesting to consider, “[literature] was made of words, not of objects or feelings, and it was a mistake to see it as the expression of an author's mind.” (Eagleton, 2) In essence, what matters is an objective analysis of literary works, that is what is studied, any other influence is not relevant, neither the author nor the society.

Nevertheless Eagleton considers that what literature is or not depends on each person, since it cannot be “objectively” defined, on the contrary, it “leaves the definition of literature up to how somebody decides to read nor to the nature of what is written.” (7) That is to say, people are in charge of their own notions of literature, what they understand for literature will be a product of their own historical, social and political circumstances which may lead to their reading preferences.

Taking all these aspects and concepts into account it could be concluded that literature has been analyzed in different aspects during the last decades, each time with a different emphasis and focus. Sometimes theories have seen it as a deeper expression of the author’s subjectivity; others have paid attention to the form of how literature is organized and there are some that highlight the reader’s perspective. However, none of them can give us a clear-cut and final definition. Last trends in public discussion on literature seem to emphasize the interaction between reader and text and see this as a personal and unique process, but not free of the individual’s (author as well as reader) assimilation of ideologies. Literature is now seen from a personal viewpoint, each person’s ideology plays a role in the understanding of a piece of writing; a text embodies a particular message, which can be interpreted by different ideas according to whom is reading it. It will depend on the social and political background of the reader as well as his personal judgment. Each text will be

differently interpreted, without establishing an interpretation better than another one. Literature might be seen from the purpose we give to it as individuals, from our subjectivities and experiences.

What is Children's literature?

Children's literature comprises those texts that have been written specifically for children, from different ages, from birth to adolescence, in which the main purpose is didactic. Children are learning things that might be the bases of their lives, acquiring great benefits derived from reading books. However, they can be enjoyed by children and adults as well, "children's literature is not some ideal category that a certain age may reach and that another may miss (Lerer, 7) However, one thing is clear, those books are written for children in order to give them emotional education, "like nearly all children's books, contains comfort for the reader. Even in the presence of change and death, comfort is possible." (Lesnik-Oberstein, 8) In other words, by reading those books, children may feel more secure and comfortable at the moment to face difficult situations.

The beginning of this specific literature is quite simple, as Lerer states, "ever since there were children, there has been children's literature" (1). Since ancient times, this literature has existed, "Greeks and Romans, Byzantines and Anglo-Saxons, Renaissance and Revolutionary cultures all had clearly defined concepts of the child and, in turn, canons of children's literature." (2) Canons that establish children's literature as a method to educate children through conservative beliefs and frightening stories.

Good examples are fairy tales considered long time ago as a "domestic art" (Tatar, x) that were transmitted from generation to generation through oral tradition. The first fairy tales were "the old wives' tales" communicated by nurses to distract and scare children (x) Moreover, females were the narrators of those stories, probably that was the reason of the name, the participation of old women to transmit stories to younger generations. For instance, Tatar emphasizes:

"The renowned *Tales of Mother Goose* by Charles Perrault were designated by their author as old wives' tales, told by governesses and grandmothers to little children. And many of the most expansive storytellers consulted by the Grimms were women—family friends or servants who had at their disposal a rich repertoire of folklore." (x)

However, this relation among women and fairy tales did not help those stories to locate them in the position they deserve; in fact, they carried associations of “error” and “ignorance”, (Tatar, xi) since women’s knowledge had no credibility they were restricted to a minimal cultural status, yet, they became popular and evolve through time as a manner to overcome life’s circumstances, as Tatar explains, “Fairy tales register an effort on the part of both women and men to develop maps for coping with personal anxieties, family conflicts, social frictions, and the myriad frustrations of everyday life.” (xi) In other words, those narratives were connected to everyday life situations in order to educate children and change their behavior according to their own norms.

Fairy tales were part of old folk tradition and were created to instruct children through scary stories, full of violent details and horrible characters. During the seventeenth century, the first stories were published in France by Charles Perrault (1628-1723); “Cinderella”, “Sleeping beauty”, “Red riding hood”, among others were stories that would shock anybody because of how female characters were treated under patriarchal rules; they were victims of irrational male characters who took advantage of their innocence.

Nevertheless, those grotesque tales written by Perrault were changing with the help of other authors. The Grimm brothers started their tales collection during the late XIXth century, in the same way as Perrault did, by “sending a moral message” (Tatar, 6) However, they toned down the cruelty of the old narrations and the Grimm’s and other authors produced different adaptations from Perrault’s tales into sweeter tales when they realized that they were not appropriate for children.

In spite of children’s literature history, this literature is still in progress, Tatar explains, “The reasons contributing to the late development of children's literature are diverse, but undoubtedly among the most important was the total absence of the concepts of "child" and "childhood" as we perceive them today.” Before children’s literature was recognized as such, it was necessary to understand childhood as part of the existence of human being. In fact, in the nineteenth century, when they realized children had their own necessities and interests, different from adults, the publishing of books written only for children began as they were not longer treated as “miniature men and women” (317), but as a specific audience.

In the twentieth century, as literary theory, children's books emerged, with the founding of Yale and Johns Hopkins University Press, from then to now, this literature is important at commercial as well as educational level, Lerer arguments, "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) Therefore, with the advanced new technologies, there are a variety of options to increase this market, with digital books, extra materials, etc. In fact, Hunt stresses "It is at once, one of the liveliest and most original of the arts, and the site of the crudest" (Hunt, 2)

Nowadays, children's books have a purpose beyond didacticism: they teach still children how to behave properly and entertain them at the same time. Now, children's needs are more clearly defined and noticeable which, in terms of education, makes children's books an excellent instrument to teach children. This kind of stories and tales contain essential knowledge and at the same time display original stories that stimulate their readers' imagination and keep their attention by making them picture a world inside of a world. The power of children's minds is enormous, each child can have a different interpretation of a book, in fact, the adult's interpretations can be a very different from it, and "part of the challenge for the children's literary critic is to recognize that texts are mutable." (Lerer, 3)

What is YAL?

On contrary to children's literature, the purpose of Young Adult Literature (YAL) is not didactical; in fact, its purpose is to find a sort of identification.

It is created for readers between twelve and their early twenties approximately; however, It is still a new field in literary community, "usually dated by scholars to the publication of S. E. Hinton's *The Outsiders* (1967), when the author was seventeen" (Trupe, viii), but the one who innovates and gives a pattern to follow was *The Catcher in the Rye* by J. D. Salinger, published in 1951. (Campbell, 11)

From the sixties until now, YA literature has become in a more complex literature. In the seventies it was named "the problem novel" because of its social concerns and the problems that the adolescents of those days were facing. Consequently, this genre became popular and specific themes were recognizable of this genre, "books about drugs, suicide, sexual molestation, prostitution, parents missing due to death or divorce or desertion, runaways, anorexia." (Campbell, 12)

Adolescents were rapidly growing and they were expecting meaningful stories about their own realities, which is a real challenge in such a complicated age, but to find a link in between will help readers to feel a deeper connection between the novel and their personal background, "Adolescent readers respond best to literature when discussion of it starts within the circle of their own experience, when they can begin their reading by relating to the work personally and emotionally" (Peck, 15) Consequently, adolescent readers will understand the essential of the book. If an English literature teacher encourages the reader to deeply understand the novel, the experience may be significant beyond educational matters.

