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## **A Foreign Threat: Bram Stoker's *Dracula* as a metaphor for immigrants and xenophobia**

**A Literature Workshop for Junior Students based on Bram Stoker's *Dracula***

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## TABLE OF CONTENTS

<b>Table of Contents</b>	2
<b>Acknowledgements</b>	3
<b>I. INTRODUCTION</b>	4
<b>II. THEORETICAL FRAMEWORK</b>	6
II. 1. Literature	6
II. 2. Children’s Literature	10
II. 3. Young Adult Literature	15
II. 4. Horror	18
II. 5. Graphic Novel an Illustrated <i>Dracula</i> .	22
II. 6. A “Dramatic” reading of Bram Stoker’s 1897 <i>Dracula</i>	30
<b>III. NEEDS ANALYSIS AND RATIONALE</b>	36
III. 1. Description of school	36
III. 2. Needs Analysis Results	37
III. 3. Rationale	49
<b>IV. SYLLABUS DESIGN</b>	51
<b>V. COURSE DESCRIPTION</b>	52
V. 1. Class Information	53
V. 2. Course Objectives	53
V. 2. 1. General Objectives	53
V. 2. 2. Specific Objectives	53
V. 2. 3. Expected Learning Outcomes	54
V. 3. Course Policy	55
V. 3. 1. Evaluations	55
V. 3. 2. Course Assignment	55
V. 3. 3. Late Assignments	56
V. 3. 4. Academic Misconduct	56
<b>VI. MACRO PLANNING</b>	57
VI. 1. Overview	57
VI. 2. Class-by-class Planning	58
<b>VII. MICRO PLANNING</b>	64
VII. 1. Sample Lesson 1	64
VII. 2. Sample Lesson 2	72
VII. 3. Sample Lesson 3	79
<b>VIII. WORKS CITED</b>	86
<b>IX. APPENDIX</b>	90
X. 1. Appendix 1	90
X. 2. Appendix 2	91
X. 3. Appendix 3	94

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## I. INTRODUCTION

Reading a book could present a challenge especially among children and adolescents. In a world ruled by technology and Internet, there are many distractions that could decrease the likelihood of choosing to read a book. Despite the list of possibilities, reading a book provides several opportunities to expand readers' knowledge and amusement of the world through literature.

Literature, especially Young Adult Literature represents a space for adolescents to emotionally identify with books that promote teenagers' topics of interest as well as improving their reading habits. So, this project consists on a literature workshop based on Bram Stoker's novel *Dracula* which offers the possibility to foster and develop critical thinking while enhancing love for reading in high school students.

The present project aims at introducing students to instruments from literary analysis which will allow them to perform an informed reading of horror and connect to its tenets. This book provides several tools to read and analyze the underlying metaphors of fearing the immigrants and xenophobia, with this object in mind Bram Stoker's *Dracula* looks like a perfect choice since a hundred years ago migration was and still is today a recurrent situation in the world.

The first section of this work provides a theoretical framework which aims at providing a small definitions of core concepts such as literature, children's literature, young adult literature, horror novel, and graphic novel so as to set the grounds for this workshop choices.

The second sections contains a needs analysis that was carried out in Iquique, first region of Chile; a region with high rates of immigrants as well as a potential students for this workshop, followed by an analysis of its results and the rationale for the proposal.

The third section is a description of the syllabus selected in the workshop while the fourth section is the description of the course including all its specifications.

Finally, the last section includes the planning of the workshop both general overview – macroplanning- and a specify class-by-class planning – with three sample lessons that are thoroughly develop including all materials.

## II. THEORETICAL FRAMEWORK

### II. 1. Literature

The debate of literature has been broadly discussed among scholars from Aristotle to present times. Due to its complexity, a definitive entry has not been stated, nor have scholars researched on a unified definition. This means that different views among schools and movements coexist nowadays.

According to Cuddon, literature is a “term [that carries] qualitative connotations which imply that the work in question has superior qualities” (472). That is to say that there are key elements that let the reader distinguish a text as a literary work and, therefore, possessing literary qualities that are considered to be superior to regular texts.

The Russian formalists, following the lead of Jakobson (1919), center their discussion of what literature is on the elements of language that are directly associated to literature, an overthrow in what he defined as “the subject of literary science is not literature, but literariness”. Following this idea, literariness is what “makes a given work a literary work” (Cuddon 485).

In addition, for Jakobson, in a literary text the main function of the language is the poetic one, in which texts present a particular use of language different from the everyday use. He states that:

Poetics deals primarily with the question, ‘What makes a verbal message a work of art?’ because the main subject of poetics is the *differentia specifica* of verbal art in relation to other arts and in relation to other kinds of verbal behavior, poetics is entitled to the leading place in literary studies (63).

That is why the poetic function centers on the message that is delivered in a communicative situation. In this case, the addresser and the addressee are not as relevant as the message itself. In fact, the way the message is delivered is as important as ‘what is said’, and the message becomes the central element in communication.

Following Jacobson’s ideas, poetry is “a system not belonging to ordinary communication”

(4). This relates to the problem of meaning [the message itself] in poetry and literary texts.

As a consequence, the relation between literariness and literature is defined by the “formal [structure], and technical devices of literature to the exclusion of its subject matter and social values” (Abrams 102), meaning that the function of language is crucial to get acquainted with the literary message presented in the work. However, the understanding of the text depends on the readers’ acquaintance with world and language.

Following the aforementioned idea, Formalists highlighted the devices of literature being used as means to produce the *ostranenie* in the reader [defamiliarization of language, which gives strange uses of language to enhance perceptions] when facing a literary work to differentiate literature from regular texts.

Saussure proposes the idea of the linguistic sign, which is any basic component of language. This linguistic sign is composed by two indissoluble parts: the signifier and the signified. The former constitutes the ‘shape’ of a word, such as a grapheme or a morpheme, while the latter is the mental concept that a person has of that word. According to Jakobson, “the [signifier] becomes most important in poetry. [It] plays an independent, self-sufficient role” (4), which is different from the indissoluble given signified.

In this context, “the author creates a special kind of perception, a way for the reader to see, rather than merely recognize, the things of the world” (Abrams 126). The literary language

becomes part of the core structure in the poetic function and it is used in order to create a meaning that might be different from what is said in the text itself.

Following this idea, the *ostranenie* of language is used in such a way that it is both self-contained and self-referent. Consequently, language is used ambiguously in order to enhance the understanding of the underlying meaning of the text.

In addition, Culler claims that literary texts:

Come in all shapes and sizes and most of them seem to have more in common with works that aren't usually called literature than they do with some other works recognized as literature (20).

Therefore, Culler proposed the link between what the reader's mind may perceive and the text itself. Certainly, the elements that distinguish literary texts from practical discourse and set a particular context are the ones who provoke in the reader the effect of the *ostranenie*.

As for Bram Stoker's *Dracula*, mystery is a must, whereas it is a handicap in ordinary speech. The multiplicity of meaning provides readers with meaning that is negotiable. This in *Dracula* is due to its variety of voices hiding diversity behind the false polyphony which implies and hides intolerance towards immigrants in the shape of the monster that are vampires.

There are numerous interpretations to consider what a literary work is, which already present a challenge to define literature. In Eagleton words:

The idea that there is a single 'normal' language, a common currency shared equally by all members of society, is an illusion. Any actual language consists of a highly complex range of discourses, differentiated according to class, region, gender, status



and so on, which can by no means be neatly unified into a single homogeneous linguistic community (4).

The complexity lies on the idea to standardize a concept which itself groups multiple messages and appreciations as there are in the world. Naturally, there is no viability in cluster all this heterogeneous views in order to convey on one agreed definition of what literature is.

## II. 2. Children's Literature

Children's literature as a genre has been increasingly known over the last three decades. In fact, numerous scholars have argued upon the kind of literary works that belong to it. In that sense, there are certain conventions that attempt to define the type of texts that can be considered children's literature, and the list can vary from general aspects to more specific topics or preferences<sup>1</sup> in children's literature.

The idea of literature for children has evolved in literature since the 16<sup>th</sup> century. Firstly, children's literature was passed on through oral tradition and storytelling in European cultures, which provided literature available for common people. Later, literature was expressed in the form of written traditions as, for instance, myths, fables, legends, tall tales, folktales, religious stories and fairy tales (Lynch-Brown and Tomlinson 98).

Following the aforementioned idea, two crucial moments gave birth to the concept of children in literature. During the middle ages, children were pictured mainly as characters and individuals without much opinion (Thacker, preface). Later on, during the Victorian Ages, the definition of children moved towards the conception of children as readers who needed to be educated through literary texts that suited their ages and needs. According to Thacker (41), "the assumption of the innocence of children predominates as an underlying source of emotional power in much of the children's literature", which means that children were conceived as beings who could remain untouched by their surroundings while living in a decontextualized environment.

Thacker's statement relates to the Enlightenment ideas and, later on, to the Romantic movement, whose vision attempted to create an ideal, uncorrupted society. In fact, these

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<sup>1</sup> For more detail information check Carol Lynch-Brown and Carl M. Tomlinson's *Essentials of Children's Literature*, The Personal Value of Literature to Children section.

ideas are developed with Charles Perrault's folktales *Tales of Mother Goose* and then with the Grimm brothers' fairy tales. In those works, cautionary tales reflect the didactic notion of children's literature, through which children were warned and taught about the fears and dangers that haunt in the world. This idea also rules the story in Bram Stoker's *Dracula*. Through the reading of *Dracula*, readers can vicariously experience the fears caused by dangerous situations depicted in the novel, which becomes a central concept of articulation in the novel. However, this concept is not only present in *Dracula*, but it can be extrapolated to literature in general: fear is just one of the many feelings that reading can evoke, probably one of the most vivid ones, hence its use in children's literature with a didactic purpose. As children read, they experience the fear, and through that experience they learn about the dangers in the world.

As for earlier and more classical definitions of children's literature Miles MacDowell (1973) proposed:

Children's books are generally shorter; they tend to favour an active rather than passive treatment, with dialogues and incident rather than description and introspection; child protagonists are the rule; conventions are much used; the story develops within a clear-cut moral schematization which much adult fiction ignores; children's books tend to be optimistic rather [than] depressive; language is child-oriented; plots are of distinctive order (Hunt 45).

The concept of language being child-oriented means that children need to be understood on their "children's perspective, knowledge and actions" (Hunleth 81). That is to say that they are a group of people with a different position and perspective on society, which need to be understood and taken into consideration by the writers who create the stories for them.

Other aspects have been gradually added to the discussion about children's literature. One of the most important elements is the target audience: the child. Granted with time, the conception of what means to be a child has changed dramatically from the 16<sup>th</sup> century to nowadays. Contemporary visions argue that the assumption of children's innocence should change the perspective towards conceiving children as complex individuals with emotional and social needs that need to be explored.

The concept of children's literature evolves as different social visions of childhood do. In the past, as children were not considered readers, the discussion about children's literature is not even posed. Nowadays, different literary texts for children created only during the 21<sup>st</sup> century portrayed a wide variety of representations of the concept of children, even their dates of publishing are only a few decades apart. Clear examples of this idea are Daisy Ashford's 1919 *The Young Visitors*, Jacqueline Rose's 1984 *The Case of Peter Pan* and the more recent J.K. Rowling's 1997 *Harry Potter* fantasy series. They all portray children differently and, therefore, redefine the boundaries of the definition of the genre.

In addition, historical and cultural visions are taken into account in the different attempts to define children's literature. Hunt supports this idea, stating that the evolution on children's definition is because "the cultural concept of 'children' (and 'children-hood [as a crucial stage in children's development of their needs]) also changes radically with time, place, gender, and perceiver, and so the corpus of texts (children's literature) is unstable" (43).

In fact, instability and separation have been fundamental concepts in the diverse images of children as long as children's literature has existed, since authors define their audience: children, which is a subjective, changing and evolving concept to define. This should be the

main aspect to consider when writing children's literature: what would the audience be and, therefore, what 'childhood' means for every generation of readers and writers.

Other important elements when it comes to the attempt of defining children's literature are literature itself and adult critics. Since children's literature is not written by children, -yet it is read by them- it is the ideas that the author and other adults intentionally present in a story the ones that decide what children read and, therefore, what they should know and feel. As Nodelman states "those who write, edit, publish, review, select, sell, buy, teach, study, research, [and] critique" (133) are the ones who have the power in children's literature.

Indeed, there will never be children's literature written by children. Instead, children's literature is supposed to be attractive to children rather than to fit particular needs of children's questioning: it is only a projection of an adult vision (writer) of children. Consequently, this genre is written and designed for children by adults without the extensive vision of children's needs.

On the other hand, Hunt proposes a definition of three axes to consider in children's literature in order to shift to a more comprehensive definition of children:

The definition of children's literature which I propose therefore involves the author, the text and the child, but with qualified meanings in each case. The author is a person with imaginative interests in constructing childhood (usually but not necessarily through creating child characters) and who on purpose or accidentally uses a narrative voice and language that are audible to children. The text of children's literature is one in which this construction is present. The reader is a child who is still in the business of constructing his or her own childhood, and aware of

its presentness –awareness that it is not yet over. Where these conditions coexist, the event of children’s literature takes places (46).

This definition integrates many more views to be able to empathize with children in order to have a well-rounded definition with all its component elements of children’s literature. Therefore, this definition and the different aspects it considers is the one to take into account to set the ground for the upcoming analysis of the novel selected for this project: Bram Stoker’s *Dracula*.

### II. 3. Young Adult Literature

A 21<sup>st</sup> century, and perhaps one of the most scrutinized genre among scholars is the rather new label of young adult literature. The birth of this genre is marked by the post-world war II period in which American society and social movements enhance the evolution and development in all social groups. Thereby, an age-group echoed the social changes and pursued to find out about their necessities in literature. Adolescents wanted a “literature that speaks to the issues facing [on young adults]” (Bushman 1), which were more and more evident at that time.

In addition, television, radio, rock music and social equality claims as the civil rights movement in America boosted young adults to demand literature for adolescents. Young adults were claiming for books that portray and tackle their emotional needs and social development, as a group left outside from the literary world. Naturally, through the 1950s and 1960s, YAL continued to grow and expand from rather basic topics as books for boys and girls to more developed topics. As Selvey states:

Fewer and fewer teen readers believed that the worlds created by Felsen and Daly [stereotypical views on teenagers as being simple and shallow people] had any relevance to their own worlds (488).

Indeed, a change in world’s sensitivity shifted the idea that young adults were superficial, and with novels as J. D. Salinger’s 1951 *The Catcher in the Rye* or Jack Kerouac’s 1957 *On the Road*, adolescents were described in new complex ways, where their thoughts, ideas, and rebellion were given a voice and reason in literature. From this more accurate representation of teenagers as complex people, a variety of new topics and themes such as the following were incorporated into YAL:

- ✕ Abuse, Sexual Violence, and Healing
- ✕ Accepting Difference
- ✕ Addressing Addiction
- ✕ Crime, Suicide, and Their Aftermath
- ✕ Dating's Challenges
- ✕ Friends Forever?
- ✕ Guilty or Innocent?
- ✕ Insiders and Outsiders
- ✕ Jobs: Assuming Adult Responsibility
- ✕ Parents' Absence, Parents' Presence
- ✕ Pregnancy, Parenthood, Abortion
- ✕ School Days
- ✕ Sexual Identity, Sexual Desire
- ✕ Survival<sup>2</sup>

These among other topics were part of teenager's internal struggle and questioning though the adolescence period of identity search and position in the world. The importance of YAL's success is in terms of the use of a narrative voice, and perspective that makes its indented readers identify emotionally. YA novels tend to show a first person narrative with an adolescent as protagonist; however, *Dracula* is not a YA novel. It possesses multiple voices telling a story providing readers with the opportunity to relate to one characters or one story. Despite the fact that the narrative voice is essentially one in *Dracula*, it gives the idea of having several voices through which readers can emotional identify.

Therefore, it creates the necessity in readers to connect with one character in order to explore elements in which readers may project themselves into the book's characters. There is no doubt that readers would experience and learn through the vicarious experience provided by the emotional identification with characters and that they would learn from the character's decisions.

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<sup>2</sup> For more detail information check Alice Trupe's *Thematic Guide to Young Adult Literature*.



Even when *Dracula* is neither children's nor young adult literature, it successfully takes readers to identify with one of the fighting forces in the book: good versus evil. Moreover, when Count Dracula takes Lucy's life, there is no reader who would remain indifferent to the situation. This kind of identification is the reason why YAL works among adolescents, as it triggers a reaction in readers.

In addition, Soter and Connors argued that the popularity of this genre is an open spot to catalyzed young adult's needs:

Librarians have long touted young adult literature because they, more than teachers, [and school curriculum] are familiar with what adolescents check out of school libraries and local community libraries. That said, we would argue that relevance is but one reason for embracing young adult literature. It's potential literary sophistication, coupled with its treatment of complex social issues, are equally important (66).

YA novels have been discredited as suspicious commercial trends of literature. Their marketing success creates a serious discussion of these novel's actual literary merit since they are linked to the profits of their publications rather than their actual value and contribution to literature. This novels started as a popular genre that challenged controversial issues and cultural elements of young adults.

YAL creates a bond between young readers and novels that teenagers are drawn into. It is a narrow-minded approach to consider that YAL was thought to be only "novels for males about cars and sports, and those for females about dates and dances" (Selvey 488). The literary world of YAL has shifted to all sort of new reveling, inviting and appealing topics for teens to read for both pleasure, and personal searches as well.

## II. 4. Horror

As Bram Stoker's *Dracula* is a Victorian horror novel with elements of the post-gothic tradition, there are numerous components that reminds of the gothic genre, especially during the first chapters of the novel.

In fact, horror has been present in literature since early versions of myths, fables, legends, tales, and even religious stories. In fact, since mankind has been able to feel fear, horror has been present. However, it being considered a formal genre dates back to the 18<sup>th</sup> century.

Horror, as circumscribed to only one kind of texts, has been difficult to pin down, not because it is not recognized, "but because it is so broad" (Carter 2). Bailey stated that the horror genre focuses on "what it *does* rather than what it *is*" (420), highlighting the effects that it has on readers rather than what horror is. As for its etymology:

The word *horror* derives from Latin *horror* 'to make the hair stand on end, tremble, and shudder'. It is not clear when the term 'horror story' first came into use (Cuddon 388).

In this case, the idea of frightening the reader as the main purpose of horror literature was the principle element. Naturally, it evolved in written form in two forms: short stories and novels. The two of them had been defined as historical opposites:

The tradition of horror, unlike the gothic tradition, stems from the form of the short story that elaborates the horror motive in a shorter time, focuses on a smaller amount of characters and this way enables the reader to have a more detailed and more personal contact. On the contrary, a novel reflects a story of a longer time span and mostly focused on larger communities (Prohaszkova 134).

Bram Stoker seems to be aware of this origin when structuring his novel. His use of multiple voices to tell the story works effectively in creating a sensation of uncertainty in the reader and breaks in the emotional response to the events unfolded during the narrative. By making use of documents such as diary entries and letters, *Dracula* manages to introduce the source of horror -Count Dracula and the threat he means- little by little.

The vampire is among the many archetypical characters portrayed in horror literature including, werewolves, zombies, witches, monster, succubi, incubi, lamias, doppelgangers, and ghost. All of them both shock and keep readers attention throughout the novel, introducing not only feelings of heavily repulsion, but also of anxiety, scare, and fear. Horror stories usually make use of motifs focused mainly on death and evil as articulating elements in their narratives, which in *Dracula* is united by a series of binarisms in which the Count represents evil, the unknown, unleashed sexuality and the threat of the foreign.

Horror has influences of the gothic tradition which focused on detailed descriptions and on the “remote landscapes and imprisoning places” (Bowen 2014). Some flawless examples of the gothic in literature are Mary Shelley’s 1818 *Frankenstein*, Edgar Allan Poe’s works during mid-1830s to late 1840s and Horace Walpole’s 1764 *The Castle of Otranto*,<sup>3</sup> known to be the first exemplar of the genre.

