

Instituto de Literatura y Ciencias del Lenguaje
Facultad de Filosofía y Educación



*It's all about the Electric Genes: an Elective Workshop on Mary Shelley's *Frankenstein* for Freshman Students*

TRABAJO DE TITULACIÓN
PARA OPTAR AL TÍTULO DE PROFESOR DE INGLÉS
Y AL GRADO DE LICENCIADO EN EDUCACIÓN

Estudiante: Constanza López Madrid

Profesor guía: Sr. Pablo Villa Moreno

Primer Semestre 2015

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ACKNOWLEDGEMENTS

At this point of my life, I would like to thank all those people who were next to me and never lost faith in me. I owe everything I am to my beloved ones.

Thanks to my mother, Erika, for her unconditional love and support throughout all my life. Thanks for teaching me that if I love what I do, I'll be happy.

Thanks to my father, Héctor, for teaching me that everything is possible if you work hard, and that there are a lot of things far more important than earning money.

Thanks to my little brother, Héctor, for being such a wonderful little boy and source of inspiration. Never lose your creativity and innocence.

Thanks to the rest of my family for your company and good wishes throughout these four and a half years. I hope you feel proud of me.

Thanks to my boyfriend, for being there by my side for the last six years, giving me the confidence to keep going even through the most difficult times.

Thanks to my friends, for always cheering me up and giving me a word of encouragement when I needed it.

Last, but not least, thanks to Mr. Villa for being so infinitely patient and dedicated. It was an honor having you as my mentor teacher.

Thank you all for being part of my life.

“How dangerous is the acquirement of knowledge and how much happier that man is who believes his native town to be the world, than he who aspires to be greater than his nature will allow.”

Mary Shelley, *Frankenstein*

INTRODUCTION

If we think of our whole civilization, our society, our freedom, our progress, our religion, we can come to the conclusion that they all rest solidly upon ideals for their foundation. Moreover, as human beings, we aim to passing these ideals to the next generations for them to continue a legacy on this earth. In this long-sustained necessity of passing knowledge and experience from generation to generation lies the basic need and importance of literature.

In reference to that, literature is not a mere play of the imagination, but a means to preserve the ideals -love, faith, duty, friendship, freedom –of a society. That is to say, through literature we explore our human condition and analyze why we think the way we think, or why we feel the way we feel; it expands our horizons through vicarious experiences. Additionally, literature enables us to develop our minds to become critical and autonomous thinkers capable of reading our reality through the words of a different person and create a richer understanding of human nature.

Nonetheless, in a society where young people are constantly being exposed to a variety of new media, as a result of the widespread massification of technology and access to Internet, literature seems to have lost its appeal among students. In the Chilean reality, having one –or more than one –of these new technological devices seem much more interesting to students than reading a book; literature is no longer attractive for the majority of students. Even so, most schools tend to consider literary texts just as a set of pages, chapters, and words destined to be read and comprehended by the students to answer test questions, and learn grammatical structures and vocabulary. Consequently, literature has been restricted to literal reading comprehension, but its didactic side is not tacked as it should.

For some time now, this limitation has led school students –and also older ones –to consider literary works as boring and useless, for they are not close to students’ reality, so they do not feel motivated when reading and see the development of this skill as an obligation. It is important, therefore, to change this misconception of literature that has been spread among educational institutions.

The following work presents a content-based and task-based syllabus designed as a response to the results of a needs analysis, carried out with freshmen students. The general objective of this workshop is to read and analyze the classic science fiction novel *Frankenstein* by English writer Mary Shelley through its most salient and important concepts and relating them to their own realities and with what happens in current society.

In this way, students will be able to visualize and understand the themes and criticism to society that lie under this novel. This analysis will allow the development of an axiological component that involves the analysis and discussion of the ethical and moral implications brought by the reading of the novel. In addition, it is expected that this practical workshop allows widening students’ vocabulary and enhances students’ high-order thinking skills, imagination, creativity and love for literature.

This work also provides a theoretical framework that supports the implementation of the workshop by attempting to define cornerstone concepts such as literature, children’s and young-adult (YA) literature, and science fiction so as to provide the tools and underscore the pertinence of this project’s choices.

THEORETICAL FRAMEWORK

I. Definition of Literature

Over the past centuries, it has been proved that defining literature is not an easy task to do. Moreover, literature has been defined in very different ways due to the necessity of broadening the concept to include the ongoing evolution of works. But a concept that involves such a wide variety of works is difficult to define and its definition changes over the time.

In the late sixteenth and early seventeenth century, almost every piece of writing –factual and fictitious –was considered literature. But during the mid- seventeenth century there was an inclusion of varied categories of literature and some kinds of texts, such as philosophy or history texts, were not thought of as literary anymore. That is to say, literature is definable not according to whether it is fictional or “imaginative,” but it is because it uses language in peculiar ways (Eagleton 2). Literature, thus, is to be understood as a written text elaborated with an artistic or aesthetic purpose. For this matter, it is important to mention that the use of language is central to give the text an aesthetical functionality.

At the beginning of the twentieth century, the Russian formalists, an influential school of literary criticism, attempted to define what literature is. Roman Jakobson describes literature as “an organized violence committed on ordinary speech” (Eagleton 2). In other words, for the Russian formalists literature transforms everyday language into a more complex, poetic one through the use of different literary devices, which according to the formalists include “sound, imagery, rhythm, syntax, metre, rhyme,” among other “narrative techniques” that are responsible for the “estranging” and “defamiliarizing” effect on language that gives text its literary character

(Eagleton 3). For the formalists, “content” was merely the “motivation of form.” This is what is called the poetic function of language.

Accordingly, literature can be defined as language decontextualized. This means that language in itself creates a context when cut off from other functions and purposes. In this sense, when language is removed from other contexts can be considered as literature, which elicits special kinds of attention from the audience. Therefore, to describe literature is a difficult task for it would imply to examine all the different assumptions and interpretations readers may bring from literary texts (Culler 25).

Eagleton agrees on the idea that ordinary language can be understood in different ways by different people, and adds that this understanding may vary according to place, level of education, status, or cultural background (4). Furthermore, he concludes that “the idea that there is a single ‘normal’ language, a common currency shared equally by all members of society, is an illusion” (4). In fact, much of the literature that people read is written in a way that bears a resemblance to everyday speech.

Eagleton proposes that literature can be described as “non-pragmatic” discourse, that is to say literature serves no immediate practical purpose, but is to be taken as referring to a general state of affairs. In this way, Eagleton is stating that the way in which something is said is more important than what is actually said. He acknowledges, however, that there are problems in his conception of literature because it does not define literature “objectively” and rather leaves the definition of literature up to how somebody decides to read, not to the nature of what is written (Eagleton 7).

Also, Culler proposes that one of the main characteristics of literary works lies in its intention of making it worth for readers. That is to say, authors are totally concerned with producing a literary piece that will be worth the time and energy it takes the audience to listen to or read the story (25). To this respect, the author mentions the “hyper-protected cooperative principle,” which consists of the cooperation among participants to build communication. In literature, this principle becomes visible when literary texts undergo the processes of publishing, reviewing and reprinting so that it is assured to the readers that they have been found well constructed and “worth it” by others (Culler 25).

Taking all these definitions of what literature is, it can be said that it has no fixed definition and that probably it may never have one for readers interpret literary texts in a wide variety of ways according to their own prior knowledge, preconceptions, judgments, values, beliefs, etc. According to Benton, these implications represent a shift on the critical perspective from a text-centered paradigm towards a reader-response angle during the second half of the twentieth century. This reinforces the idea that the definition of literature is variable as for the interpretations of what is written are multiple, and the text itself becomes something different for every reader. That is to say, the concept of literature changes over time; it has been changing from the earliest expressions of literature during the ancient Indian and Greek eras, when some of the most famous epic poems were written, until nowadays. Literature aims to meet specific necessities of a society and it is created to be as enjoyable as possible. This conception of literature is central for the development of this project.

II. Children's Literature

As well as for the numerous attempts to define what literature is, the mission to provide a complete definition of children's literature has been full of struggles and disagreements. A variety of points of views from different authors will be presented in the upcoming paragraphs for readers to build a better comprehension of what this term means.

Lerer agrees on the idea that ever since there were children, there has been children's literature (1). He explains that there was no fixed definition of children's literature; instead there were only excellent pieces of literature by important authors that related to that segment of society. It is not until the 1970s that children's literature became a serious subject of academic study.

Even though Lerer considers difficult to define children's literature because literature does not have a fixed definition and the meaning of childhood may vary according to culture or region, he suggests that children's literature involves books that are taken into childhood that foster social communication, and that, in their interaction with their readers, owners, sellers, and collectors, teach and please (2). So, as mentioned above, children's literature is not only a matter of having a fine convention of adorable characters, but it is a matter of how this kind of book is able to have a real impact in the overall behavior of the reader by modeling and shaping their first approach to texts.

To this respect, Tatar suggests that fairy tales might have an important social function when addressing issues due to its power and widespread popularity (xi). Moreover, "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" (Tatar

xi). Therefore, since fairy tales aim to teach different behavioral lessons to children, they should not be trivialized and readers should not suspend their critical faculties while reading these narratives.

Tatar, in tracing their origin in medieval cautionary tales, highlights the connection between their didactic aim and the multiplicity of meanings contained in fairy tales. They entertain as much as they intend to model good behavior, mostly for children (xi). Texts containing behavioral model characters and moral situations account for the transition from oral tradition to written one and from medieval origin to Victorian definition.

Sometimes, in everyday life we tend to underestimate children's capacity of understanding, learning and analyzing general matters –not only literature –and tend to consider them as simple-minded. According to Stephens, writing for children is purposeful; its purpose is to foster a positive awareness of social-cultural values in children. Some of these values cover contemporary morality and ethics, what is important in the culture's past and desires about the present and future. For Stephens, the objective of children's literature writers is to model the readers' attitudes into a "desirable" one (3). Even though readers tend to think otherwise, children's literature is deeply ideological.

For this reason, Hunt presents the idea that children's literature has had direct and indirect influence socially, culturally, and historically. He exemplifies this vision focusing on the influence of the ideologies proposed by those tales that have marked people's own personal development (1). This is proof, therefore, that children's literature and its study are more complex in nature than it seems to be and it must not be underestimated. In fact, many people who have felt attracted into the study of this type of literature soon found that things are far more

complicated than they had assumed. That is partly because even though the act of communication in children's literature appears to be very straightforward, it is instead very elaborate. In fact, there is a fundamental process of communication and understanding between individuals (2).

With this regard, it is possible to highlight the presence of a role model in children's literature; a character with which the reader can identify him or herself. Hunt uses the term "identification" which addresses the idea that the reader will feel identified with the protagonist and will adopt the specific values and ideas presented by him or her; "Readers are thus ideologically constructed by their identification with the character" (49).

Following the same idea, John Stephens suggests that children's stories are written for social aims since child's fiction uses language to impress ideological concepts into children's minds. Children's literature not only instructs children into a particular social ideology, but it also provides the opportunity for questioning society (3). The fact that children's books are used for teaching seems to imply that they can also be used as the first battlefield for ideological contention and awareness. As readership is modeled, a children's books' author can use the same energies to boost critical thinking and more abstract imagery.

This complexity of children's literature is also visible in areas other than behavior. In this sense, Sloan presents various benefits of the introduction of literature at early ages. In fact, she affirms that "the immersion in stories is essential to the growth of a child's sense of what stories are and how they are made: their recurrent conventions, patterns, and even their use of language and imagery, as distinct from language in other forms of discourse" (125). In other words, children's early engagement with literary works boosts not only their reading comprehension,

but also their deductive capacities and even increase the stylistic richness of their own writing (125).

Taking all these characteristics that provide a framework of what children's literature is, it can be said that it has no fixed definition, as well as the concept of literature. What can be concluded is that children's literature, which is specifically written for children (Hunt 15), is fundamental for the development of a child's behavior, communication and understanding of the world. Furthermore, Zinsser says: "no kind of writing lodges itself so deeply in our memory, echoing there for the rest of our lives, as the books that we met in our childhood..." (3).

III. Young-Adult Literature

The genre of young-adult literature has thrived since the 1960s until nowadays. Today's young-adult literature features more complex plotting and motivation and more moral ambiguity than before the 1960s. Young readers need not be naive readers. Furthermore, "the increasing sophistication of the genre has been recognized with an award specifically for YA literature, the Michael L. Printz Award, and the Young People's Literature category of the National Book Award" (Trupe vii).

Similarly to what happens when trying to define children's literature or the concept of literature itself, young adult literature –or YAL –is a rather difficult concept to define. When it comes to define young-adult literature, we might face some problems since no one seems to agree in the age range –the most common one is the period that goes between twelve and seventeen years old (Trupe 7) –also there is no consensus on the characteristics that books directed to teens must have. Usually young-adult literature is described as a kind of literature that addresses directly to teenagers in which the main character presents a point of view of the world similar to the reader's.

Therefore, as well as children's literature, young adult literature receives its name because of its target audience: adolescents. While children's literature purpose is didactic, in young-adult literature the function is defined by the character's search for identity and the reader's identification with that process. To this purpose, the story's narrator or protagonist is a teenager facing real life situations, with which the audience can feel identified. Following this line, much of the young-adult literature's appeal rests on this first-person narration and point of view provided by a teenager main character (Bean and Moni 638). Bean and Moni state that

these main characters “deal with issues that are relevant to teens, including racism, pregnancy, divorce, substance abuse, family conflicts, and political injustice [...],” and add that “at the center of all of these themes are questions of character identity and values” (638). That is to say, adolescents identify with the issues tackled in young-adult literature because they are close to their own reality. The situations and problems are similar to their own –no matter whether the text is set in a dystopian society or in a small town in today’s America –the protagonist’s reactions and bafflement will be similar to the reader’s.

Adolescence, therefore, is a stage of a variety of changes –physical and emotional. Hence, young adult literature may serve as a fine companion to those life-lasting changes: teenagers can identify with a character that embodies his or her ideals in life, and help him or her cope with common issues in real life –which usually are the plot in the stories. Bean and Moni explain that in order to deal with such difficulties, these adolescent main characters “are usually perceptive, sensitive, intelligent, mature, and independent” (638), which may explain the proximity teen readers feel with the character.

According to Campbell, these types of works place a great deal of attention on the hard problems of growing up but in a way that is softened for the presumed younger readership and with a style that could be characterized as ‘junior young adult’ (67). In contrast to children’s literature, young adult literature tackles topics that are more connected with the search for identity, using situations related to sex, drugs, and emancipation as tools to make the themes and situations depicted more appealing and familiar to its intended readers.

To this respect, Truie deals with different dilemmas such as accepting the difference; beauty’s complex possibilities; emotional problems confronted; insiders and outsiders; and

parents' absence and presence. The reading of these topics helps students find their place and importance in society; to understand why they exist and to take a critical stand regarding specific issues.

Accordingly, young adult literature provides a privileged view of our society's conflicts and dilemmas presented to adolescents through the point of view of another adolescent so they feel identified in real life and learn new ways of coping and wrestling with real problems that are close to their own reality (Bean and Moni 638). Novels from Salinger's *The Catcher in the Rye* to Suzanne Collins's *The Hunger Games* show adolescents in conflict with their social environment as well as with their own sense of self, a conflict any young person can identify with.

For that reason, Bean and Moni argue that "through the discussion of such choices [made in the creation of the text], students may also better understand how they are being constructed as adolescents in the texts and how such constructions compare with their own attempts to form their identities" (639). Consequently, it is not just a matter of feeling identified with the main character as they are facing the same real-life conflicts, but it is also about analyzing their literary construction to build a complete understanding of the conception of the adolescent period and subsequently use this information to start assemble what eventually is going to be their personal identity.