YAL seems to always be an indicator of public discussion. During the 1970's one of the most significant themes for teenager was sex, "The iconic book of sexual discovery is Judy Blume's *Forever*, appearing in 1975, just one year after *The Chocolate War* broke open the field to new challenges." It was an interesting topic for teenagers as part of the sexual revolution of the seventies and many YA literature related was published. (Campbell, 14) It

is because of this historical trendiness that this kind of literature has always been seen with suspicion and connected to the production of best sellers.

Even though for some critics YAL is not an important genre, labeling it as children's literature, without considering its importance as new genre, Daniels sustains, "Some still believe that YA literature is merely a secondary category of childlike storytelling." (78) However, YAL stories are mainly focus on a teenage protagonist facing the transition from childhood to adulthood, which feelings and thoughts are recognized by the adolescent readers.

Continually reinventing itself, young adult literature has the power of engaging readers in new styles of writing, with innovative topics and themes that today's teenagers are definitely enjoying, as Kaplan states, "[today], we face a plethora of young adult books that represent every conceivable genre and literary style." (11)

YAL fiction is one of the favorite genre and readers expect new publications with anxiety. A great example of this is the icon of this genre: Tolkien's trilogy *The Lord of The Rings*. At the beginning it was not so considered by readers, but it was later when teenager realized its importance, "it took several years until that mighty work trickled down to teen awareness from its first readership on the college level" (Campbell, 13) Then, the success of YAL fiction grow with great impact on todays' society, being part as common readings at high school and college level.

In *The Fault of Our Stars*, a sixteen years old girl portrays her life story as a cancer patient, narrating how she deals with that in relation to the world and herself. How she fell in love under such complicated circumstances and how her life changes after that experience. For that reason that novel was chosen for this project, because teenage students will read it with attention since her story can be the story of any adolescent of this world.

Learning from books: Bildungsroman novel

“Bildungsroman” or “novel of formation” is a German term introduced by Wilhelm Dilthey in 1870 (Boes, 231) that defines a literature novel based on the personal growth of the character since he experiences some form of moral development, from childhood to adulthood, being the focus of this narrative is the character’s self-development. As a consequence, the reader can take this learning in relation to his own experiences and took something from it through the characters, themes, setting, language, etc.

In 1910 the term was later introduced in Europe through the help of the Encyclopedia Britannica and rapidly used for any novel that contemplates “formative years or spiritual education of one person” (231)

Despite of the popularity that the term acquired, there has always been a debate on considering this narrative as “natural form” (230); moreover, it has been questioned the term whether it is suitable or if the translations are accurate,

“Among scholars in Germany there has been much debate in recent years not only as to what precisely constitutes a Bildungsroman but also whether it is a useful, descriptive technical term at all and, if not, whether it might be better to invent another.” (Nardin, 10)

It seems that the problem is that the German word has various meanings, being two the most considered; Bildung is “a developmental process” as well as “a collective name for the cultural and spiritual values of a specific people or social stratum in a given historical epoch and by extension the achievement of learning about that same body of knowledge and acceptance of the value system it implies.” (Nardin, 12) Therefore, more than being a problematic term to translate, it becomes a troublesome term in its interpretation, since the word is related to social beliefs of a specific group of people. So the term will have different connotations in its original German and it will always be good to keep that difference in mind.

Even though scholars have connected this genre with the nineteenth-century; the term has been widely used and come to be associated during the XXth century with others genres whose thematic concern is primarily women and minority groups, “The rise of feminist, post-colonial and minority studies during the 1980s and 90s led to an expansion of the traditional Bildungsroman definition; the genre was broadened to include coming-of-age narratives that bear only cursory resemblance to nineteenth-century European models. (231, Boes) The novel of formation took his place in the twentieth century and it became in one of the most important narratives of the alienated protagonist.

Today, the genre is one of the most popular forms of storytelling, centering around the journey of a young person going out into the world and learning important lessons in his search of self-maturity.

According to Hirsch, the main characteristics of the “novel of formation” are the following:

1. It is the story of a single individual's growth and development in which the protagonist discovers himself from different angles, “total personality, physical emotional, intellectual and moral” In the growth process, the protagonist is a “passive character” since he is only determining the events of his life, without deciding his fate.
2. It is an exploration among the social and the personal. The society plays the role of an “antagonist”, in which “the hero” finds life experience. The protagonist’s personal growth is carried out within the context of a social order in which social values and rules are reflected in his destiny.
3. The plot of the story is a sort of “quest story.” The process of maturity is gradual since the protagonist is discovering his personal abilities under the views and judgments enforced by an unbending social order.
4. It is a story of “apprenticeship”, but not all the protagonist’s life events are important, only the events that decide his new place in society.

5. The narrative of this novel is characterized by the “irony” of an inexperienced protagonist instead of a melancholy one remembering his younger days.

6. The other characters serve as “mediators” among the individual and society.

7. It is considered it as a “didactic” novel because it helps the reader in his own formation process. (297-298)

The process of maturity will not be easy. In fact, in his contact with society, the hero will be tested; failures and suffering will be part of his journey, questioning his own ideals and expectations.

However, the hero will eventually find his place in society by accepting his personal limits; he will grow as a person when he finally changes his personal perspective and recognizes his social responsibility or will have to face his downfall before a force he cannot escape nor change.

A Reading of *The Fault in Our Stars*

Inspired by a Shakespeare quote from Julius Caesar, “The fault, dear Brutus, is not in our stars/ But in ourselves, that we are underlings.” The incredible success of the bestseller *The Fault in Our Stars*, recently adapted to the movies, is because their characters are part of “a real world.” This novel is an endearing and funny book about a girl a 16-year-old named Hazel who has been fighting thyroid cancer for three long years. The disease has metastasized to her lungs and only because an experimental drug treatment she is still alive, but she has to carry portable oxygen tank with her everywhere, which somehow is a reminder of her own life that she has to carry all the consequences of having a mortal disease.

She has not attended traditional school since she learned about her disease and her mother thinks that she is depressed. For that reason, Hazel’s mother encourages her to participate in a support group for kids with cancer to socialize, make friends and leave her house and books, but she never imagines that that would be the place where she meets Augustus Waters, a 17-year-old boy who changes her life’s perspective completely.

Hazel is obsessed with a book called *An Imperial affliction* by Peter Van Houten. A book that makes her feel understood more than anything, “*An Imperial Affliction* was my book, in the way my body was my body and my thoughts were my thoughts.” (15) The importance is that the book tells the story of a girl dying with cancer but with an abrupt ending. She shares the love for the novel to Augustus and together not only share the common experience of having cancer, but share the love for that novel. And after a mail conversation with the novel’s author, they begin a journey to Amsterdam to discover the sequel of the book as well as the sequel of their lives, trying to understand the difficult circumstances that have been put in their ways.

As part of the bildungsroman genre, *The Fault in Our Stars* is a story about self-discovering, both protagonist are teenagers fighting against a terrible disease, just in the middle of their self- identification, which makes more difficult to face it. Even though they

know is hard and that time they have is relative, they have their mutual company, one is the “mediator” of the other in difficult times.

They know life is not a “wish-granting factory”, but Augustus seems more enthusiastic in his self- discovering because he knows he has a life purpose more than being a cancer patient, and somehow Hazel realizes that with him. Gus likes to have an unlit cigarette in his mouth to show his existential defiance, “It’s a metaphor, see: You put the killing thing right between your teeth, but you don’t give it the power to do its killing.” (12) with that attitude, he shows himself as the one who has power to decide what to do with his life and how facing it. In fact, both character’s attitude seems more of adults than kids, in a way their diseases have make them grow up faster than others kids of the same age. Their way of facing life is so mature that their age is forgotten sometimes, only their language seems to be typical of teenagers.

