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Being Book Thieves

A Literature Workshop for Freshmen Students based on Mark Zusak's *The Book Thief*

Trabajo de Titulación para optar al Título de Profesor de Inglés y al Grado de Licenciado en Educación

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“I have hated the words and

I have loved them,

and I hope I have made them right.”

Markus Zusak*, The Book Thief*

I. INTRODUCTION

Reading literature is not an easy task to achieve in students, especially teenagers. Given the high number of distractions that students have, specifically with the development of technology, books are not usually a topic of interest, especially for young adult students. There is, however, a lot of potential in reading literature considering the age of teenage students. In literature, they can find amusement, distraction, escaping their so stimulated reality to find simplicity in a couple of pages.

Literature, especially Young Adult Literature, provides teenagers with some of the tools that they need to develop their personality in real life. Therefore, it is necessary to improve teenagers' reading habits by promoting the reading of novels written specifically for them. Not only would this improve their habits, but it would also increment their love for reading, something that is paramount for them to unfold with a reader's identity. However, just elaborating tailor-made products to stimulate their reading is not enough if educators do not realize that at the same time there is the need to raise the standards in the quality of their reading.

Educational institutions should address this issue by encouraging students to read, to do so more critically by providing them with the necessary instruments, and by offering them the possibility to do that at school through programs like the one suggested in this project, which consists on a literature workshop based on Markus Zusak's novel *The Book Thief*.

The following section of this project consists on a theoretical framework in which cornerstone concepts will be explained in detail in order to set the ground for the upcoming sections and for the design of the workshop. The second section contains a needs analysis

that was carried out at an institution for potential students enrolled in this workshop, followed by an analysis of its results and the rationale for the project.

The third section is a description of the syllabus to be used in the workshop, while the fourth section is the description of it, including all its specifications. Finally, the following two sections contain the planning of the workshop, both at a general level –macroplanning- and at a specific level –class-by-class planning,- with the inclusion of three sample lessons that will be fully displayed.

II. THEORETICAL FRAMEWORK

II.1. Literature

Literature has been a widely discussed concept over the centuries. Being totally complex, it cannot be defined in an exact way and, therefore, many conceptualizations coexist nowadays.

Over the centuries, scholars have agreed that the key characteristic to distinguish what literature is and what is not is the way language is used. One of the literary schools of criticism that started paying attention to the nature of language in literature was the Russian Formalist School. Following the steps of Structuralism, they exploited the possibilities in "the application of [the newly-founded discipline of] linguistics to the study of literature" (Eagleton 3). In other words, for the formalists the focus was on the form in which language was used over the content of a literary text. Actually, for them the content of the text was just "the motivation of form" (Eagleton 3), so only through its study the reader can get to the bottom of a literary text's essence.

Accordingly, formalists focused on the study of literary form and language devices used in literature as woven elements that work in a whole text. These language devices are specific features of language that make them different from everyday communication. Some of these elements are mentioned by Meyer as "creative metaphors, well-turned phrases, elegant syntax, rhyme, alliteration, and meter" (4). According to Eagleton, these devices produce the defamiliarizing or estranging effect, one of the main characteristics of literary language.

For his part, Jakobson points out that the language used in the text itself does not have any quality that distinguishes it from another type of text, but that it is the context the one that provides the key to tell if a text is literary or not (5). Nonetheless, what Jakobson argues is that there are "special uses of language, which can be found in literary texts," which they call 'literariness' (Jakobson 5). According to Culler, literariness "lies above all in the organization of language that makes literature distinguishable from language used for other purposes" (28), and would constitute the special quality in literary language, which determines whether a text is literary or not.

According to the formalists, literature deforms ordinary language and makes it far different from everyday speech (Jakobson 2). The objective of this is to make language strange, and by this estrangement, to make the everyday world unfamiliar to appreciate it in a different way (3,5). The function that language plays is to help the reader observe the world with different eyes in order for him to see the beauty in it. Therefore, literature uses language with an aesthetical purpose. This marks the origin of the concept of the poetic function of language.