However, this is not a simple process as for identity is not the static, unified term it used to be in older definitions. During the Enlightenment, identity was defined in terms of fixed social structures and actions related to class differences. Foucault and other scholars have argued this definition of identity and proposed that identity is related to power –and empowerment –as a

driving force in shaping identity. The Marxist industrial labor culture took this conception and used it to guide people towards the resistance to the institutionalized power. But in the postmodern conception, identity is recognized to be complex and multifaceted in character as it is constantly changing due to world transformations –regarding politics, values, and economy, among others –in the process of globalization (Bean and Moni 639).

With this regard, science fiction –as genre in general and within YAL –plays an important role because it not only aims at developing social criticism concerning the consequences of modernity, highlighting the problems arisen by the dehumanization of the human species, but it also confronts the protagonists to an imposed social model. Accordingly, the trope that all young adult literature has in common is the search for identity (Ostry 2), constitutes a pivotal feature and issue in literature of anticipation. In the post human young adult science fiction novel, the search for identity described above takes a controversial turn when foregrounding the question of what makes people human. The protagonist of young adult science fiction novel usually discovers that he or she lives in an inhuman society; that “being human” is just an ideological concept used to normalize and marginalize; and that in this discrimination, he or she is part of the outcast or an aberration.

Young adult literature, thus, deals with topics covered in this project and fits the range of age chosen for its development. Students of first year of secondary education are adolescents who are undergoing the process of search for self–identity, which is one of the big topics that take place in the novel chosen for this workshop. The main character is in the middle of a process in which he searches his identity and at the same time develops his awareness of the environment that surrounds him.

IV. Mary Shelley's *Frankenstein; or, The Modern Prometheus*

Frankenstein; or, The Modern Prometheus is often regarded as the first science fiction novel in history. The novel was written in 1818 by Mary Shelley, née Mary Wollstonecraft (30th August 1797, London - 1st February 1851, London), who is known worldwide for her contribution to literature when she wrote this work of fiction. Soon her literary work became an icon of universal culture, a “paradigmatic literary and filmic presence in the 20th and 21st century” (Stroe 5). Furthermore, Stroe states that Mary Shelley is considered to be herself “a paradigm of the woman writer”, “an icon of female creativity, of female inspiration, of the capacity of woman to give birth to myth” (5).

Mary Shelley was born in England to philosopher William Godwin and feminist Mary Wollstonecraft. Both her parents were distinguished authors during the 1800s. Her mother embraced her feminist beliefs in her famous work *A Vindication of the Rights of Women* (1792), and her father's most famous book is *Political Justice* (1793), in which he proposed a critical look at the society and the ethical treatment of the masses.

Even though Mary's mother died of complications soon after she was born, her erudite father guaranteed her the best education. As a voracious reader, Mary borrowed books from her father's extensive library. The influence of her father's home on Mary is understood due to the constant stream of writers and scholars, including Samuel Taylor Coleridge, who visited the home during her formative years and provided inspiration to Shelley during the process of writing *Frankenstein*, through one of his most popular poems *Rime of the Ancient Mariner*. It was at home that Mary developed into a person of letters, following the family tradition of writers and thinkers.

During 1816, Mary Shelley spent a summer with her husband, Percy Bysshe Shelley, Lord Byron, John William Polidori and Claire Clairmont –Mary’s step-sister –near Geneva, Switzerland, where Mary started conceiving and writing *Frankenstein*. She completed the book in 1817, but it was not published until 1818 anonymously under the title *Frankenstein; or The Modern Prometheus*. To this respect, Harold Bloom (quoted in Stroe) describes very briefly the origins of this significant literary work:

“Mary Shelley’s *Frankenstein* was born of a waking nightmare she had on June 16, 1816. It was a vision so intense that it produced one of the most powerful horror stories in Western literature, a story that assumed mythic dimensions as it addressed profound implications concerning man’s understanding of his place in the world and the consequences of transgressing against God and Nature.” (6-7)

It is hard to believe that Mary Shelley was only 19 years old when she started writing the novel that nowadays, as stated before, is credited as being the first major work of science fiction, creating what perhaps is the most recognizable monster in modern pop culture. Apart from that, she probably wrote the first cautionary tale foreseeing the damages humanity’s desire for progress may cause in the human kind, and instead of looking back, Mary considered the hazardous hypothetical consequences actions may have in the near future. Her creative and imaginative state while writing the novel is taken from the introduction included in the 1831 edition:

“My imagination, unbidden, possessed and guided me, gifting the successive images that arose in my mind with a vividness far beyond the usual bounds of reverie. [...] Swift as light and as cheering was the idea that broke in upon me. «I

have found it! What terrified me will terrify others; and I need only describe the spectre which had haunted my midnight pillow». On the morrow I announced that I had *thought of a story*. I began that day with the words *it was on a dreary night of November*, making only a transcript of the grim terrors of my waking dream.”
(quoted in Stroe 8)

The line of argument of this novel is not chronological, which can be considered as one of the first disruptions that Marry Shelley introduced with this novel, as for previous works were mostly written in a sequential style, from beginning to end. Instead, Shelley built *Frankenstein's* plot balancing elements from the epistolary novel with those of the frame story, providing an introductory narrative presented with the intention of setting the stage for a more emphasized second –and third –narrative. Moreover, the framing of the story can explain the novel in terms of content.

First, this structure makes the transition between the domestic issues and the monstrosity explicit. The former is represented by Captain Walton's series of letters to his sister, in which he describes his –and his crew's –experiences during a voyage to the North Pole. He relates that at some stage in the exploration the crew spotted a gigantic figure in a dog sledge moving up North in the ice. A few hours after that occurrence they rescued a man named Victor Frankenstein, who has been tracking down the colossal man. Whereas the latter corresponds to Victor Frankenstein's and his creation, which makes the reader realize the irony of the grotesque in the novel.

Accordingly, thanks to this framing the reader is able to become conscious of the inversion present in terms of monstrosity, a double vision of what readers consider as monstrous

up to that point in the reading of the novel. That is to say, by telling Frankenstein's story framed by Walton's experience, Shelley is addressing the problem of (scientific) exploration connected to human hubris and insanity. By doing so, and telling us the story of an explorer who knows where to draw a line by listening to another who didn't and paid a excruciating price, Frankenstein's creature gains the readers' sympathy since his motivations are explained –through his own framed narrative –and everybody's humanity questioned. The discussion on monstrosity with which Shelley is primarily concerned is detoured to that of the scientist.

In fact, during the creature's narrative, it is possible to realize that the creature is even more civilized than its creator. Intelligent and articulate, the creature describes his first sensory impressions and his earliest experiences, saying that his encounter with people led to his fear of them, driving him into the wilderness. The creature's most significant relationship with humans is when he takes refuge in a hovel that allowed him to see into an adjoining cottage. There he discovered the use of language and learns the rudiments of it by listening to the cottagers' conversations. As his knowledge of language and politics improved, he is able to make sense of the "history of [his] friends" (Shelley 86), which he recounted to Frankenstein. Once the creature resolved to approach the family, he is chased away by the cottagers. After that, the creature "declared ever-lasting war against the species, and, more than all, against him who had formed [him], and sent [him] forth to this insupportable misery" (97).

Second, this framing tackles one of the most recurrent discussions around *Frankenstein*, which is the presence and absence of a female principle in the creation of life. In this sense, there are two opposite realities within the novel. On one hand, it is possible to grasp Captain Walton's proximity to the female presence through the documenting of correspondence between him and his sister, Margaret Walton Saville. On the other hand, there is a total absence of the female

concept as a fundamental presence in Victor Frankenstein's and the creature's life. Mary Shelley uses this absence of feminine presences as a device to express her social criticisms as well as her critique on the patriarchal society, which, at the time that *Frankenstein* was written, was the dominant political and intellectual force. Shelley exploits the lack of feminine presence more explicitly in the way the creature is actually created. Victor Frankenstein places great importance on how "A new species would bless [him] as its creator and source" (32), which suggests that life can be created by man alone and presses out the necessity of the creation to have a mother figure. However, the creature exposes how the power of nature, often referred to as the "mother," raised him and taught him how to experience the world around him. In this way, Shelley places importance on the need for a child to have a mother figure to raise him of her, which cannot be achieved by patriarchy alone. Consequently, Victor Frankenstein's narration to Captain Walton serves as a warning to him about the importance of being close to a female presence as it is a complement to males, which helps keeping the humanity of mankind.

Thirdly, the organization of the novel unveils the astonishing similarities between Frankenstein and Walton. By the time Frankenstein starts to recover from his physical exertion due to his journey across the North Pole, he recounts his life story to Captain Walton as a warning on the monstrosity of which humans are capable, as for he saw on Walton meaningful similarities to himself: they were both drawn to science and discovery; they were both full of noble thoughts and intentions –and also visions of glory and renown. They are, in fact, examples of the figure of the scientist as the Romantic imagination saw him: a man who gradually empowers himself over the natural world through discovery.

To this respect, it is important to address the fact that young Frankenstein is fascinated by mystical philosophers and alchemists, who developed theories that focus on simulating natural

wonders and declares his noble intention to “banish illness from the human frame and render man invulnerable to any but a violent death” (22) by “bestowing animation upon lifeless matter” (31) as a way of creating superior beings. Similarly, Captain Walton is possessed by a love of learning and aspirations of achieving something of great purpose. He wants to make discoveries that will not simply satisfy his ardent intellectual curiosity, but also be of great profit to his fellow men. As a consequence, the horrifying story told to young Walton by a ruined man found lost and dying on the ice of the Arctic serves as a cautionary tale, for him to see that his humanity is in grave danger if he continues to be excessively ambitious.

Alongside with the examination of the Mary Shelley’s novel in terms of form and how this especial organization elucidates its content, it is important to address the central themes exposed in *Frankenstein*.

One of the first themes that appear during the reading of the novel is the feeling of alienation, which corresponds to a sense of not belonging, either to the community and/or to one’s own sense of self. In young-adult literature and for adolescents in every generation, this need for insider status, for belonging is of central importance (Trupe 139). In the novel, this theme is observed through the experiences the creature lives after being left alone by its master. It experienced rejection from society –he even rejects him at some point –for being different to rest of people, which leads to another relevant theme within the novel: the concept of beauty.

Appearance and aesthetics are a prevalent matter in literature, and deeply influence readers’ identity and character. In an image-conscious culture, looks are assumed, to a large extent, to reveal who a person is (Trupe 37), leading people –and teenagers at a great extent –to concentrate on the exploitation of physical appearances than on personal growth and

development in terms of intellect and character. At some point in the novel, more specifically during the creature's narrative regarding his relationship with the cottagers, there is a message that the lack of beauty brings unhappiness as for it obscures qualities of manhood.

Other important theme present in the novel is the lack of responsibility among one's own creation. In this sense, parent-child relationships are of great significance in literature for all ages, and especially during the teen years, when adolescents begin making choices regarding friends, interests, religion, among others (Trupe 169). A young person who feels the absence of a parent or feels being left behind by a parent is likely to be aware of an empty place in his or her existence. The irresponsibility shown from the side of Victor Frankenstein towards his creation – his offspring – can be seen in several different moments in the novel, in which he leaves the creature to his fate. At this point, the moral unease becomes clear to readers.

To this respect, science and technology involved in the creation of new life forms are central themes of the novel, too. Since humans are innately biological, and since most science fiction works concerns human beings or other biological life forms, science fiction writers inevitably make biological assumptions of human nature. Moreover, some authors like Slonczewski and Levy say the founding work in this field is Mary Shelley's *Frankenstein* (quoted in James and Mendlesohn 174), since Dr. Victor Frankenstein attempts to usurp the power of nature –or playing God –by creating life out of dead body parts and bringing to life a conscious being, of which he doesn't take care.

The situation mentioned above places a debate on synthetic biology and the way its practitioners respond to criticism. As well as Frankenstein's ambitions of creating life using lifeless material, modern synthetic biologists dream of controlling the machinery of life, from

tinkering with existing organisms all the way to the design of life “from scratch” (van den Belt 257). In other words, researchers are actually moving from reading the genetic code to writing it. Furthermore, leading synthetic biology researchers are busily engaged in building a catalogue – or library – of interchangeable pieces of DNA with known functions from which practitioners can use to construct new life forms (258).

However, this “informatization” of the biological world causes the line between living matter and information to blur, and instead of evolving naturally, living beings become the product of deliberate design according to our wishes (259). The “informalization” of the biological world, hence, may cause the concept of life to lose its special meaning or identity, given that synthetic biology modifies the culturally entrenched distinctions or boundaries that are constitutive of our symbolic order, such as matter and information, life and non-life, nature and artefact, Creator and creature, evolved and designed.

At this point, researchers are quickly accused of playing God and of following Frankenstein’s footsteps. Dr. Frankenstein is a frequent allusion in modern discussions on biotechnology and synthetic biology, and according to Turney, *Frankenstein* can be considered as “the governing myth of modern biology” (quoted in van den Belt 260). The F-word is often combined with other terms to form compound new words that describe genetically modified organisms, such as *frankenfoods* (261) and *frankenwines* (Slonczewski and Levy 180). On this subject, almost every piece of product people buy at the supermarket has, at least, undergone one selective hybridization and genetic conditioning to enhance and maintain its characteristics. Hence, they can be properly deemed as *frankenfood*.

Up to this point, the most shocking revelation is that we are on the edge of defying natural law, and great questions arise here: is this for the better of mankind, or is society overstepping the boundaries? Can it lead civilization to a dystopic society as scientific knowledge and capabilities keep growing? Is society prepared to face the consequences these scientific and technological advances may bring? It is important to reflect on scientists' "Promethean ambition" and the total absence of a female principle in the creation of life, resembling Dr. Frankenstein, who overstepped the mark by indulging in the unhallowed arts of bestowing animation to lifeless matter. The moral, then, seems clear: do not play God and beware the dangers of technology. This lesson becomes more relevant than ever in the twenty-first century, which is dominated by the advancing genetics and bio-technologies, striving beyond mortal limitations and aiming to transgress nature to create new –or enhanced –life forms.

The fact is that we live science fiction in our daily lives (Seed 1) since we are surrounded by a very technological environment in most of the aspects of our daily routine, such as robots, cybernetic devices and genetically enhanced beings, which many science fiction writers describe. This is, indeed, an age of reproductive technology, cloning, artificial intelligence, and robotics. Scientific and technological developments have taken two forms in cinematographic and literary science fiction appraisals: first, revisions that explore genetic and reproductive technology, such as *Blade Runner*, which presents biological creatures designed by genetic engineers that end up seeming more "human" than humans; second, revisions that reimagine *Frankenstein* in a world of cyborgs, artificial intelligence (AI), artificial life (AL), and robotics, such as *I, Robot*, in which mechanical components and computer intelligence characterize these descendants from *Frankenstein* (Clayton 94). In this sense, we can also be considered as a sort of *Frankenstein's*

offspring, as Haraway argues. She postulates that all individuals in contemporary Western societies had become cyborgs due to their interaction with technology, blurring the distinction between human and machine (294). Haraway defines cyborgs as “cybernetic organisms,” (292) chimeras that moves between a social reality and a fictitious world, which boundaries are no more than an optical illusions. Twenty-first century society has become, thus, a “technological polis” (293), in which technology dependency and scientific improvement is able to create wholes from parts.

Science fiction fevered dreams, such as *Frankenstein* and *Terminator* are, therefore, moving inexorably closer to reality, since the relationship between people and technology in modern life is so intimate that it is no longer possible to tell where people end and machines begin. The cyborg age is here and now; everywhere you turn there is a car, a smartphone, or a laptop. People are complex hybrids of flesh and metal who are constructing themselves in a technoculture, and that brings about certain responsibilities, as discussed above.