In their journey to Amsterdam, they develop a deeper connection, falling in love completely. They lose their virginity, enjoying every moment as it is the last one. Unfortunately, they do not know the end of *An Imperial Affliction*; in fact, knowing the author is not the experience they imagine, however, they appreciate their time and they know that that experience would no change the best time of their lives. “You have a choice in this world, I believe, about how to tell sad stories and we made the funny choice” (58)

In that sense, the novel’s tittle reveals that idea of life empowering, the stars, the universe are the one that defines our destiny, but we are the ones who decide what to do during the journey. At the end, Hazel and Augustus are conscious of their fate, they cry they suffer, but they enjoy their life and time together because life is beautiful, if you are willing to see it in that way.

John Green, the author

He was born on August 24th in 1977. (Hazeleger, 18) He spent his childhood in Michigan and Florida, but now he lives with his wife Sarah and his son in Indianapolis (Johnson, 1) in 2000, he studied English and Religion, and then he graduated from Kenyon College in Ohio. As student, he worked at a hospital for five months, where he helped children and their families to deal with cancer and other diseases; however, that experience made him think about his destiny, he did not want to be a minister anymore; he wanted to be a writer,

"There were two things. First off, I felt like I didn't have sort of the security of faith that one would need to present oneself seriously to a congregation. And secondly, I was very, very angry about a lot of the things that I'd seen in the hospital, and I was very sort of traumatized by it. ... I found it really difficult to reconcile — the word that they use in religious studies, which is kind of a gross word, is theodicy — the problem of evil." (Johnson, 2)

After that experience that changed his life, he looked for new opportunities. He moved to Chicago with college friends, becoming in a reviewer for Booklist magazine, especially for YAL and Islamic texts. Later on, he moved to the Upper West side, in New York City, working in a public radio, while his wife, Sarah Urist Green, was finishing her degree in art history at Columbia University (Talbot,1) In Addition, he co-founded a public reading series named *Funny Ha-Ha* that is still working on. (Johnson, 1) In 2005, inspired by a boarding school in Alaska, he wrote his first novel, *Looking for Alaska* (McEvoy) and a year after he published *An abundance of Katherines*, becoming in a considered YAL writer. (Talbot, 1) In 2009, he published his third novel, *Paper towns* that obtained the fifth position on the New York Times best seller list (Hazeleger, 18) Then Green was recognized as a YA literature writer who has an unique writing style, "Green's books were narrated in a clever, confiding voice. His protagonists were sweetly intellectual teen-age boys smitten with complicated, charismatic girls." (Talbot, 1)

The books were funny but also contain profound messages that was more clear with his fourth novel *The fault in our stars* (2012) Encouraged by his experience at the hospital he

took the risk to talk about a mortal disease. The narrator of the story is a teenage girl called Hazel who has suffered from thyroid cancer. She participates in a support group where she meets Augustus and her life changes. Green says,

“I love the intensity teenagers bring not just to first love but also to the first time you’re grappling with grief, at least as a sovereign being—the first time you’re taking on why people suffer and whether there’s meaning in life, and whether meaning is constructed or derived.” (Talbot, 1)

He was now an author of bildungsroman novels, preoccupied of life’s changing issues that teenagers face as part of a personal growth.

Along with his successful career as a writer, he has built a big fan community on internet and with his brother Hank, they have a very funny YouTube channel named vlogbrothers obtaining great success posting a number of videos several times a week , “In the YouTube world, the Green brothers have been big celebrities since almost the beginning, 2007.” (Johnson, 1) A community of followers named “nerdfighters” that fight for intellectualism as its name suggests. He is also an active Twitter user with more than a million of followers, “I’m interested in Internet cultures. I’m interested in what the teenagers who drive the Internet culture are passionate about. I follow their lead—they go to tumblr, I go to tumblr” (Chang)

Therefore, his successful sales and all the publicity for the release of *The Fault in Our Stars* movie adaptation is not only because his talent as a writer, but also because he knew how to connect their work to his worldwide fans. In fact, Talbot stresses, “Many authors do pre-publication publicity, but Green did extra credit: he signed the entire first printing—a hundred and fifty thousand copies—which took ten weeks and necessitated physical therapy for his shoulder.”

Description of the school

Historia

La sociedad GEOSOL S.A. sostenedora del colegio *Poeta Daniel de la Vega* nace como una necesidad de mantener una fuente laboral y de realización profesional de un grupo de docentes de básica y media. En los inicios del colegio, éste nace como un establecimiento de carácter particular siendo refundado por la sociedad GEOSOL S.A. como un colegio de financiamiento compartido, permitiendo el acceso a la educación de alta calidad impartida por más de 20 años, a los niños de la región.

El colegio *Poeta Daniel de la Vega* es reconocido el 20 de Enero de 2001, con la resolución exenta N° 00371 del Ministerio de Educación, para cumplir como colaborador de la función educadora del estado y con fecha 3 de Mayo del 2001, N° 01177 enseñanza subvencionada con financiamiento compartido.

Institución

El colegio *Poeta Daniel de la Vega* es un establecimiento particular subvencionado con financiamiento compartido, ubicado en la comuna de Quilpué a pasos del centro.

El establecimiento cuenta con dos locales que permiten atender los niveles de pre-básica, básica y media, y su infraestructura posee una capacidad máxima de 30 alumnos por cada curso.

- Sede Galleguillos: comprende la educación pre-básica hasta 4° básico. La sede cuenta con multi-cancha completa para distintas disciplinas deportivas, sala de computación equipada con 12 equipos, 6 salas de clases (una por nivel), sala de profesores y 2 oficinas.
- Sede Freire: abarca de 5° básico hasta 4° medio. La sede cuenta con cancha, comedor equipado con cocina y 2 microondas, sala enlace, 8 salas de clases (una

por nivel), sala de profesores con 2 computadores a disposición, sala de atención de apoderados, 3 oficinas (secretaría, dirección, UTP).

El colegio no cuenta con espacios físicos de laboratorios de ciencias propiamente tal pero posee un laboratorio de ciencias móvil equipado para biología y química.

La planta docente del colegio contempla 31 profesores cubriendo todas las áreas y cuenta con 7 paradocentes.

Respecto a la jerarquía administrativa sigue el siguiente orden:

- Sostenedor Sociedad GEOSOL S.A.
- Directorio GEOSOL S.A.
- Directora
- Inspectoría General
- Unidad Técnica Pedagógica (U.T.P.)
- Planta Docente

Proyecto Educativo

Visión

“La visión de nuestro colegio es una institución de inspiración humanista, abierta a la cultura universal, valorando especialmente la identidad nacional, que considera al hombre como un ser dotado de espiritualidad y que persigue el bien común.”

Misión

“La misión del Colegio Poeta Daniel de la Vega, es formar a los estudiantes para que enfrenten su vida con autonomía, siendo tolerantes, críticos creativos y solidarios.”

Needs Analysis Survey

Level: 1° medio

Number of students: 20

School: Colegio Poeta Daniel de la Vega.

1- De las siguientes opciones ¿Cuál crees que representa tu nivel de inglés?

- a) Básico b) intermedio c) avanzado

2- ¿Cuál de estas opciones representa menor dificultad?

- a) Comprensión escrita b) comprensión auditiva c) habilidad oral

3- ¿Con respecto al uso del inglés ¿Cuál de estas opciones es la que prefieres?

- a) Escribir b) hablar c) Leer d) escuchar e) todas

4- ¿Cuan a menudo lees un libro?