Following this idea, Meyer states that literature consists of texts that are read aesthetically, which is the main intention of the author, as it presents uncommon language structures to make the world strange (Jakobson 4). According to Culler, literary works are aesthetic objects since they have 'a purposiveness without purpose ': there is no other purpose than the work of art itself, it is non-pragmatic language (33). In fact, the literary work is itself an aesthetic object as it involves an interrelation between content and form that is appreciated by the reader. Literary language enhances in the reader the awareness of it being the means through which a message is passed on, but also of it being the end and purpose in itself,

considering that the function of literature is aesthetic and that this function is expressed entirely in the language used to construct a fictional world.

As most literary texts are fictional, and the way in which language is used is different from the way it is used in everyday communication, it may give space for ambiguity, as then every reader may interpret something different by reading the same text. The key to understand these differences in interpretation is Saussure's theory of the arbitrary linguistic sign. Saussure proposes that every linguistic sign has a signifier and a signified, the former being the combination of a form and the latter being the meaning, the mental representation of a concept. In order to avoid a multiplicity of interpretations for just once concept, Saussure argues that the two aspects of the linguistic sing are conventional, which means that a given community 'agrees' on representing a concept as such. For example, if one person says the word 'chair,' the listeners will probably have in mind different types, sizes, shapes and colors of chairs, but in the end all of them know what the word 'chair' refers to. This is because the community has implicitly agreed that the word 'chair' refers to an object that you use to sit down on, and not to something else.

As linguistic signs are shaped by the community in which they are used, its meaning may change from one person to another, causing the sign to be open to ambiguity. This is what happens with literary language: words turn into something ambiguous and depend on different interpretations. This is one of the ideas that the reader-response theory presents, in which the experience of the reader is crucial as it is what determines the meaning of a text. Therefore, different people give different, speculative meanings to a text.

This theory, whose main exponents are Hans-Robert Jauss, Stanley Fish, Norman Holland, Wolfgang Iser and Roland Barthes, argues that each reader has its own, unique interpretation of a text; hence literature is considered a performing art, as it is the reader, not the author's intentions or the structure of the text, who performs an interpretative activity that give the texts its significance and aesthetical value. In this sense, the reader-response theory conceives the reader as an active agent that gives the literary work real experience, fully completing its meaning through interpretation. In relation to this, Holland states that when we read "we interact with the work, making it part of our own psychic economy and making ourselves part of the literary work –as we interpret it" (816). Wolfgang Iser adds that readers participate actively in the process of reading and interpreting a text and somehow transacting with the writer (30).

The ideas proposed in this theory contrast with the ones proposed by formalists -discussed above- who focus on the form of literary language but neglect the reader's role in the interpretation and the completion of the meaning of the text. In addition to these conceptions of literature, some other scholars –mentioned in the following paragraphs- focus on the content of literature rather than on the language used to communicate that content or the reader's interpretation of it.

In addition, one of the reasons Culler provides for a person to consider a text literature is that the utterances in these types of texts project a fictional world, including speakers, characters and events. Therefore, the concept of 'literature' is closely related to the concept of 'fiction.' As the audience presumes that they are facing a fictional text, they read it with that perspective, knowing that the utterances there are not real (Culler 30-31).

Abrams states that ‘fiction’ is “any literary narrative, whether in verse or in prose, which is invented instead of being an account of events that in fact happened” (94). The same author suggests that the readers’ beliefs in terms of morality, religion and society determine the way in which they interpret and judge the text (95). Almost two centuries ago, Coleridge targeted the confusion that this opposition caused by suggesting the ‘willing suspension of disbelief’ –the attitude that readers take when facing a fictional text (qtd. in Abrams 95). This idea consists of the reader’s detachment from the text but, at the same time, agreeing to believe fictional events even though their plausibility in reality is minute. In any reading, this thought can be balanced with the idea of thinking that the flight of fancy that fictional texts produce originates in personal, social and cultural circumstances. The ‘willing suspension of disbelief’ –or the suspension of judgment based on the grounds of feasibility– activates imagination and creates a fertile ground for the enjoyment of a novel, play, film, etc. Nonetheless, this suspension is never total or alienating: there is a shock of recognition that is essential to the reader for the acceptance of the implausible as a possibility.