As horror is difficult to define, the discussion of the fantastic genre is closely connected to horror. Todorov identifies three categories: the uncanny, the marvelous and the fantastic horror. Firstly, it is the uncanny horror which “contains elements of supernatural that seem to be unreal, impossible or irrational” (Prohaszkova 132).

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<sup>3</sup> See Appendix 1: The Selected History of Horror, “they were selected because they were the most representative of their respective eras, or because they were influential on subsequent eras”. (Carter 5).

An example of the uncanny depicted in *Dracula* is the following extract. It is worth to mention that previously in the story, Mina Murray had visited Lucy Westenra in Whitby, where a vessel arrived at the port of the town in the middle of a terrible storm. In that vessel, Count Dracula and his wooden boxes ran aground in London. Later, Dracula began to hunt and visit Lucy while she was in her sleep. Eventually, Dracula bites her and a sick Lucy warns all her beloved ones, including her fiancée Arthur Holmwood, Doctor John Seward, Quincy Morris, Mina Murray and Doctor Van Helsing, who realizes that Lucy has not have a disease, but a curse.

And then insensibly there came the strange change which I had noticed in the night. Her breathing grew stertorous, the mouth opened, and the pale gums, drawn back, made the teeth look longer and sharper than ever. In a sort of sleep-waking, vague, unconscious way she opened her eyes, which were now dull and hard at once, and said in a soft, voluptuous voice, such as I had never heard from her lips, "Arthur! Oh, my love, I am so glad you have come! Kiss me!"

Arthur bent eagerly over to kiss her, but at that instant Van Helsing, who, like me, had been startled by her voice, swooped upon him, and catching him by the neck with both hands, dragged him back with a fury of strength which I never thought he could have possessed, and actually hurled him almost across the room (Chapter XII, 155).

In this episode Doctor Van Helsing identifies the unreal situation that Lucy Westenra – friend of Mina’s and fiancée Arthur -could be a vampire, even if “they represent the boundaries of human knowledge” (Prohaszkova 133). Secondly, it is the marvelous horror which is defined as to “accept the new laws of nature” (133), in order to explain irrational

phenomena as vampires. Finally, it is the fantastic horror which “does not allow us clear explanations of the irrational; it offers us several alternatives” (133), to the unclear events in a fantastic horror story where readers can find several reasons to explain the origins of an unexpected phenomena in the story.

Experiencing the uncanny, the weird allows readers an emotional and psychological journey in which they can vicariously experience murder, suicide, torture, fear and madness, both as perpetrators as well as victims. However, this is only possible when the narrative plays down a clear idea of what fear means for the author and time that generates it.

The 18<sup>th</sup> and 19<sup>th</sup> century gothic story, in particular, covertly portrayed taboo topics as the sexualization of Victorian women. In *Dracula* this is exemplified in Lucy Westenra to whom Dracula gives a total sexual power after he makes her one of the undead – symbolically a sexual beast. The other case is Mina Harker, an intelligent and vulnerable Victorian woman who resists the Count’s seduction with the same energy she tries to make her way in a man-ruled world. This binarism is sometimes represented as a character’s psychic/moral struggle with their inner duality as presented in Robert Louis Stevenson’s *Strange Case of Dr. Jekyll and Mr. Hyde* novella, where a highly respected English gentleman would change and assume serial killer instincts in order to search for a new human identity.

In both cases, *Jekyll* and *Dracula*, the supernatural power given to those characters implies a detachment from civilization, which is one of the greatest Victorian fears: England not being able to impose their terms over the uncivilized colonies.

## II.5. Graphic Novel an Illustrated *Dracula*.

The 2010 graphic novel adaptation of Bram Stoker's *Dracula* by Marvel illustrated *Dracula* comic version was:

Adapted into comic by two of its greatest talents: writer Roy Thomas<sup>4</sup> and artist Dick Giordano<sup>5</sup> which spanned more than three decades, having begun in *Dracula Lives!* In 1974 before being completed in *Stoker's Dracula* in 2004 – is now presented in color for the very first time! (Marvel Illustrated™ jacket cover).

This version is based on the original novel, taking original texts. In order to understand the reading of the classic novel *Dracula* in the graphic novel format some concepts of image and picture need to be explain

### Image and Picture

The use of images has been present in history since people painted in cave's wall images representing scenes of their everyday lives as a visual representation to be learned by others, and later on the 15<sup>th</sup> century images as texts were used in xylography in The Bible and other Christian scenes, alongside written texts. The dialogic interplay between images and words had existed before the graphic novel as a genre. The use of images as a means of access and education to society implies that images become visual literature. One example are graphic novels. As images are not only the visual representation of written texts, but also the visual representation of authors' conception of the world. As stated by Mitchell:

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<sup>4</sup> Roy Thomas worked as writer and editor under Stan Lee in Marvel Comics Golden Age. He has won numerous awards – including the Alley, Shazam, Eagle, Alfred and Eisner.

<sup>5</sup> Dick Giordano known as “The great gentleman of comics” with only 33 years old in 1965 became chief editor of Charlton Comics. In 1968, he moved to DC Comics, where he was both editor, and artist. In 1983 he was promoted to vice president/executive editor, responsible for the editorial direction of the entire DC line. On March 27, 2010 Dick Giordano died from lymphoma and leukemia, remembered by all as a great mentor to the comics industry, a monumental artist and great friend.

Images are not just a particular kind of sign, but something like an actor on the historical stage, a presence or character endowed with legendary status, a history that parallels and participates in the stories we tell ourselves about our own evolution from creatures ‘made in the image’ of a creator, to creatures who make themselves and their world in their own image (9).

It is the image that is made by readers which organized the meaning of visual literature in graphic novel.

In addition, graphic novels had been scrutinized under the prejudice that images simplify the literary narration. Actually, graphic novels are serious use of visual in comic strip and comic in general. As Howe states that “a comic book’s inclusion of visual information is probably the major reason for it’s ghettoization, the idea being that words are harder earned information than pictures” (X). The implication that images are different in form and use, but they share the ability to speak to readers as same as grapheme would do in a written novel.

Indeed, visual rhetoric communicate meaning:

The simplest definition for visual rhetoric is how/why visual images communicate meaning [...] is not just about superior design and aesthetics, but also about how culture and meaning are reflected, communicated, and altered by images. Visual literacy involves all the processes of knowing and responding to a visual image, as well as all the thought that might go into constructing or manipulating an image (Duke Writing Studio 1).

The process of attributing meaning to sign and signifier are part of the interpretation of language as a “system of contractual values” (Barthes 14). That is to say that values are given by the readers of the visual literature.

In this case of reading of a graphic novel, readers have to fill in with their personal knowledge of signs in order to understand the signifier of images and the literary work. In *Dracula* the visual representation of both Count Dracula (19), and Doctor Van Helsing (175) are described as very similar men in terms of physical features, while in the graphic version due to illustrator’s decisions Count Dracula and Van Helsing are illustrated as classical stereotypes of an Eastern European vampire and a Western European Dutch. This kind of interpretative decisions influences readers’ personal interpretations on characters conceptions, which must be taken into consideration due to its benefits and drawbacks when using the images and graphic novel in the workshop.

### **Graphic Novel**

The first informal manifestations of comic are dated in Trajan’s Column’s 110 AD in Rome as sequential pictures, during 17<sup>th</sup> and 18<sup>th</sup> century forms of caricatures were sketched in European society to move to the 19<sup>th</sup> century were Rodolphe Töpffer’s work *Bandes Dessinées and Histoires en Estampes* became the first comics. Nevertheless, it was until late 20<sup>th</sup> century that the comic became more popular, giving birth to graphic novel, also called sequential art, comics, or photo-novels so, the well-known Will Eisner’s 1978 *A Contract with God*, and 1986 *Watchmen*, became the first examples due to their complex plot, multiplicity of narrative voice, and display of graphic effects those graphic novels founded a visual literary genre.



By 1992, Art Spiegelman's *Maus: A Survivor's Tale*, graphic novel was the first graphic novel to win the Pulitzer and marked a breaking point to them. In fact, graphic novels are:

A medium in which many genres are represented. There are science fiction and fantasy graphic novels, graphic novels about heroes and villains, often in Spandex costumes and sometimes with capes, and stories about human condition, love and loss (Weiner 11).

It is perhaps the multiplicity of topics and themes with their inviting graphic that make them so attractive to all types of readers especially young adults.

As McCloud states graphic novels are “a juxtaposed pictorial and other images in deliberate sequence, intended to convey information and/or to produce and aesthetic response in the viewer” (9). That is to say to produce a response in readers through visual input. The variety of multicultural topics, vocabulary and visual images that graphic novels offer is what would help, in the case of Bram Stoker's *Dracula*, to relate more effectively the students to the graphic novel, enhancing the metaphor of the fear of immigrants as it is the purpose of this proposal. It would present an accessible and revitalizing view on a classic as *Dracula*.

Another important point to consider in this version of graphic novel is that decisions that author and illustrator takes affected directly to readers, as in terms of what it is shown as well as what it is dismiss;

Comics, as with most things, how narrative information is presented is often as important as what that information is. Page layout may seem entirely neutral; just remember, even this neutrality is an effect (Duke Writing Studio).

So, visual images may have a different impact of the graphic novel in contrast to the original novel one example is the representation of characters, in some cases as classic stereotypes; Count Dracula as a pale European man, or Mina as a blond damsel in distress.

In terms of appearance, the interaction between illustration and text of the graphic novels is similar to comic and follows very similar conventions. Thus, graphic novels follow traditional read from left to right (See Figure 1, Reading Track) -in most cases -and from top to the bottom page. (Eisner 1990). In the following discussion on the Dracula Graphic novel adaptation, it is important to define important formal terminology:

- ✦ Balloon: “The container of the text-dialogue spoken by character.”
- ✦ Border: “The outline of the panel.”
- ✦ Gutter: “The space between panels”
- ✦ Panel: “A box, which contains a given scene.” (See Figure 1)
- ✦ Posture: “Attitude of the body.”
- ✦ Tail: “Pointer leading from balloon to speaker.”
- ✦ Tier: “Row of panels (left to right) on page.” (Eisner 163)

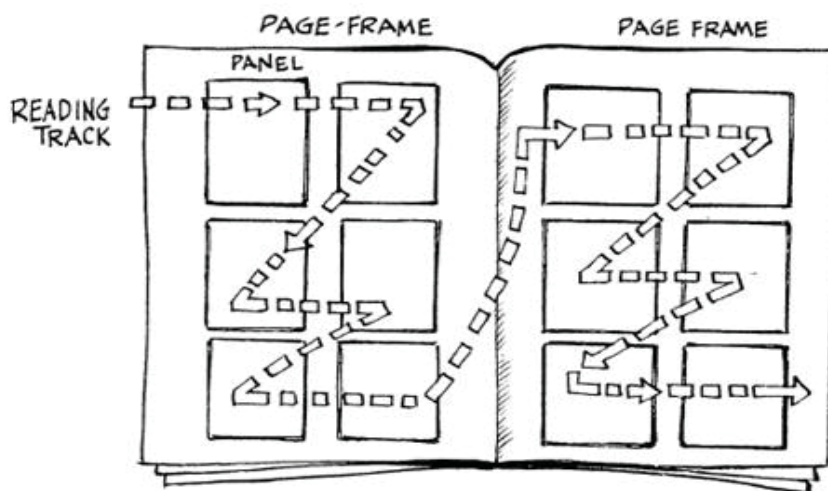


Figure 1

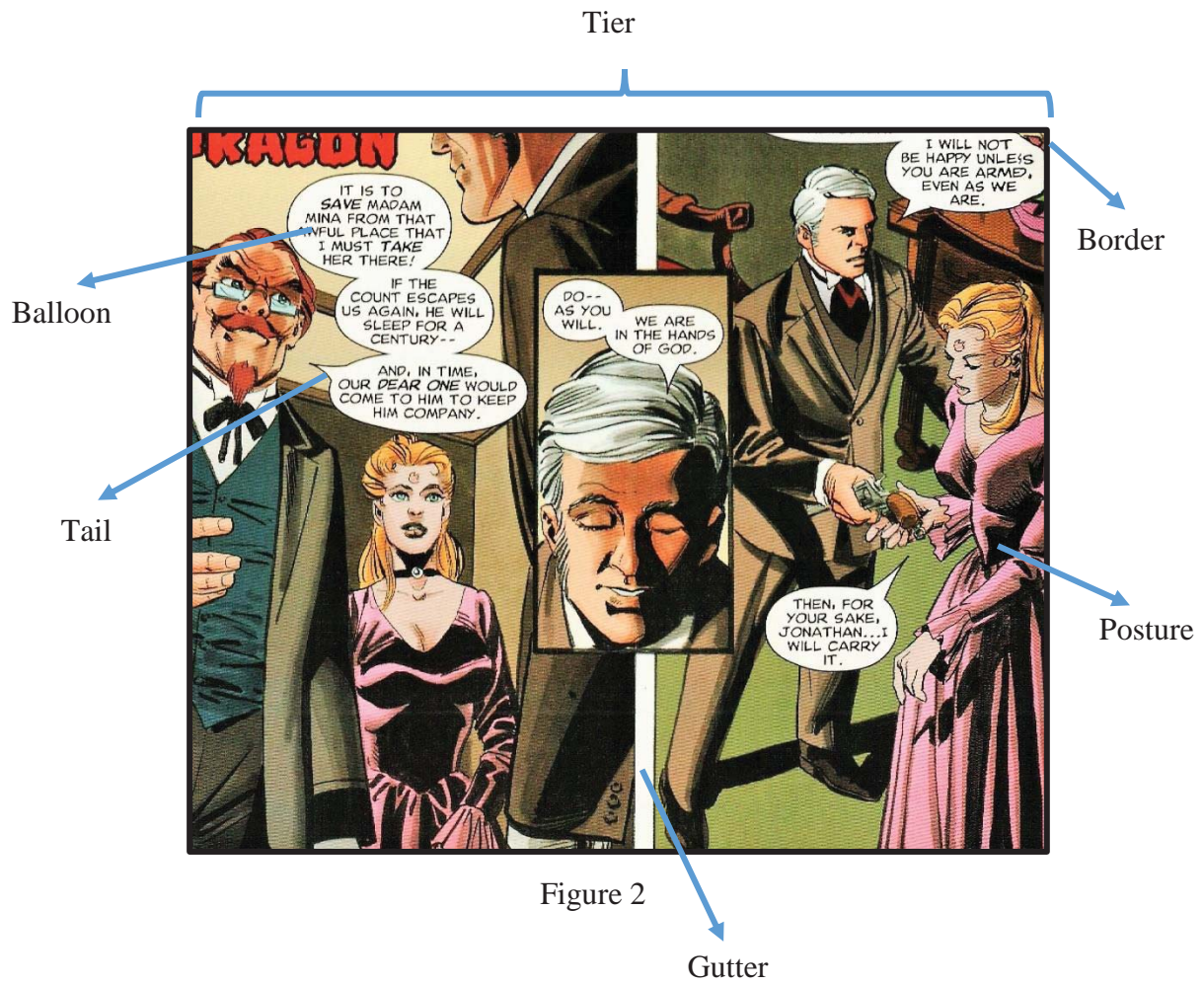


Figure 2





Figure 3

Figure 3 shows the beginning of chapter II called 'Into the Spider's web' from the 2010 graphic novel adaptation of Bram Stoker's *Dracula*.

In the page frame is Jonathan Harker encountering with Count Dracula for the first time in Transylvania. The darkness of the ruined Dracula's castle works as the setting for their

meeting. This image is an example of several elements that convey in the illustration and text of the graphic novels.

Firstly, the title of the chapter hints that Jonathan Harker is walking into a trap. In fact, spiders build 'spider's web' to catch its prey. Therefore, readers can infer that Harker will get cut in the middle of a horror trap. As Eisner states "lettering, treated 'graphically' and in the service of the story, functions as an extension of the imagery" (10). In this case, graphemes of 'spider's web' serves as visual reinforcement of the webs' illustration and warning of the upcoming trap in the panel frame and story.

Other element present in the frame is the use of color providing an emulation of real life as is the case of the soft moon light coming through the glasses in the night, which is an emotional effect among the darkness of the scene. This elements highlight the realism, perspective and "impact effects of the page and are versus the needs of the story" (Eisner 91), when facing the graphic novel.

Finally, a characteristic element in graphic novels is the close up of character's facial gesture in a sequence of tier which denotes Count Dracula's expressive face, and his intentions. In figure 3, facial features are revealed in the use of soft color to more intense colors as the dark red in Dracula's eyes. In addition, the "body posture occupy a position of primacy over text. The manner in which these images are employed modifies and defines the intended meaning of words" (Eisner 103). In fact, in the tiers Count Dracula is illustrated as a 'statue' as he had become stone, reinforcing the mystery and drama of the scene. These elements are presented throughout the reading of the graphic novel of *Dracula*.

## II. 6. A “Dramatic” reading of Bram Stoker’s 1897 *Dracula*

Bram (Abraham) Stoker was an Irish novelist, short-story writer, biographer, essayist, theater critic and business manager of the Lyceum Theatre in London owned by Henry Irving, who hired Stoker as his personal assistant. Stoker was born on November 8, 1847 in Dublin. He is the author of twelve novels, including the classic gothic horror novel *Dracula*, published in 1897, which took him six years to write. He died in London on April 20, 1912 after suffering a series of strokes.

The importance of theater in Stoker’s life had a great influence on his work. The fact that Count Dracula’s description fits and resembles Henry Irving’s features implies that Stoker took several elements and inspirations from the life that he had in the theater world. In fact, *Dracula* is full of symbolic elements, being its structure one of the most representative ones: “the three-part structure” (Straub XI) is closely related to Stoker’s origins and background in theater world and companies. As drama uses conflicts as the foundation of its structure, it leads Freytag pyramid devices and other critics to state a three-stage model, through which Stoker’s novel could be analyzed in terms of structure. So, Stoker replicates in *Dracula*, the Freytag pyramid, which analyses the dramatic structure of tragedies:

As made up of a rising and a falling movement, distinguishing the exposition, the initial impulse, the ascending action, the climax, the entrance of a tragic force, the descending action, the final reaction or possibility of a happy outcome, and the catastrophe (Keller).

It is important to think on *Dracula* as drama, following this structure Stoker divided *Dracula* into “The Count,”<sup>6</sup> as the inciting incident building up elements to the rising

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<sup>6</sup> The Count, The Little Band, and The Chase are Peter Straub’s titles to the Bram Stoker’s *Dracula* three basic sections.

actions in order to have: “The Little Band,” as the climax of the conflict to move on to “The Chase” where the falling actions elements are presented so, the arrival of the resolution.

Equally important, it is the binary code of elements presented in the novel where almost every contrasting force has its opposite (Straub XVII) being the most important pair: the Count Dracula versus Doctor Van Helsing, this multiple dualities are paired throughout the novel in which “each half of duality shares a deep connection with its partner” (Straub XVII) in a novel ruled by sunrise and sunset as the beginning or ending of every chapter.

### **Victorian Era and Immigration**

The Victorian era was an epoch full of binarisms in all aspects of life, from the political structure or the numeric system, to the literary works that were created back in that time. This concept represented the perfect time setting where Stoker wrote his novel during the late years of the British Empire ruled by one of longest-reigning queen in England:

Victorian Period is frequently dated 1830, or 1837 with the accession of Queen Victoria; it extends to the death of Victoria in 1901. Historians often subdivide the long period into three phases: Early Victorian (to 1848), Mid-Victorian (1848-70), and Late Victorian (1870-1901). Much writing of the period, whether imaginative or didactic, in verse or in prose, dealt with or reflected the pressing social, economic, religious, and intellectual issues and problems of that era (Abrams 215).

In fact, Queen Victoria ruled when the British monarchy was fluctuating at best, it was estimated that ‘the empire on which the sun never sets’ controlled three courters of the planet. Naturally, the British society grew to be highly conservative and sophisticate with strong values, and a deeply rooted moral of what a proper and structure society should be, look and behave. In this context, and with a solid geopolitical power the successful empire

went to the top of the imperialism chain<sup>7</sup>. As the hegemony of Britain in the world rapidly develop:

English sense of national superiority grounded in religious difference and general xenophobia, in the 19<sup>th</sup> century evidence of supremacy in factory production, agricultural yield, and elaborate systems of transportation led to different explanations of expanding hegemony (David 88).