- a) Siempre b) a veces c) nunca

5- ¿Cuáles son los motivos para leer un libro?

- a) Por gusto b) por obligación c) por recomendación

6- Si te gusta leer, ¿que temas te gusta leer? Explica brevemente.

7- ¿Cuáles son tus libros favoritos? Menciona 3

8- ¿De que forma te gusta trabajar en un curso?

a) a través de presentaciones orales y/o debates

b) ensayos escritos

c) pruebas

d) presentaciones teatrales

e) todas las alternativas

9- ¿Cómo te gusta trabajar en un curso?

a) Solo

b) en parejas

c) en grupos

d) todas las anteriores

10- Si tuvieras la oportunidad, ¿te unirías a un taller literario de inglés?

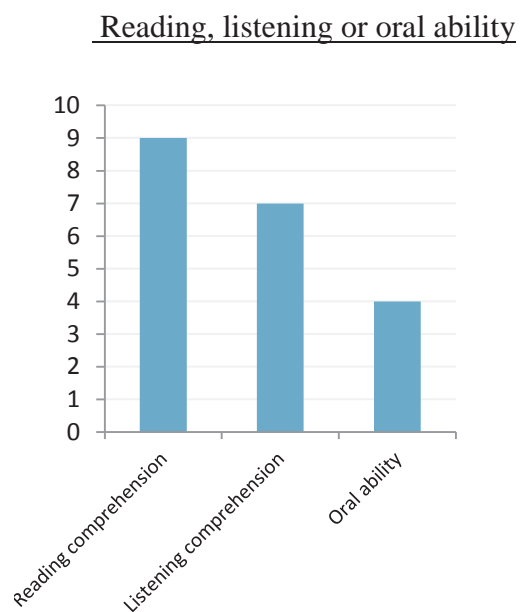
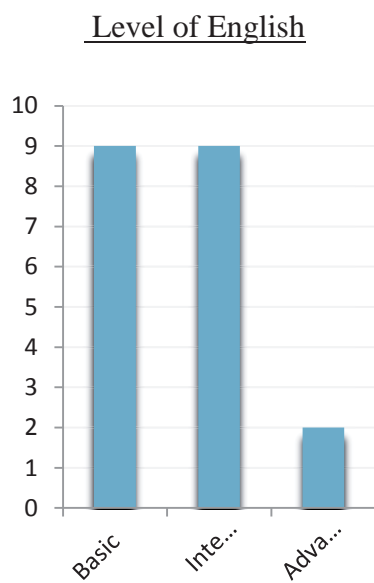
a) Si

b) No

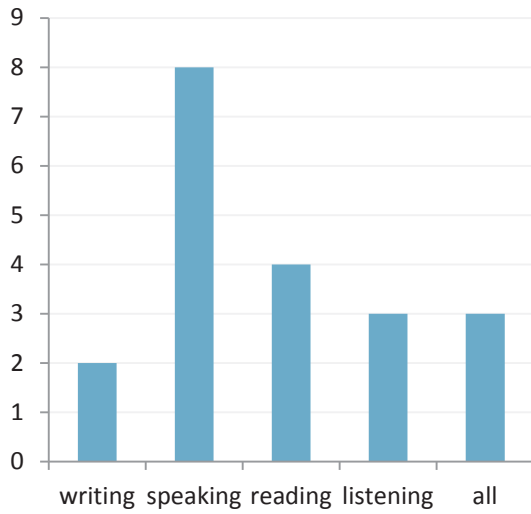
c) Quizás

Needs Analysis Results

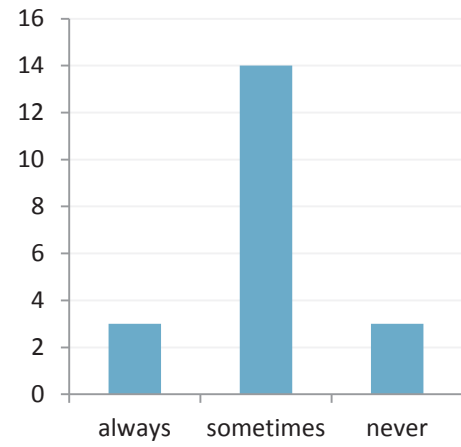
In the needs analysis survey were evaluated different aspects of English language, which can be classified into three categories: level of English and level of difficulty in different English skills, as well as their preferences; reading habits, their reasons to do it and preferences of genre, and finally their preferences of class participation that can be individual, in pairs or in groups. Each category is showed in the following graphics:



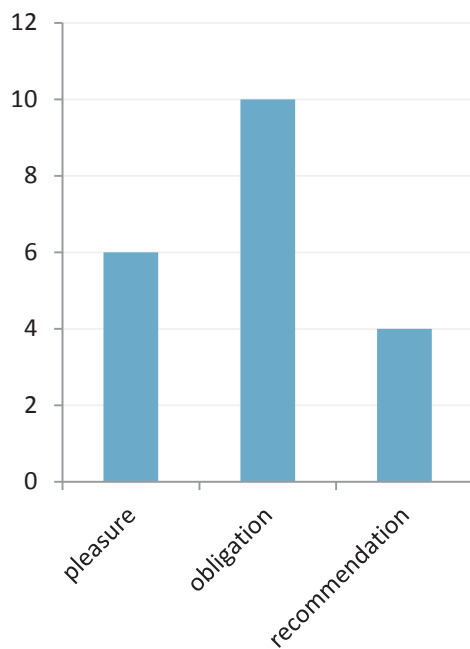
Use of English preferences



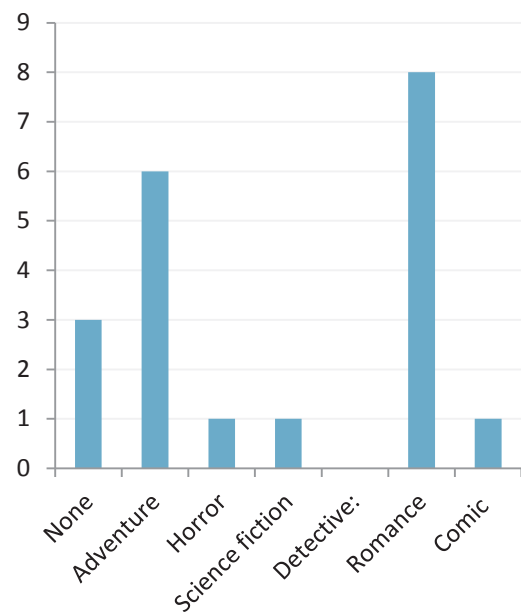
Reading Habits



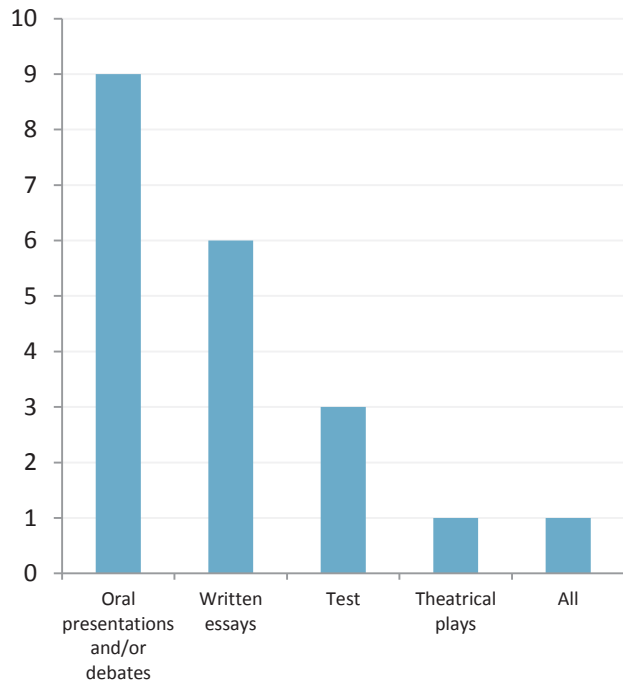
Reasons for reading



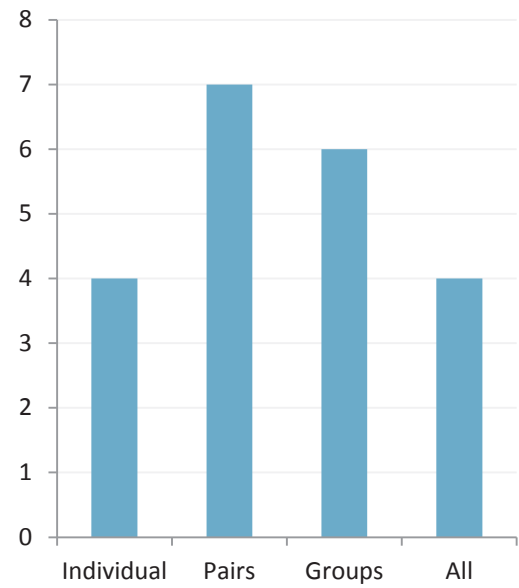
Preferences of genre



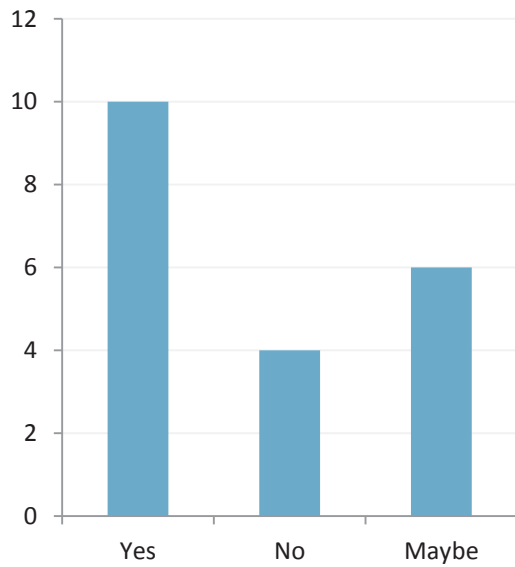
Preferences on tasks and activities



Preferences on group and individual work



Workshop Participation



From the graphic results it is possible to conclude the following information: the students have a basic/intermediate level of English, they consider reading as the easiest ability followed by listening and speaking. However, they prefer speaking activities through oral presentations, followed by written essays and tests.

In terms of reading habits, they expressed that sometimes read but mainly for obligation and their second reason for reading is for pleasure. They choose their preference for a specific genre, being the most voted romance in the first place and adventure and the second one. In fact, they mention *The Fault in Our Stars* in 6 occasions when they write down their favorites books, so it seems that this book may be popular in Chilean teenagers around the age of 14 and 15.

In relation to participation, they prefer work in pairs or in groups and then individually, so all type of participation it is possible to integrate in the workshop.

Finally, when they were asked if they would like to be part of a literature workshop their first option was yes, being maybe the second option and no the last one with 4 votes out of 20.

In conclusion, it is noticeable that they are willing to challenges and according to their preferences this workshop can be very suitable for them.

Rationale

The Fault in Our Stars was chosen for this literature workshop because it can definitely be a pleasant reading for all adolescents since it deals with complex themes present in their lives, such as loneliness, isolation, cancer, love and death. So it might be helpful for other adolescents those themes because they may feel understood.

The novel possesses different characteristics of Bildungsroman novel, their main characters are adolescents living a complex life, facing many problems that make it difficult to be a “normal” teenager. The most important issue is cancer (which the author treats with great sensitivity). However, this novel never left apart the good humor and the funny moments.

The novel also has a richness of language, interesting quotes and complete characters that perform a great story in daily life scenery.

This workshop audience is ideally intended for 1st grade high school students because it is a book comprehensible for them; main characters are about that age. The language is very diverse and informal, but it can be definitely understood for 15 year old students with a basic/intermediate level of English, so it will not represent a demanding reading for them. Nevertheless, the reading will be guided by the teacher.

The purpose is to have a dynamic and practical workshop by analyzing the author and the novel paying especial attention to the use of texts and the analysis of mass and social media continually presented in our contemporary society. Different tasks and discussions will be part of the workshop in order to analyze the mentioned concepts.

Syllabus

In terms of second language teaching, the syllabus design is an important guidance that defines the contents to be taught in classroom. It is helpful for the teacher as well for the student because it determines effectively the learning process to follow, as Reilly emphasizes, “To design a syllabus is to decide what gets taught and in what order.” As a result, if a teacher follows a particular syllabus, the contents and activities will be more effectively planned since there is an specific goal to achieve.

However, someone may expect that the teacher is the one who designs the syllabus; however, the one that designs the syllabus is not the teacher, but a designer specialized in the matter; in fact, teachers are “just consumers of other people’s syllabuses.” However, some teachers can be the ones who design it and apply their own design if they are allowed. (Nunan, 5)

According to Reilly, there are six types of language teaching syllabus that the teacher is able to implement, separately or combine. Some of them pay more attention to language use while others to language form (Krahnke, 9) Nevertheless, each one of the syllabi are not completely different from each other, but there is always one that is predominant:

- 1- Structural syllabus: It is based on forms and structures of the language, usually grammatical.
- 2- Notional functional syllabus: It is based on functions apply when language is used to express.
- 3- Situational syllabus: It is based on real or unreal situations to perform in order to practice the language.
- 4- Skill based syllabus: It is based on definite abilities that are used to practice the language.
- 5- Task based syllabus: It is based on difficult tasks that students perform to practice the language they are learning.

6- Content based syllabus: It is based on learning the content but not necessarily organized around linguistic features.

Taking into account the mentioned syllabi, the following workshop will be mainly focused on analysis and debates in relation to themes presented in the novel, for that reason, two syllabi will be used, content based and task based syllabus. The content based syllabus will guide the teacher to impart appropriate content, useful for the students, trying to engage them with a meaningful learning. Meanwhile, the task based syllabus will help the teacher to decide activities which main goal is to perform a task directly related to the language in use. In other words, in this workshop, students will acquire significant knowledge of the novel and the genre through three different units, in which each student will perform tasks and activities, individually as well as in groups.

Workshop Description

Class Information:

Number of Students: 20

Grade: 1st grade High School

Weekly hours: 1 and a half

Area: English

Subarea: Literature

Type of Syllabus used: task based and content-based

Number of Lessons: 12

Course Description:

The aim of this workshop is to introduce students to John Green's *The Fault in Our Stars*. They will be introduced to the main issues related to the novel. In addition, the workshop will encourage a close and critical reading of the novel in order to analyze the main themes presented, understanding the author's background and purpose for writing it. Students will read the novel under the guidance of the teacher through a set of lessons.

It will be taught as part of an extracurricular lesson, after regular class, once for a week that will be divided in two periods of 45 minutes each. The workshop will be distributed in three units of four lessons each. Each student will work independently and in groups, focusing on the characteristics of bildungsroman novel o novel of growth which are presented in Green's novel. The lessons will involve pairs, group and whole class discussions, a variety of tasks and written assignments.