Literature is an open ground of discussion. Scholars have long debated on whether literature is a monolithic and mysterious reality yet to be discovered, or an idea that evolves as societies do, determining its most salient features. However, the latter implies that it is “a set of texts that cultural arbiters recognize as belonging to literature” and that there is still one question unanswered: “what makes a society treat something as literature?” (Culler 21-22). Culler tries to answer the question by arguing that what makes readers determine if something is literature or not is to analyze the context in which the text is immersed. If it is in a book of poems or in a bookstore, then it is literature (Culler 27), as the context in

which the text can be found indicates that it corresponds to a certain category of texts with specific characteristics that make it different from non-literary texts or from texts that are found in other contexts.

In relation to this, Eagleton argues that the concept of literature and of art in general is dependent on the ideologies that rule the community. However, there are no specific criteria to determine what literature is or is not, so the only guidelines societies have are value-judgments. This means that the definition of literature will be subjected to the value that a particular community gives to certain texts, regarding them as literature (Jakobson 10; Eagleton 15). As societies evolve over time, and so do their ideologies, the conceptualization of literature is dynamic, changing from period to period, making it impossible to provide a concrete, exact definition of this term (Jakobson 14). Therefore, literature would reflect the ideology of a particular society at a particular time and the values of the people belonging to that society. According to Eagleton, many people used literature as an escape from their social reality –as a criticism of its lacks –and as a form of suppression of their historical differences in their real contexts (19). Therefore, literature not only fulfilled an aesthetic purpose, which means that it was read because it contained beauty in the language used –different from the one used in everyday communication –but it also fulfilled a social purpose.

Especially through the use of stories, literature has played a crucial role in the development of the readers' identities. As literature helps create realities through words, the value that readers give to it is related to the fact that literature means a vicarious experience for them, enabling them to know what it is like to be in particular a situation that you are not encountering in real life, or to feel in a particular way that you do not feel in real life. In

this sense, the readers' imagination is paramount as it creates realities in their minds and determines how that fictional world will be for the reader. This is related to what happens in historical novels – topic will be developed in a further chapter, –in which people can imagine themselves being in completely different historical periods, creating a reality that was actually true in the past, but that is fictional in the present. In this sense, literature helps readers construct realities that have not been encountered with through the use of imagination.

II.2. Children's Literature

Even though experts have provided innumerable definitions of what children literature is, most of them come to the point that children's literature is written considering that its main audience is composed by children. According to Temple, Martinez, Yokota, and Naylor, "it is surprisingly hard to define a children's book" given that the most distinguishing feature of this type of literature from others is that it is written for and about children (5). Nevertheless, it is hard to define what makes a children's book and, besides, defining literature is not an easy task either. No straightforward definition has been established "as the concepts of 'child', childhood', and 'literature' have changed over time" (Chang 7)

Considering this, the definition these authors give of children's literature is "the collection of books that are read to and by children (...) from birth to about age fifteen" (6), which comprises the previous idea and adds the age range for what is considered 'children'. On his part, Huck, Kiefer, Hepler and Hickman add that children's books are written with "the child's eye at the center" (5), meaning that children's literature is intended for that particular audience.

Actually, the moment in which children's literature recognizes children as its main audience is when the shift is made from folk literature to children literature as we know it today. Before the 16th century, most stories were told orally –which changed later with the invention of the printing press- and treated topics related to folklore. Children were viewed as 'miniature adults', and there was not a separate form of entertainment for them, apart from the same entertainment targeted to adults. Therefore, there was not such as a thing as children's literature itself, but what children accessed was the same adult literature available for any person.

Later, with the coming of the Enlightenment, children were considered young adults who had to be instructed on the rights and wrongs of society (Gopalakrishnan 6). It was at that period when children's literature started having a didactic purpose, especially in terms of teaching morals and manners with a high religious and instructional overtone (Anderson 5). Genres such as fables and cautionary tales became popular, as their main purpose was to teach short didactic lessons in the case of the former, and to scare children with the objective of indicating them correct behaviors in society in the case of the later (Alterman n.pag.).

Towards the 19th century, the educational component of children's literature persisted. However, according to Anderson, with the publication of Newbery's *The History of Little Goody Two Shoes* in 1765, writers acknowledged that children needed to be entertained as well as indoctrinated (5). Even though not all novels from then on were free of morality, this story is considered the first novel written exclusively for children, with no moral lesson but only with the objective of children's enjoyment and development of imagination. Similarly, some other stories were published later and are now considered classics, such as Dickens' *A Christmas Carol* and Carroll's *Alice's Adventures in Wonderland*.