COLEGIO CAPELLÁN PASCAL

I. Proyecto Educativo Institucional (PEI)

1.1 Identificación institucional

a) Definición del Colegio

El Colegio Capellán Pascal, es un establecimiento educacional particular mixto no subvencionado, que ofrece una educación que abarca los Ciclos de Enseñanza Pre-Básica, Básica y Media Científica-Humanista. El año 1993, fue declarado cooperador de la función educacional del estado, cuyo rol de base de datos (RBD) es el N° 14334 – 0, el cual se constituye en el código único de identificación, otorgado por el Ministerio de Educación. En el mismo año, por resolución exenta N° 001424 del 9 de julio, se autoriza impartir educación básica. Asimismo, el 30 de junio de 1995 mediante resolución exenta N° 001815, para impartir educación media científica humanista.

b) Definición del Contexto

El colegio Capellán Pascal, forma parte del sistema de colegios navales dependientes de la Dirección de Bienestar de la Armada de Chile, cuyo propósito fundacional responde al apoyo de vida, que la institución entrega para atender a las familias navales, las que como resultado del quehacer profesional de los padres miembros de la Institución, son sujeto de frecuentes cambios de localidad de residencia y, en consecuencia de colegios de sus hijos. En tal sentido, se busca apoyar a dichas familias disponiendo de un colegio cercano, no sólo físicamente, sino que también comprenda el devenir de la familia naval y que provea oportunidades para acceder a él cuando sea requerido y calidad en la educación impartida. Estas características, refieren a un Colegio integrador, no selectivo, flexible, afectivo y acogedor, cualidades que se enmarcan

dentro de un proyecto educativo cuyo contexto escolar es complejo, dinámico, amplio y diverso, cualidades que demandan una cultura organizacional intencionada a sus requerimientos institucionales. Desde el punto de vista de la cobertura escolar, se encuentra abierto a otros miembros de otras FFAA y al ámbito civil en un porcentaje, definido por el Directorio de los Colegios Navales, integrando así a familias que adhieran a la cultura y valores institucionales, quienes con su participación contribuyen a la estabilidad de los grupos cursos, aportando una visión diversa a la propiamente naval, lo cual enriquece a toda la comunidad escolar, especialmente a nuestros alumnos.

c) Oferta Educativa

El concepto educativo de nuestra Comunidad Pascalina es brindar una educación integral, caracterizada por la búsqueda permanente del desarrollo espiritual, intelectual, social, ético y moral de nuestros alumnos, en un ambiente de aprendizaje que fomenta y privilegia un protagonismo activo y participativo, otorgando oportunidades a través de actividades curriculares, culturales, pastorales, deportivas y artísticas, cuyo objeto último es, resignificar su formación escolar de manera vivencial y experiencial. La educación de la voluntad y la educación afectiva se constituyen en el fundamento de nuestra gestión educativa, que busca estimular rasgos y cualidades potenciales de nuestros estudiantes, que conformen y afirmen su identidad personal, que sustenten su equilibrio emocional y estimulen su interés por la educación permanente, elementos que son facilitadores del arraigo de una visión de futuro con sentido de vida, que favorece una apertura al cambio siempre positivo, alentando vencer los obstáculos con fortaleza, incrementando las expectativas, forjando temple robusto, significando y proyectando su experiencia escolar. Consciente de estos atributos formativos, nuestro Proyecto Educativo,

orienta su esfuerzo en la educación de la voluntad, generando oportunidades de desarrollo a través del incremento permanente de actividades que estimulen el aprendizaje significativo desde la experiencia. En este marco de trabajo es imprescindible la participación de los padres, por ser el rol fundamental de la familia el dar base sólida a la educación de sus hijos, nuestro servicio educativo, promueve un trabajo conjunto entre Familia y Colegio, como una alianza acompañada por el compromiso, el diálogo, respeto y comunicación permanente. Lo que se pretende, por tanto, a través de la familia (la formadora por definición y primigenia en la función) y a través del colegio (contribuyente vital y subsidiario del rol familiar), es materializar la noble tarea de formar personas de bien para contribuir así a mejorar nuestra sociedad, nuestra Patria y nuestro mundo.

1.2 Imagen corporativa

a) Visión

Constituirse en una comunidad educativa, de reconocida excelencia en el contexto regional y nacional, en la formación integral de sus alumnos, por medio de una pedagogía inspirada en valores humanos y cristianos en el marco la tríada Dios, Patria y Familia, fomentando en ellos la importancia de una conciencia marítima en el desarrollo social, cultural, para emprender eficientemente en una sociedad moderna y globalizada.

b) Misión

Proporcionar educación integral a sus alumnos, atendiendo a su diversidad en base a una cultura escolar, afectiva, integradora y flexible, desde una triple perspectiva: cognitiva, afectiva y actitudinal, cuya preparación comprende el desarrollo de competencias científica-humanista,

artísticas, deportivas, sociales, éticos, morales y espiritual, incentivando el interés por la cultura marítima, que les permita desenvolverse óptimamente en su vida personal, social y profesional.

c) Objetivos Generales

1. Formar mujeres y hombres altamente calificados, íntegros e integrales, comprometidos con los valores humanista y cristianos, cultivando las cualidades propias de su modo de ser, la feminidad y masculinidad como rasgos constitutivos de la persona.
2. Desarrollar competencias que garanticen la formación integral de nuestros estudiantes desde las diversas áreas del saber, cognitivo, afectivo y actitudinal.
3. Formar personas íntegras, en los ámbitos afectivos, actitudinales, éticos y morales, de conformidad con los perfiles pascalinos.
4. Lograr sobresaliente desarrollo en la adquisición de competencias en el idioma Inglés, como segunda lengua.
5. Contar con un cuerpo docente y de especialistas de apoyo a la gestión escolar de excelencia personal y profesional.
6. Fortalecer la motivación escolar y el interés por el proceso de aprendizaje.
7. Fomentar una sana convivencia escolar, propiciando un clima armónico, libre de amenazas que vulneren su seguridad física y psicológica.
8. Estimular la participación de Padres y Apoderados como los primeros formadores de sus hijos, fortaleciendo el sentido de identidad, pertenencia y compromiso, favoreciendo la integración

Familia – Colegio en la consecución de las metas organizacionales de nuestra Comunidad Escolar.

9. Contar con la infraestructura adecuada en calidad y cantidad, para facilitar el proceso educativo a través de espacios que fomenten las actividades deportivas, artísticas, culturales y espirituales, como instancias de aprendizaje extracurriculares.

10. Estimular la conciencia y cultura marítima en los alumnos, a través del currículo, mostrándoles las posibilidades de desarrollo del país por medio de su explotación sustentable y difundiendo el conocimiento de las carreras relacionadas con el mar.

NEEDS ANALYSIS

I. Survey

Level: 1° medio Set III (Intermediate level)

Number of students: 27

School: Colegio Capellán Pascal

Cuestionario

La lectura es una parte importante de la vida de un estudiante dentro y fuera de la sala de clases. Es por esto que se hace necesario entregar a los alumnos nuevas alternativas para desarrollar el pensamiento crítico y las habilidades lectoras.

Por favor, contesta las preguntas de este cuestionario con la mayor sinceridad posible. La información entregada se mantendrá en el anonimato y se utilizará sólo con propósitos académicos.

1. ¿Cuál de estas opciones representa de mejor manera tu manejo del idioma inglés?

Elige una opción.

- a) Pre-intermedio
- b) Intermedio
- c) Intermedio-avanzado

2. ¿Cuál de estas opciones representa una mayor dificultad para ti? Elige una opción.

- a) Comprender textos escritos en inglés
- b) Comprender textos orales en inglés

3. ¿De qué forma prefieres utilizar el idioma inglés? Elige una opción.

- a) Hablando
- b) Escribiendo
- c) Ambas

4. ¿Cómo te sientes al enfrentar textos largos en inglés (novelas, historias)? Elige una opción.

- a) Me siento bien; puedo comprender la mayor parte del texto.
- b) No me incomoda; a pesar de que no conozco todo el vocabulario usado en el texto soy capaz de comprender las ideas principales.
- c) Me cuesta; sólo entiendo una mínima parte del texto.

5. ¿Has participado de un plan lector alguna vez?

- a) Sí. ¿Cuál fue tu experiencia? _____

- c) No.

6. ¿Con qué frecuencia lees por gusto? Elige una opción.

- a) Frecuentemente
- b) A veces
- c) Rara vez
- d) Nunca

7. **¿Has leído un libro en inglés (novela, cuento, historia) alguna vez?**

a) Sí. ¿Cuál(es)? _____.

b) No.

8. **¿Cuál es el tipo de novela que más te gusta y/o llama la atención? Marca 2 opciones como máximo.**

a) Romántica

b) Fantástica

c) de Ciencia Ficción

d) Policial

9. **Marca con una X las actividades que te gustaría realizar. Marca 2 opciones como máximo.**

a) Presentaciones orales / debates _____ c) Creaciones audiovisuales _____

b) Trabajos escritos / ensayos _____ d) Participación en blog _____

10. **¿De qué manera prefieres trabajar? Explica.**

a) Individual. _____

b) Grupal. _____

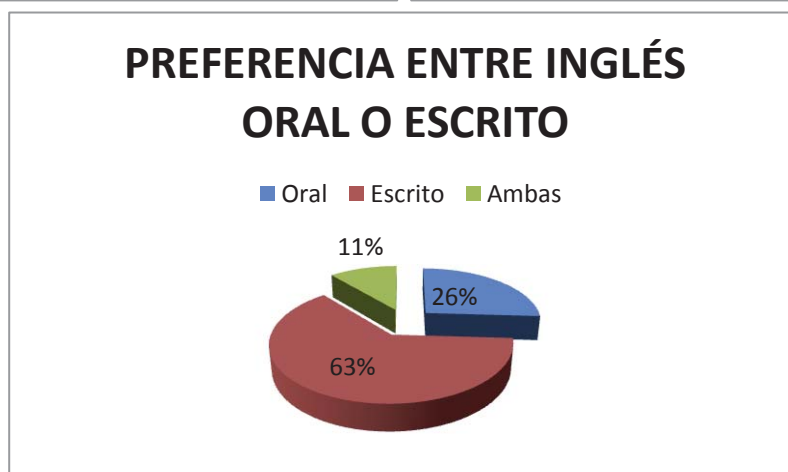
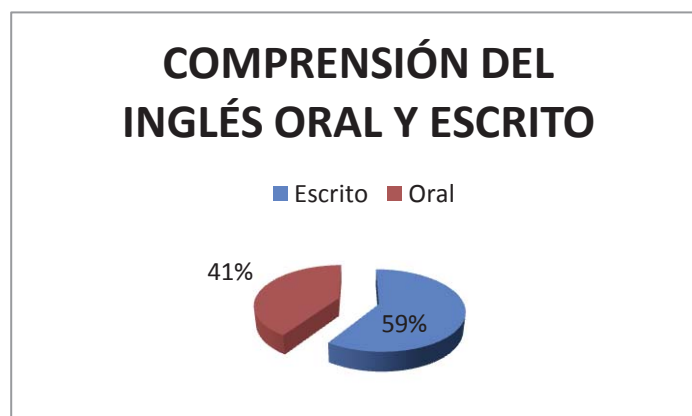
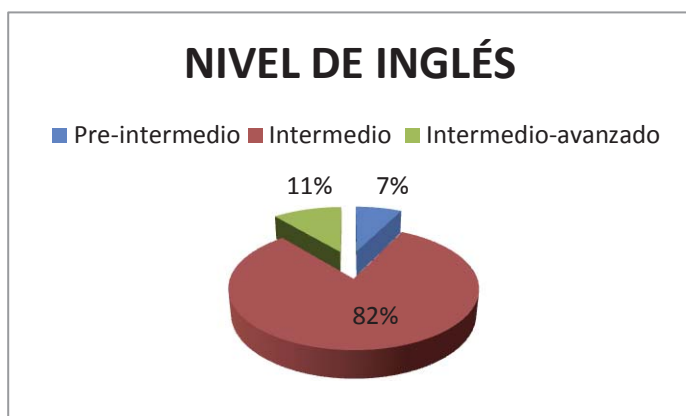
¡Gracias!

II. Results

This questionnaire was designed and carried out to collect the impressions and thoughts of the set of students for whom the workshop is intended to. The questionnaire covers areas regarding a) their level of English, their comprehension of written and oral English, and their preferences between spoken and written English; b) their experience with the reading of long texts written in English and their opinion concerning reading programs; c) their reading habits, and d) their preferences regarding genre, types of activities and tasks, and group formation.

Each of these categories unveiled the following results:

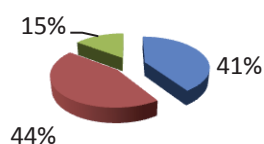
- a) Level of English, Comprehension of written and spoken English, and Preferences between spoken and written English:



b) Experience with the reading of long texts written in English and Opinion concerning reading programs:

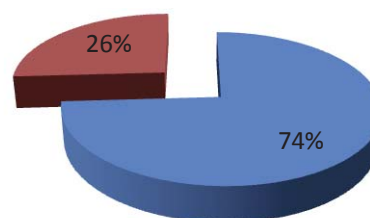
EXPERIENCIA CON LA LECTURA DE TEXTO LARGOS ESCRITOS EN INGLÉS

- Comprendo la mayoría de las ideas
- Comprendo las ideas principales
- Sólo entiendo una mínima parte del texto



PARTICIPACIÓN EN PLAN LECTOR

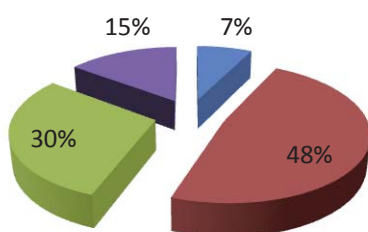
- Sí
- No



c) Reading habits:

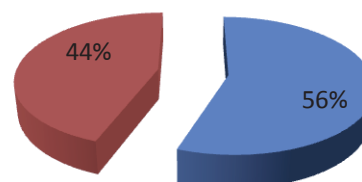
FRECUENCIA DE LECTURA POR GUSTO

- Frecuentemente
- A veces
- Rara vez
- Nunca



LECTURA DE LIBROS ESCRITOS EN INGLÉS

- Sí
- No



d) Preferences regarding genre, types of activities and tasks, and group formation:



First, it is possible to interpret from the graphics that the majority (82%) of the students place their own knowledge of the English language at an intermediate level. Also, there is an 11% of students who think that their English level belongs to the advanced-intermediate category. When asked what helped them learn English, they identified music, video games and movies as great sources of input, as well as their English classes at school. However, there are two students (7%) who think that they have a low-intermediate level of English. If these two

students decided to take part in the workshop, it would be necessary to make use of more visual materials –videos, pictures, and PowerPoint presentations –so as to clarify important concepts within the workshop.

Secondly, it is possible to deduce that students can understand both written and spoken texts, but they have a clear tendency to prefer written texts (63%) over oral speech (26%). In relation to this, they said that it is easier for them to understand English when they are reading it because they can stop reading, look for unknown words, reflect on certain ideas, make conclusions, and then continue reading. However, during the workshop both skills will be constantly enhanced and developed.