General Objectives:

- To analyze *The Fault in Our Stars* as a Bildungsroman novel through a guided examination of the novel and its main themes. Students will be able to understand the concept of self-identification that the main characters face in the novel, relating their own experiences with the protagonists.

Specific Objectives:

- To identify the most important characteristics of the bildungsroman novel, in relation to the concept of self- identification and analyze them in *The Fault in Our Stars* for a more complete understanding of the genre.
- To comprehend the author's background as well as his reason to write the novel in order to understand the social and cultural context in which the novel takes place.
- To analyze the language used, themes, characters and plot for a better understanding of the novel and its characters.
- To relate or create awareness of the main themes of the novel in relation to student's own experiences.
- To encourage students' discussion skills with the purpose of discussing and analyzing deeper topics presented in the novel in relation to our society.

Expected Learning Outcomes

Students are expected to read and analyze the novel through a variety of assignments. At the end of the workshop students will be able to develop critical thinking; moreover, they will question how the society deals with mortal diseases like cancer. They will be able to apply their knowledge in order to practice different skills.

Contents and Themes:

- Introduction: Bildungsroman novel and its main features.
- Social media and popular culture as a phenomenon.

Key concepts

- Bildungsroman novel
- Young adult literature
- Adolescence
- Popular culture
- Social media

Requisites:

Class participation and personal commitment in the workshop.

Required Readings:

- *The Fault in Our Stars* by John Green.
- Author's biography.

Additional Materials:

- English – Spanish dictionaries.
- Notebook, speakers and data.
- The movie *The Fault in Our Stars*.
- Worksheets will be provided by the workshop.

Evaluations:

The final grade of the workshop will be added to the English class.

Course Assignments:

Oral Presentations	30%
Social media account	15%
Written essay	20%
Class Participation	25%
Self- evaluation	10%

Oral presentations: Students will have to do different tasks that will be presented orally, in which they will relate the topics discussed in class. Pronunciation mistakes will not be considered.

Written essay: At the end of the workshop each student will have to write an essay regarding what they learned in class and analyze the novel from their own perspectives. Grammar mistakes will not be considered, only content.

Class participation: Students will have to attend to every class of the workshop since participation will be evaluated through class discussions and oral presentations.

Self-evaluation: Students will assess their own participation in the workshop, it will be contemplate the 10% of the final grade.

Late assignments and test absence: Late assignments will be penalized. If a student has missed too many classes he or she will be expelled from the class, since participation in class discussion are important part of the workshop.

Academic misconduct: If a student is caught plagiarizing, he or she will be graded with the lowest grade according to the school.

Macro Planning

Unit	Content	Objectives
<p>Unit 1: Bildungsroman novel and its main characteristics. Introduction to <i>The Fault in Our Stars</i>.</p>	<p>Key elements of bildungsroman novel. Introduction to <i>The Fault in Our Stars</i>. Main characters' analysis.</p>	<p>To identify the main characteristics of the bildungsroman novel inside of <i>The Fault in Our Stars</i>.</p>
<p>Unit 2: John Green's biography. Main themes related to <i>The Fault in our stars</i>.</p>	<p>Author's biographical background that influence the novel. Important themes considered in the novel. Reader's reaction to those themes.</p>	<p>To recognize author's purposes in writing the novel. To identify the main themes and how the author deals with sensitive themes. How teenage readers react to the novel and its themes.</p>
<p>Unit 3: Movie adaptation and social media.</p>	<p>Differences and similitudes among the novel and the movie adaptation. The influence of social media in relation to the novel.</p>	<p>To debate and analyze the movie adaptation in comparison to the novel and how social media influence readers to read the novel.</p>

Class by Class Description Class by Class Description

Unit	Lesson	Objectives	Tasks
1	1 Introduction to the workshop and the bildungsroman novel.	<p>To introduce the workshop main objectives and evaluation.</p> <p>Students will be able to identify key concepts of the bildungsroman novel.</p>	<p>Students work in pairs to discuss what they expect from the workshop. After the discussion they will tell their ideas discussed.</p> <p>Teacher explains what the workshop will develop: objectives, contents, tasks and activities, grades and requisites. He/she answers possible questions.</p> <p>Teacher general concepts of the bildungsroman novel.</p> <p>In groups of four, students predict the elements that characterize a bildungsroman novel.</p> <p>Teacher ask each group to present their ideas, confirms prediction and answer possible questions.</p> <p>Working in the same groups, students will present one idea about the importance of bildungsroman novel and how helpful can be for readers.</p> <p>Homework: Read from chapter one to chapter four.</p>

Unit	Lesson	Objectives	Tasks
	<p>2 Bildungsroman novel and its main characteristics.</p>	<p>Students will be able to recognize the main characteristics of the bildungsroman novel. Students will predict the evolution of the characters.</p>	<p>Teacher introduces the bildungsroman novel and its main features. Teacher will show four movie trailers from different bildungsroman novels to see if students are able to recognize them and find similar features. Teacher will shortly explain them.</p> <p>In pairs, students are asked to find examples in the novel of the characteristics previously presented.</p> <p>Each group of pairs presents the characteristics to the class, and the whole class discusses.</p> <p>Individually, students are asked to write 5 lines of what possible learning and personal growth one of the main characters may achieve. Then they will share their ideas with one classmate, after discuss them they will present them to the whole class.</p> <p>Homework: Read from chapter four to six.</p>
	<p>3 Main characters of the fault in our stars.</p>	<p>Students will be able to understand the importance of the main characters and how relevant are their growth in relation to the bildungsroman novel.</p>	<p>In groups of four students discuss and describe the main characters in <i>The Fault in Our Stars</i>, how they differ from one another and how their personalities and interest complement to each other.</p> <p>Each group presents their ideas to the class. The whole class discusses.</p> <p>The same groups will create an original</p>

			<p>way to represent the main characters. They can simulate a Facebook or Twitter status, a chat conversation, a profile, etc. It must be original and it will be presented next class. It will be the first assignment of the workshop.</p> <p>Homework: read from chapter six to nine.</p>
	<p>4 Main characters in relation to student's lives.</p>	<p>Students will be able to make possible connections between the main characters in their own lives.</p>	<p>Students will present their original way to present the characters in groups of four. Then the class will analyze the works presented.</p> <p>In pairs, students will discuss which psychological characteristics they share with the main characters and how they will react in case they were in the same situation.</p> <p>Each group will present their ideas to the class. The whole class discusses.</p> <p>Individually, they will find one significant quote that they like from one of the two protagonists and they will explain why they chose them.</p> <p>Homework: Read from chapter nine to 12.</p>

Unit	Lesson	Objectives	Tasks
2	<p>5 Introduction to John Green</p>	<p>Students will be able to relate John Green's background with the novel.</p>	<p>The Teacher introduces John Green's life through a short presentation.</p> <p>Teacher will show a Green's interview Youtube video. The whole class discusses the video</p> <p>https://www.youtube.com/watch?v=n8EpX8UcDsk</p> <p>Students form groups of four, each group receives a short Green's biography.</p> <p>Students complete a worksheet with questions about John Green's life and work.</p> <p>Each group present their answers and the whole class discuss.</p> <p>Homework: Read from chapter nine to twelve.</p>
	<p>6 John Green and the use of social media</p>	<p>To introduce Green's social media accounts.</p> <p>Students will be able to see how the author gets close to his fans by using social media accounts</p>	<p>Teacher will introduce the lesson by explaining all the social media accounts that Green uses every day to get in contact with his fans. (facebook, twitter, tumblr, instagram, youtube and webpage.) Then will show some examples.</p> <p>The teacher will ask them if they know them and if they have one or more on their own.</p> <p>Students will be asked how helpful those accounts can be for the author. The whole class discusses.</p>