Then, the old xenophobic ideas were again boost in British; and lead them to think that they were at the very top of the racial pyramid, where only Western Europeans would always be. National sense of superiority given by being the most powerful empire in the planet led to xenophobic ideas which rekindled ethnocentrism dating from earlier than 1860. This reinforced the thought of Britain's duty to civilize the uncivilized and educate the uneducated. This process would lead to progress and economic welfare since everyone would share England's spirit of grandeur and any failure would be due to the barbaric origins of the colonized race. Indeed, the ideological reinforcement brought by the "cultural and social superiority began to derive its dubious authority from theories of biological difference, popularly appropriated (and usually vulgarized) [and distorted] from Darwin's *Origin of Species*" (David 88). As a result, the mixture of financial and industrial power along with ethnocentrism and English sense of national superiority created a distortion of ideas in Britain and their identity.

It is in the Victorian social and historical context that discrimination and fear of immigrants grow strongly and became a general practice. Nevertheless, Stevenson states that "*Dracula* is a representation of fears that are more universal than a specific focus on the Victorian background would allow". In fact, *Dracula* shows universal xenophobic attitudes that still

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<sup>7</sup> For more detail information check British Imperialism.



remained in the 21<sup>st</sup> century society. Indeed, the racism and fear of immigrants was mostly expand “during the 1880s and 1890s when Eastern European and Russian Jews immigrated to England to flee the pogroms that followed the assassination of anti-Semitic literature” (Cain 127). It was believed that Jewish were spreading diseases. Actually, in the novel Count’s houses are referred to be encounter as “malodorous air” (241), or as “the place smells so vilely” (287), enhancing the Victorian prejudice against immigrants.

In fact, the resemblance of Dracula with the Russian villain was pointed out by Cain as “the material for Dracula’s racial and ethnic identity, and identity with pronounce Russian and Slavic antecedents” (129). This is closely related to the two-year research that Stoker did in order to expand his knowledge on the Slavic, the largest Indo-European ethno-linguistic group in Europe.

In addition, Bram Stoker’s metaphor of fearing the strange, in this case the immigrants, is a reaction to the phenomenon:

The decay British global influence, the loss of overseas markets for British goods, the economic and political rise of Germany and the United States, the increasing unrest in British colonies and possessions, the growing domestic uneasiness over the morality of imperialism (Arata 622).

Victorians not only see themselves under a didactic duty towards foreigners, but also see them as the harbingers of the imminent political and social crisis of their times. Actually, it is fear that shaped the discrimination and hostility to immigrants.

Consequently, a new economical class rose: the bourgeois, as a response to the old aristocratic ruling class, which had long rooted the moral authority that was put into question. Now, characters full of self-discipline as Jonathan Harker were another kind of

moral authority that the aristocracy could have in juxtaposition to the noble class, whose deterioration was marked by their moral values. It was the image of an England in crisis who once had conquered the Orient, and proudly taken “Europe’s greatest and richest and oldest colonies, the source of its civilization and languages, its cultural contestant, and one of its deepest and most recurring images of the others” (Said 87). That at the same time was living the uncanny nightmare of a social crisis.

The necessity of identification and defense from multiple voices yet essentially one, set Stoker to write *Dracula* with various entries in shapes of diaries, letters, telegrams, and phonograph which allowed Victorians to identify with the different views on one controversial issue: the “invisible” metaphor of fearing the immigrants. It is exemplars of what has made England great (the scholar, the doctor, the talented woman) that unite their voices and wills against the threat from outside.

So, the celebration of a solid Englishness is set in danger in *Dracula*, when a foreign Count, with wealthy and noble origins, yet an outsider arrives to London. The question of power drawn in “obscenely powerful figures” of Dracula (Bowen 2014), the shape-shifter with supernatural strength who leave people completely vulnerable to their own instabilities and lack of control, is what sets anxiety in Victorians.

The fear that English society portrayed in impersonating this foreign as the devil or monsters, and pure evil in Stoker’s novel was represented by the binary equality in forces, where every dark and opposing force had its pure and goodness contrasting part. Good versus the evil so, as the morality would triumph.

In fact, if *Dracula*’s characters are analyzed, each of them shared an opposing element. First, the most representative pair: Count Dracula and Van Helsing as good and evil forces.

Then, it is Lucy and Mina, the two female friends and Dracula's objects, where one is caught by the dark side while the latter is saved from evil. The representation of evil in Dracula and Renfield, as one being a master domination force of evil, and the other simply and rather basic copy. Even, the sunset and sunrise are portrayed as two opposing elements detrimental in the development of the novel, where one opens a space for one of the forces to act. Moreover, in the settings of the novels, there are contrasting elements. The locations that Stoker choose in London, represented on one hand, wealthy and affluent London's neighborhood in the case of Lucy's house or Dr. Seward's madhouse, and on the other hand, there were Dracula's houses in Carfax Abbey in Purfleet, Exeter and Whitby all known to be at the Victorian period places of "epicenter of immigrant communities" (Cain 128). Furthermore, in the last note of *Dracula*, when Mina gave birth a baby boy who reminds of her dead friend Quincy Morris's spirts.

As has been said all elements in *Dracula* are configured as an invisible interpretation of the underlying metaphor of fearing the immigrants; and exacerbated nationalism and colonialism of the British Empire. The fear of the possible invasion of immigrants represents:

Fantasies of reverse colonization are more than products of geopolitical fears. They are also responses to cultural guilt. In the marauding, invasive other [The British Empire colonies], British culture sees its own imperial practices mirrored back in monstrous forms (Arata 623).

That is to say that, impersonated in Count Dracula, the British society see a possible form of colonization by immigrants, spreading xenophobia and discrimination among population.

### III. NEEDS ANALYSIS AND RATIONALE

#### III. 1. Description of school

The workshop is designed for junior high school students from Liceo Academia Iquique, Bajo Molle, Iquique. It is a semi-private school with 1.730 students from playgroup to senior, with 36 students per class in 48 classes, and 70 teachers working in the school. It is considered to be among the best schools in the first region, according to both SIMCE and PSU test result.<sup>8</sup>

The school has an English department which consist of six teachers who teach 5 hours of English per week in elementary school levels, and 4 hours in high school levels. According to the school file provided by the Minister of Education website (MINEDUC) the English level is considered to be intermediate, and in the 2012 English SIMCE testing, a 62% of the junior high school students obtained an English certification, being considered as one of the highest score obtained among similar school in Tarapacá region of Chile.

The school curriculum highlights English as an important skill. It counts with Cambridge Certification in YLE Movers, KET and PET levels and a England Study Trip<sup>9</sup> as well as offering different workshops to enhance various abilities and diversity in students' body, in this context a literature workshop as the one develop in this project would be carried out. In addition, all classrooms are equipped with whiteboards and projectors as well as interactive material for every subject. Also, there are thematic classroom as is the English classroom (See Appendix 2).

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<sup>8</sup> For detailed information visit MINEDUC website and the school file.

<sup>9</sup> For *Proyecto Educativo Institucional (PEI)*, *misión* and *visión* see appendix 1, and for further information visit Academia Iquique Bajo Molle website in work cited.

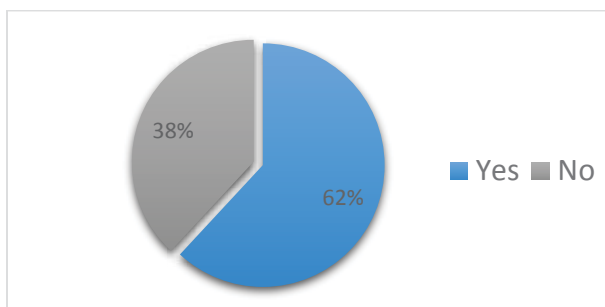
### III. 2. Needs Analysis Results

As to have information and make decisions about the syllabi selected and content taught during the workshop, a needs analysis was carried out with a sample of 63 junior high school students from Liceo Academia Iquique in Iquique, first region of Tarapacá, Chile, which represented half of the students of junior high school level.

The needs analysis consisted on a survey with 13 questions that 63 students answered anonymously (See Appendix 2 and 3). The questions and answers can be seen in the following graphics.

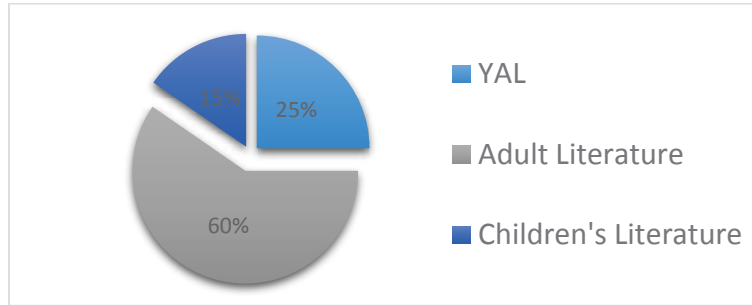
#### 1. Do you like reading?

Yes	39 students
No	24 students

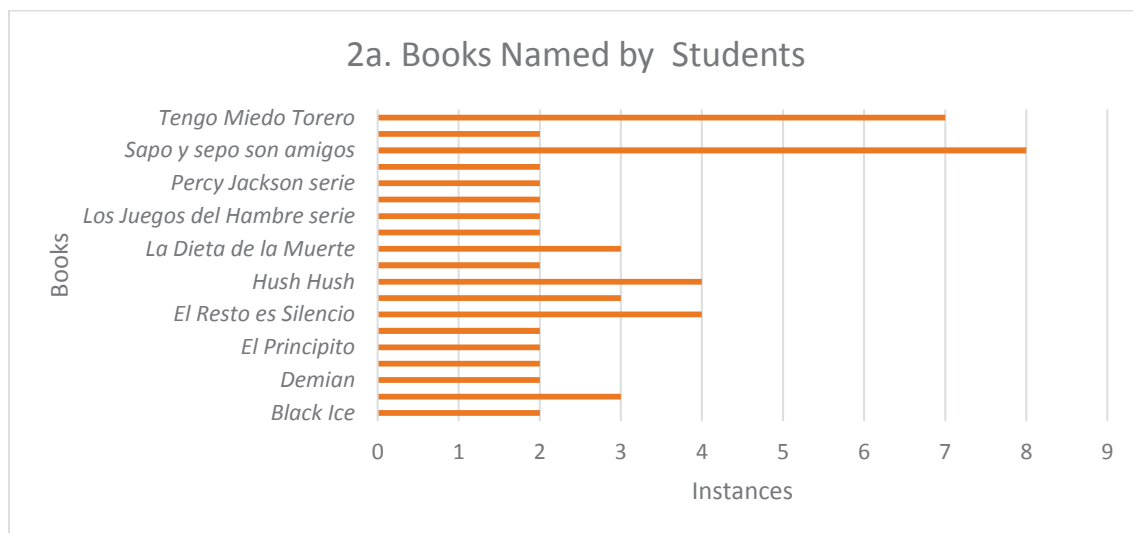


In question 1, students were asked whether they liked reading or not. 39 students answered that they liked reading (62%), while 24 students answered that they did not liked it (38%). This result is highly important considering that the workshop will involve reading during the 12 week that takes place.

## 2. What are your favorite books?



In question 2, students were asked about their three favorite books. Based on researched, the books were classified into three categories: 'Children's Literature', 'Young Adult Literature' (YAL), and 'Adult Literature'. 60% of the books mentioned by students were classified as adult literature, this is useful to identify students' interests in reading literature, regarding topics. Most of the books chosen are contemporary novels with current and controversial issues. In Graphic 2a can be seen the books that students named in more instances:

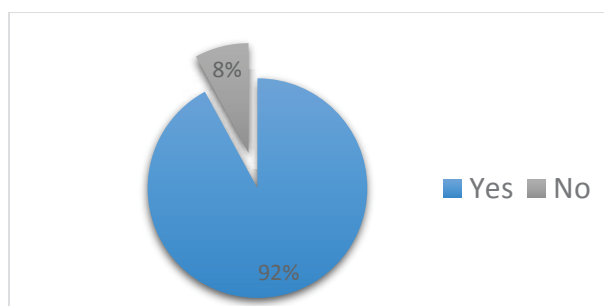


Secondly, 25% of the books mentioned by students were classified as young adult literature. According to informal interviews with students, they expressed that those books were read as part of current trends among adolescents, following best-sellers series as *The*

*Hunger Games* series or *Hush Hush*, among others (See graphic 2a). Finally, 15% of the books mentioned by students were classified as children's literature. According to informal interviews with students, they expressed that those books were read at school in previous years. Nevertheless, the difference between the second and third choice is only 10% so, previous reading assignments marked a tendency in student's choices and likes, and they need to be taken into consideration when selecting literature books in the *plan lector* for both English classes, and Spanish classes. In fact, this survey served this purpose for Academia Iquique's authorities.

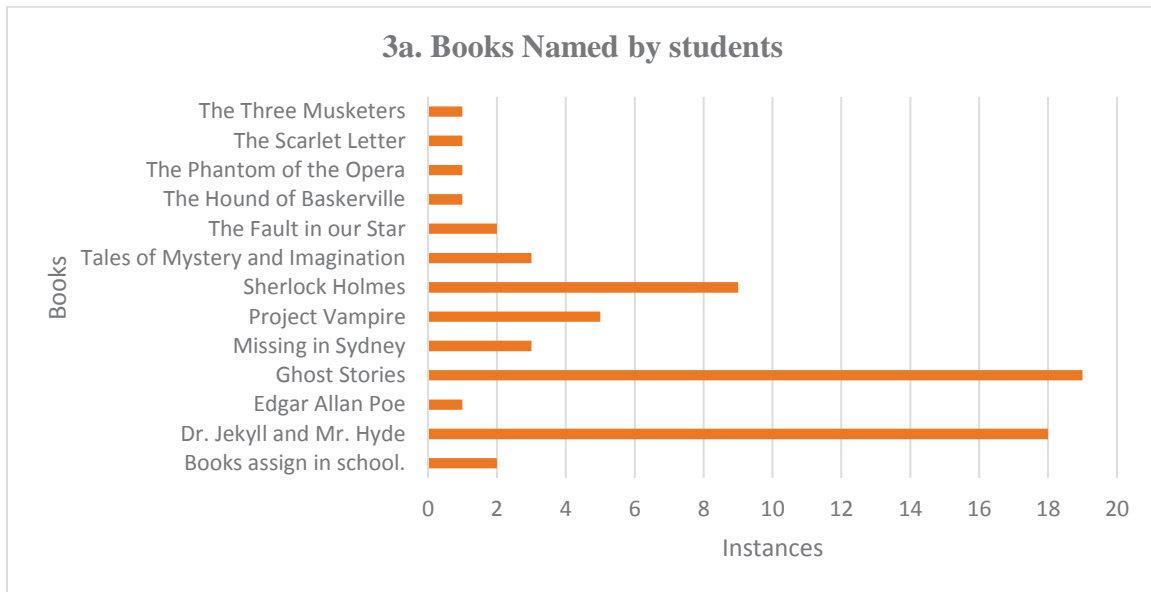
### 3. Have you read any book in English?

Yes	58 students
No	5 students



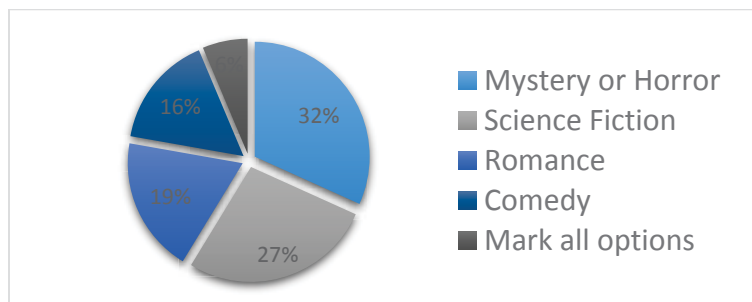
In question 3, students were asked if they have read books in English. 58 students answered that they have read books in English (92%), while 5 students answered that they have never read a book in English; even though, it is a school requirement to read one book in English per semester, those books are assigned by the English department. In an informal interview with the head of the English department, she mentioned that all the books in English that students have read in school corresponded to readers' version of classic books or short novels. This is paramount to consider in the design of the workshop as it is a starting point

in the student's background in order to be exposed to original novels as is the case of *Dracula*. Some of the most mentioned books by students are shown in the following graphic 3a:



#### 4. Which of the following genres is your favorite?

Mystery or Horror	20 students
Science Fiction	17 students
Romance	12 students
Comedy	10 students
Mark all options	4 students



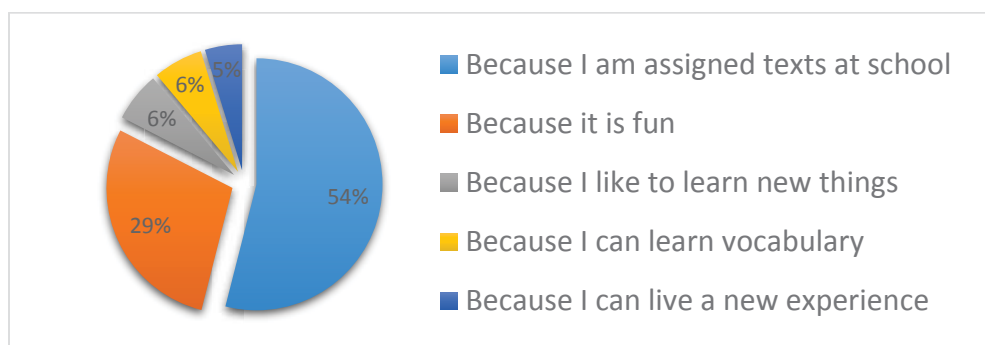
In question 4, students were asked about their favorite book genre. The four options were: mystery or horror, science fiction, romance, and comedy. 20 students answered that they



liked mystery or horror genre (32%). Secondly, 17 students answered that they liked science fiction genre (27%). Thirdly, 12 students answered that they liked romance genre (19%). Then, 10 students answered that they liked comedy genre (16%). Finally, 4 students answered that they liked all the genres (6%). This is relevant since the two most selected options represent some of the most important topics to be covered in the workshop.

### 5. Why do you read?

Because I am assigned texts at school	34 students
Because it is fun	18 students
Because I like to learn new things	4 students
Because I can learn vocabulary	4 students
Because I can live a new experience	3 students

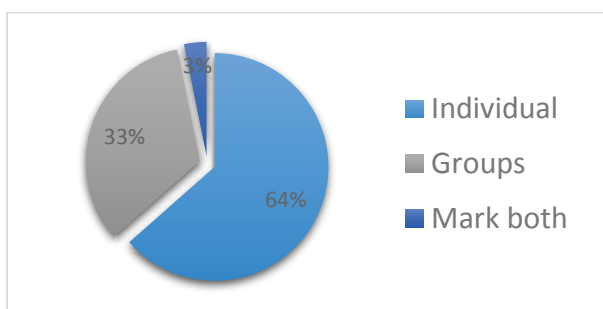


In question 5, students were asked about their motivation to read, 34 students answered that they read because they were assigned at school (54%). Secondly, 18 students answered that they read because it was fun (29%). Thirdly, 4 students answered that they read because they could learn new things (6%). Then, 4 students answered that they read because they learned vocabulary (6%). Finally, 3 students answered that they read because they can live new experiences. It is important to this workshop to consider that more than half of the students read because the school assigned texts, since it is one of the main purpose of

workshop to foster and develop critical thinking while enhancing love for reading, these numbers are to take into consideration when designing activities to carried out through the workshop in order to enhance motivation to read books.