Later on, during the 20th century, more genres where included in children's books, specifically realistic fiction, poetry, picture books, modern fantasy, science fiction and historical fiction (Gopalakrishnan 7), which is the genre of the novel analyzed in further sections of this project.

Nowadays, children's literature keeps its didacticism and, therefore, children's stories are widely used in school programs. Didactic literature helps develop children's attitude and

behavior by exploring problematic cultural issues concerning gender, sexuality, race, among others (Wicks 21). In order to deal with these topics, children's literature writers use a series of strategies, among which is the use of allegorical figures. The most common definition of an allegory is 'an extended metaphor'. Nevertheless, a metaphor differs from an allegory since the former consists of two unlike objects being compared, while the latter "relies on a fictional situation to convey a larger sets of truths" (Ash 90). In this sense, an allegory is a rhetorical approach in which the story being told is representative of a larger – most of the times unrelated- issue. Therefore, in order to comprehend allegories, readers must identify situational relationships among elements that have no linguistic relationship within the text as, in Saussure's terms, the signified expresses something different from the signifier (Gibbs 123, Owens 325).

According to Ash, allegories are especially helpful when children face the challenge of discussing topics that are difficult to address, namely ecological dangers, intolerance, racism, and war (90), which is the case of the novel that serves as the basis for this project.

II.3. Young Adult Literature

Literature in general is open to any type of audience. However, in every bookstore there is a section called 'Young Adult Literature' with books that differ from the ones you find in the rest of the sections.

Experts have agreed on the term 'young adult', avoiding other terms such as 'adolescent literature' or 'juvenile literature' because of the negative connotations of these words related to immatureness (Nilsen & Donelson 3), but all of them represent the texts that "bridge the gap between children's literature and adult literature" (Cole 49).

Young Adult Literature (YAL) has been defined in several ways. While many are calling it a genre by itself (Stephens 35), others name it just a category or classification. What all authors express in common is that YAL is defined by its readers' age range. Brown and Stephens (qtd. in Stephens 40) state that "if a book is written about teens and for teens, then it is Young Adult." Similarly, Nilsen and Donelson argue that YAL corresponds to the books that teenagers –from 13 to 19 years old-- choose to read (3). Another way to define YAL is to consider the books that teenagers choose to read as opposed to the books they are required to read, especially for school assignments (Cole 50; ch. 3). This definition includes the fact that YAL consists of books that teenagers choose for different reasons, the most important being that YA books contain elements that make the teenager reader be identified with the novel, and therefore choosing it to read for pleasure.

A more accurate approach to YAL is centered on the topics that this type of literature deals with. Stories often have teen characters to which the readers can relate and conflicts that they are likely to encounter in real life (Glaus 408). As Stephens poses it, YAL refers to "a

story that tackles the difficult, and oftentimes adult, issues that arise during an adolescent's journey toward identity, a journey told through a distinctly teen voice" (40-41). Even though this definition is precise, there are some other characteristics that help setting the ground of YAL:

a. It tackles issues related to young adults' lives

Engagement with YAL enhances dialogical relationships between the story and the text since the characters and events taking place are relevant for the readers' lives (Ivey & Johnston 257). In relation to his, Mo and Shen highlight the importance of the process of 'identifying with', "a mode of relating oneself to other people or cultures that spans the gamut from empathy to commitment and internalization" (288-9), which is the process that YAL readers go through while learning about the characters and their lives. These themes allow in the reader "the possibility of emotional and intellectual growth through engagement with personal issues" (Nilsen & Donelson 18).

b. It is written from the viewpoint of a young adult

In most YAL fiction, the protagonists are teenagers that struggle to resolve a conflict. They are the ones we care for while reading the story since most of the times they are told from their perspective, which allows the reader to know and live through their minds (Cole 49; Stephens 35, 41).

Nilsen and Donelson argue that at the beginning of their teen years, YAL readers stop wondering about what happens in a story and start asking why (14).

They read to find out about themselves, so they look for characters controlled by believable human motives for them to make sense of the story. This evolves over the years, according to the readers' intellectual and emotional development.[1]

c. It tackles the issue of identity and independence.