			<p>The teacher will show a Green's YouTube video in which he discusses why Facebook and other free products are free.</p> <p>https://www.youtube.com/watch?v=PtqIU_wT-oo</p> <p>The whole class discusses the video.</p> <p>In pairs, they will design one creative account of one of the mentioned social media, it will have to be in relation to the novel and it will be graded. Students will have time until next class by sending the account to the teacher's mail. It will have student's personal opinion about the novel. It will be the second graded assignment of the workshop.</p> <p>Homework: Read from chapter 12 to 15.</p> <p>The teacher introduces the class by asking them about cancer, adolescent love and death and what they think about it.</p>
	<p>7 <i>The Fault in Our Stars</i> main themes.</p>	<p>Students will be able to recognize the main themes of the novel and comprehend</p>	<p>The teacher shows a video about adolescent cancer survivors who comment how real is the novel and the movie.</p> <p>http://fox8.com/2014/06/05/local-cancer-survivors-give-special-meaning-to-the-fault-in-our-stars/</p> <p>Teacher connects their answers to the novel and the whole class discusses.</p> <p>In groups of four, they will answer a handout in which they will have questions in relation to cancer and how the author treats the theme.</p> <p>Each group presents their answers and</p>

			<p>the whole class discusses.</p> <p>Homework: Read from chapter 15 to 18.</p>
	<p>8 Teenager's reaction to <i>The</i> <i>Fault in Our Stars.</i></p>	<p>Students will be able to make some comments according to what they have read until now.</p>	<p>The teacher will introduce the lesson by asking them about the last lesson about the main themes of the novel.</p> <p>In pairs, students will discuss the novel, by answering the following questions:</p> <ul style="list-style-type: none"> - Do you like the way the author treats themes such as cancer, death and love? - What's your favorite dialogue? - What's your favorite character? <p>Each group will present their opinions to the class. The whole class discusses.</p> <p>The teacher will show a video about how teenagers react to <i>The Fault in Our Stars</i></p> <p>https://www.youtube.com/watch?v=rjMqMLZIt30</p> <p>The whole class discusses the video</p> <p>Students will have time to write their essays which will be hand in the next class. It will be one page long minimum and two pages long maximum. The teacher will answer some questions in relation to the written essay.</p> <p>Homework: read chapter 18 to 21.</p>

Unit	Lesson	Objectives	Tasks
3	<p>9</p> <p>Influence of mass media in relation to the fans of the novel.</p>	<p>Students will be able to identify and analyze mass and social media in relation to the novel and how well works in terms of publicity.</p>	<p>The teacher will introduce the class by showing different images about the novel, such as illustrations, quotes, pictures and different creations of fans around the world.</p> <p>The teacher will show a piece of news about a Tumblr contest in which fans can participate to see the author of the novel and the movie actors.</p> <p>http://www.inquisitr.com/1225136/the-fault-in-our-stars-lets-tumblr-direct-their-publicity-tour/</p> <p>The whole class analyses and discusses what they have seen.</p> <p>The teacher asks them what do you think about the fans' response?</p> <p>In groups of four, they will have to create a different name for the novel and to create a movie poster that will be presented after the next class. They can use the computer, paper, etc but it has to be creative.</p> <p>Homework: Read from chapter 21 to 25.</p>
	<p>10</p> <p>Movie</p>	<p>Students will be able to compare and contrast the movie adaptation to the novel in order to understand how the format changes some features and to provide personal views.</p>	<p>The class will watch <i>The Fault in Our Stars</i> movie and they will have as a homework the following questions:</p> <p>Is the book different from the movie? Explain. Which one do you find more entertainment? Why?</p> <p>Were some scenes left out? If so, do you think it makes a difference for the plot or end of the movie? Explain.</p> <p>They will share their answers the next class.</p>

	<p>11</p> <p>Student's analysis of the movie.</p>	<p>Students will be able to give their opinions and share them with the class.</p>	<p>The teacher will introduce the class by showing some comments of fans after watching the movie.</p> <p>http://www.buzzfeed.com/mattbellassai/everybody-who-saw-the-fault-in-our-stars-really-hates-john-g?bffb</p> <p>Students will be asked about what they think about those comments. The whole class discusses.</p> <p>Students will present their answers of the homework after watching the movie.</p> <p>Students will present their poster and explain why was created like that.</p> <p>The whole class discusses their creative creations.</p>
	<p>12</p> <p>Closure of the workshop</p>	<p>Students will give some comments about the workshop and explain what they learn during it</p>	<p>Students will receive their grades and feedback from classmates and from the teacher.</p> <p>Individually, students evaluate their participation in the workshop.</p>

Sample Lesson 1

Grade/Class/Subject: 1st grade of High School.

Unit: Unit 1, 2nd lesson

Theme: Bildungsroman Novel and main characteristics.

Content Objective (s): Students will be able to recognize the main characteristics of the bildungsroman novel and predict the evolution of the characters.

Key Vocabulary

Bildungsroman novel

Supplementary Materials

Data, computer, handout and copybook.

SIOP Features (x)

Preparation

X Adaptation of Content

X Links to Background

__ Links to Past Learning

__ Strategies Incorporated

Scaffolding

__ Modeling

x Guided Practice

__ Independent Practice

x Comprehensible Input

Grouping Options

x Whole Class

x Small Groups

__ Partners

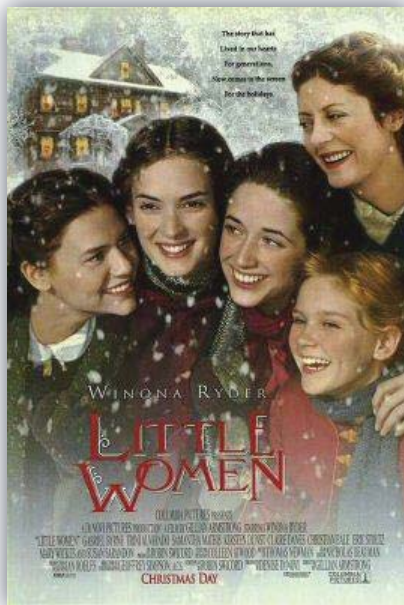
x Independent

Time	Lesson Sequence
10 min.	Teacher says welcome to the students and asks them to remember the previous class.
10 min.	Teacher introduces the topic of Bildungsroman novel and its main characteristics.
15 min.	<p>Teacher shows different movie trailers of four different bildungsroman novels. Students will see if they recognize them and if they have something in common in relation to the characteristics explained by the teacher.</p> <p>Teacher briefly explained each one.</p>
25 min.	In pairs, students are asked to find examples in <i>The Fault in Our Stars</i> of the characteristics previously presented. Each group of pairs presents the analyzed characteristics to the class and the whole class discusses.
25 min.	Individually, students are asked to write 5 lines of what possible learning and personal growth one of the main characters may achieve. Then they will share their ideas with one classmate, after discusses them they will present them to the whole class.
5 min.	Teacher answers questions and gives homework for next class: read from chapter four to six.