#### 6. In what way do you like to work?

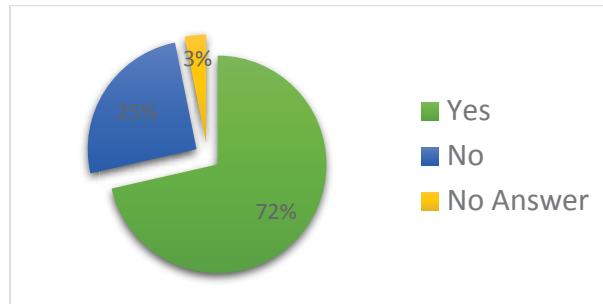
Individual	Groups	Mark both
40 students	21 students	2 students



In question 6, students were asked about their preference to work in class, 40 students answered that they would like to work on their own (64%), while 21 students answered what they would like to work on groups (33%). Finally, 2 students marked both options (3%). This is crucial to consider in order to develop activities in the workshop that would both benefit students that like to work in groups, and individually as it is part of students' background and it can be considered while designing activities that foster collaborative learning and work.

### 7. Do you like English classes?

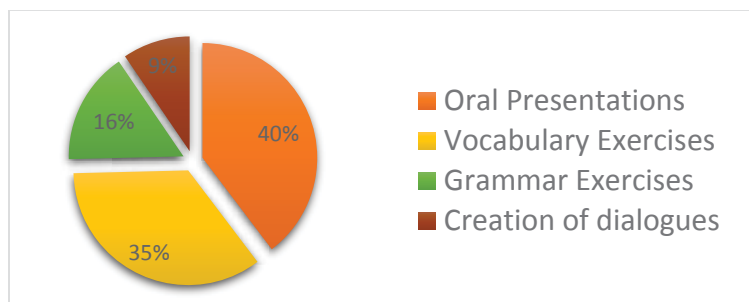
Yes	No	No Answer
45 students	16 students	2 students



In question 7, students were asked if they liked English class. 45 students answered that they like English classes (72%), while 16 students answered that they did not like English classes, and 2 students did not answer the question (3%). This is important to bear in mind since the workshop will be carried out in English, this can have a positive effect in the workshop as it is an optional activity and the English language a key element in the development of this workshop.

### 8. Which activities in English do you think is easier?

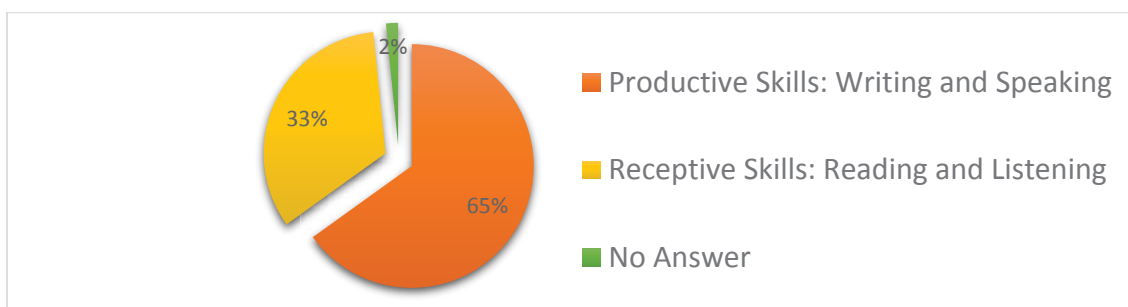
Oral Presentations	25 students
Vocabulary Exercises	22 students
Grammar Exercises	10 students
Creation of dialogues	6 students



In question 8, students were asked on which activities from English classes they considered to be easier. 25 students answered that doing oral presentations was easier (40%). Secondly, 22 students answered that doing vocabulary exercise was easy as well (35%). Then, 10 students answered that doing grammar exercises was easy for them (16%). Finally, 6 students answered that creating dialogues was easier for them (9%). It is important to notice that students would have no problems at talking in front of classmates since oral presentations and creating dialogues represent half of the students' choices.

### 9. What do you like to practice in English?

Productive Skills: Writing and Speaking	41 students
Receptive Skills: Reading and Listening	21 students
No Answer	1 student

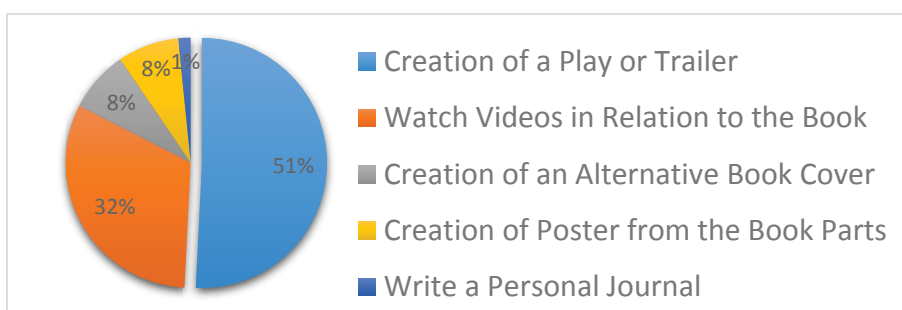


In question 9, students were asked about their favorite skill to practice in English. . The four options were: writing, speaking, reading and listing. They were divided into productive skills: writing and speaking, and receptive skills: reading and listening comprehension. 41 students answered that they preferred practicing productive skills as writing or speaking activities (65%), while 21 students answered that they preferred practicing receptive skills as reading or listening comprehension activities (33%), and only 1 student did not answer

the question (2%). This is paramount considering that the workshop involves a lot of productive activities through the semester.

#### 10. What activities would you like to do in school about a book in English?

Creation of a Play or Trailer	32 students
Watch Videos in Relation to the Book	20 students
Creation of an Alternative Book Cover	5 students
Creation of Poster from the Book Parts	5 students
Write a Personal Journal	1 student

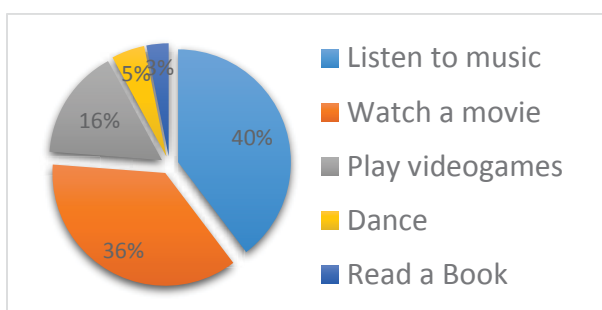


In question 10, students were asked on the types of activities that they would like to do in relation to reading a book in English. 32 students answered that they would like to create a play or trailer based on the book (51%). Secondly, 20 students answered that they would like to watch videos related to the novel (32%). Thirdly, 5 students answered that they would like to create an alternative book cover for the novel (8%). Then, 5 students answered that they would like to create posters representing parts of the novel (8%). Finally, 1 student answered that she or he would like to write a personal journal (1%). According to informal interviews with the head of the English department, students were asked through an online survey which type of project they would like to do in relation to the book assigned in the English class as part of the evaluation of the novel. And in previous years, the creations of videos had been the most selected option among students,

this has relation to students' choices where more than half of them selected the creation of a play or trailer about the book as their first option.

### 11. What do you do in your free time?

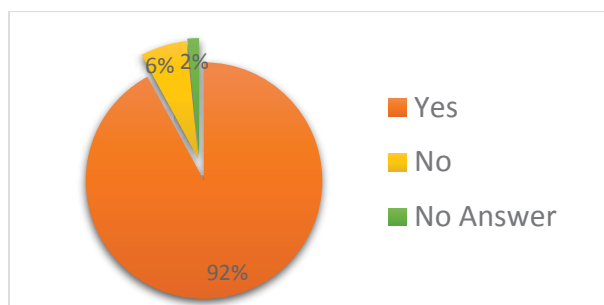
Listen to music	25 students
Watch a movie	23 students
Play videogames	10 students
Dance	3 students
Read a Book	2 students



In question 11, students were asked about their free time activities. 25 students answered that they like to listen to music (40%). Secondly, 23 students answered that they like to watch a movie (36%). Thirdly, 10 students answered that they like to play videogames (16%). Then, 3 students answered that they like to dance in their free time (5%). Finally, 2 students answered that they like to read a book on their free time (3%). Certainly, the main goal of this workshop is to promote love for reading in students. It would be one the aims of this workshop to build a bridge between students and love for reading books. It would be taken into consideration that most of the students selected visual activities to do in their free time, perhaps reading a book in a form of comic would capture students' motivation.

## 12. Do you know immigrants?

Yes	No	No Answer
58 students	4 students	1 student



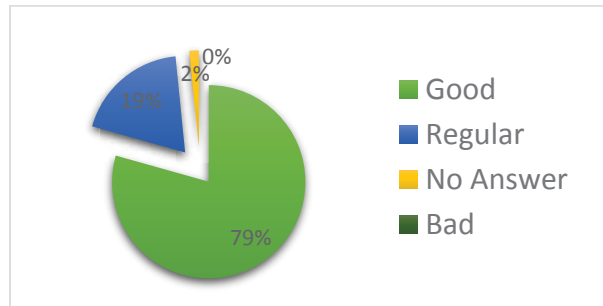
In question 12, students were asked if they knew immigrants in their city. 58 students answered that they know an immigrant or more (92%), while only 4 students did not know immigrants (6%); and 1 student did no answer the question (2%). As this survey was carried out in the first region of Chile: Iquique, which has one of the highest rates of immigration in Chile since it is a boarding city, and according to the INE<sup>10</sup> figures, there no wonder that 92% of the students were in contact with one or more immigrants. This is important to the workshop since one of the aims is to analyze immigrant's interaction in the novel *Dracula*, and how immigrants are portrayed.

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<sup>10</sup> For detailed figures visit *Instituto Nacional de Estadísticas Chile* (INE) webpage on foreigners in Chile.

### 13. How is your relation with immigrants?

Good	50 students
Regular	12 students
No Answer	1 student
Bad	0 student



In question 13, students were asked about their relation with immigrants. 50 students answered that it is good (79%), while 12 students answered that their relation with immigrants is regular. And only 1 student did not answer the question (2%). Finally, no students answered that their relation with immigrants is bad (0%). This is paramount to the workshop since most of the reading of the novel implies to analyze critically the metaphor of fearing the immigrants presented in *Dracula*. Therefore, it will be helpful that students are familiarized with immigrants.



### III.3. Rationale

The data recollected in the needs analysis carried out in the target audience of this project provides support to consider in the design of the course. This proposal is based on Bram Stoker's novel *Dracula*, published in 1897, and consists on an extracurricular workshop for 15 students from junior high school year (intermediate level of English), which aims at enhancing creativity, developing critical thinking as well as promoting love for reading. The workshop seeks to be a space outside classroom to discuss literature –as in one of the main objectives of the *Plan Nacional de la Lectura* – and one of independent study and exploration. At the same time students will build bridges between Chilean culture and others cultures through the reading, and analysis of the novel; and they will discover myths regarding immigrants and how classic texts such as Bram Stoker's *Dracula* may hide a covert metaphor of fearing differences represented by foreigners. These topics are closely related to what students cover in Spanish<sup>11</sup> and English<sup>12</sup> subjects according to the national curriculum in level three of high school.

According to the results of the needs analysis, students' favorite books were classified as adult literature; and secondly, as young adult literature. In addition, students' choice on favorite genre were mystery or horror, and science fiction. As confirmed in the results they were selected by half of the students, which is precisely Bram Stoker's *Dracula*, so it suits students' likes as well as what they can be their internal struggling with self-questioning, identification, and position in the world's uncertainties. These fears represent the basic elements of horror genre: the fear of different, strange, and unknown which is one of

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<sup>11</sup> *Programa de Estudio de Lenguaje y Comunicación: Tercero año medio*, 2015. Semester 2, unit 3: *Diversidad y Conflicto*, they analyze and explore conflicts in plays.

<sup>12</sup> *Programa de Estudio de Inglés: Tercero año medio*, 2015. Semester 1, unit 2: *Costumbres y tradiciones del mundo*, they cover customs and traditions around the world.

*Dracula*'s metaphors. This type of literature presents an opportunity to expose students to the original *Dracula* as well as an illustrated comic version of the original novel, enhancing their knowledge-based curriculum. As mentioned by the head of the English department, students are exposed to simplified version or readers' version of classic which have little in common with the original pieces. According to a research study carried out in high school students in the US, by the time that young adult face again a classic, they find that it is almost a different book from the one that they read, losing again a value opportunity to enhance reading (Bushman 6). Actually, "the number of books read decreased as the students moved from freshman to senior year" (Bushman 6). So it is crucial to provide students with literature material that could be taught in a didactic, and creative nature.

The results of the needs analysis support the idea that the audience selected is well-disposed to carry out the purpose of the workshop, according to their level of English and ages which will allow to emphasis with the analysis of the novel as the metaphor of fearing immigrants.

The planning and design of this workshop is tailored to the selected audience. Furthermore, the objectives, assignments, activities and evaluation are based on the needs analysis results; and carefully designed to their level of English.

All the aspects mentioned above have strong relation to both MINEDUC's *Objetivos Fundamentales Transversales* (OFT) y *contenidos mínimos obligatorios de la Educación Básica y Media* proposed for high school, and Liceo Academia Iquique's general objectives<sup>13</sup>, which include knowledge, and conscious development of themselves, exploration of self-identity, interaction with their peers and community, reinforcing educational values and critical thinking.

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<sup>13</sup> See Appendix 1: PEI and students' profile.

#### IV. SYLLABUS DESIGN

The syllabus design is an important stage in the planning of a course as it is mentioned by Hutchinson and Waters, it is “a document which says what will (or at least what should be learnt” (80) it a source of information for both teacher, and students in terms of purpose, content, general and specific objectives, expected learning outcomes, activities, strategies, and course policy. In addition it gives both teachers and students the “structure and moral support” (Hutchinson and Waters, 83) as well as guidance of what they will learn.

Syllabus are divided into two main categories: product-oriented or synthetic approach, and process-oriented or analytical approach syllabi (Rabbini 1). The synthetic approach syllaby “emphasize the product of language learning and are prone to intervention from an authority” (1) while the analytical approach “enhance communicative language skills” (3) that is to say that they focus on the process rather than the product of learning. So, the idea of this workshop is to use both approaches as to enhance communications skills through meaningful activities, and the production of language based on the workshop’s topics. Therefore, the two criteria will be applied; one based on the content-based syllabus, and the other based on the task-based syllabus. The former syllabus will provide “content or information using the language that students are also learning” (Reilly 3) as to analyze *Dracula*’s structuring metaphors and underlying topics. This will be mixed with the latter syllabus which “communicative act that does not usually have a restrictive focus on a single grammatical structure.” (Nunan 4) proving students with task that will open the options of their use and work with the English language. The use of a mixed approach will help with classroom organization and outcome of their activities.

## V. COURSE DESCRIPTION

This course will be developed as an extracurricular workshop for 15 junior high school students; with an intermediate or upper English level. The aims of this workshop are to encourage critical thinking, and deeper reading of the novel as well as fostering love for reading. As students can decide from different workshop options in the school such as theater, music, ballet, dance, soccer, volleyball and basketball. As a consequence, students are expected to choose freely, and their favorite workshop option.

The book chosen for the workshop is Bram Stoker's 1897 *Dracula*, and its Marvel graphic novel adaptation. The genre of the novel is horror and its plot deals with a range of different topics and interpretations among its most interesting for this proposal is the immigration, through the metaphor of fearing the strange and immigrants, which will be one of the core elements in the workshop. Considering the high rates of immigrants in the first region of Tarapacá –where the needs analysis for this proposal was carried out– and where this workshop is intended to be develop, it opens an opportunity to work on topics related to xenophobia in real life context where migration is a current affair.

This workshop is divided into three units with twelve lessons. The students will participate actively during the evolution of the workshop. They will be involved in the creation of crafting materials, discussion and expression of their own ideas throughout classes about the book and activities.

The workshop will be taught once a week (on Tuesday) after school hours.

## V.1. Class Information

<b>Name of the Course:</b>	A Foreign Threat: Bram Stoker's <i>Dracula</i> as a metaphor for immigrants and xenophobia.
<b>Type of Workshop:</b>	Optional
<b>Number of Students:</b>	15
<b>Intended Audience:</b>	Junior high school students
<b>Period:</b>	Tuesdays after school
<b>Weekly Hours:</b>	2
<b>Number of Lessons</b>	12
<b>Area</b>	English
<b>Sub Area</b>	Literature
<b>Teacher:</b>	Pía Ulloa Inostroza
<b>Type of Syllabus used:</b>	Content-based syllabus and Task-based syllabus

## V. 2. Course Objectives

### V. 2. 1. General Objective

The main goal of this workshop is that students discuss, analyze and relate metaphors of fearing the strange, immigrants and xenophobia implied in the contemporary reading of the novel *Dracula* as well as promoting students' imagination and pleasure in reading through both the original novel, and the graphic novel in order to develop critical thinking. Students will accomplish through their participation and active involvement in different tasks and assignments proposed by the instructor. Some important themes to be covered are: interpersonal relations, empathy for others, responsibility, problem solving, fear of others, xenophobia, metaphors of salad bowl and melting pot, and immigration.

### V. 2. 2. Specific Objectives: Students will be able to:

- ✕ Read and understand the story presented in the graphic novel of *Dracula*.
- ✕ Read and understand fragments of the novel *Dracula*.

- ✖ Recognize and apply vocabulary in the creation of long texts: Personal Journals while using grammatical structure. (Vocabulary: undead forms, vampires, immigrant, fear, strange, foreigners, and metaphors etc.)
- ✖ Recall general and specific information from the story.
- ✖ Name and analyze different characters of the story and their relations.
- ✖ Analyze situation within the story and their meaning and their causes (Why Lucy's death is a breaking point? What does represent Count Dracula? Why do we distrust foreigners?)
- ✖ Compare the original novel, and graphic novel with movies adaptations.

### **V. 2. 3. Expected Learning Outcomes:**

They are: knowledge, skills and abilities that students have develop as a result of their involvement in the course in the context of an educational experience. At the end of workshop students are expected to:

- ✖ Enhance their desire for reading in English.
- ✖ Become familiar with the story of *Dracula* through reading, discussion and analysis of the novel.
- ✖ Support and justify their points of views with well-constructed arguments.
- ✖ Work effectively and collaboratively with others.
- ✖ Practice language structures and put into practice new vocabulary.
- ✖ Improve pronunciation and fluency by explaining a story.
- ✖ Produce oral and written texts using correct structures, vocabulary and discourse organizers.
- ✖ Create interactive material (book covers, trailers, Internet search, etc.)

### V. 3. Course Policy

**V. 3. 1. Evaluation:** The students will be assessed on different assignments. The assignments and student's participation will constitute a 70% of the final score of the workshop. The 30% resting will be creating a final project, which will involve writing, speaking, drawing, editing among other skills. All evaluation will be based on a percentage scale from 1 to 100%.

General Assignment	20%
Creation of Personal Journals or Blog version	30%
Oral Presentation	15%
Self-Assessment and Attendance	5%
Final Group Project	30%

**V. 3. 2. Course Assignment:** the students will be assessed through:

**General Assignments:** the students will have one general assignments assign by the teacher, in order to go into deeper knowledge of the topics cover in class and to share with the class in an opinioned-based class discussion.

**Personal Journals:** the students will write seven entries during the development of the workshop an online or paper version of a personal journal in which they express their belief, thoughts, ideas, feelings and reflection on the topics cover in classes. The personal journals will not be a summary of the class. In fact, it will include students' experiences while going through the development of the workshop and reading of the novel.

**Final Group Project:** the students will create a visual product in groups (a trailer, a play, a comic book, a collage, a book cover, etc.) to be shared and shown to the school community. The students and teacher will agree on what final product they will select and create at the end of the workshop.

### **V. 3. 3. Late Assignments**

Students will have the opportunity to bring their late assignment the following class. No more than three late assignment through the course will be accepted. Students must do their homework at home and later corrected with the teacher. In addition, when a student hand in a late assignment, they will be assigned extra homework, which they will bring in order to share with the class. During this workshop there will be no tests; only assignments or task that will be evaluate in a percentage scale in order to evaluate the process rather than the final product.

### **V. 3. 4. Academic Misconduct**

The teacher of this workshop will uphold the fundamental values of honesty, respect, fairness, and responsibility. If there is an academic misconduct, the teacher in charge will call the lead teacher to discuss the misconduct and decide on an adequate form of punishment.