Thirdly, the majority of the students (44%) acknowledged that when reading a long text written in English (e.g.: novel) they are actually able to understand the main ideas of each chapter. Another group of students (41%) said that there are able to understand the majority of the text and that there are only specific problems with vocabulary. A minor percentage of the students declared that they are not able to understand a much of the text they are reading. With regard to their participation in a reading program, the greater part (74%) of the students said that they have participated in one or more of them, but never in an English Literature workshop. Those students who attended a reading program said that their experience was a good one and that they would like to repeat it.

In the fourth place, in relation with the students' reading habits, only a 7% of them affirmed to read frequently for pleasure. The vast majority of the students (48%) stated that they read for pleasure only sometimes. Another group (30%) said that rarely read for pleasure, and 15% of the students declared that they never read for pleasure. When asked why they never or

hardly ever read for pleasure, they acknowledged that they never built a habit or a taste for reading, while the students who affirmed to read for pleasure frequently or sometimes said they do it because they feel curious about learning new things.

In the fifth place, the question concerning genre, there was a clear predominance (48%) of students who like science fiction over fantastic (26%), romantic (11%), and detective stories (15%). With regard to the types of activities they would like to do, eighteen (67%) students stated that they would rather engage on blog creation and writing than working on audiovisual projects (11%) or doing an essay (22%). When asked why they would like to participate in a blog, they said that they have not done it at school yet in spite of the fact that most of them have blogs and constantly publish posts related to subjects of their own interest. Also, when asked why they would not like doing oral presentations or debates –none of the students marked that option, they acknowledged that they get too nervous when it comes to talk in front of people and that they prefer written activities.

Finally, a vast portion of the group (59%) selected individual work as the best for them because it allows them to organize their own time and ideas. In addition, they put a lot of emphasis on the fact that there is no collaborative work among students and that there is always one or two students that do all the work. However, 41% of the students think that group work is a suitable option for them because they can exchange different opinions and collaborate with their classmates.

III. Rationale

This extracurricular workshop aims to invite students to implicitly reflect on the idea of their own search for identity in relation to the current technological and biotechnological advances and their consequences through the reading of Mary Shelley's *Frankenstein*. The 1818 novel was chosen for this practical workshop as an attempt to encourage students to enhance their creativity and imagination, and to develop a critical reflection on the concepts of identity-seeking process, technology and genetic engineering, responsibility, and dehumanization, all of which stem from the reading of the novel.

As stated in previous sections, this novel is considered as a canonical work of science fiction genre, and, arguably, the first of its kind. Its contribution and influence on this genre can be traced in many other works even today, such as Ridley Scott's 1982/1992 *Blade Runner*, Steven Spielberg's 2001 *A.I.: Artificial Intelligence*, Isaac Asimov's 1950 *I, Robot*, among other movies and TV series that use the legacy of *Frankenstein*, either implicitly or explicitly, to depict positive or negative views of a –near –future in which the creation of artificial life will be a possibility. This wide range of works is of great help in the sense that all these adaptations, appropriations, allusions and rip-offs provide an extensive variety of audiovisual material which can be exploited throughout the guided reading of the novel in the classroom.

As confirmed in the results of the needs analysis, young people prefer reading science fiction books. One of the most salient works of science fiction in history is precisely Mary Shelley's *Frankenstein*, so it suits the students' interests and wants. Even if students come to the workshop thinking that the monster does in fact look like a gree-faced, bolt-necked character, they will leave it with a much profound sense of the novel.

The intended audience of this practical workshop is freshmen year of secondary school. Despite having been written in 1818, this classic novel is still suitable and appealing for high school students as it deals with themes that are of great relevance nowadays, such as the responsible use of technology, the dangers of genetic engineering, and self-identity search. Following this line, it is possible to say that as adolescence is a period of important changes in terms of self-awareness –both physical and psychological –the examination of identification processes should be central to the literary discussion that will take place in this workshop.

The results of the needs analysis support the idea that the selected audience is favorable to carry out the purpose of the workshop due to their level of English (intermediate and advanced-intermediate), and age, both of which allow them to reflect and analyze important concepts and themes depicted by science fiction and its strong social message (e.g.: identity, genetic engineering technology, responsibility, dehumanization, etc.) and be able to relate them to the reality that surrounds them.

All the characteristics described above strongly contribute to meet the MUNEDUC's Objetivos Fundamentales Transversales (OFT) proposed for high school, which refer to the general aims of education; that is to say, knowledge, abilities, attitudes, values, and behaviors students are expected to develop not only in the intellectual field, but also in personal, moral and social ground. This workshop based on Mary Shelley's *Frankenstein* helps students become conscious of their personal development, support the processes of self-identity search and interaction among peers, strengthen and reinforce ethical and value education, and develop critical and creative thinking.

SYLLABUS

Syllabi serve several important purposes for both teachers and students such as the setting of goals and course organization, policies, expectations, requirements, etc, which allow them to have a clear image of the course design. Syllabi can also be seen as a "summary of the content to which learners will be exposed" (Yalden 87). It is seen as an approximation of what will be taught and that it cannot accurately predict what will be learnt.

According to Nunan, approaches to syllabi design are divided into product-oriented syllabus and process-oriented syllabus. In the first place, product-oriented syllabuses focus on the knowledge and skills which learners acquire as a result of instruction (30). In other words, they emphasize the product of language learning and are prone to intervention from an authority (Rabbini 2). This type of syllabus includes the following sub-categories: a) grammatical syllabus, in which input is chosen in accordance to specific grammatical features; b) functional-notional syllabus, which is structured, as its name says, according to functions –or communicative purposes for which we use language –and notions –or concept meanings; and c) analytical syllabus, in which learners are exposed to the target language through the content (situations, topics, themes).

In the second place, process-oriented syllabuses center its attention on the learning experience itself (30). That is to say, focus is not on what the student will have accomplished on completion of the program, but on the specification of learning tasks and activities that she or he will undertake during the course (Rabbini 3). This type of syllabus incorporates the following sub-categories of syllabi: a) procedural syllabus, in which the focus shifts from the linguistic element to the pedagogical, with an emphasis on learning or learner; b) task-based syllabus,

which assumes that speaking a language is a skill best perfected through practice and interaction, and uses tasks and activities to encourage learners to use the language communicatively in order to achieve a purpose (Rabbini 4); and content-based syllabus, in which learners are helped to acquire language through the study of a series of relevant topics. Therefore, the content teaching is not organized around the language teaching, but vice-versa (Reilly 3).

It is important to address, also, the idea that language teachers can integrate these syllabuses to enhance classroom organization and work. It is actually rare for one type of syllabus to be used exclusively in real teaching settings. Instead, they are usually combined or integrated, with one type of syllabus as the organizing basis around which the other syllabuses are related and assembled (Reilly 3). For this practical workshop two types of syllabus will be used: content-based syllabus and task-based syllabus. The former will be the organizing principle for the design of the workshop.

I. Workshop Description

a) Class information:

Number of students: 18 students maximum.

Grade: Freshman students

Period: First semester 2015.

Weekly hours: 2 pedagogical hours on Friday afternoons.

Area: English.

Sub Area: Literature

Number of Lessons: 12 lessons

Type of Syllabus used: Content-based syllabus (predominant) and task-based syllabus.

b) Course description:

This workshop will be developed as an extracurricular course for freshmen students, intended to introduce students to Mary Shelley's *Frankenstein* as a example of science fiction literature, and analyze important concepts of this genre such as identity, genetic engineering technology, dehumanization, etc., to finally reflect on its cultural impact in current times.

The workshop will be distributed into 4 units, dealing with the concepts referred to above, and relating them to the students' surrounding reality. The lessons will mainly consist of topic-based discussions, in-class tasks and blog participation.

c) General objectives:

In this workshop, students are expected to read and analyze the classic science fiction novel *Frankenstein* by English writer Mary Shelley through its most salient and important concepts and relating them to their own realities and with what happens in current society, for them to visualize and understand the themes and criticism to society that lie under this novel. This analysis will allow the development of an axiological component that involves the analysis and discussion of the ethical and moral implications brought by the reading of the novel. In addition, it is expected that this practical workshop allows widening students' vocabulary and enhances students' high-order thinking skills, imagination, creativity and love for literature.

d) Specific objectives:

During the workshop, the students will be able:

1. To discuss topics related to the science fiction genre, found in the novel, such as the search for identity, genetic engineering technology, responsibility and dehumanization, to relate them with the students' near realities.
2. To discuss the influence that this science fiction novel has had on modern adaptations and the legacy it left in the field of biosciences and technology.
3. Analyze and discuss how the value of responsibility when dealing with these fields is present in the novel and what is the students' position towards it.
4. To develop critical thinking skills through the discussion of the important science fiction concepts already mentioned and the messages that the genre conveys.

e) Expected learning outcomes:

At the end of the workshop, the students are expected:

1. To produce a short science fiction story, using the knowledge acquired in class.
2. To articulate the concepts and themes related to the novel and put them in a portfolio.
3. To evaluate concepts related to the novel critically and participate in class discussion.
4. To appreciate the value of literature as a way of reflecting on our own reality.

f) Contents and themes:

During the workshop the class will discuss and reflect on the following themes:

- Science fiction.
- Identity.
- Biotechnology and genetic engineering.
- Responsibility.
- Dehumanization.

g) Key concepts:

- Science fiction.
- Identity.
- Science and technology.
- Responsibility.
- Humanity.

h) Requisites:

1. Be a freshmen student.
2. Have an intermediate or advanced level of English.
3. Be able to meet on Friday afternoons after regular classes for 2 pedagogical hours.
4. Read the assigned text.
5. Be respectful, responsible and eager to participate and collaborate during the class.

i) Required readings:

1. Course Materials: Mary Shelley's *Frankenstein* (Dover Thrift Editions)
2. Additional Materials: Several movies, movie posters, and cartoon adaptations based on the novel *Frankenstein*; projector; computer; worksheets; craft materials.

j) Evaluations:

During the workshop, students will be evaluated according to in-class participation, in-class assignments, blog participation, co-evaluation and self-evaluation.

In-class participation:	Students are required to attend regularly to classes and to participate actively in class discussion, in order to improve their speaking skills and vocabulary.	25%
In-class assignments:	Students have to produce a science fiction story related to the topics dealt with in classes.	20%
	Students have to create an alternative ending for the novel in groups.	20%
Blog participation:	Students are required to make four entries. The first entry will be done after class 4, the second one after class 8, the third one after class 10, and the last one during class 11. The content will depend on the content of the class.	25%
Self and co-evaluation:	Students evaluate their own performance and that of their group classmates	10%

k) Late assignments and test absence:

In case of missing a session, it is his/her responsibility to get acquainted of what was discussed in that class, in order to develop his/her blog participation. If the students miss too many classes, they will be expelled from the workshop. Besides, if students are regularly late, their final grade will be affected.

l) Academic misconduct:

The teacher will specify and uphold the basic attitudes and values to engage in during the workshop. These include fairness, respect, responsibility, and trustworthiness. In this sense, the teacher will clarify at the beginning of the workshop that any type of academic misconduct will result in immediate expulsion from the course with the minimum grade.

II. Macro-planning

UNIT	CONTENT	OBJECTIVES
<p><u>Unit I</u></p> <p>Science Fiction literature, main characteristics.</p> <p>Introduction to Mary Shelley's <i>Frankenstein</i>.</p>	<p>Key elements of the science fiction literature, use, misuse, and impact of science and technology.</p> <p>Introduction to <i>Frankenstein's</i> main characters, plot, and themes.</p>	<p>To identify the main features of science fiction literature so as to recognize them throughout the reading of the novel.</p>
<p><u>Unit II</u></p> <p>Mary Shelley and <i>Frankenstein's</i> historical background.</p> <p><i>Frankenstein's</i> framing, novel as a cautionary tale.</p>	<p>Historical events that influenced the author in the writing of the novel.</p> <p>Novel's organization in terms of form and content (relationship between the three different narratives)</p> <p>Elements of the cautionary tale in <i>Frankenstein</i>.</p>	<p>To understand the historical, political, and socio-cultural context of England during the Romantic period and how that influenced the author, in order to understand the criticism developed in the novel.</p>
<p><u>Unit III</u></p> <p>Mary Shelley's <i>Frankenstein</i> and its legacy in modern society.</p>	<p>Biotechnology, genetic engineering, and cyborg theory</p> <p>Responsibility and concept of playing God.</p> <p>Search for identity in a dehumanized society.</p>	<p>To identify concepts presented in the novel, which are related to contemporary society.</p>

<p><u>Unit IV</u></p> <p><i>Frankenstein's</i></p> <p>adaptations in pop</p> <p>culture and final project.</p>	<p>Differences between the novel and extracts from movie adaptations of the novel.</p> <p>Exploration of <i>Frankenstein</i> through different artistic expressions.</p> <p>Presentation of final project to the rest of the class.</p>	<p>To analyze and discuss the similarities and differences in the legacy left by the novel in contemporary works.</p>
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III. Class-by-class planning

UNIT	CHAPTERS	SESSION	CONTENT	TASKS
I	Letters 1-4	1	<p>-Introduction of the workshop’s objective, general planning, evaluation and formal aspects.</p> <p>-First approach to science fiction literature.</p>	<p>-In groups of three, students discuss their expectations about the workshop. Each group chooses one student to tell the class what they have discussed.</p> <p>-Teacher explains what the workshop will be about (objectives, contents, evaluations and requisites).</p> <p>-Teacher shows a poster with the sentence “Science Fiction is the bridge between science and art” written. Teacher asks students to think about what that sentence means. To answer, students can use writing or drawing on a separate sheet of paper, and have to record their thoughts in their learning journal. Students share their ideas with the class.</p> <p>-Teacher reads to the students the poem “What if...” by Jackie French Koller. Students react to this poem and try to answer the final question as a reflection in their learning journal.</p> <p>-Students watch a video that promotes the use of science fiction in the classroom, for it dares to ask the question “what if...?” urging readers to look boldly towards the future. http://youtu.be/gOHM9qeNcRE</p> <p>-Teacher shows students a video about science fiction genre. In groups of three, students make a list of elements that characterize this genre. Students share their ideas as a class, to make a plenary. Students make a poster with the different elements of</p>

			<p>science fiction they identified.</p> <p>http://youtu.be/nrusqQ5JftA</p> <p>-Teacher delivers a mini-lesson on how to write a short science fiction story: scientific postulation, world building, character depth, and plot or dialogue.</p> <p>-Teacher shows students different alternatives for them to choose (scientific idea, main plot of the story, place in which the story will be developed, and main character). Students start outlining their short science fiction story and make a record of their selections in their learning journal.</p>
	I-IV	2	<p>-Introduction to Frankenstein's plot and main characters.</p> <p>-Teacher assesses students' prior knowledge and assumptions about Frankenstein, posing the questions 'who is Frankenstein?' and 'how did you learn about him? (a play, movies, the novel, commercials, etc)'. -Teacher records students' responses on a chart, while guiding the class discussion to clarify the following key points: a) Frankenstein is the doctor in the story who creates and brings to life his 'monster,' and b) the story debuted as a novel written by Mary Shelley in 1818 under the title of Frankenstein; or, the Modern Prometheus. -Teacher shows different book covers of Frankenstein. In pairs, students have to relate the images of the covers to the main elements of science fiction studied during the previous class. Students have to discuss why they can identify elements of science fiction more easily in some covers than in others. Each student leaves an entry in their learning journal.</p>