As it is usual in YAL, the main characters are looking for their self, their identity, towards their way to becoming adults. In order to achieve that, they have to be detached from what ties them to childhood, particularly, they have to be detached from their parents to find their individuality. Therefore, in YAL parents are usually absent or at odds with the protagonist (Cole 49).

d. It narrates experiences that go beyond the typical.

Action and fast-paced scenes are crucial in YAL (Stephens 35). They represent what adolescents are going through and, especially when narrated in first person, they are noticeable in the observations, the desires and the pace of narration (Stephens 41). Plots are well-constructed and imaginative and include time shifts, secrecy, surprise and tension brought about by the narration (Nilsen & Donelson 18).

e. The end is usually about the realization of the characters' identity.

[1] The chart "Stages of Literary Appreciation" is extracted from Nilsen & Donelson 11 and shown in Appendix 1. For further information on this topic, visit Nilsen & Donelson 12-17.

> The outcomes of the story usually depend on the decisions and choices of the main characters (Glaus 408). Nilsen and Donelson characterize YAL as optimistic, since it shows characters making worthy accomplishments in the stories, becoming an object of admiration to the reader (34).

These characteristics are perfectly summarized in Patty Campbell's definition of YAL:

> The central theme of most YA fiction is becoming an adult, finding the answer to the question "Who am I and what am I going to do about it?" No matter what events are going on in the book, accomplishing that task is really what the book is about, and in the climactic moment the resolution of the external conflict is linked to a realization for the protagonist that helps shape an adult identity. (quoted in Nilsen & Donelson 4)

II.3.1. Young Adult Literature vs. Canonical Literature

Critics have argued that YAL does not have the literary merit to be studied as literature. Stephens mentions some of the criticisms YAL has received:

- It is written for children only
- It is somewhat simplistic
- It is chick lit for teens
- It is less than literary
- It is not serious enough to be used in schools
- It is part of a marketing strategy
- It is written by less serious or amateur writers
- It is not established enough to bid for spots in the canon (34)

On the one hand, many authors express that YAL should not be compared with canonical literary texts. On the other hand, many others state that YAL does indeed qualify as literature and has the same potential for literary value as adult literature, and therefore should be studied precisely as any other category (Soter & Connors 63, 66; Stephens 40-1). Besides, "all traditional literary elements typical of classical literature" can be found in YAL (Herz and Gallo qtd. in Glaus 408). Given the massive readership that YAL draws and its importance in terms of shaping the readers' identities and ideologies, this project will settle at YAL being as worthy as any other type of literature and therefore, deserving to be treated as seriously here as so in any literary discussion –as it will be argued below.

The same authors also state that, even though the main topics are related to the readers' personal lives, it also contains "themes that inform truthfully about the wider world so as to allow readers to engage with difficult and challenging issues relating to immediate interests and global concerns" (Nilsen & Donelson 18). Similarly, according to Soter and Connors, YAL is not only about subjects relevant to teenagers, but also about the sophisticated treatment of those subjects which enhances the intellectual and affective engagement of the readers (62).

Besides, they argue that YAL is not simplistic at all because its levels of sophistication improve the development of reading comprehension skills (Nilsen & Donelson 18). Moreover, YAL can tackle thoughtful social and political issues that raise questions about complex issues in the readers, making its topics more complex than critics think (Soter & Connors 64).

In spite of the existent discussion about whether or not YAL should be considered with the same literary value that canonical literary texts demonstrate, "it does not have to be seen as a competition with the classics" (Glaus 414). In fact, Knickerbocker & Rycik establish that YAL is an important tool to incorporate reading into adolescents' lives and help them create their own appreciation for literature (qtd. in Glaus 415). After that, they continue reading and immersing into more complex texts and genres.

This raises the question of whether YAL should be included even more into the school curricula or not, and up to what extent it should replace canonical, classic texts. However, YAL is crucial for the teenage readers' development of identity and should be viewed with the same value given to canonical literature. In this sense, YAL works at two levels for the readers: at a personal level, in relation to the readers' personal involvement and affective aspects, and also at a general level, posing complex issues regarding history and society and making youngsters aware of them. This topic will be further developed in the following chapters and in relation to Markus Zusak's novel *The Book Thief*.