## VI. MACRO PLANNING

### VI. 1. Overview

Unit	Content	Objectives	Methodology
<b>Unit 1:</b> <b>5 lessons</b> <b>“Introduction to Bram Stoker’s Dracula”</b> Introduction to the course, general notions, and historical context of the novel.	-Introduction to the course. -Background on Bram Stoker’s <i>Dracula</i> -Reading fragments of <i>Dracula</i> and chapters of the 2010 graphic novel adaptation of Bram Stoker’s <i>Dracula</i> . -Vocabulary from the novel, vampires, graphic novel, Victorianism, imperialism, nationalism and foreigners. -Grammar: Present Simple and Past. -Expressing and writing opinions.	-To present useful vocabulary related to the novel. -To identify general characteristics of the novel as a genre. -To identify key elements of the graphic novel. -To present and identify concepts about vampires. -To create parallel between 19 <sup>th</sup> and 21 <sup>st</sup> century society, developing critical thinking. -To present concepts about nationalism, and foreigners.	-Teacher-centered class (exposition of concepts). -Student-centered class discussing in group and pairs. -Individual crafting activity on writing personal journals.
<b>Unit 2:</b> <b>3 lessons</b> <b>“Fear of Strange”</b> Presentation of the metaphor of fearing immigrants	-Background on foreigners as a metaphors for immigrants and xenophobia. -Reading chapters of the 2010 graphic novel adaptation of Bram Stoker’s <i>Dracula</i> . -Expressions use in debates -Expressing and writing opinions.	-To present concepts about world, global village, separation, and integration. -To analyze, and discuss cultural similarities and differences -To make students express and analyze their opinions about the metaphor of fearing the immigrants (and background on immigration in Chile and worldwide) -To analyze binary relation between characters (Ex: Interaction between Dracula-Van Helsing or Dracula-Mina)	-Teacher-centered class (exposition of concepts) -Students-centered class expressing their opinions. (Group and Pair discussion). -Individual crafting activity on writing personal journals.
<b>Unit 3:</b> <b>4 lessons</b> <b>“Dracula Today”</b> Presentation of current situation in relation to discussion of discrimination and ending of the novel.	-Background on Melting Pot, and Salad Bowl metaphors -Reading chapters of the 2010 graphic novel adaptation of Bram Stoker’s <i>Dracula</i> . -Expressing and writing opinions	-To understand and analyze concepts of melting pot and salad bowl. -To analyze and discuss current situations on immigration through quotations. -To discuss the end of the novel. -To identify examples and reasons to discriminate in the novel and real context.	-Teacher-centered class (exposition of concepts) -Student-centered expressing their opinions in group and pair. -- Crafting activity: creation of book covers.

## VI. 2. Class by class Planning

Unit	Lesson and Topic	Objectives	Activities
Unit 1: "Introduction to Bram Stoker's <i>Dracula</i> "	Lesson 1: Welcome!	<p>In this session, students will:</p> <ul style="list-style-type: none"> <li>- get acquainted with the workshop information.</li> <li>- get acquainted with their classmates.</li> <li>- get acquainted with the novel general characteristics through general discussion.</li> <li>- make predictions of its plot.</li> </ul>	<ol style="list-style-type: none"> <li>1. Students are introduced to the workshop.</li> <li>2. Teacher and students set the rules and evaluations of the workshop.</li> <li>3. Students get to know each other through a game. (They will draw a "handprint vampire" in order to create a mini-Dracula. In each finger, they will write about their favorite: food, color, music, hobby, and their city of birth). They will pin them on the whiteboard so, the class can find something in common with each person of the workshop. The handprint vampire will be the first image of their Personal Journals.</li> <li>4. The teacher asks "What is <i>Dracula</i> to you? What are your expectations going into the novel? In groups, students discuss on their preconception on Bram Stoker's <i>Dracula</i> and write a list about their general ideas of <i>Dracula</i>. (Plot, characters, development, vocabulary of the novel, ending of the novel). They classify into "Things that I know" "Things I think I know" "Things I don't know" about <i>Dracula</i>.</li> <li>5. Students are introduced to Bram Stoker's <i>Dracula</i> general information. (Historical context, plot, characters, etc.) The class create an outline of the novel.</li> <li>6. Teacher presents different book covers of <i>Dracula</i>. In groups, students predict on the meaning of the covers, based on what they learn about Dracula.</li> </ol>
	Lesson 2: Vampires	<p>In this session, students will:</p> <ul style="list-style-type: none"> <li>- compare books or movie covers.</li> <li>- make predictions about vampires.</li> <li>- get acquainted with horror and vampires.</li> <li>- share impressions on <i>Dracula</i> description and the movie trailer.</li> <li>- write their first Personal Journal entry.</li> </ul>	<ol style="list-style-type: none"> <li>1. Students have to match 6 books or movies covers with their title (<i>Twilight</i> (also movie) by Stephenie Meyer; <i>The Vampire Diaries</i> (also series) by L.J. Smith book; <i>Interview with the Vampire</i> (also movie) by Anne Rice; <i>Fat Vampire: A Never Coming-of-Age Story</i> by Adam Rex; <i>Vampire High</i> (also series) by Douglas Rees; <i>Marked</i> by P.C. Cast and Kristin Cast).</li> <li>2. Teacher shows a chart with 30 adjectives. Students have to choose 3 adjectives to describe vampires (they can select adjectives based on what they saw in the books or movies covers). They answer: Are vampires scary?</li> <li>3. Teacher explains the main features of Horror, and Vampires (history, archetypes, and famous cases: Vlad the Impaler). Students find out which is their monster, using their first letter from their names, the month and day of the week they were born. Then, students answer: which horror category is your monster from? Based on the information from the three horror categories.</li> <li>4. Students listen to the <i>Dracula</i> description from <a href="http://www.digitalbooktalk.net/dracula/">http://www.digitalbooktalk.net/dracula/</a> and later, they watch the trailer of <i>Dracula</i> Untold:</li> </ol>

			<a href="https://www.youtube.com/watch?v=QMvD2Jlly9U">https://www.youtube.com/watch?v=QMvD2Jlly9U</a> 5. Students answer based on the videos and class: What is a vampire? What is Dracula to them? Contrasting what was discussed previously with their own knowledge of Count Dracula. 6. Students write the first entry in their Personal Journals, using Present Simple. The title is “What is Dracula to me?” they can include: descriptions, feelings, expectations of Count Dracula, vampires and the novel.
	Lesson 3: Graphic Novel	In this session, students will: - identify key elements of comics and graphic novels. - read chapter I of the graphic novel. - share impressions of the novel.	1. Students play “Memory challenge” in three groups of five with only 3 minutes limit, they have to write down as many names, ideas, rules and expressions that they can remember from previous class. After, they have to explain to the class. The group that remembers the most items wins. (So, students give a general overview of previous classes). 2. Students are introduced to the graphic novel as a genre. The teacher explains graphic novel’s characteristics, how to read it, and it uses images of the <i>Dracula comic</i> . In pairs, students receive different parts of <i>Dracula comic</i> . They have to identify the parts of the graphic novel and then, they explain to their class. 3. In circle as in a campfire, the class set the mood to read chapter I of the graphic novel of <i>Dracula comic</i> . The class have to pay attention to the description of Transylvania and Count Dracula. 4. Students discuss their impressions, and highlight important characteristics of gothic tradition present in chapter I in Transylvania setting. Then, in pairs, they draw how they imagine the landscape and Count Dracula. 5. Homework: students have to read chapter II and III of the graphic novel.
	Lesson 4: Victorianism	In this session, students will: - get acquainted with Victorian society characteristics - write comparative chart. - compare and identify key differences in images.	1. Teacher gives an overview of previous classes. It remembers important concepts covered in previous sessions. 2. Teacher shows a video called “classes and values in Victorian Society” <a href="https://www.youtube.com/watch?v=WvpOwhp5jAU">https://www.youtube.com/watch?v=WvpOwhp5jAU</a> . Students take notes. 3. Teachers presents an overview of the 19 <sup>th</sup> century Victorian society (history, social classes, facts, and important characteristics). 4. Students write in a comparative chart the difference and similarities of the 19 <sup>th</sup> and 21 <sup>st</sup> century society. In terms of appearance, ideas, values, perception of the world. 5. Teacher gives different images (Count Dracula, Van Helsing, Mina, Lucy, Dr. Seward, etc.) from the graphic novel and images of a noble Count, a Dutch doctor, a blond and brunette women from 21 <sup>st</sup> century. Students have to compare them and identify differences based on the video information and the teacher’s presentation. 6. Homework: students have to read chapter IV and V and write a summary of the most important facts presented in the novel.

	Lesson 5: Imperialism	<p>In this session, students will:</p> <ul style="list-style-type: none"> <li>- summarize previous classes.</li> <li>- get acquainted with characteristics of imperialism.</li> <li>- get acquainted with vocabulary of the novel.</li> <li>- discuss and write their Personal Journals about ideas of the "others".</li> <li>-read the graphic novel.</li> </ul>	<ol style="list-style-type: none"> <li>1. Students make a summary of the previous class.</li> <li>2. Teacher explains the influence of The British Empire (as well as nationalism concept), the relation to immigrants or "The Others" (Foreigners concepts), and imperialism present in the novel. Teacher goes over the British expansion on the world.</li> <li>3. Students do an Internet search on British consequences, Vampires, and immigrants. Students discuss and share their findings with the class.</li> <li>4. Students discuss and write their second entry on their Personal Journals: "How does foreignness or the idea of the "Other" play into the book? Is the vampire the other, or is it another character?"</li> <li>5. Students read chapter VI of the graphic novel in the class.</li> <li>6. Homework read chapter VII of the graphic novel.</li> </ol>
Unit 2: "Fear of Strange"	Lesson 6: The Invisible Metaphor	<p>In this session, students will:</p> <ul style="list-style-type: none"> <li>- get acquainted with the metaphor of fearing the immigrants in the novel.</li> <li>- compare 19<sup>th</sup> and 21<sup>st</sup> immigrants.</li> <li>- compare Dracula and Van Helsing.</li> <li>- perform a role play on immigration.</li> <li>- prepare an interview.</li> <li>- write in their Personal Journals.</li> </ul>	<ol style="list-style-type: none"> <li>1. Teacher explains the situation of immigrants, and the metaphor of fearing the immigrants in <i>Dracula</i>.</li> <li>2. Students discuss and compare in a chart what were 19<sup>th</sup> century immigrants, and 21<sup>st</sup> century immigrants' situation.</li> <li>3. Students discuss and compare the description of Count Dracula (19) by Jonathan Harker, and the description of Van Helsing (175) by Mina Harker from the original novel with the images in the graphic novel. (Image of Count Dracula and Van Helsing)</li> <li>4. Teacher models useful vocabulary and information about debates. Students have a debate. They pick one team: Team Dracula (Favor) or Team Van Helsing (Against). They have to provide arguments to support their team's position about immigration.</li> <li>5. Students perform a role play. General assignment: they will pretend to be an immigrant in Iquique, Chile. They will answered: what is like to be an immigrant in Chile? They will choose a foreign country, and pretend that you were born there. Then, look for information relate to: capital city, [the city you were born], language, weather, immigrant population, culture, important facts, etc.</li> <li>6. Homework read chapter VIII of the graphic novel.</li> </ol>

	Lesson 7: Relations	<p>In this session, students will:</p> <ul style="list-style-type: none"> <li>- perform a role play on a Dracula and Mina conversation.</li> <li>- get acquainted with relations of characters of the novel.</li> <li>- discuss and compare relations of characters.</li> <li>- write in their Personal Journals.</li> </ul>	<ol style="list-style-type: none"> <li>1. Students perform a role play. In pairs, one will be Count Dracula, and the other Mina Harker. They will have a text message conversation. Mina will start the conversation by saying “I want you to believe...to believe in things that you cannot.” Dracula will answer: “Come Mina, come freely and bring some of your happiness”. Students will continue the conversation for three minutes. Later, they will read their conversations to the class.</li> <li>2. Teacher explains the relations: Dracula-Van Helsing, (Van Helsing’s opinion on Dracula) Dracula-Lucy, (The Victorian woman), Dracula-Mina (The new woman), Van Helsing-Mina (the “so clever woman”)</li> <li>3. Students discuss and compare. Then, evaluate the effects of Count Dracula in the characters. “How does Dracula bring out the best and most noble instincts of characters? And how does Dracula bring out the worst or least attractive instincts of characters?”<sup>14</sup></li> <li>4. Students write their fourth entry in their Personal Journals. They can choose to write about: (1)“Similarities and differences between Dracula and Van Helsing” reflecting on Jonathan and Mina’s description of them, or (2)“The relations of Dracula to Lucy and Mina.”</li> <li>5. In class, students read chapter IX of the graphic novel.</li> <li>6. Homework read chapter X and XI of the graphic novel.</li> </ol>
	Lesson 8: Mixture	<p>In this session, students will:</p> <ul style="list-style-type: none"> <li>- summarize previous classes.</li> <li>- get acquainted with concepts of melting pot, and salad bowl.</li> <li>- discuss concepts.</li> <li>- write in their Personal Journals.</li> <li>- research on immigrants.</li> <li>- perform a role play on immigrants.</li> </ul>	<ol style="list-style-type: none"> <li>1. Students make a summary of important concepts of previous classes.</li> <li>2. Teacher projects in the whiteboard the words of “salad bowl”, “melting pot”.</li> <li>3. Students in three groups of four and one groups of three, they receive one image corresponding to the words of the whiteboard. They have to match with the word and discuss what they know about it.</li> <li>4. Teacher explains the concepts of melting pot, and salad bowl. It gives important information and examples.</li> <li>5. Students discuss and decide which of the three concepts will apply to their community.</li> <li>6. In their Personal Journal, students write the fifth entry answering: “What it is my community like?” including concepts covered in class.</li> <li>7. Students prepare the material in class. General Assignment: Interview an immigrant. Ask on their similarities and differences between Chilean culture and their own, how did they feel when they arrive? What is it to visit their own country now? How many years that they live in Chile? Did they have problems learning the language? It will be register in their Personal Journals as the sixth entry. They</li> </ol>

<sup>14</sup> In the possible answer to this question, what students may consider as good (e.g. characters team work to kill Dracula) will imply working against the symbol of immigrants (Count Dracula) so, it could reinforced ideas of discrimination in the workshop. Therefore; this point will be considered in following discussion (Unit 3, lesson 9: Migration).

			gather the information in class and the following class they will report to the class in no more than three minutes. 8. Homework read chapter XII of the graphic novel.
Unit 3: "Dracula Today"	Lesson 9: Migration	In this session, students will: - do oral presentations. - get acquainted with general facts on migration process. - discuss and evaluate on quotations. - write in their Personal Journals.	1. Students present their general assignment (oral presentations) about immigrants. (Fifteen presentations of three minutes each). 2. Teacher presents general facts about the migration process in the world and Chilean situation. 3. Teacher shows Donald Trump's quotations on immigrants. 4. Students in three groups of five discuss and evaluate Trump's quotations. Half of the teams will be in favor and the other half against the quotations (Students will randomly be given a position). Each team will prepare a final statement supporting their position (favor or against) in response to Trump's quotations. The final declaration is seventh entry on their Personal Journals. 5. Homework read chapter XIII and XIV of the graphic novel.
	Lesson 10: Endings	In this session, students will: - get acquainted with views on 19 <sup>th</sup> and 21 <sup>st</sup> immigrants. - discuss and evaluate on immigrants views. - read the graphic novel. - discuss the end of the novel.	1. Students will be divided into two team to play "Scrambled Letters" with <i>Dracula's</i> characters (Count Dracula, Van Helsing, Jonathan Harker, Mina Harker, Lucy Westenra, John Seward, Arthur Holmwood, Quincy Morris). The letters will be shuffled (e.g. Alcarud for Dracula) on the board, and students will have to quickly untangle the words within 3 minutes. The teacher will add an overview of previous classes. 2. Teacher explains the views of 19 <sup>th</sup> century immigrant and 21 <sup>st</sup> century immigrants. 3. Students discuss, compare and evaluate the situations of immigrants of 19 <sup>th</sup> and 21 <sup>st</sup> century in a comparative chart. 4. In circle as in a campfire, the class set the mood to read the last chapter XV of the graphic novel of <i>Dracula comic</i> . Later, the class discuss the ending of the novel. 5. Homework: students have to watch and take notes a video called "How do Book Covers work?" <a href="https://www.youtube.com/watch?v=5SzIWNdyrdQ">https://www.youtube.com/watch?v=5SzIWNdyrdQ</a> . This video will be background information for next class.
	Lesson 11: Comparison	In this session, students will: - analyze book covers.	1. Teacher gives an overview of previous classes. 2. Teacher asks why Dracula remains as an icon in today's popular culture 3. Students compare the different ways that Dracula is portrayed in movies, television, Internet and in <i>Dracula</i> . They answer Is Dracula a symbol of power or fear of immigrant? 4. Homework: students will have to write their final entry on their Personal Journals.

		<ul style="list-style-type: none"> <li>- compare book covers evaluating their accuracy.</li> <li>- compare contemporary Dracula.</li> <li>- create their own book cover.</li> </ul>	<p>5. Teacher presents different book covers of the novel. (The same covers used in unit 1, lesson 1: Welcome!). In groups, students will choose one of the cover, and analyze the colors, symbols, characters and elements present in it, using the criteria given in the handout. They can also use their notes from the video “How do Book Covers work?”</p> <p>6. In groups, students discuss and evaluate, after reading the novel which book cover is the most accurate representation of the novel. They report to the class.</p> <p>7. Homework: in three groups of five, students create their own book cover or poster based on their discussions and impressions of the novel after reading it in the workshop.</p>
	Lesson 12: Final Project	<p>In this session, students will:</p> <ul style="list-style-type: none"> <li>- present their projects (personal journals, alternative books cover).</li> <li>- present their trailer, comic or play that they created based on the novel.</li> <li>- explain and talk about their projects.</li> </ul>	<p>1. Students carry out the self-evaluation.</p> <p>2. Students make a final reflection on what they learnt from this workshop.</p> <p>3. Students will select two or three reflections from their Personal Journals to share with the school community. Students will open the classroom for visitors of the school community to see the projects.</p> <p>4. Students will display and talk about their project. Finally, a trailer made by students will be show in the projector, this will be the end of the workshop.</p>



## VII. MICRO PLANNING

### VII.1. Sample Lesson 1

**Unit:** 1

**Lesson:** 2: Vampires

**Content:**

- Impressions on the figure of the Vampires.
- Elements of Horror and Vampires.
- The image of Count Dracula

**Objectives:** Students will be able to:

- Compare and match books or movie covers.
- Make predictions about vampires.
- Get acquainted with horror and vampires.
- Share impressions on Dracula description and the movie trailer.
- Write their first Personal Journal entry.