				<p>-Teacher introduces the novel to students and explains the plot to them. Students identify the characters that appear in letters 1-4 and chapters I–IV,</p> <p>-In groups of 3, students make connections of each character with Victor Frankenstein, and organize the information in a mind-map. Each group presents their final version to the class.</p> <p>-Students make a brief summary of Dr. Frankenstein’s labors in his workplace. Teacher reads the last three lines of chapter IV.</p> <p>-Students draw a picture at the back of their learning journal about how they imagine the creature will be. Students get together in groups of three, compare their drawing, and give reasons why they imagined the creature like that.</p> <p>-Students complete a worksheet called ‘My Character’s Résumé,’ to set the protagonist’s personality.</p>
	V-VII	3	<p>-Introduction to Frankenstein’s main themes (creation and responsibility)</p> <p>-Use, misuse, and impact of science and technology.</p>	<p>-Teacher shows students a video on responsible pet ownership, to introduce the concept of responsibility which is going to be discussed in relation to the novel.</p> <p>-In groups of three, students discuss on the importance of being responsible when owning pets. Students make annotations of their observations in the worksheet. https://www.youtube.com/watch?v=g3PNg95zWn4</p> <p>-Teacher shows students a music video that recounts Frankenstein’s creation point of view. Students make annotations of their</p>

				<p>observations in the worksheet.</p> <p>https://www.flocabulary.com/frankenstein/</p> <ul style="list-style-type: none">- Students analyze the differences and/or similarities between both videos, and draw conclusions regarding the term of responsibility and fairness in the worksheet.-Students re-listen to the Frankenstein song, this time focusing on the ethical issues described in the storyline (Dr. Frankenstein created the creature, but he didn't consider the consequences; Dr. Frankenstein didn't provide a loving home to his creation; the creature kills Frankenstein's brother and frames someone else for the crime; Dr. Frankenstein kept secrets, etc.)-As a class, students discuss each issue and provide ideas on how it should have been handled.-Teacher asks the students who –they consider –is the ultimate responsible for the creation's violent actions: Dr. Frankenstein or his creation. Does the scientist bear any responsibility for the violent actions of his creation? Do parents bear any responsibility for the actions of their children?-Teacher shows different pictures of lab creations, so that students shift the focus of the discussion to real-life scientific scenarios.-Students think of the scientific discoveries or advancement each picture corresponds to and reflect on the possible ethical implications (cloning, stem cell research, laboratory tests on animals, genetic engineering of animals and plants) and
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				<p>teacher record students' answers in a table on the board.</p> <p>-Teacher receives the character's résumé, and gives feedback to each student.</p>
II	VIII-X	4	<p>-Historical events that influenced the author in the writing of the novel.</p>	<p>-Teacher exposes the historical events that influenced Mary Shelley during the writing of Frankenstein. For that purpose, teacher uses the online exhibition Frankenstein: Penetrating the Secrets of Nature of the U.S. National Library of Medicine. In groups of four, students go over the contextual, literary, and scientific influence the novel had.</p> <p>http://www.nlm.nih.gov/exhibition/frankenstein/exhibition0.html</p> <p>-Students first discuss the events that surrounded the making of the novel. After that, students analyze the literary influence that Mary Shelley's novel received. Then, students study the scientific discoveries and advances that inspired the writing of the novel.</p> <p>-In the same groups, students build a diagram that explains the three aspects and how they are related to the novel. Every member of the group has to keep a record of this discussion in their personal learning journal.</p> <p>-Teacher presents students the class blog. Teacher makes a short presentation on how to use the blog and how to make entries. The first entry is already done by the teacher: 'The Risks and Rewards of Science: Multi-Media Presentation.' The audio is about polar expeditions during the</p>

			<p>eighteenth and nineteenth centuries, times in which European scientists and pseudo-scientists were fascinated with exploration and experimentation.</p> <p>-Students form groups of six. Teacher asks students to research and produce a 3-minute audio-story or podcast introducing the class to one of the following topics: 1) Galvanism (Luigi Galvani's work with electric currents to stimulate muscle movement); 2) Body Snatching (theft of bodies from graves for the purpose of sale to doctors and scientists); and 3) Vivisections (dissecting living animals for the purpose of scientific study). All of these were practices Dr. Victor Frankenstein was involved in. Each group is assigned one of the topics. Students have to post the MP3 file on the course's blog before the next class.</p> <p>-Individually, students continue with the writing of their science fiction stories, developing the characteristics of the plot and sub-plots of it.</p> <p>-Teacher receives the students' detailed description of the scientific idea they chose, and gives feedback to each student.</p>
	XI-XIV	5	<p>Novel's organization in terms of form and content (relationship between the three different narratives)</p> <p>-Each group presents the final version of their audio-story or podcast to the rest of the class.</p> <p>-Teacher uses the plot of the novel <i>The Princess Bride</i> by William Goldman (1973) to exemplify and demonstrate visually the structure of literary frame stories. Teacher draws a large picture frame. On the outer frame, teacher writes 'grandfather visits</p>

				<p>grandson,' and on the inner border, writes 'Princess Bride Story.' Teacher shows the clip from <i>The Princess Bride</i> movie (1987), which puts all of this in images. https://www.youtube.com/watch?v=VYgcrny2hRs</p> <p>-In groups of three, students discuss the following questions: a) Why do you think the novelist chose to use the frame story device?; 2) Do you think Frankenstein is a frame story? Why? (students recall the introductory narrative by Captain Walton, Dr. Victor Frankenstein's narrative, and the creature's narrative)</p> <p>-Students share their ideas with the rest of the class. As the discussion progresses, teacher draws another inner frame, and replaces the labeling given before for those of the novel's (Captain Walton's introductory narrative, Dr. Victor Frankenstein's narrative, and the creature's narrative).</p> <p>-Teacher explains the relations that are present between each framing. First, the presence and absence of a female principle in the creation of life in Dr. Frankenstein's life, and the proximity of Captain Walton to femininity and humanity. Second, there is an inversion present in terms of monstrosity in relation to Dr. Frankenstein and 'the monster.'</p> <p>-Students discuss on the ideas that Shelley is addressing the problem of scientific exploration connected to human insanity, and the absence of feminine presences used as a device to express her social criticisms</p>
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				<p>as well as her critique on the patriarchal society.</p> <p>-Individually, students continue writing their science fiction stories, describing the place in which the action will take place.</p> <p>-Teacher reads each student's characteristics of the plot and sub-plots of it, and provides feedback.</p>
	XV-XVII	6	<p>Elements of the cautionary tale in Frankenstein.</p>	<p>-In groups of six, students build crime-scene diagrams of one of the three murders committed by Frankenstein's creation. In the diagram, students should make clear the 'who, what, and where' of the crime.</p> <p>-Each group presents the diagram to the rest of the class and acts it out, too.</p> <p>-Teacher asks students to discuss the following question: How did this recount of events by Dr. Frankenstein to Captain Walton serve as a warning on the monstrosity of which humans are capable?</p> <p>-Students reflect on the idea that the novel is a cautionary tale for modern-day scientific study.</p> <p>-Teacher hands in a piece of news to every student.</p> <p>http://www.telegraph.co.uk/news/science/11558305/China-shocks-world-by-genetically-engineering-human-embryos.html</p> <p>-Students read the piece of news and make relations to previous studies on the term of responsibility towards creation and draw conclusions regarding how society should weigh ethical concerns with scientific advancement.</p>

				<p>-Students get together in groups of six to create a dramatic skit in which scientists are forced to confront both the beneficial and harmful consequences of their work. Each group selects a scientific or technological breakthrough (nuclear bomb, genetically modified food, pesticides, cloning).</p> <p>-Each group has to assign roles to the members in order to find answers for the following: a) Discover who is responsible for this breakthrough; b) Explain the story of its discovery or invention; c) Describe the major beneficial consequences of this breakthrough; d) Explain how this invention or discovery has led to harmful consequences or could lead to harmful consequences. Once groups have completed the research phase of their work, they should write a scene-by-scene outline of a one-act play that allows the scientist(s) responsible for this breakthrough to travel via time-machine to encounter both the beneficial and harmful consequences of their work. The plays will be presented in two weeks' time.</p> <p>-Individually, students start writing the final version of their science fiction stories, including all the previous sessions' progress.</p>
III	XVIII-XX	7	Biotechnology, genetic engineering, and cyborg theory: Frankenstein's offspring	<p>-Teacher shows students a series of movie trailers in which technological and scientific advancements are developed.</p> <p>Jurassic World (2015) https://www.youtube.com/watch?v=RFinNxS5KN4</p>

				<p>Spider-Man (2002) https://www.youtube.com/watch?v=FN3YaYbNJ2s</p> <p>Avengers: Age of Ultron (2015) https://www.youtube.com/watch?v=bMP-FLmiIM0</p> <p>Blade Runner (1982) https://www.youtube.com/watch?v=BvI RS9hsOb4</p> <p>Terminator: Genisys (2015) https://www.youtube.com/watch?v=rGSxss7gWak</p> <p>-Students reflect on and discuss about technological and scientific terms tackled in those movies (Biotechnology, genetic engineering, and cyborgs) and how they are differentiated from each other.</p> <p>-Students make connections to previous contents, such as responsibility, to draw conclusions about technological advancements.</p> <p>-Students get together in groups of three. Teacher gives them supplies (pieces of colorful construction paper, a glue stick, and a pair of scissors) to construct a 'Frankenfolio.' This project consists of building a portfolio, including all the concepts related to Mary Shelley's <i>Frankenstein</i>, studied during the previous, present and upcoming lesson. Each group has to give the portfolio a special shape, being as creative as possible. Each one of the themes has to be shortly explained and make clear the connection to the other concept(s). This project will be presented at</p>
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				<p>the end of the course, as a way of summarizing the main themes studied in classes.</p> <p>-Students get feedback for the first draft of their science fiction story, and continue writing the final version.</p>
	XXI-XXIV	8	Responsibility and concept of playing God.	<p>-Groups present their plays to the class. As a class, students find real-life examples that can embody the scientific or technological breakthroughs, and decide if they have brought positive or negative consequences to society.</p> <p>-Teacher writes ‘The Limits of Science’ on the board, and asks the students what they think that sentence may refer to, considering all the concepts studied before. Students discuss how this sentence can be related to Frankenstein. Students share their ideas and write a short reflection in their learning journals.</p> <p>-Teacher shows students a cartoon on genetic engineering, which illustrates a couple making a baby by mixing chemicals in a test tube. Students work in pairs to share their personal opinion about the subject matter introduced by the cartoon. Each pair shares their conclusion with the rest of the class and discusses the connection this cartoon has with the creation of Frankenstein’s creature. http://www.cartoonistgroup.com/store/add.php?iid=4841</p> <p>-Teacher shows students an animation of Prometheus’ myth. Teacher asks students to compare the Greek myth with Victor</p>

			<p>Frankenstein and his creation. Are there any similarities? Why do you think the novel's subtitle is The Modern Prometheus? Do you think modern scientists can be called The Modern Prometheus, too? Students share their thought with the rest of the class, and in groups of three, students design a digital storytelling using the website www.storyboardthat.com, connecting the three scenarios discussed previously. The final result has to be uploaded to the course's blog with the names of the members of the group. https://www.youtube.com/watch?v=KPPo8v7A5HQ</p> <p>-Students are required to include the concepts studied in class into their portfolio which will be presented at the end of the course, as a way of summarizing the main themes studied in classes.</p> <p>-Students get feedback for the second draft of their science fiction story, and continue writing the final version.</p>
	Letters (Walton, in continuation)	9	<p>Search for identity in a dehumanized society.</p> <p>-Teacher writes the word 'identity' within a circle in the middle of the whiteboard. Students brainstorm factors that make up a person's identity.</p> <p>-Teacher hands out a drawing of a scientist putting together all the limbs in one body. Students discuss how a creature made up of different body parts can find an identity to define him or her. Students annotate their ideas on their learning journal, and share them with the rest of the class.</p> <p>-Teacher shows students several images of</p>

				<p>teenagers using technological devices in their daily life. Teacher asks students: What similarities can you see between these teenagers and the drawing of the creature? How does it relate to the technological and scientific concepts studied last class (cyborgs)? Students draw conclusions in pairs and share with the class.</p> <p>-Teacher gives students a handout called 'Personal Character Wheel,' in which students have to complete eight spaces with their personality traits. After that, students receive another handout called 'My Bio Poem,' with the commands to write a short poem with their personal information.</p> <p>-Students are required to include the concepts studied in class into their portfolio which will be presented at the end of the course, as a way of summarizing the main themes studied in classes.</p> <p>-Students get feedback for the third -and last -draft of their science fiction story, and start editing the final version, due to next class.</p>
IV		10	Differences between the novel and extracts from movie adaptations of the novel.	<p>-Teacher shows students a clip from 1910 film version of <i>Frankenstein</i>, in order to demonstrate the manner in which Mary Shelley's novel has captured imaginations and entered the general cultural consciousness.</p> <p>https://www.youtube.com/watch?v=TcLxsOJK9bs</p> <p>-Students discuss how the creation of the creature is portrayed in both the 1910 movie and the 1818 novel.</p> <p>-Teacher gives students a guideline with two</p>

				<p>passages of the novel. Students read them and keep the description of events in mind. Teacher shows an 1831 movie clip of Frankenstein. Teacher gives students a handout called 'Frankenstein in the Novel and Film.' Students re-read the excerpts and watch the clip again. Students complete the handout in pairs. Review the handout as a class.</p> <p>-Students hand-in the final version of their science fiction story.</p> <p>-In groups of six, students will prepare a project called 'Dr. Frankenstein and His Monster Meet Dr. Phil,' in which Dr. Frankenstein and the creature appear on Dr. Phil Show. The project's scenario is the afterlife. The script has to consider the following points: Can Victor Frankenstein get past his anger and guilt to forgive his monster and accept him as he is?; Can the Monster get past his anger and loneliness to forgive Frankenstein and find something positive to do with his life? The teacher gives the students the evaluation rubric and a guideline for the students to know what to include and how to write the script. Students have to post the final script in the class blog before the next class.</p>
		11	<p>Exploration of Frankenstein through different artistic expressions.</p>	<p>-Teacher writes 'Exploring the Frankenstein Legend' on the board. Teacher explains to the students that they are going to do a web quest in the computer lab, to find manifestations of the 1818 novel in different artistic expressions.</p> <p>-In groups of three, students have to find at least three references to Frankenstein</p>

			<p>tradition in art (paintings, drawings), literature (poems, short stories, novels, essays), and music. Students arrange their examples in chronological order and give some background on the artists. Post the final version in the class blog with the name of all the members of the group</p> <p>Frankenstein in art: http://web.org.uk/picasso/frankenstein.jpg http://www.artnet.com/search/artworks/?q=frankenstein</p> <p>Frankenstein in literature: http://www.amazon.com/Prodigal-Dean-Koontzs-Frankenstein-Book/%20dp/0553587889/ http://www.amazon.com/Frankenstein-Makes-Sandwich-Adam-Rex/%20dp/0152057668/</p> <p>Frankenstein through music: http://www.songfacts.com/detail.php?id=394 https://youtu.be/EPAI69wULAs</p> <p>-Students get their science fiction stories back, corrected and marked. Students have to present the story to the rest of the class the following week, using Power Point presentations, Prezi, Videos, StoryBoardThat, etc.</p>
		12	<p>Presentation of final project to the rest of the class.</p> <p>-Students present their science fiction stories to the rest of the class.</p> <p>-Each group presents the final version of the project 'Frankenfolio' to the rest of the class, giving a short explanation on why they chose that specific form and how they</p>

				<p>managed to place and connect all the concepts.</p> <ul style="list-style-type: none">-Students carry out the self-evaluation individually.-Students carry out the co-evaluation of their classmates' participation.-Students make a final reflection on what they learnt from this workshop.
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IV. Sample lessons

Sample Lesson 1

Unit: I

Session: 2

Chapter(s): I-IV

Content: *Frankenstein*'s plot and main characters.