II.4. Historical Fiction

The concept of historical fiction refers in general to stories whose setting is a particular historical period. This concept already embodies a contradiction in itself as the word 'historical' suggests actual facts that happened somewhere at some point in history, while the word 'fiction' suggests imaginative events. In relation to this, Dixon argues that this genre is full of contradictions since the term itself implies "fiction somehow grounded in fact –a lie with obscure obligations to the truth—" (qtd. in Rodwell 49). In other words, this genre has actual historical facts as a starting point to create fictional events and, therefore, plays with the concepts of "both accuracy and illusion" (Lee, qtd. in Rodwell 49). While the former refers to actual reality and historical facts, the latter refers to the imaginative story being created taking into consideration the reality of the period. Both of these elements are present in historical fiction, representing the contradiction in it.

Since there is no precise definition of historical fiction, a lot of definitions proposed by different scholars coexist, and all of them contain paramount elements in this genre. The most general and obvious one states that historical fiction is "fiction set in the past" (Johnson n.pag.); however, this definition leaves some important questions unanswered.

Sarah Johnson discusses the elements that make a novel historical. What is widely accepted among scholars is that, for a novel to be considered historical, it has to be set at least 50 years ago from the present time. However, there are some instances in which this is not a clear indicator. For example, should a person born in 1935 read a novel set during World War II, he/she may not consider that novel as historical as a person who was born in the 1980's. Thus, the idea of "history" might be relative and varying from one person to

another. This idea brings about the question of whether all novels are historical or some are more historical than others, according to the time in which they are set (Johnson, n.pag.).

In the same author's *Historical Novels Review*, Johnson proposes a definition of 'historical fiction' that contains two elements: On the one hand, the historical period in which it is set –50 years in the past, as mentioned previously, –and on the other hand, the idea that the author writes a historical novel based on actual research rather than on personal experiences, such as autobiographies, for example (Lee, n.pag.). Some other experts add that the key feature to identify a historical novel is to verify that "the plot reflects its historical period so well that the story could not have occurred at any other time in history" (Johnson n.pag.). This means that for a novel to be historical, the period in which it is set must be so context-bound that it mirrors what is going on in that particular place and at that particular historical period.

Although historical novels reflect what life was like in a specific historical time period, accurate mirroring is not its main goal. As Williams poses it, "we can learn a great deal of the life of other places and times, but certain elements, it seems to me, will always be irrecoverable..." In other words, learning about history is just an incidental effect of historical fiction, but there are other, more personal elements that can only be appreciated through the reading of this type of texts. Instead, the goal is not focused on the context or on the historical setting but on the plot. According to this, Dalton states that "historical fiction is a fictional story in which elements of history, be they persons, events, or settings, play a central role" (qtd. in Rodwell 50). The question, then, would be 'what makes historical fiction different from history studies?' For Dalton, the essential difference lies on each genre's seeking for truth. On the one hand, historians focus on actual events that

happened in the past, trying to answer the questions ‘what happened?’ and ‘why it happened that way?’; on the other hand, historical fiction writers focus more on the characters that perform those actions rather than an event itself, trying to answer the question ‘what was it like?’ (qtd. in Rodwell 50-51).

On his part, Phillpott defines this genre as a “fictional account about the past. A story or stories told about an event perhaps fictional or real and about people also fictional or real” (1). The same author states that, even though the stories are fictional, readers learn something true about the past. In relation to this, he adds that “the historical novel adds flesh to the bare bones that historians are able to uncover and by doing so provides an account that whilst not necessarily true provides a clearer indication of past events, circumstances and cultures” (1). In other words, what historical novels do is telling a particular story that develops in a particular historical period, not from the point of view of the event itself –as historians do- but from the point of view of someone who lived and was affected somehow by that historical period. Oakshott adds that the writing of historical fiction is “a restorative act in which we discover from fragmentary survivals what may be inferred from them about a past which has not survived” (qtd. in Hamilton 17). In this sense, historical fiction is considered as a partial account of events that occurred in the past and that are told from a specific perspective –which makes it fragmentary.- This point of view might differ from what official history narrates and, therefore, it tells the story of a past that is not known.

In relation to this, Stevenson claims that even though fiction provides the untold story, there is always an influence of nonfiction to tell the history of what really happened (28). This refers to the influence of the knowledge of non-fiction, of what happened in reality, on

the story, and how this information related to the historical context contributes to the construction of meaning from the text.