Time	Lesson Sequence
20 Minutes	Students match six books or movie covers with their titles. (1) <i>Twilight</i> by Stephenie Meyer (2) <i>The Vampire Diaries</i> by L.J. Smith book; <i>Interview with the Vampire</i> by Anne Rice; <i>Fat Vampire: A Never Coming-of-Age Story</i> by Adam Rex; <i>Vampire High</i> by Douglas Rees; <i>Marked</i> by P.C. Cast and Kristin Cast. (Tasks and Materials a. Part I). Students have to choose from a list of adjectives to describe vampires. (Tasks and Materials a. Part II)
25	The teacher explains the main features of Horror, and Vampires through a PPT



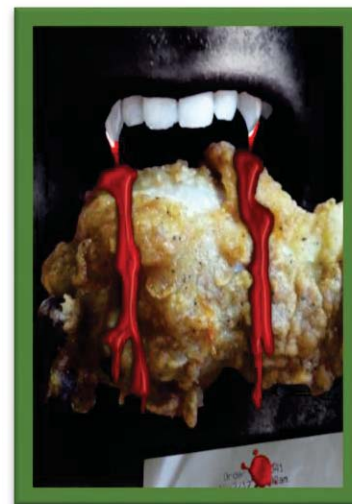
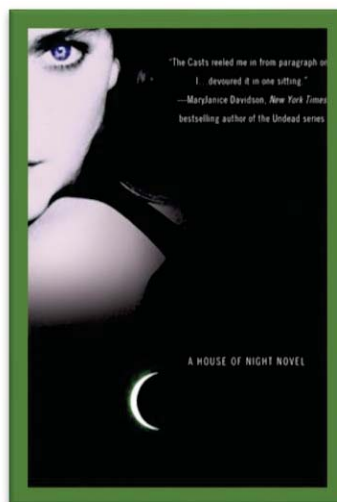
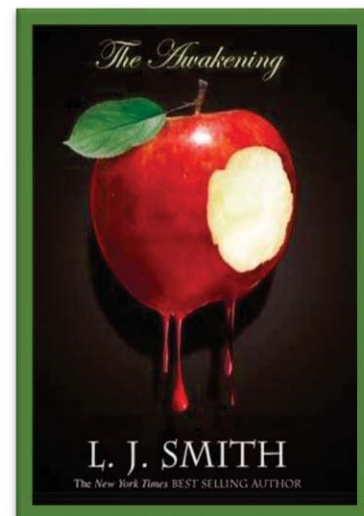
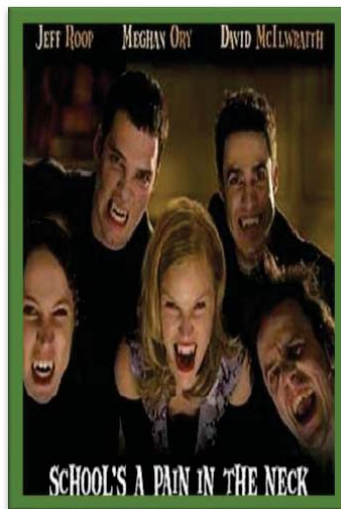
Minutes	presentation. (Tasks and Materials a. Part III). Students look for their monster names and qualities. (Tasks and Materials a. Part IV). Students have to decide based on the horror categories to which one their monster belongs.
20 Minutes	Students listen to the Dracula description from <a href="http://www.digitalbooktalk.net/dracula/">http://www.digitalbooktalk.net/dracula/</a> and then, students watch the trailer of Dracula Untold: <a href="https://www.youtube.com/watch?v=QMvD2Jlly9U">https://www.youtube.com/watch?v=QMvD2Jlly9U</a> . (Tasks and Materials a. Part V). Students answer based on the videos and PPT presentation: How is a vampire? How is Dracula to them? Contrasting what was discuss previously with their own knowledge of Count Dracula. (Tasks and Materials a. Part VI)
25 Minutes	Students write the first entry in their Personal Journals, using Present Simple. The title is “What is Dracula to me?” they can include: descriptions, feelings, expectations of Count Dracula, vampires and the novel. (Tasks and Materials a. Part VII)

## Tasks and Materials –Sample Lesson 1

a) Material on a PPT.

l) Match the six book or movie covers with the titles from the box.

Interview with the Vampire – Fat Vampire: A Never Coming-of-Age Story –  
Vampire High – Marked – Twilight – The Vampire Diaries



II) Are vampires scary? Choose 3 adjectives to describe them.

Aggressive	Angelic	Beautiful	Boring	Charming
Cold	Dangerous	Deadly	Elegant	Evil
Fearless	Friendly	Frightening	Funny	Grotesque
Illegal	Intelligent	Lively	Lonely	Mysterious
Popular	Powerful	Rude	Scary	Sleepy
Strange	Strong	Terrific	Thirsty	Wise

III) What do you know about horror and vampires?

## *Horror and Vampires*

What is Horror?

According to dictionary horror is an “overwhelming distress caused by something shocking, terrifying, or revolting.” It includes feelings of fear, surprise and suspense.



Horror is divided into three categories:

1. The uncanny: “the end of story contains elements of supernatural”
2. The marvelous horror: it is an irrational phenomena that cannot be explain by the laws of nature.
3. The fantastic horror: it does not have a clear explanation of what is happening.

(Source: The Genre of Horror by Prohaszkova)



**What do you fear?**

IV) Find out which is your monster name. Which horror category is your monster from?

## What Spooky Horror Monster are you?

What is the first letter of your name?

- A. Creepy
- B. Bloody
- C. Frisbee
- D. Spooky
- E. Frightening
- F. Hunting
- G. Scary
- H. Golden Black
- I. Awful
- J. Magical
- K. Weird
- L. Dark
- M. Horror
- N. Death
- O. Radioactive
- P. Poison
- Q. Chaser
- R. Potion
- S. Pirate
- T. Wand
- U. Chilling
- V. Cat
- W. Sparkling
- X. Goblin
- Y. Dracula
- Z. Spider



What month were you born?

- January: Beast
- February: Ninja
- March: Skeleton
- April: Zombie
- May: Monster
- June: Clown
- July: Skull
- August: Mummy
- September: Witch
- October: Bat
- November: Vampire
- December: Shadow



What day of the week were you born? Your Superpower is:

- Monday: Speed
- Tuesday: Deadly accuracy
- Wednesday: X-ray vision
- Thursday: Self-healing
- Friday: Superhuman Strength
- Saturday: Telepathy
- Sunday: Mental control



## *Famous Vampires*

### Vlad Tepes, the Impaler



Bram Stoker based Dracula on Vlad Tepes. He was born in 1431, and died 1476. He ruled Transylvania now known as Romania.

Vlad was so-named because of his penchant for impalement as a means of punishing his enemies.

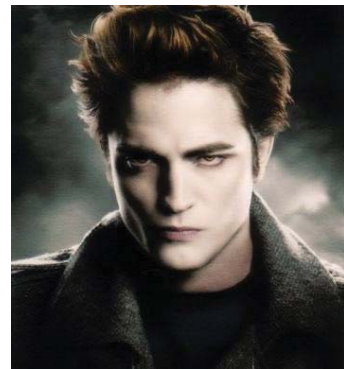


Vlad was also known as "Dracula," which means "son of the Dragon." Originally, this title came about because his father (also named Vlad) belonged to the Order of the Dragon.

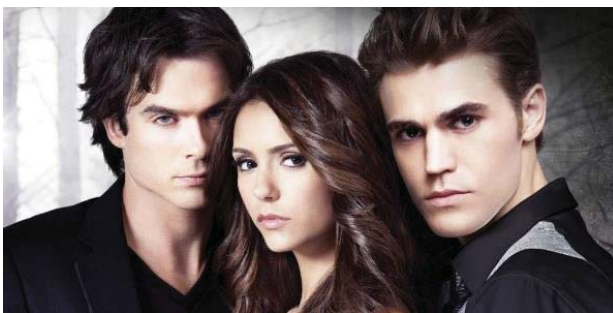
### Edward Cullen

A vampire from the Twilight saga (Novels) with Robert Pattinson as Edward Cullen. In the story, Cullen is a vampire who lives in Forks, Washington, with his non-dead adoptive family. He is a telepathic vampire who, over the course of the series, falls in love with Isabella 'Bella' Swan, a human teenager.

He is described in the book as being charming, polite, determined, and very stubborn. He was born in 1901, and was turned into a vampire at seventeen by doctor (and later adoptive father) Carlisle Cullen when he was dying of Spanish influenza. He refuses to kill humans and feeds on wild animals.



### The Vampire Diaries



An American supernatural drama television series based on the book of the same name. The show tells the story of Elena, a teenage girl who has lost both parents in a car accident, as she falls in love with a 162-year-old vampire named Stefan Salvatore. The relation complicates when Stefan's brother Damon returns to bring back Katherine, a vampire. Then, Damon falls in love with Elena, creating a love triangle.

(Source: 10 most famous vampires)

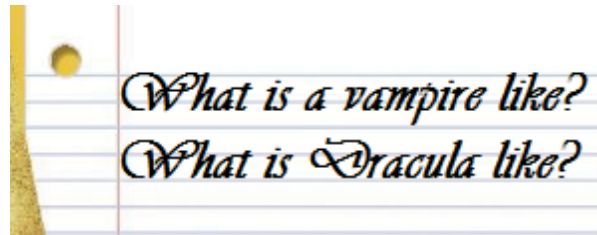
V) Students listen to the Count Dracula description. Then, students watch the trailer of the movie Dracula Untold.



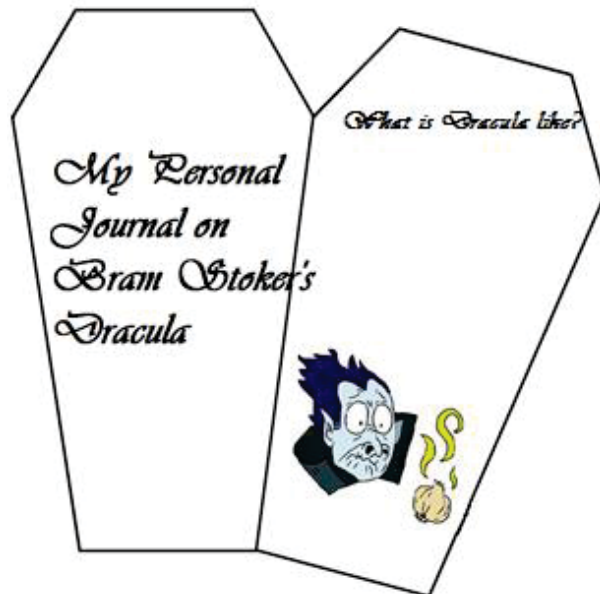
Link: <http://www.digitalbooktalk.net/dracula/>

Link: [https://www.youtube.com/watch?v=\\_2aWqecTTuE](https://www.youtube.com/watch?v=_2aWqecTTuE)

VI) Students answer:



VII) Students write about "What is Dracula to me?" in their Personal Journals.





b) Students will receive a sheet for them to write and answer all the activities of the workshop. They will keep it as part of their Personal Journals entries.



## VII.2. Sample Lesson 2

**Unit:** 2

**Lesson:** 8: Mixture

**Content:**

- The metaphor of melting pot, salad bowl and mosaic.
- The mixture of nationalities
- Immigration in student's communities

**Objectives:** Students will be able to:

- Get acquainted with concepts of melting pot, salad bowl and mosaic.
- Get acquainted with concepts of immigrants and migration
- Perform a role play on immigrants.

Time	Lesson Sequence
5 Minutes	Students make a summary of important concepts of previous classes. They are expected to mention concepts as vampires, elements of graphic novel, Victorian society, imperialism, metaphor of fearing the immigrants, relations among characters, etc. (Tasks and Materials a.)
15 Minutes	Teacher projects in the whiteboard the words of “salad bowl” and “melting pot” (Tasks and Materials a. Part II.) Students in three groups of four, and one group of three, they receive one image corresponding to the words of the whiteboard. They have to match with the word and discuss what they know about it. (Tasks and Materials a. Part III.)
20	Teacher explains the concepts of melting pot, and salad bowl. It gives important information and examples. (Tasks and Materials a. Part IV.)



Minutes	Students discuss and decide which of the two concepts will apply to their community.
20 Minutes	Students write in their Personal Journals the fifth entry answering: “What is my community like?” including concepts covered in class. (Tasks and Materials a. Part V)
30 Minutes	General assignment: Students prepare the material in class. General Assignment: Interview an immigrant. Ask on their similarities and differences between Chilean culture and their own, how did they feel when they arrive? What is it to visit their own country now? How many years that they live in another country? Did they have problems learning the language? It will be register in their Personal Journals as the sixth entry. (Tasks and Materials b.) They gather the information in class and the following class they will report to the class in no more than three minutes. Homework read chapter XII of the graphic novel. (Tasks and Materials a. Part VI.)

## Tasks and Materials –Sample Lesson 2

### a) PPT Material

**Let's Mix**

I) What do you remember from last class?



II) Match the group's picture with one of the words.

Salad Bowl      Melting Pot

III) Images

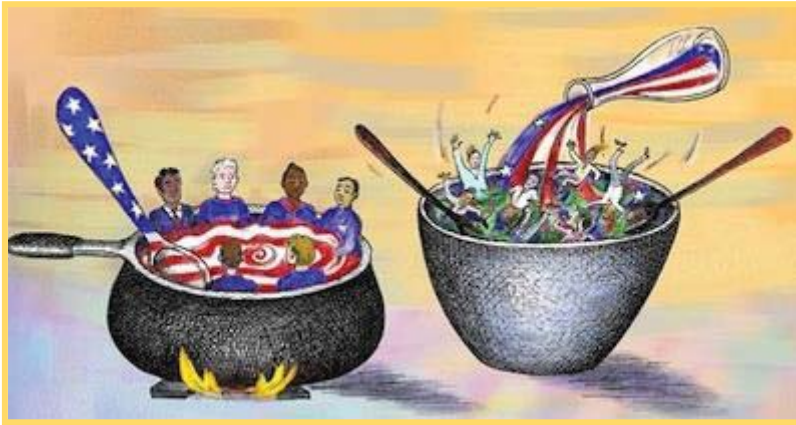
Image Group 1 -2

Image Group 3 - 4



#### IV) Melting Pot or Salad Bowl?

##### Melting Pot



The metaphor of Melting pot refers to the idea that generations of immigrants have melted together into the American culture as to maintain the national unity. So, immigrants abandon their cultures to be included into a homogeneous society.

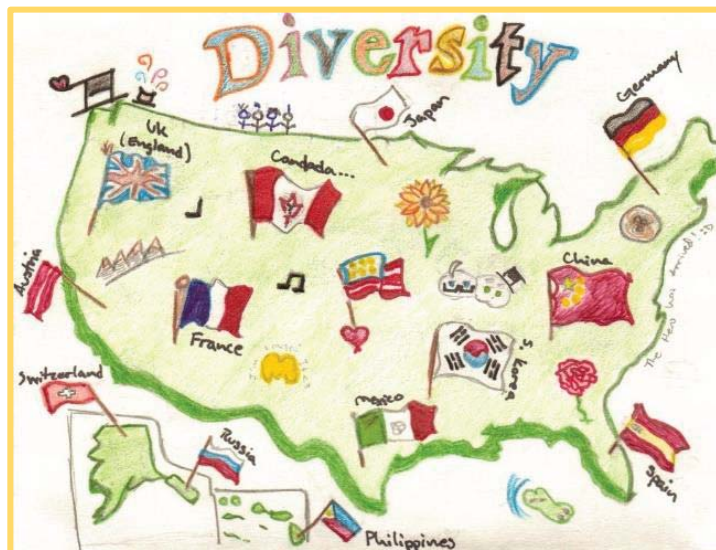
##### Salad Bowl

The metaphor of Salad bowl refers to the idea that people from different cultures live in harmony, like lettuce, tomatoes and carrots in a salad. Immigrant communities benefit by retaining aspects of their ethnic and cultural identity.

But both models of multicultural societies have contradictory aspects:

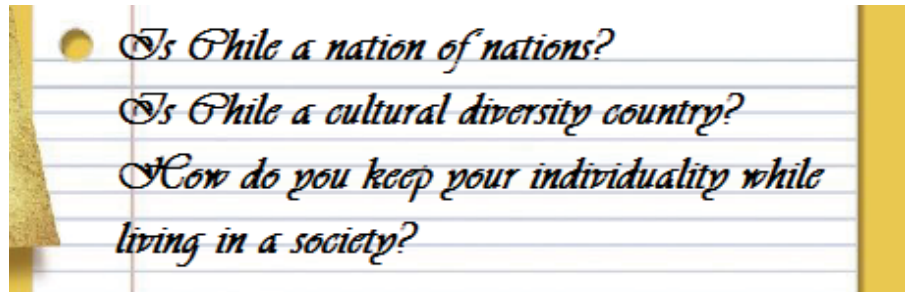
In the melting pot there is no cultural diversity and sometimes differences are not respected.

In the salad bowl, cultures do not mix at all. Immigrants do not share as much as they could.

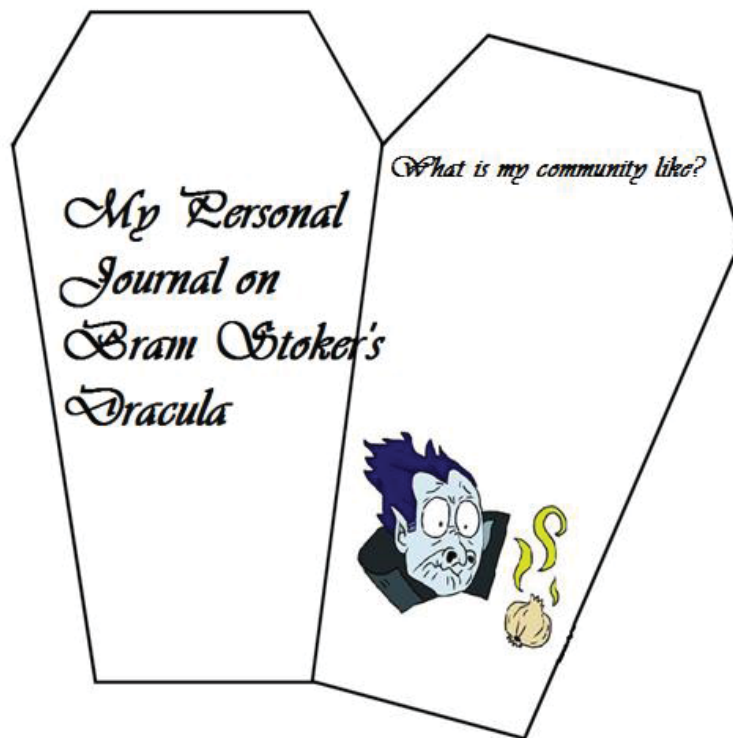


(Sources: CG Learn It and Immigrant Times)

V) Discuss and answer the following questions:



VI) Students write about "How is my community?" in their Personal Journals.



VII) Homework read chapter XII of the graphic novel.

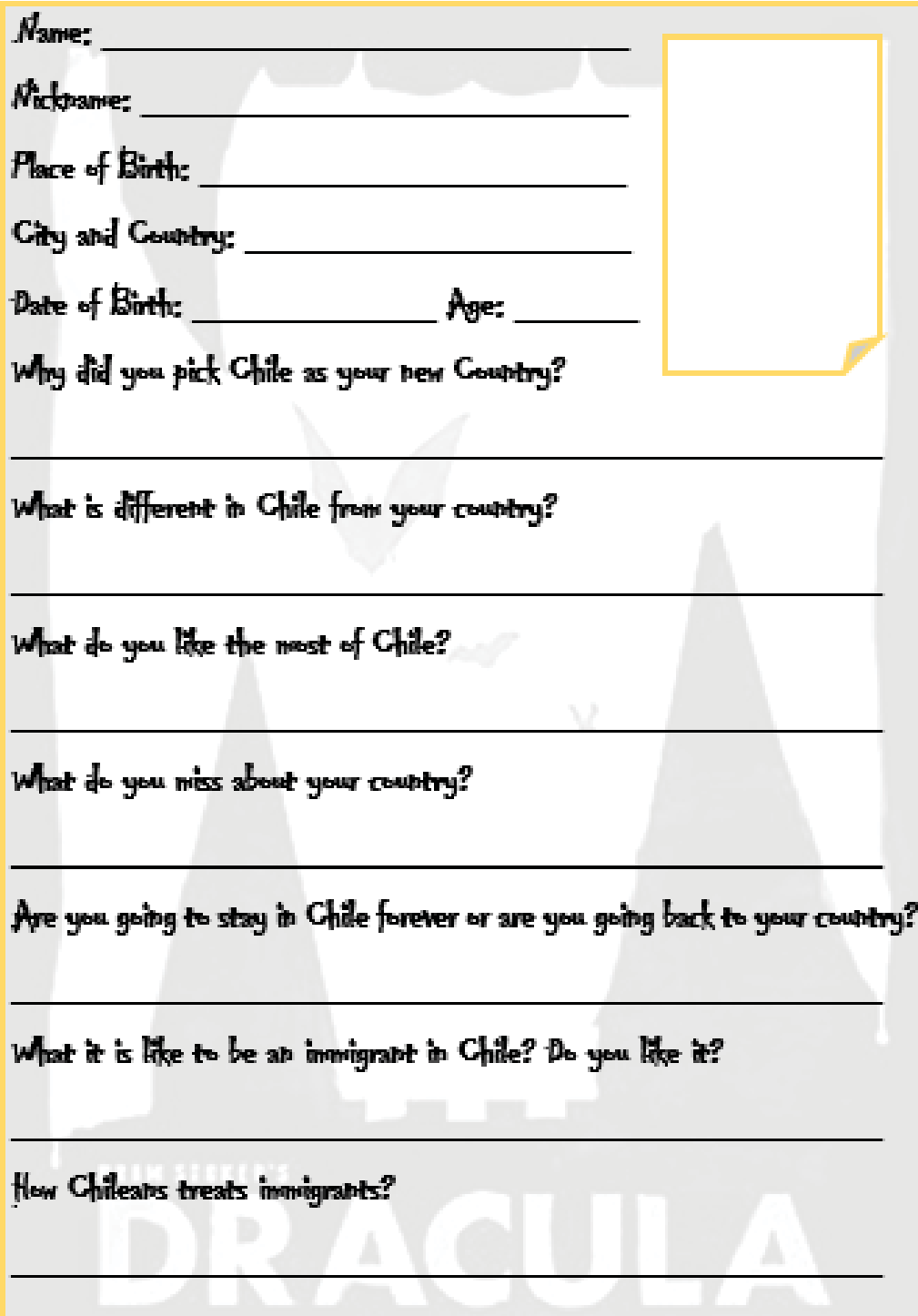


b) Students will receive a sheet for them to write and answer all the activities of the workshop. They will keep it as part of their Personal Journals entries.



c) General Assignment: Interview an immigrant

## Interview with a Vampire



*Name:* \_\_\_\_\_

*Nickname:* \_\_\_\_\_

*Place of Birth:* \_\_\_\_\_

*City and Country:* \_\_\_\_\_

*Date of Birth:* \_\_\_\_\_ *Age:* \_\_\_\_\_

*Why did you pick Chile as your new Country?*

\_\_\_\_\_

*What is different in Chile from your country?*

\_\_\_\_\_

*What do you like the most of Chile?*

\_\_\_\_\_

*What do you miss about your country?*

\_\_\_\_\_

*Are you going to stay in Chile forever or are you going back to your country?*

\_\_\_\_\_

*What it is like to be an immigrant in Chile? Do you like it?*

\_\_\_\_\_

*How Chileans treats immigrants?*

\_\_\_\_\_

**DRACULA**

### VII.3. Sample Lesson 3

**Unit:** 3

**Lesson:** 11: Comparison

**Content:**

- Dracula as an icon
- The comparison between book covers.