Objective(s): To introduce the novel's plot and main characters. To identify important events that shape the upcoming procedures in the novel. To apply previous knowledge about science fiction elements, in order to compare book covers and movie posters.

Key Vocabulary	Supplementary Material
Science Fiction, plot, characters	Computer, data projector, internet connection

Lesson Features		
Preparation <input checked="" type="checkbox"/> Adaptation of Content <input type="checkbox"/> Links to Background <input checked="" type="checkbox"/> Links to Past Learning <input type="checkbox"/> Strategies Incorporated	Scaffolding <input type="checkbox"/> Modeling <input checked="" type="checkbox"/> Guided Practice <input type="checkbox"/> Independent Practice <input checked="" type="checkbox"/> Comprehensible Input	Grouping Options <input checked="" type="checkbox"/> Whole Class <input checked="" type="checkbox"/> Small Groups <input checked="" type="checkbox"/> Partners <input checked="" type="checkbox"/> Independent
Integration of Process <input type="checkbox"/> Reading <input checked="" type="checkbox"/> Writing <input checked="" type="checkbox"/> Speaking <input type="checkbox"/> Listening	Application <input type="checkbox"/> Hands-on <input type="checkbox"/> Meaningful <input checked="" type="checkbox"/> Linked to Objectives <input type="checkbox"/> Promotes Engagement	Assessment <input checked="" type="checkbox"/> Individual <input checked="" type="checkbox"/> Group <input checked="" type="checkbox"/> Written <input checked="" type="checkbox"/> Oral

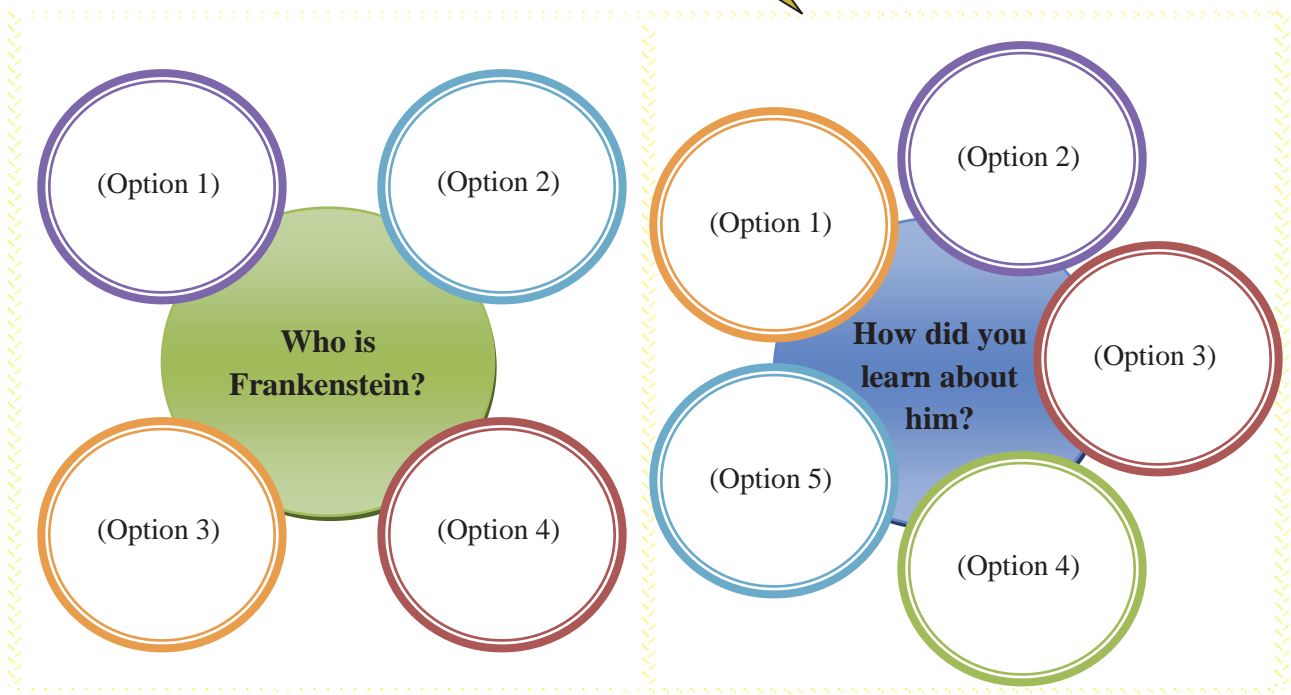
TIME	LESSON SEQUENCE
5 minutes	Teacher assesses students' prior knowledge and assumptions about <i>Frankenstein</i> , posing the questions 'who is Frankenstein?' and 'how did you learn about him? (A play, movies, the novel, commercials, etc)'.
5 minutes	Teacher records students' responses on a chart, while guiding the class discussion to clarify the following key points: a) Frankenstein is the doctor in the story who creates and brings to life his 'monster' and b) the story debuted as a novel written by Mary Shelley in 1818 under the title of <i>Frankenstein; or, the Modern Prometheus</i> .
15 minutes	Teacher shows different book covers of <i>Frankenstein</i> . In pairs, students have to

	relate the images of the covers to the main elements of science fiction studied during the previous class. Students have to discuss why they can identify elements of science fiction more easily in some covers than in others.
5 minutes	Each student leaves a reflection of the previous activity in their personal learning journal.
5 minutes	Teacher introduces the novel to students and explains the plot to them.
20 minutes	Students identify the characters that appear in letters 1-4 and chapters I – IV, and make a connection of each of them with Victor Frankenstein. -In groups of 3, students organize the information in a mind-map. Each group presents their final version to the class.
5 minutes	Students keep a record of their thoughts about the presentations in their personal learning journal.
15 minutes	Students make a brief summary of Dr. Frankenstein's labors in his workplace. Teacher reads the last three lines of chapter IV. Individually, students draw a picture at the back of their learning journal about how they imagine the creature will be.
5 minutes	Students get together in groups of three, compare their drawing, and give reasons why they imagined the creature like that.
10 minutes	Students complete a worksheet called 'My Character's Résumé,' to set the protagonist's personality.

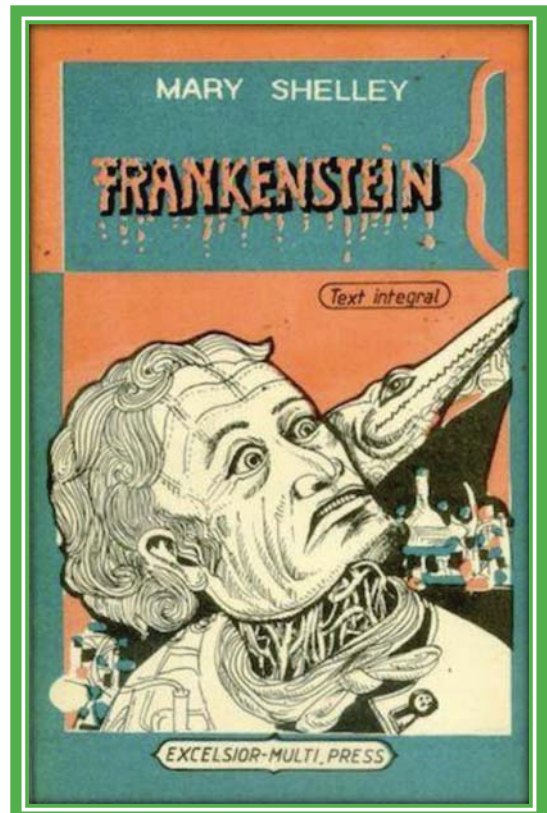
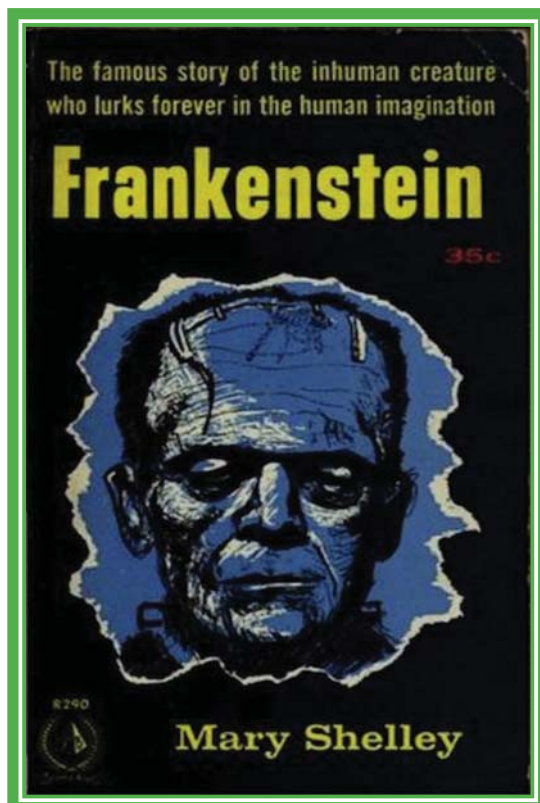
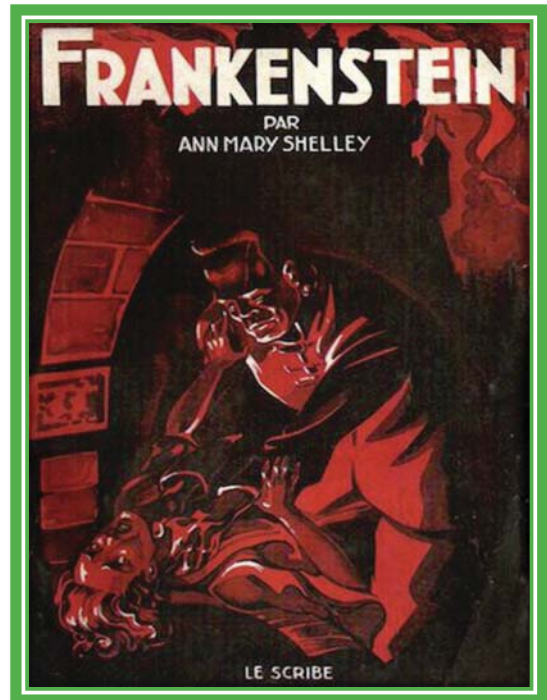
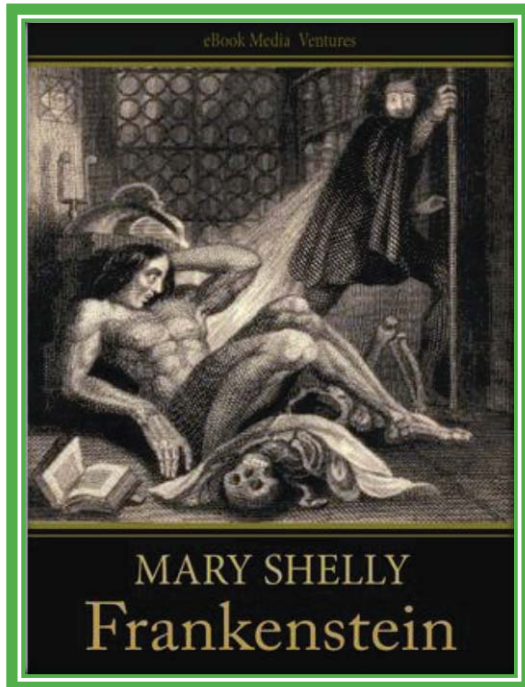
Tasks - Sample Lesson 1

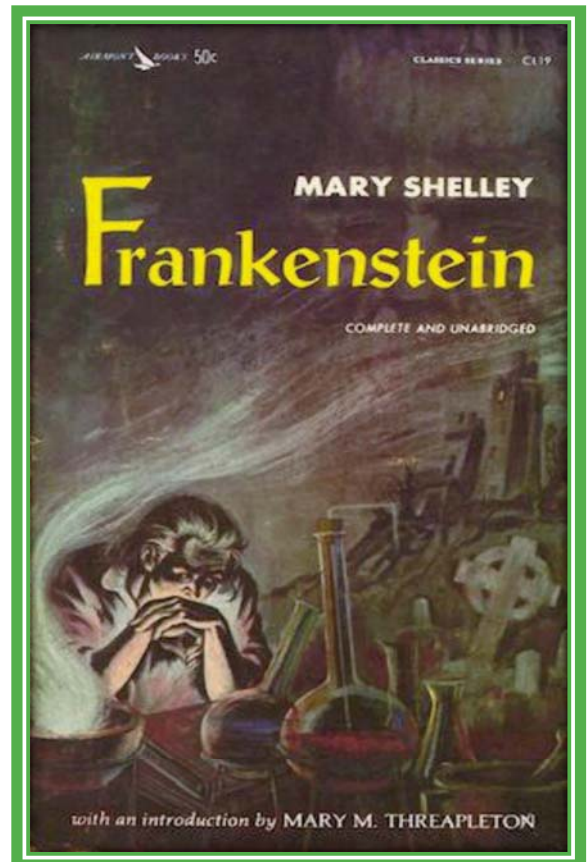
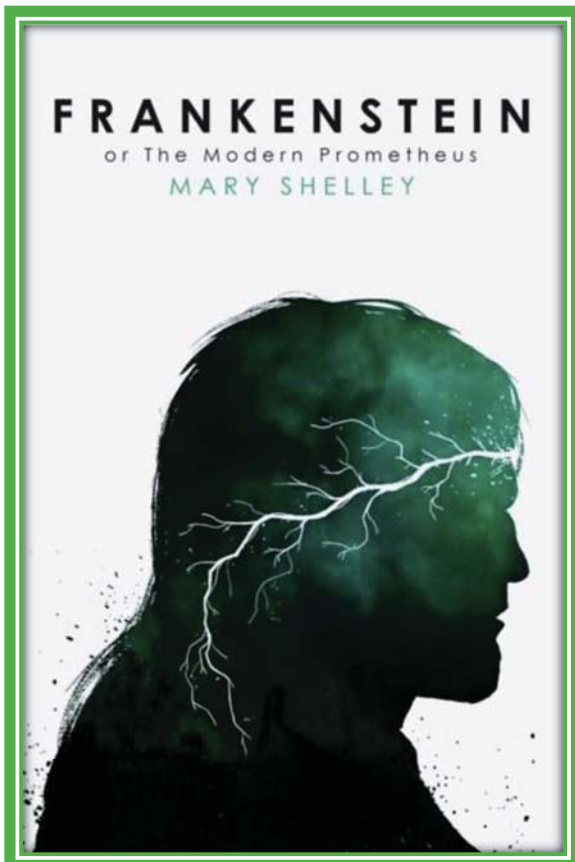
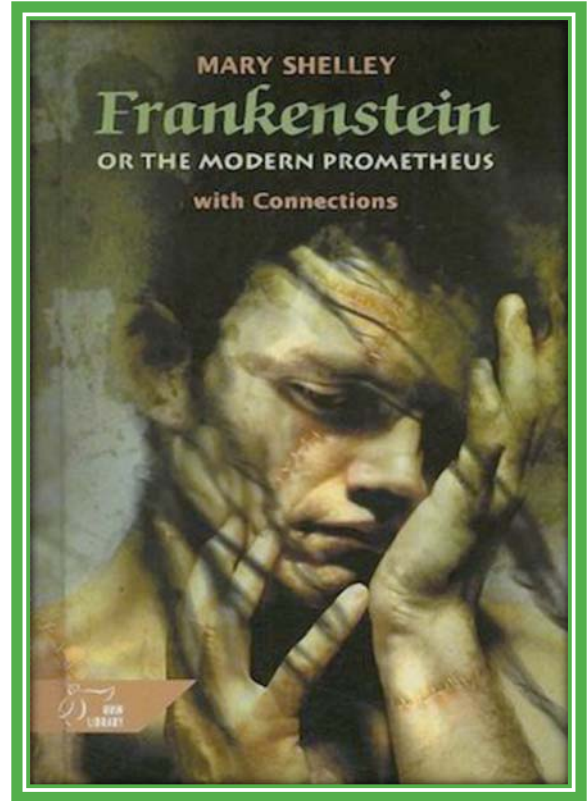
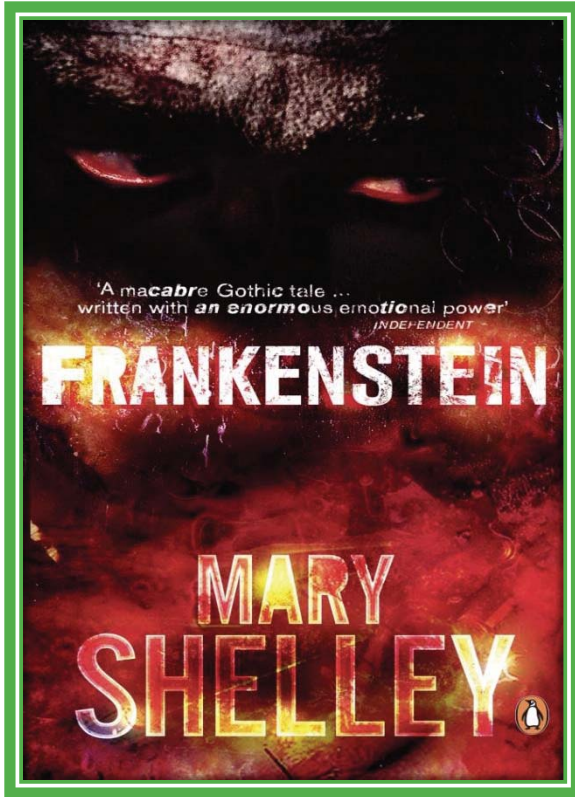
- 1) Teacher assesses students' prior knowledge and assumptions about *Frankenstein*, writing the questions on the board. Teacher records students' responses in the chart, while guiding the class discussion to clarify the following key points: a) Frankenstein is the doctor in the story who creates and brings to life his 'monster,' and b) the story debuted as a novel written by Mary Shelley in 1818 under the title of *Frankenstein; or, the Modern Prometheus*.