Lesson Material

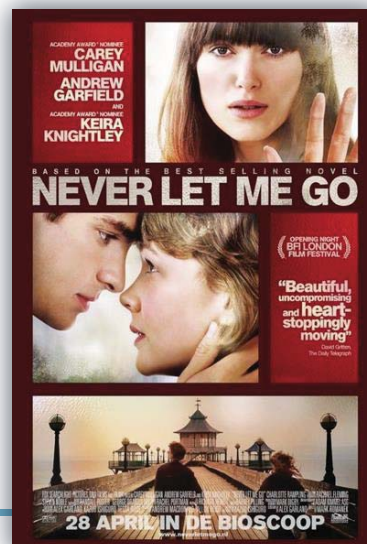
Introduction: trailers of bildungsroman novels

Little women (1994)



https://www.youtube.com/watch?v=8cEFE_kIrXg

Never let me go (2010)



<https://www.youtube.com/watch?v=sXiRZhDEo8A>

Lesson Material

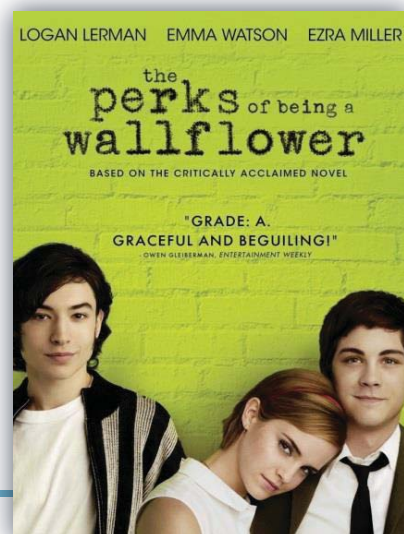
Introduction: trailers of bildungsroman novels

Great expectations (2012)



www.youtube.com/watch?v=Ob7qUkYfF-g

The Perks of being a wallflower (2012)



<https://www.youtube.com/watch?v=n5rh7O4IDc0>

Sample Lesson 2

Grade/Class/Subject: 1st grade of High School.

Unit: Unit 2, 5th lesson

Theme: Introduction to John Green

Content Objective (s): Students will be able to understand the author's background and relate it with the novel.

Key Vocabulary

John Green, and biography

Supplementary Materials

Data, computer, handout and copybook.

SIOP Features (x)

Preparation	Scaffolding	Grouping Options
X Adaptation of Content	<input type="checkbox"/> Modeling	x Whole Class
X Links to Background	x Guided Practice	x Small Groups
<input type="checkbox"/> Links to Past Learning	<input type="checkbox"/> Independent Practice	<input type="checkbox"/> Partners
<input type="checkbox"/> Strategies Incorporated	x Comprehensible Input	<input type="checkbox"/> Independent

Time	Lesson Sequence
10 min.	Teacher welcomes to the students and asks them to remember the previous class.
10 min.	The Teacher introduces John Green’s life through a short presentation.
15 min.	Teacher will show a Green’s interview Youtube video. The whole class discusses it.
25 min.	Students form groups of four, each group receives a Green’s biography. They complete a worksheet with questions about John Green’s life and work.
25 min.	Each group presents their answers and the whole class discusses.
5 min.	Teacher answers questions and gives homework for next class: read from chapter nine to twelve.

Lesson materials

John Green's interview of authormagazine.com:



<https://www.youtube.com/watch?v=n8EpX8UcDsk>

Handout lesson 5

Unit 2



John Green is the New York Times bestselling author of *Looking for Alaska*, *An Abundance of Katherines*, *Paper Towns*, and *The Fault in Our Stars*. He is also the coauthor, with David Levithan, of *Will Grayson, Will Grayson*. He was 2006 recipient of the Michael L. Printz Award, a 2009 Edgar Award winner, and has twice been a finalist for the Los Angeles Times Book Prize. Green's books have been published in more than a dozen languages.

In 2007, Green and his brother Hank ceased textual communication and began to talk primarily through vlogbrothers posted to YouTube. The videos spawned a community of people called nerdfighters who fight for intellectualism and to decrease the overall worldwide level of suck. (Decreasing suck takes many forms: Nerdfighters have raised hundreds of thousands of dollars to fight poverty in the developing world; they also planted thousands of trees around the world in May of 2010 to celebrate Hank's 30th birthday.)

Although they have long since resumed textual communication, John and Hank continue to upload two videos a week to their YouTube channel, vlogbrothers. Their videos have been viewed more than 200 million times, and their channel is one of the most popular in the history of online video. He is also an active Twitter user with more than 1.2 million followers. Green's book reviews have appeared in *The New York Times Book Review* and *Booklist*, a wonderful book review journal where he worked as a publishing assistant and production editor while writing *Looking for Alaska*. Green grew up in Orlando, Florida before attending Indian Springs School and then Kenyon College.

After all John Green's information, answer the following questions:

*(Retrieved from John Green's web page
<http://johngreenbooks.com/bio-contact/>)*

1. Green once served as a chaplain in a children's hospital 12 years ago, but after that experience he knew a young woman who had cancer, those events were his inspiration. Do you think an author can write a book like this without that kind of experience?

2. John Green derives his book's title from a famous line in Shakespeare's *Julius Caesar*: "The fault, dear Brutus, is not in our stars, but in ourselves, that we are underlings." (I,ii,139-140). What do you think about that line? What's Green purpose?

3. In an interview Green has said: "You got to be respectful, but at the same time you want to be funny" What do you think of the book's humor? Is it correct? Is his use of humor successful in a book related to cancer?

4. John Green uses the voice of an adolescent girl to narrate his story. Do you think is convincing or would it be better to read the story from Gus' perspective?

5. What do you think of Green's cancer description? Are they too graphics sometimes?

Sample Lesson 3

Grade/Class/Subject: 1st grade of High School.

Unit: Unit 2, 7th lesson

Theme: The Fault in Our Stars main themes.

Content Objective (s): Students will be able to recognize the main characteristics of the bildungsroman novel and predict the evolution of the characters.

Key Vocabulary

Cancer, love and death.

Supplementary Materials

Data, computer and handout.

SIOF Features (x)

Preparation

X Adaptation of Content

X Links to Background

___ Links to Past Learning

___ Strategies Incorporated

Scaffolding

___ Modeling

x Guided Practice

___ Independent Practice

x Comprehensible Input

Grouping Options

x Whole Class

x Small Groups

___ Partners

___ Independent

Time	Lesson Sequence
10 min.	Teacher welcomes to the students and asks them to remember the previous class.
15 min.	The teacher writes on the board the words “cancer”, “love” and “death” and asks them what they think about them.
15 min.	The teacher shows a video about adolescent cancer survivors who comment how real is the novel and the movie. The whole class discusses.
10 min.	Teacher connects their answers to the novel.
15 min	In groups of four, they will answer a handout in which they will have questions in relation to cancer and how the author treaties the theme.
20 min	Each group presents their answers and the whole class discusses.
5 min.	Teacher answers possible questions and gives homework for next class: read from chapter 15 to 18.

Lesson materials

Video about adolescent cancer survivors who comment
how real is the novel and the movie



<http://fox8.com/2014/06/05/local-cancer-survivors-give-special-meaning-to-the-fault-in-our-stars/>

Handout lesson 7

Unit 2

1. In *TFIOS* there are several characters with various relationships/reactions to cancer. What did you like/dislike about these characters? How would you describe their reactions towards cancer? Do they remind you of people you know?

- Hazel
- Hazel's father
- Augustus
- Augustus's father
- Isaac
- Peter Van Houten

- Hazel's mother
- Hazel's friend Kaitlyn
- Augustus's mother
- Support Group Patrick
- Isaac's girlfriend Monica
- Dr. Maria

2. If you could only choose one scene/moment/dialogue about cancer that had the most impact on you, which one would it be and why?

3. Has the novel changed your perspective of cancer?

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