**Objectives:** Students will be able to:

- Compare contemporary Dracula.
- Interpret and compare book covers evaluating the accuracy in relation to the novel.
- Create a book cover.

Time	Lesson Sequence
35 Minutes	Teacher gives an overview of previous classes. Then, teacher asks why Dracula remains as an icon in today's popular culture. Teacher shows different images of movies and series (Tasks and Materials a. Part I). Students compare the different ways that Dracula is portrayed in movies, television, Internet and in <i>Dracula</i> . They answer Is Dracula a symbol of power or fear of immigrant?
5 Minutes	Homework: students will have to write their final entry on their Personal Journals (Task and Materials )
45	Teacher presents nine different book covers of the novel. (The same covers used in unit 1, lesson 1: Welcome! – Tasks and Materials) In groups, students will choose one of the cover, and analyze the colors, symbols, characters and elements present in it, using the criteria given in the handout (Task and

Minutes	Materials). Students can also use their notes from the video “How do Book Covers work?” (Homework from unit 3, lesson 10: Endings <a href="https://www.youtube.com/watch?v=5SzIWNdyrdQ">https://www.youtube.com/watch?v=5SzIWNdyrdQ</a> ). In groups, students discuss and evaluate, after reading the novel which book cover is the most accurate representation of the novel. They report to the class. (Tasks and Materials b.)
5 Minutes	Homework: in three groups of five, students create their own book cover or poster based on their discussions and impressions of the novel after reading it in the workshop. They will present their book cover the following class in the final class of the workshop.

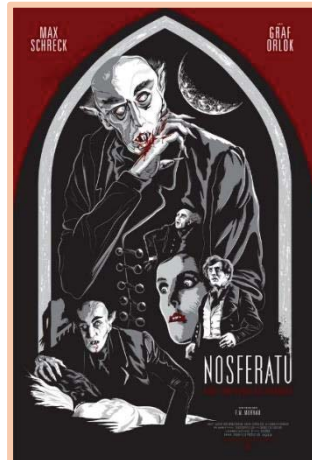
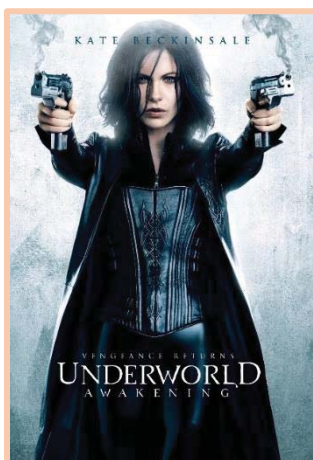
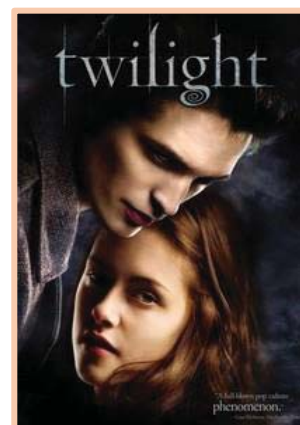
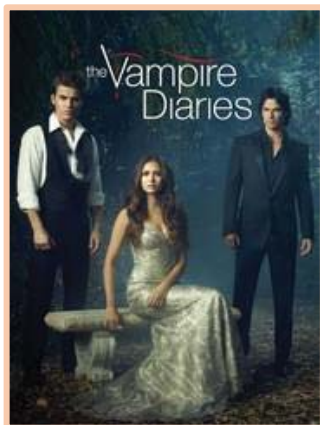
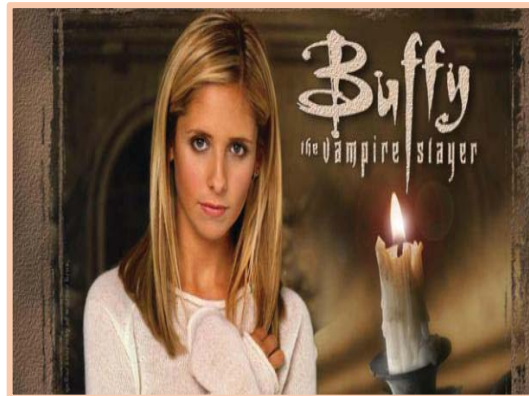


## Tasks and Materials –Sample Lesson 3

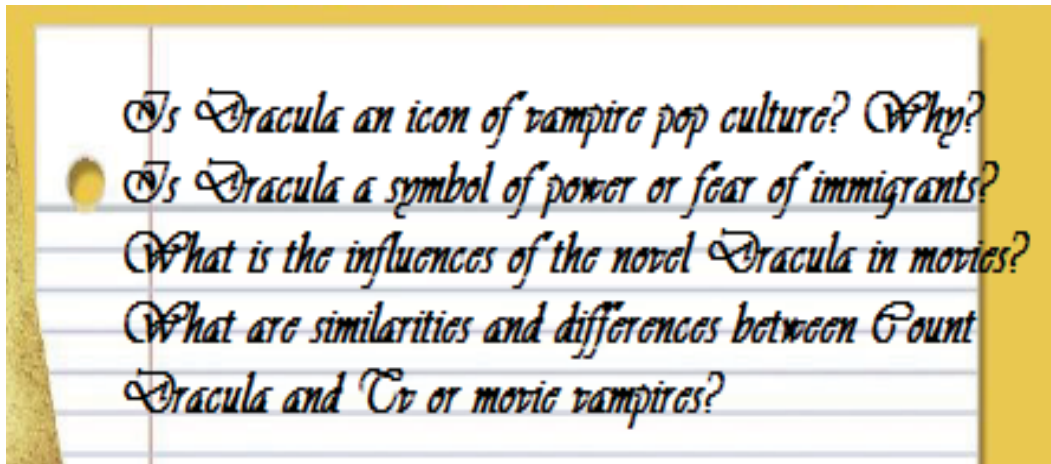
### a) PPT Materials

I) Teacher gives an overview of previous lessons.

II) Dracula (Vampires) as an Icon.

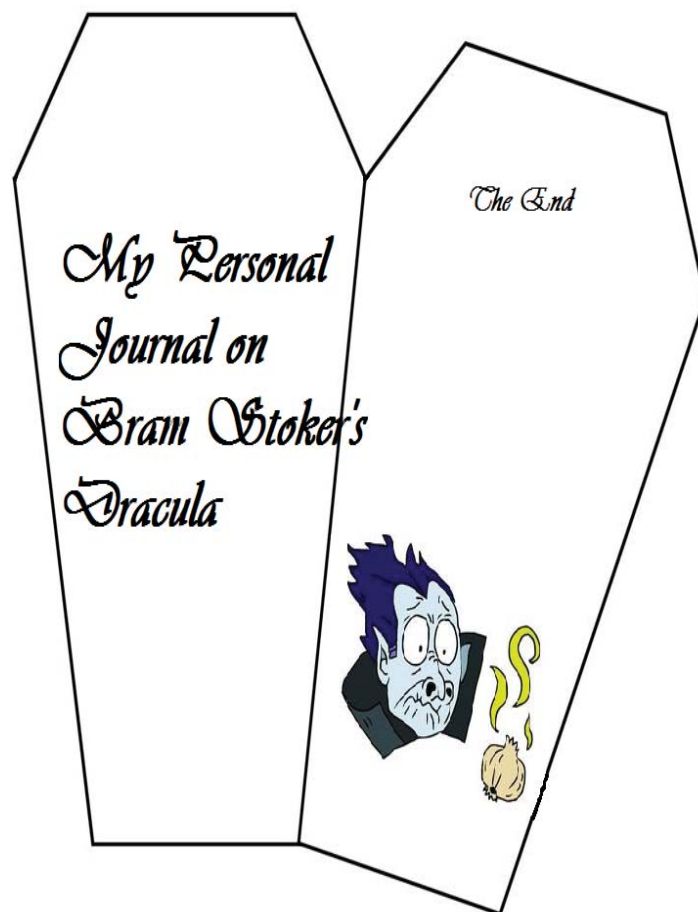


III) Taking into consideration images, movies, series, and books answer the following questions:

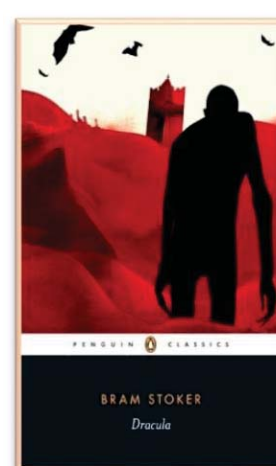
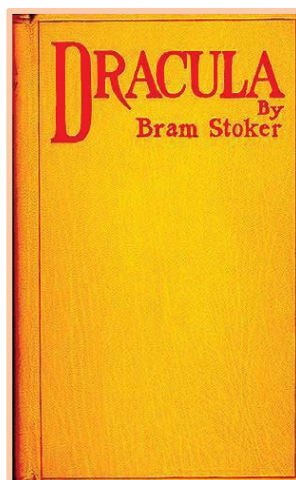
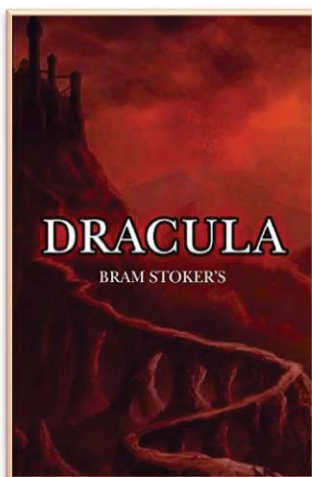
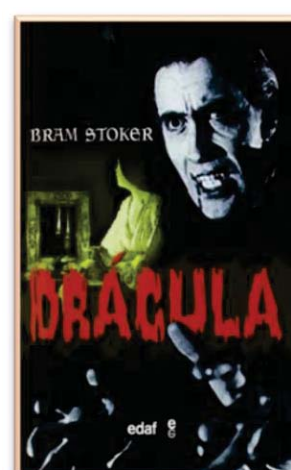
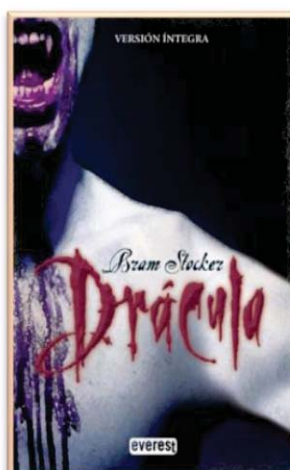
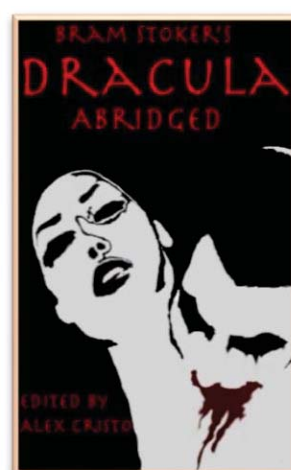
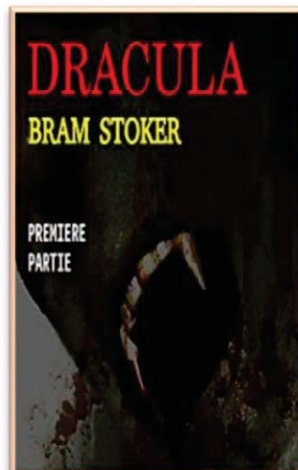
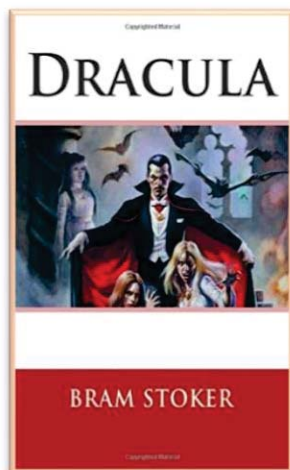


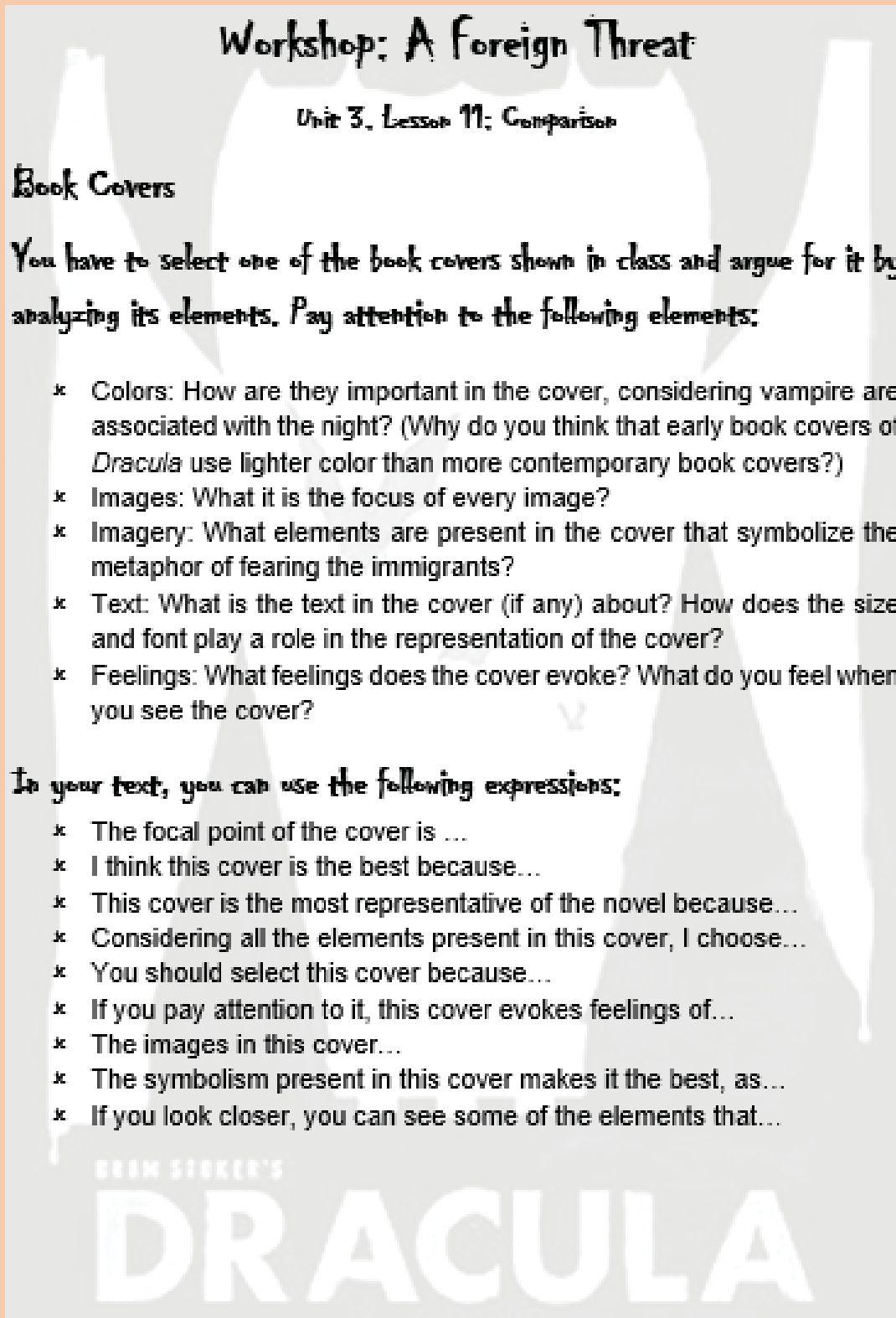
IV) Homework: You have to write your final entry in your Personal Journals about your thoughts of the workshop.

  
**KEEP  
CALM  
AND  
DO YOUR  
HOMEWORK**



V) Book covers





## Workshop: A Foreign Threat

Unit 3, Lesson 11: Comparison

### Book Covers

You have to select one of the book covers shown in class and argue for it by analyzing its elements. Pay attention to the following elements:

- \* Colors: How are they important in the cover, considering vampire are associated with the night? (Why do you think that early book covers of *Dracula* use lighter color than more contemporary book covers?)
- \* Images: What is the focus of every image?
- \* Imagery: What elements are present in the cover that symbolize the metaphor of fearing the immigrants?
- \* Text: What is the text in the cover (if any) about? How does the size and font play a role in the representation of the cover?
- \* Feelings: What feelings does the cover evoke? What do you feel when you see the cover?

In your text, you can use the following expressions:

- \* The focal point of the cover is ...
- \* I think this cover is the best because...
- \* This cover is the most representative of the novel because...
- \* Considering all the elements present in this cover, I choose...
- \* You should select this cover because...
- \* If you pay attention to it, this cover evokes feelings of...
- \* The images in this cover...
- \* The symbolism present in this cover makes it the best, as...
- \* If you look closer, you can see some of the elements that...

VI) Homework: in three groups of five, students create their own book cover or poster based on their discussions and impressions of the novel after reading it in the workshop.

VII) Students will receive a sheet for them to write and answer all the activities of the workshop. They will keep it as part of their Personal Journals entries.