GETTING TO KNOW *FRANKENSTEIN*



- 2) Teacher shows different book covers of *Frankenstein*. In pairs, students have to relate the images of the covers to the main elements of science fiction





- 3) Each student leaves a reflection of the previous activity in their personal learning journal.

LEARNING LOG

Name: _____ Date: _____

What was the activity?	What did I learn from it?	How am I going to apply/use this learning?
What do I want to tell or ask to the teacher?		

- 4) Students complete a worksheet called 'My Character's Résumé,' to set the personality of their science fiction stories.

MY CHARACTER'S RÉSUMÉ

Name: _____

Nickname: _____

Current Address: _____

Place of Birth: _____

Date of Birth: _____ **Age:** _____

Current Employment: _____

Last Employment: _____

Reason for Change: _____

Special Skills / Education: _____

Spoken Language: _____ **Written Language:** _____ **Other:** _____

Hobbies and Interests: _____

Favourite food: _____ **Favourite Drink:** _____

Annoying Habbits: _____

Particular Strengths: _____

Special Weaknesses or Fears: _____

Other characteristic(s): _____



Sample Lesson 2

Unit: I

Session: 3

Chapter(s): V-VII

Content: *Frankenstein's* main themes of creation and responsibility, use, misuse, and impact of science and technology.

Objective(s): To retrieve knowledge acquired in the previous class. To examine the differences and/or similarities between two videos related to ethics of responsibility. To determine the importance of the ethics of responsibility. To analyze ethical implications involved in scientific and technological advancements. To produce a detailed description of the scientific idea to be used in the science fiction story.

Key Vocabulary	Supplementary Material
Responsibility, creation, creature, use, misuse, technology, science	Computer, data projector, internet connection

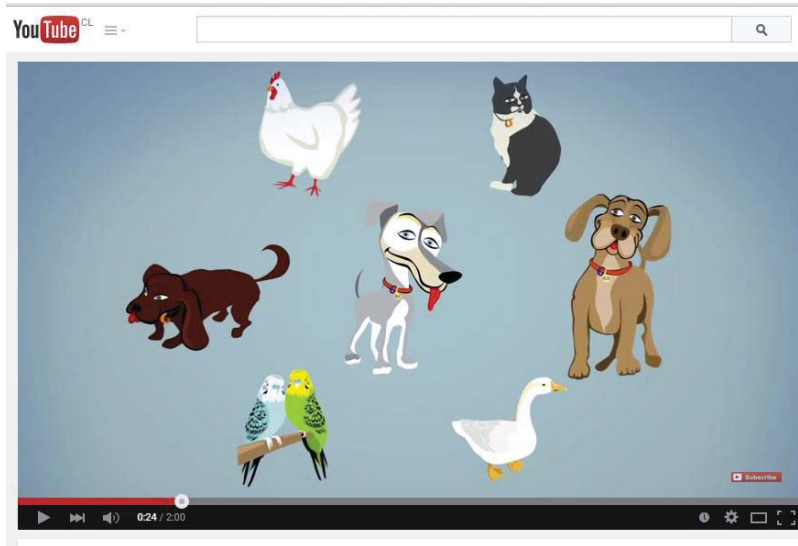
Lesson Features		
Preparation <input type="checkbox"/> Adaptation of Content <input type="checkbox"/> Links to Background <input checked="" type="checkbox"/> Links to Past Learning <input type="checkbox"/> Strategies Incorporated	Scaffolding <input type="checkbox"/> Modeling <input checked="" type="checkbox"/> Guided Practice <input checked="" type="checkbox"/> Independent Practice <input checked="" type="checkbox"/> Comprehensible Input	Grouping Options <input checked="" type="checkbox"/> Whole Class <input checked="" type="checkbox"/> Small Groups <input type="checkbox"/> Partners <input checked="" type="checkbox"/> Independent
Integration of Process <input type="checkbox"/> Reading <input checked="" type="checkbox"/> Writing <input checked="" type="checkbox"/> Speaking <input checked="" type="checkbox"/> Listening	Application <input checked="" type="checkbox"/> Hands-on <input type="checkbox"/> Meaningful <input checked="" type="checkbox"/> Linked to Objectives <input type="checkbox"/> Promotes Engagement	Assessment <input checked="" type="checkbox"/> Individual <input type="checkbox"/> Group <input checked="" type="checkbox"/> Written <input checked="" type="checkbox"/> Oral

TIME	LESSON SEQUENCE
5 minutes	Students make a brainstorming about what they studied last class.
5 minutes	Teacher shows students a video on responsible pet ownership. In groups of four, students discuss on the importance of being responsible when owning pets. Students make annotations of their observations in the worksheet. https://www.youtube.com/watch?v=g3PNg95zWn4
10 minutes	Teacher shows students a music video that recounts Frankenstein's creation point of view on the events. Students reflect on the events presented through the

	<p>music video. Students make annotations of their observations in the worksheet.</p> <p>https://www.flocabulary.com/frankenstein/</p>
15 minutes	Students analyze the differences and similarities between both videos, and draw conclusions regarding the term of responsibility and fairness in the worksheet.
5 minutes	Students re-listen to the Frankenstein song, this time focusing on the ethical issues described in the storyline (Dr. Frankenstein created the creature, but he didn't consider the consequences; Dr. Frankenstein didn't provide a loving home to his creation; the creature kills Frankenstein's brother and frames someone else for the crime; Dr. Frankenstein kept secrets, etc.)
10 minutes	As a class, students discuss each issue and provide ideas on how it should have been handled.
10 minutes	Teacher asks the students who –they consider –is the ultimate responsible for the creation's violent actions: Dr. Frankenstein or his creation. Does the scientist bear any responsibility for the violent actions of his creation? Do parents bear any responsibility for the actions of their children?
10 minutes	Teacher shows different pictures of lab 'creations,' so that students shift the focus of the discussion to real-life scientific scenarios. Students think of the scientific discoveries or advancement each picture corresponds to, and reflect on the possible ethical implications (cloning, stem cell research, laboratory tests on animals, genetic engineering of animals and plants). Teacher record students' answers in a table on the board.
15 minutes	Students start writing their own science fiction stories by describing in detail the scientific idea to be developed.
5 minutes	Teacher receives the résumés. Teacher gives it back the following class.

Tasks - Sample Lesson 2

- 1) Teacher shows students a video on responsible pet ownership. In groups of four, students discuss on the importance of being responsible when owning pets. Students make annotations of their observations in the worksheet.



<https://www.youtube.com/watch?v=g3PNg95zWn4>

- 2) Teacher shows students a music video that recounts Frankenstein's creation point of view on the events. Students reflect on the events presented through the music video. Students make annotations of their observations in the worksheet.



<https://www.flocabulary.com/frankenstein/>

- 3) Students analyze the differences and/or similarities between both videos, and draw conclusions regarding the term of responsibility and fairness in the worksheet.

**RESPONSIBLE PET OWNERSHIP AND
FRANKENSTEIN:
ARE THEY DIFFERENT?**

Name: _____

Commands: Answer these questions individually. Get together with a partner and compare your answers.

- 1) Complete the chart with your observations.

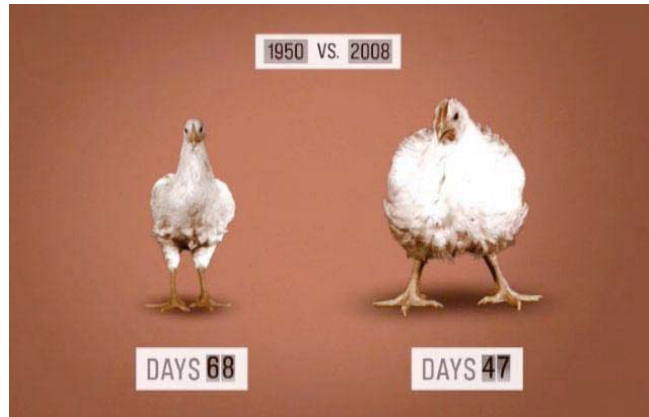
Responsible pet ownership	<i>Frankenstein's</i> song

- 2) Are there any differences between both videos?
- 3) Are there any similarities between both videos?
- 4) How would society be if pet owners were irresponsible? Would pets resemble Frankenstein's creature? Why?

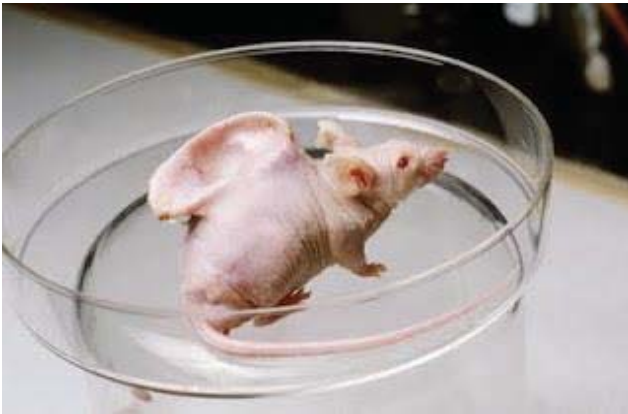
- 4) Teacher shows different pictures of lab creations, so that students shift the focus of the discussion to real-life scientific scenarios. Students think of the scientific discoveries or advancement each picture corresponds to and reflect on the possible ethical implications.



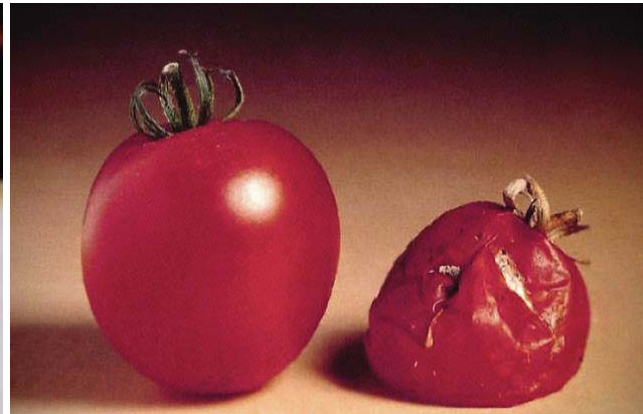
(CLONING)



(GENETICALLY MODIFIED ANIMALS)



(LABORATORY TESTING ON ANIMALS)



(GENETICALLY MODIFIED VEGETABLES)

Scientific discovery/advancement	Possible ethical implications
1.	
2.	
3.	
4.	

Sample Lesson 3

Unit: II

Session: 6

Chapter(s): XV-XVII

Content: Elements of the cautionary tale in *Frankenstein*.

Objective(s): To predict class content based on a picture. To create an explanatory diagram in order to explain specific content of the novel. To perceive elements of the cautionary tale in the novel. To apply knowledge of scientific and technological advancements in the creation of a novel. To assign roles to each group member. To produce a science fiction story.

Key Vocabulary	Supplementary Material
Cautionary tale, science, technology, advancement, responsibility	Computer, data projector, internet connection, craft material

Lesson Features		
Preparation <input type="checkbox"/> Adaptation of Content <input checked="" type="checkbox"/> Links to Background <input type="checkbox"/> Links to Past Learning <input type="checkbox"/> Strategies Incorporated	Scaffolding <input type="checkbox"/> Modeling <input checked="" type="checkbox"/> Guided Practice <input type="checkbox"/> Independent Practice <input checked="" type="checkbox"/> Comprehensible Input	Grouping Options <input checked="" type="checkbox"/> Whole Class <input checked="" type="checkbox"/> Small Groups <input type="checkbox"/> Partners <input checked="" type="checkbox"/> Independent
Integration of Process <input checked="" type="checkbox"/> Reading <input checked="" type="checkbox"/> Writing <input checked="" type="checkbox"/> Speaking <input type="checkbox"/> Listening	Application <input checked="" type="checkbox"/> Hands-on <input type="checkbox"/> Meaningful <input type="checkbox"/> Linked to Objectives <input checked="" type="checkbox"/> Promotes Engagement	Assessment <input checked="" type="checkbox"/> Individual <input checked="" type="checkbox"/> Group <input checked="" type="checkbox"/> Written <input checked="" type="checkbox"/> Oral

TIME	LESSON SEQUENCE
5 minutes	Teacher shows a picture and asks students to predict the contents of the lesson.
20 minutes	In groups of six, students build crime-scene diagrams of one of the three murders committed by Frankenstein's creation. In the diagram, students should make clear the 'who, what, and where' of the crime.
10 minutes	Each group presents the diagram to the rest of the class and acts it out.
5 minutes	Teacher asks students to discuss the following question: How did this recount of events by Dr. Frankenstein to Captain Walton serve as a warning on the

5 minutes	<p>monstrosity of which humans are capable?</p> <p>Students reflect on the idea that the novel is a cautionary tale for modern-day scientific study.</p>
20 minutes	<p>Teacher hands in a piece of news to every student. Students read the piece of news and make relations to previous studies on the term of responsibility towards creation. Students draw conclusions regarding how society should weigh ethical concerns with scientific advancement, and register them in their learning journal. http://www.telegraph.co.uk/news/science/11558305/China-shocks-world-by-genetically-engineering-human-embryos.html</p>
15 minutes	<p>Students get together in groups of six to start the creation of a dramatic skit in which scientists are forced to confront both the beneficial and harmful consequences of their work. Each group selects a scientific or technological breakthrough (nuclear bomb, genetically modified food, pesticides, cloning). Teacher gives each group a guideline with the commands. Students have to find answers for the following: a) Discover who is responsible for this breakthrough; b) Explain the story of its discovery or invention; c) Describe the major beneficial consequences of this breakthrough; d) Explain how this invention or discovery has led to harmful consequences or could lead to harmful consequences. Once groups have completed the research phase of their work, they should write a scene-by-scene outline of a one-act play that allows the scientist(s) responsible for this breakthrough to travel via time-machine to encounter both the beneficial and harmful consequences of their work. The plays will be presented in two weeks' time.</p>
25 minutes	<p>Individually, students start writing the final version of their science fiction stories, including all the previous sessions' progress.</p>

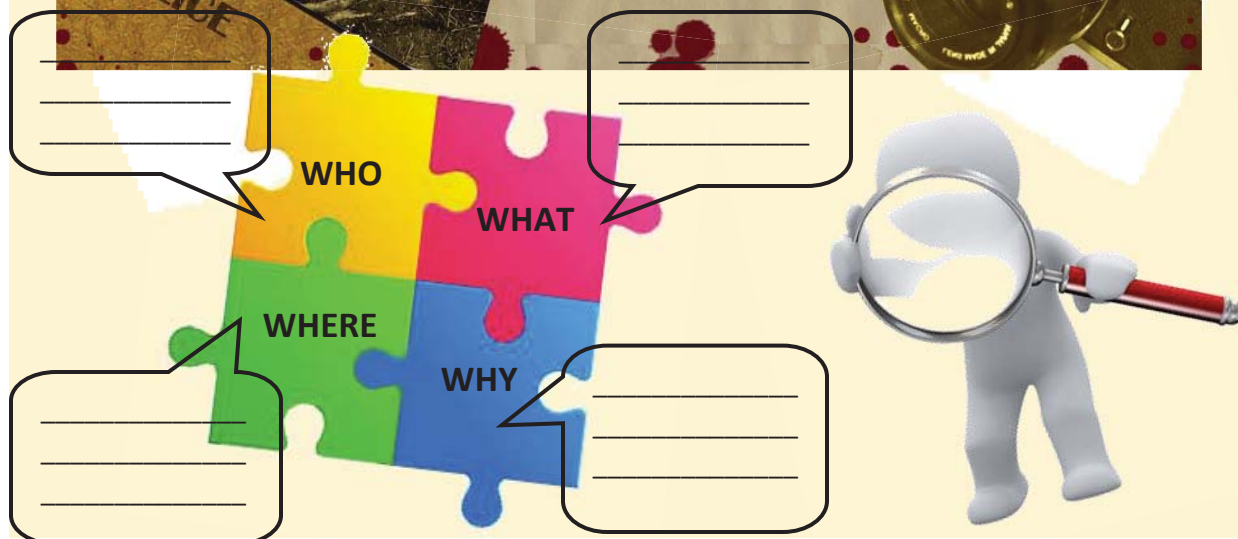
Tasks - Sample Lesson 3

- 1) In groups of six, students build crime-scene diagrams of one of the three murders committed by Frankenstein's creation. In the diagram, students should make clear the 'who, what, and where' of the crime.

CRIME SCENE - DO NOT CROSS

Names: _____

Commands: Build a crime scene diagram of one of the Creature's murders. Make clear the 'who, what, where, why' of the crime.



- 2) Teacher hands in a piece of news to every student. Students read the piece of news and make relations to previous studies on the term of responsibility towards creation. Students draw conclusions regarding how society should weigh ethical concerns with scientific advancement, and register them in their learning journal.

The Telegraph

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 Politics Investigations Obit Education Science Earth Weather Health Royal Clubhouse
 Science: News | Dinosaurs | Space | Night Sky | Evolution | Picture Galleries | Science Videos

HOME » NEWS » SCIENCE

China shocks world by genetically engineering human embryos

Critics warned that China was becoming the 'Wild West' of genetic research

 6K
  748
  0
  145
  7K
  Email



Chinese scientists have reported that they have carried out the world's first experiment to genetically engineer a human embryo. (Video: ALAMY)

By Sarah Knapton, Science Editor
 2:35 PM GMT 23 Apr 2015

 Follow
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689 Comments

China has been ordered to 'rein in' scientists who have edited the DNA of human embryos for the first time, a practice banned in Europe.

In a world's first, researchers at the Sun Yat-sen University in Guangzhou confirmed they had engineered embryos to modify the gene responsible for the fatal blood disorder thalassaemia.

The team, led by Junju Huang attempted to head off fears of eugenics by claiming the embryos were 'non-viable' and could never had become babies.

But critics warned that China was becoming the 'Wild West' of genetic research saying it was the first step towards designer children and called for a worldwide ban on the practice.

The work was reported in the journal *Protein and Cell* after the prestigious science journals *Nature* and *Science* refused to publish the study on ethical grounds.

LEARNING LOG

Name: _____ Date: _____

What was the activity?	What did I learn from it?	How am I going to apply/use this learning?
What do I want to tell or ask to the teacher?		

3) Students get together in groups of six to start the creation of a dramatic skit.

THE TIME MACHINE

Names: _____

Commands: In groups of six, create a dramatic skit in which scientists are forced to travel in time to confront both the beneficial and harmful consequences of their work. Each group has to present the play in two weeks' time.

Do a little bit of research first:

Scientific/technological breakthrough:

Who is responsible for the discovery?	What's the story behind the discovery?	What are the beneficial consequences?	What are the harmful consequences?

Sample Lesson 4

Unit: III

Session: 7

Chapter(s): XVIII-XX

Contents: *Frankenstein's* offspring: biotechnology, genetic engineering, and cyborgs

Objective(s): To identify concepts related to scientific and technological advancements through movie trailers. To compare concepts related to scientific and technological advancements through movie trailers. To judge concepts related to scientific and technological advancements in relation to the ethics of responsibility. To design and fabricate a portfolio that summarizes and links the concepts tackled during the workshop. To produce a science fiction story.

Key Vocabulary	Supplementary Material
Biotechnology, genetic engineering, cyborgs, legacy	Computer, data projector, internet connection, craft material

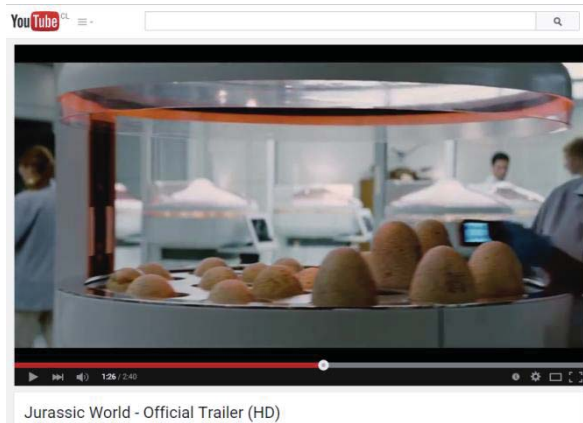
Lesson Features		
<p>Preparation</p> <input checked="" type="checkbox"/> Adaptation of Content <input type="checkbox"/> Links to Background <input type="checkbox"/> Links to Past Learning <input type="checkbox"/> Strategies Incorporated	<p>Scaffolding</p> <input type="checkbox"/> Modeling <input checked="" type="checkbox"/> Guided Practice <input type="checkbox"/> Independent Practice <input checked="" type="checkbox"/> Comprehensible Input	<p>Grouping Options</p> <input type="checkbox"/> Whole Class <input checked="" type="checkbox"/> Small Groups <input type="checkbox"/> Partners <input checked="" type="checkbox"/> Independent
<p>Integration of Process</p> <input type="checkbox"/> Reading <input checked="" type="checkbox"/> Writing <input checked="" type="checkbox"/> Speaking <input checked="" type="checkbox"/> Listening	<p>Application</p> <input checked="" type="checkbox"/> Hands-on <input type="checkbox"/> Meaningful <input checked="" type="checkbox"/> Linked to Objectives <input checked="" type="checkbox"/> Promotes Engagement	<p>Assessment</p> <input checked="" type="checkbox"/> Individual <input checked="" type="checkbox"/> Group <input checked="" type="checkbox"/> Written <input checked="" type="checkbox"/> Oral

TIME	LESSON SEQUENCE
15 minutes	<p>Teacher shows students a series of movie trailers in which technological and scientific advancements are developed.</p> <p>Jurassic World (2015) https://www.youtube.com/watch?v=RFinNxS5KN4</p> <p>Spider-Man (2002) https://www.youtube.com/watch?v=FN3YaybNJ2s</p> <p>Avengers: Age of Ultron (2015) https://www.youtube.com/watch?v=bMP-FLmiIM0</p> <p>Blade Runner (1982) https://www.youtube.com/watch?v=BvIRS9hsOb4</p> <p>Terminator: Genisys (2015) https://www.youtube.com/watch?v=rGSxss7gWak</p>

10 minutes	In groups of three, students reflect on and discuss about the technological and scientific terms tackled in those movies (Biotechnology, genetic engineering, and cyborgs) and how they are differentiated from each other.
15 minutes	Students make connections to previous contents, such as responsibility, to draw conclusions about technological advancements.
30 minutes	Students get together in groups of three. Teacher gives them supplies (pieces of colorful construction paper, a glue stick, and a pair of scissors) to construct a 'Frankenfolio.' This project consists of building a portfolio, including all the concepts related to Mary Shelley's <i>Frankenstein</i> , studied during seven weeks. Each group has to give the portfolio a special form, being as creative as possible. Each one of the themes has to be shortly explained and make clear the connection to the other concept. This project will be presented at the end of the course, as a way of summarizing the main themes studied in classes.
20 minutes	Students get feedback for the first draft of their science fiction story, and continue writing the final version.

Tasks Sample Lesson 4

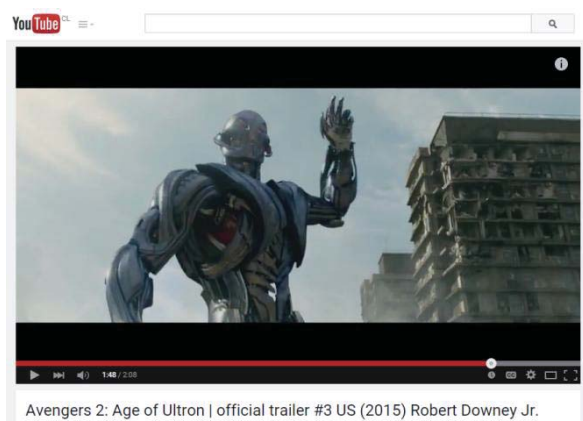
- 1) Teacher shows students a series of movie trailers in which technological and scientific advancements are developed.



<https://www.youtube.com/watch?v=RFinNxS5KN4>



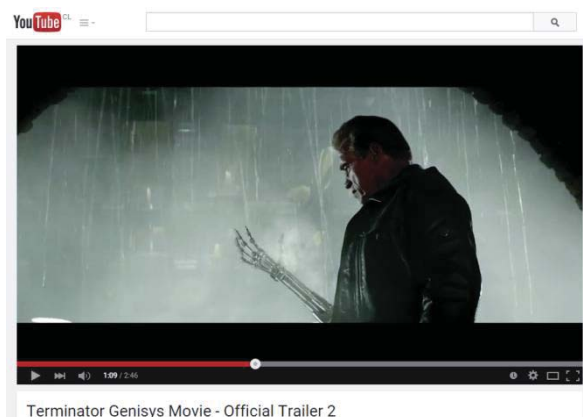
<https://www.youtube.com/watch?v=FN3YaybNJ2s>



<https://www.youtube.com/watch?v=bMP-FLmiIM0>



<https://www.youtube.com/watch?v=BvIRS9hsOb4>



<https://www.youtube.com/watch?v=rGSxss7gWak>

FRANKENSTEIN IN POP CULTURE

Name: _____

Commands: In groups of three, reflect on and discuss about the technological and scientific developments tackled in the movie trailers. How are they differentiated from each other?

	<i>Jurassic World</i> (2015)	<i>Spider-man</i> (2002)	<i>Avengers: Age of Ultron</i> (2015)	<i>Blade Runner</i> (1982)	<i>Terminator: Genisys</i> (2015)
Scientific / technological breakthrough					
Differences					

- What connections can you do between previous themes and these scientific and technological advances?
- What is your opinion regarding these scientific and technological progress? What consequences (positive or negative) do they bring to society?

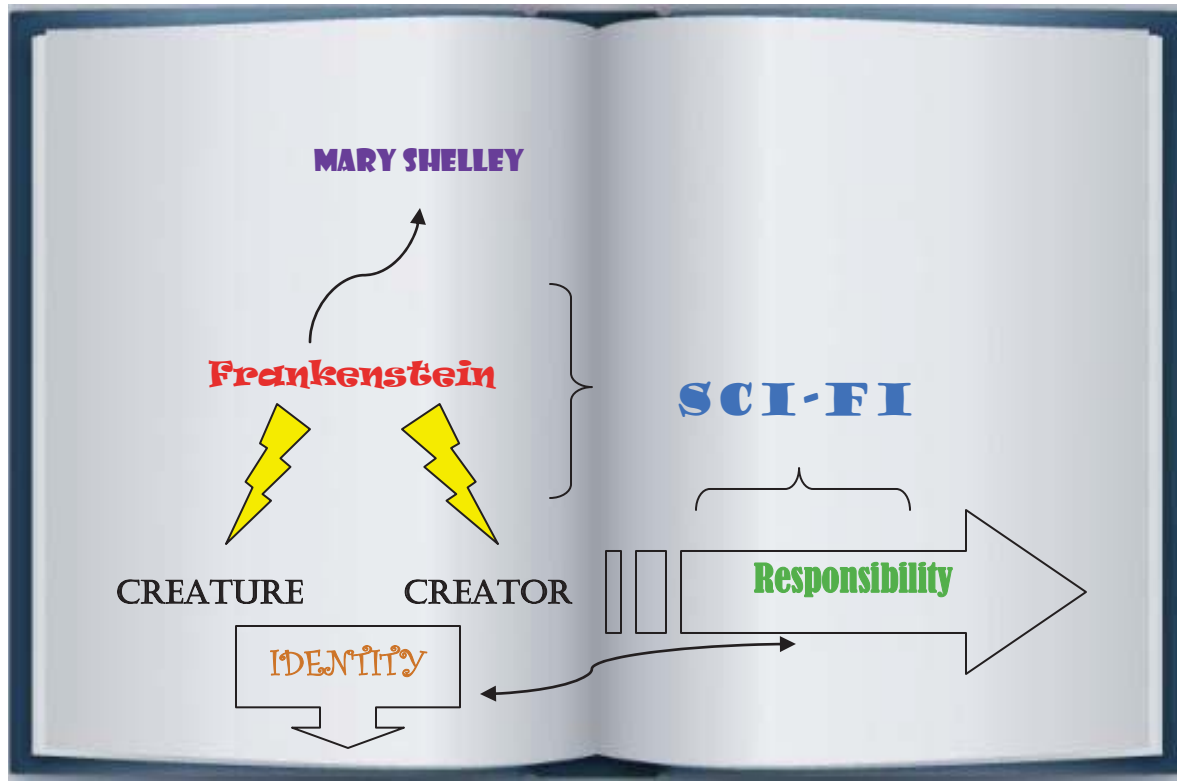
- 2) Students get together in groups of three to construct a 'Frankenfolio.' This project consists of building a portfolio, including all the concepts related to Mary Shelley's *Frankenstein*. Each group has to give the portfolio a special form, being as creative as possible. Each one of the themes has to be shortly explained and make clear the connection to the other concept. This project will be presented at the end of the course, as a way of summarizing the main themes studied in classes.

Example:

External part



Internal part



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