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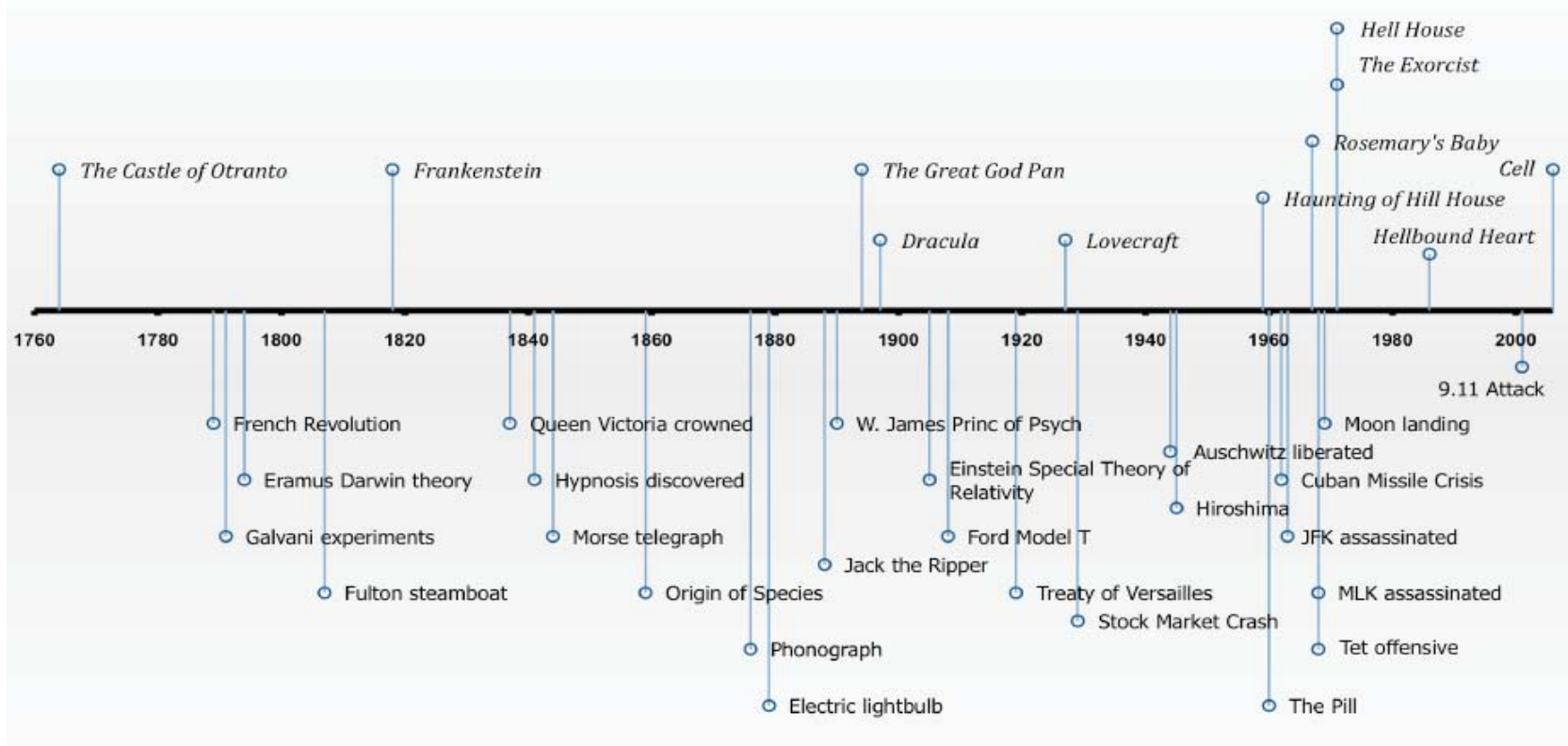


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## IX. APPENDIX

### X.1. Appendix 1

## Selected History of Horror



## **X.2. Appendix 2**

### **Proyecto Educativo Institucional (PEI)**

*Desde 1980 formando los ciudadanos y profesionales del futuro*

#### **Presentación de la Institución**

Academia Iquique sede Bajo Molle, dirección geográfica: Kilómetro 10 Bajo Molle lotes A y B Iquique. Dirección electrónica: [www.academiaiquique.cl](http://www.academiaiquique.cl). Teléfono y fax: 546464. Director: Miguel Rivera Alvarado

#### **Etapa Fundacional**

Comenzaba la década del 80 y surgía la idea de fundar una casa de estudios que recibiera alumnos y alumnas que exigieran calidad educativa. Bajo ese ideal nace el colegio Academia Iquique. Colegio que tenía como norte entregar siempre una educación de alto nivel, donde se valorara la fuerza del intelecto y el esfuerzo personal, para lograr revertir la condición socio económica inicial de los alumnos por medio de los estudios, con el propósito de estimular el mérito de los estudiantes no importando su situación social, política o económica.

Ante la ausencia de un proyecto educativo de alto nivel en la región y la necesidad de los jóvenes de Iquique de formarse en una institución exigente, seria, dedicada y disciplinada, se funda el Liceo Academia Iquique, que nace en 1980, cuando una sociedad, compuesta por tres profesores: Humberto Zumarán, Rodolfo Rojas y Silvio Zerega, dan inicio a un proyecto educacional que llevaba por nombre “Academia Superior de Estudios Iquique”, partiendo con una matrícula de 57 alumnos aproximadamente.

#### **Misión<sup>15</sup>**

Somos una Comunidad educativa que entrega una sólida formación sobre la base de un estricto rigor científico y alta exigencia. Desarrollamos capacidades y habilidades como instrumentos privilegiados para enfrentar los requerimientos de la educación superior y de la vida. Promovemos la Disciplina y los valores de Responsabilidad, Respeto, Fraternidad y Solidaridad en todo nuestro quehacer.

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<sup>15</sup> The Academia Iquique School considers the teaching English as foreign language as key part of their curricular, they present *misión* and *visión* in English.

Desarrollamos un Programa de actividades que incentivan los intereses de los estudiantes en el plano cognitivo, deportivo, artístico y valórico. Para ello contamos con un equipo profesional en constante desarrollo, búsqueda de la innovación pedagógica y alto nivel de compromiso con el aprendizaje y formación de todos los alumnos.

We are an educational community that provides a solid formation on the bases of scientific rigor and a high level of academic standards. We develop the capacities and abilities of each student as tools to face the requirements of higher education and life in general. We promote Discipline, Responsibility, Respect, Fraternity and Solidarity in our everyday practice.

We have developed a program of activities that inspire the students to develop their interests in many ways; cognitively, through sport, artistic pursuits, and morally. To achieve this, we have a staff of professionals in constant development that implement pedagogical innovation and have a high level of commitment to the learning and development of all students.

### **Visión**

Aspiramos a formar una Comunidad educativa, donde las personas:

Desarrollen un fuerte compromiso con su futuro, superándose a sí mismas y enfrentando las adversidades de la vida con las herramientas recibidas en su educación.

Valoren el conocimiento como herramienta de desarrollo integral, para que cimienten con sólidas bases su incorporación a la educación superior.

Cultiven la Disciplina y los valores del Respeto, Responsabilidad Fraternidad y Solidaridad, con el propósito de contribuir a una mejor sociedad.

Sean capaces de construir una coexistencia armoniosa de los seres humanos, basada en la promoción del diálogo.

We aspire to create an educational community where people: Develop a strong commitment to their future and self-development, and face adversities with the tools they have received in their education.

Value knowledge as a tool of their self-development, so that they can lay their foundation with a solid base, incorporating their superior education.

Cultivate discipline and the values of Responsibility, Respect, Fraternity and Solidarity, with the purpose of contributing to a better society.

Are able to build a harmonious coexistence of human beings, based on the promotion of communication and open mindedness.

### **Perfil del Alumno**

1. El alumno de la Academia Iquique es un ser único, social, que debe ser partícipe de valores universales como la fraternidad, la disciplina, el respeto, la solidaridad, el amor y el sentido de pertenencia para así proyectarse positivamente en la vida presente y futura
2. El alumno de la Academia Iquique es una persona con capacidad de reflexionar para valorar la importancia que tiene la educación en su vida y proyecto personal.
3. El alumno de la Academia Iquique es un ser capaz de aceptar y comprender las normas de convivencia social.
4. El alumno de la Academia Iquique tiene gran conciencia ecológica.
5. El alumno de la Academia Iquique tiene gran sentido de superación, se interesa por buscar individualmente nuevos aprendizajes y descubrimientos.
6. El alumno de la Academia Iquique es un ser que demuestra en forma permanente, una actitud positiva en todas las actividades en que participa y en los distintos roles que le corresponde desempeñar.
7. El alumno de la Academia Iquique es un sujeto capaz de aportar al desarrollo positivo de la sociedad en que está inserto.
8. El alumno de la Academia Iquique es un ser que valora el respeto por sí mismo y por los demás, cultivando la tolerancia para aceptar a las personas con sus defectos y virtudes.
9. El alumno de la Academia Iquique es capaz de auto-valorarse reconociendo sus fortalezas y debilidades.
10. El alumno de la Academia Iquique es un ser que valora la comunicación, la comprensión y la participación activa entre padres e hijos dentro del núcleo familiar.
11. El alumno de la Academia Iquique debe estar preparado para enfrentar las demandas del entorno en un mundo cada vez más globalizado, sin descuidar su identidad cultural.

### X.3. Appendix 3

#### Thematic English room



### X.4. Appendix 4

#### ENCUESTA

Colegio: \_\_\_\_\_ Curso: \_\_\_\_\_

**Marca con una X tu preferencia.**

1. ¿Te gusta leer? \_\_\_\_\_ Sí \_\_\_\_\_ No

2. ¿Cuál/es son tus libros favoritos?

a) \_\_\_\_\_

b) \_\_\_\_\_

c) \_\_\_\_\_

3. ¿Has leído algún libro en inglés?

\_\_\_\_\_ Sí ¿Cuál/es? \_\_\_\_\_ No

4. ¿Cuál de los siguientes géneros es tu favorito?

\_\_\_ Comedia  
\_\_\_ Misterio/ Horror

\_\_\_ Romance  
\_\_\_ Ciencia ficción

5. ¿Por qué lees?

\_\_\_ Diversión  
\_\_\_ Para adquirir vocabulario.  
\_\_\_ Por vivir experiencias de una vida que no es la mía

\_\_\_ Propósitos académicos  
\_\_\_ Porque me gusta aprender cosas nuevas

6. ¿De qué manera te gusta trabajar? \_\_\_ Individual \_\_\_ Grupo

7. ¿Te gusta la asignatura de inglés? \_\_\_ Sí \_\_\_ No

8. De las siguientes actividades en la clase de inglés. ¿Cuál crees que es la más fácil? Puedes escoger más de una.

\_\_\_ Ejercicios gramaticales  
\_\_\_ Ejercicios de vocabulario

\_\_\_ Presentaciones orales (speaking)  
\_\_\_ Creación de diálogos

9. ¿Qué es lo que más te gusta practicar en inglés? Puedes escoger más de una opción.

\_\_\_ Leer (Reading)  
\_\_\_ Escribir (Writing)

\_\_\_ Escuchar (Listening)  
\_\_\_ Hablar (Speaking)

10. ¿Qué actividades te gustaría hacer en el colegio respecto a un libro en inglés? Puedes escoger más de una opción.

\_\_\_ Hacer una portada alternativa del libro  
\_\_\_ Hacer una obra de teatro o un tráiler basado en el libro  
\_\_\_ Escribir un diario personal o un blog en base a cómo te hace sentir el libro.  
\_\_\_ Hacer posters del libro representando distintas escenas  
\_\_\_ Ver vídeos en inglés en relación al libro (canciones, películas, etc.)

11. En tu tiempo libre, ¿qué te gusta hacer?

\_\_\_ Leer un libro  
\_\_\_ Bailar  
\_\_\_ Jugar videojuegos

\_\_\_ Escuchar música  
\_\_\_ Ver películas

12. ¿Conoces a algún inmigrante que viva en la ciudad? \_\_\_ Sí \_\_\_ No

13. ¿Cómo es tu relación con inmigrantes?

\_\_\_ Buena. ¿Por qué? \_\_\_\_\_  
\_\_\_ Mala. ¿Por qué? \_\_\_\_\_  
\_\_\_ Regular

Muchas gracias por tu tiempo. ☺

## Resultados Encuestas

Colegio: Academia Iquique - Bajo Molle					
Cursos: Tercero Medios B (Plan Biólogo) y D (Plan Matemático)					
Número de Encuestados: 63 Alumnos					
Fechas: Miércoles 26 y Jueves 27 de Octubre 2016					
Nº	Pregunta	Estudiantes	Comentario		
1	¿Te gusta leer?				
	Sí	39			
	No	24			
2	¿Cuál/es son tus libros favoritos?		Género	Libros repetidos más de una vez	
	13 cuentos misteriosos	1	Children's Literature	Black Ice	2 YAL
	3 metros sobre el cielo	1	YAL	Como agua para Chocolate	3 AL
	A clock work orange	1	Adult Literature	Demian	2 AL
	Amor inmortal	1	YAL	El Lugar más Bonito del Mundo	2 CL
	Beautiful Disaster	1	Adult Literature	El Principito	2 AL
	Black Ice	2	YAL	El Quijote de la Mancha	2 AL
	Cazadores de Sombras	1	YAL	El Resto es Silencio	4 AL
	Como agua para chocolate	3	Adult Literature	Harry Potter serie	3 YAL
	Crepusculo	1	YAL	Hush Hush	4 YAL
	Demian	2	Adult Literature	La Ciudad de las Bestias	2 YAL
	El caso del futbolista enmascarado	1	Children's Literature	La Dieta de la Muerte	3 AL
	El conejo Pedro	1	Children's Literature	Las Armas Secretas	2 AL
	El diario de Anna Frank	1	YAL	Los Juegos del Hambre serie	2 YAL
	El hombre que se puso toda la ropa	1	Children's Literature	Niebla	2 AL
	El lugar más bonito del mundo	2	Children's Literature	Percy Jackson serie	2 CL
	El persiguidor	1	Adult Literature	Salvador Gaviota	2 AL
	El principito	2	Adult Literature	Sapo y sepo son amigos	8 CL
	El quijote de la mancha	2	Adult Literature	Sherlock Holmes	2 AL
	El resto es silencio	4	Adult Literature	Tengo Miedo Torero	7 AL
	El último deseo	1	Adult Literature		



	Francisca yo te amo	1	YAL	Children's Literature	12
	Fundación, serie.	1	Adult Literature		
	Gracia y el forastero	1	YAL		
	Harry Potter	3	YAL		
	Historia secreta de Chile	1	Adult Literature		
	Hush Hush	4	YAL		
	La ciudad de las bestias	2	YAL		
	La dieta de la muerte	3	Adult Literature		
	La ley de la calle	1	YAL	Young Adult Literature	13
	La polilla en el baúl	1	Children's Literature		
	La zona muerta	1	Adult Literature		
	Las armas secretas	2	Adult Literature		
	Los juegos del hambre	1	YAL		
	Los juegos del Hambre serie.	2	YAL		
	Los ojos de mi princesa	1	YAL		
	Lucas	1	YAL		
	Luna de Plutón	1	Children's Literature	Adult Literature	31
	Marina	1	YAL		
	Maze Runner	1	YAL		
	Niebla	2	Adult Literature		
	Percy Jackson series.	2	Children's Literature		
	Salvador Gaviota	2	Adult Literature		
	Sapo y sepo son amigos.	8	Children's Literature		
	Sherlock Holmes	2	Adult Literature		
	Si tú me miras	1	YAL		
	Tengo miedo torero	7	Adult Literature		
	Un perro confundido	1	Children's Literature		
3	¿Has leído algún libro en inglés?		3a. Libros Mencionados		
	Sí	58	Ghost Stories	19	
			Dr. Jekyll and Mr. Hyde	18	
			Sherlock Holmes	9	

			Project Vampire	5	
			Missing in Sydney	3	
			Tales of Mystery and Imagination	3	
	No	5		Books assign in school.	2
				The Fault in our Star	2
				Edgar Allan Poe	1
				The Hound of Baskerville	1
				The Phantom of the Opera	1
				The Scarlet Letter	1
	The Three Musketers		1		
4	¿Cuál de los siguientes géneros es tu favorito?				
	Misterio/Horror	20			
	Ciencia Ficción	17			
	Romance	12			
	Comedia	10			
	Marcan Todas	4			
5	¿Por qué lees?				
	Propósito académicos	34			
	Diversión	18			
	Porque me gusta aprender cosas nuevas	4			
	Para adquirir vocabulario	4			
	Por vivir experiencias de una vida que no es la mía	3			
6	¿De qué manera te gusta trabajar?				
	Individual	41			
	Grupos	21			
	Marca Ambas	2			
7	¿Te gusta la asignatura de inglés?				
	Sí	45			
	No	16			
	No responde	2			
8	De las siguientes actividades en la clase de inglés. ¿Cuál crees que es la más fácil? Puedes escoger más de una.				

	Presentaciones orales (speaking)	25		
	Ejercicios de vocabulario	22		
	Ejercicios gramaticales	10		
	Creación de diálogos	6		
9	¿Qué es lo que más te gusta practicar en inglés? Puedes escoger más de una opción.			
	Habilidades Productivas del inglés: producción oral y escrita	41	Hablar (Speaking)	20
			Escribir (Writing)	13
			Marca más de dos Habilidades Receptivas	8
	Habilidades Receptivas del inglés: comprensión lectora y auditiva	21	Marca más de dos Habilidades Productivas	8
			Escuchar (Listening)	7
			Leer (Reading)	6
No responde	1	No responde	1	
10	¿Qué actividades te gustaría hacer en el colegio respecto a un libro en inglés? Puedes escoger más de una opción			
	Hacer una obra de teatro o un tráiler basado en el libro	32		
	Ver vídeos en inglés en relación al libro (canciones, películas, etc)	20		
	Hacer una portada alternativa del libro	5		
	Hacer posters del libro representando distintas escenas	5		
	Escribir un diario personal o un blog en base a cómo te hace sentir el libro	1		
11	En tu tiempo libre, ¿qué te gusta hacer?			
	Escuchar música	25		
	Ver película	23		
	Jugar videojuegos	10		
	Bailar	3		
	Leer un libro	2		
12	¿Conoces a algún inmigrante que viva en la ciudad?			
	Sí	58		
	No	4		
	No responde	1		
13	¿Cómo es tu relación con inmigrantes?			

No responde	1	
Mala	0	
Regular	12	No me acerco mucho a ellos.
		A veces no comprendo y debemos hacer mímicas, pero es muy divertido.
Porque no por el hecho de que tenga otra nacionalidad yo podría decir que me desagrada, lo que puede desagradar son las actitudes, no algo que una persona no eligió.		
Buena	50	
Poque son pulentos	Porque es una persona común y corriente su país no identifica como puede llegar a ser.	
Los respeto y aprendo de su cultura.	Porque no hay razones para llevarse mal.	
Trato siempre que se sientan bien y hablo de temas poco común.	Me gusta conocer nueva gente, cultura y saber qué opinión de mi ciudad.	
Porque son personas como cualquier otra	Me gusta socializar	
Porque no hay motivo por cual no me pueda llevar mal.	Porque me interesa hablar con personas de otros lugares.	
Me gusta incluirlos.	Mi papá es uno, y estoy rodeada de ellos.	
Tengo un hermano de intercambio.	Es mi compañero y es alguien amable y simpático.	
Por la persona especial	Porque tengo familia en otros países y sé que les es difícil adaptarse sin compañía.	
Porque soy buena persona.	Porque soy buena gente.	
Al compartir con ellos aprendo más cosas de su país.	Porque interesan y gustan mucho los idiomas y culturas diferentes.	
Porque soy una persona amable	Tengo buenos amigos inmigrantes.	
Porque me gusta relacionarme con gente que no es cercana a mí.	Porque se puede aprender diferentes culturas.	
No discrimino.	Porque son simpáticos (Giorgio)	
Because they are equal	Porque yo también fui uno cuando fui a Europa, y lo mejor es que ellos estén cómodos.	
Porque son como cualquier persona.	Because, that be immigrate is normal like Christianity or something like that.	
Son simpáticos	Porque me gusta conocer, entonces establezco una conversación agradable.	
Trato de colocarme en el lugar de ellos.	Me gustan, son lindos.	
Porque son pulentos	Es mi mejor amigo.	
Porque no me cuesta relacionarme con extranjeros.	Porque me gusta conocer su cultura o aprehender su idioma,	
No tengo porque llevarme mal con ellos.	Porque he tenido hermano de intercambio.	
Porque son igual a nosotros.	Porque sí, porque tendría que ser malos, somos todos personas y no hay diferencia por tonteras imbéciles y xenofóbicos.	
¿Por qué no?		