Accordingly, Groce and Groce also discuss the difference between historical fiction and nonfiction and state that the former not only presents facts and re-creates that historical period in terms of time and place, but also "weaves the facts into a fictional story" (qtd. in Rodwell 53). In that sense, Armstrong proposes another, more complete definition that clarifies the two concepts of history and historical fiction: "historical fiction takes all those things that were (the history) and turns something that was not (an imagined story) into something that could have been" (qtd. in Rodwell 53-54). This definition suggests that, even though historical novels are based on historical events, they turn them into something unreal but with the potential to be real, which contributes to the imagination of the reader, as stories are similar to reality but did not actually happen. In this process, what has an ambition of objectivity becomes subjectivized, and by doing so, it becomes closer to the reader's own personal experience.

Through the analysis and understanding of the plot, knowledge about a historical period is accessible to readers, helping them understand the differences between life then and now. From this idea arises the definition proposed by Johnson of historical fiction, which is "fiction set in the past but which emphasizes themes that pertain back to the present" (n.pag.). This definition synthesizes the importance of reading historical novels have in the present, as it opens the door to understand history and, in that way, to reflect on the human universal memory of the past and its influence in our present.

From the previous idea comes the issue of the readers' appreciation of historical novels, considering that they are set in a context that most of the times is distant –both in time and place,- from the readers' reality. The idea of appreciation is strongly related to the concept of memory since the latter involves the meaningful remembrance of a past event, appreciating its value and its influence in present times, which is enhanced with the reading of historical fiction and the historical events portrayed in it.

Accordingly, it is important to discuss the concept of memory in order to understand and appreciate the value of historical fiction. Seixas, Fomowitz and Hill discuss the difference between the concepts of 'memory' and 'history' and state that the former is the construction of the past, a product of direct experience which is deeply meaningful and, given its personal characteristic, impervious to criticism. On the other hand, the concept of 'history' is the product of evidence-based research, direct experience and a disciplined questioning and inquiry (qtd. in Rodwell 57). Even though this distinction is not extremely specific given it does not consider some aspects of memory and the passions felt by humanity that make them engage in history, these authors argue that the distinction is similar to the one that differentiates passion and reason or identity and dialogue (Seixas, Fomowitz and Hill, qtd. in Rodwell 57-58).

In relation to memory, Raymond Williams has coined the term 'structure of feeling' to refer to the problem of understanding the way of thinking and feeling of our past generations. This concept is associated with the most inner and personal feelings of a person and "operates in the most delicate and least tangible parts of our activity" (47–48). The author states that whenever readers face historical novels, they feel a sense of "the quality of life at a particular place and time: a sense of the ways in which the particular activities combined

into a way of thinking and living," which is especially noticeable when encountering generational contrasts in terms of traditions, behaviors, actions, language, ways of thinking, etc. In this sense, reading historical novels enhances two processes that may be contradictory: empathy, on the one hand, when trying to understand historical characters' lifestyle, and distance, on the other hand, when noticing the differences between past and present. These two processes help readers build memory –as getting acquainted with them is part of their personal experience– and helps them define coordinates in their current historical period. Acknowledging the events in the past –both at a cognitive and emotional level– allows in readers the capacity for a better assessment of their reality.

II.4.1. Literature of the Holocaust

"Holocaust literature arises in response to an event that would render the capacity both for response and for literary expression impossible," argues Patterson, Berger and Cargas (xiii). This idea synthesizes literature set during the time of the Holocaust, the persecution and genocide of Jews by the Nazi regime from 1941 and 1945 in Nazi German-occupied territories. This was a period of war, catastrophe and murder, in which fight and survival became the only motivation and explanation. Given this situation, literature shifted to the background, and most of the accounts of this time that exist nowadays are collections of diaries kept by victims or testimonies of survivors. This period changed the lifestyle in Germany and its territories so drastically that not so many stories set in this time were told for their terrible content and its effects on the victims. Actually, Theodor Adorno's well-known idea about literature posterior the Holocaust states that "to write poetry after Auschwitz is barbaric" (34), given the tragedy it brought to innumerable lives.

Nowadays, this is a common genre, but still the topics dealt with are difficult to present to the world given the tragedy and death that surrounded people's lives at that time. As the same Adorno acknowledges, "suffering […] also demands the continued existence of the very art it forbids" (252).

Accordingly, literature is a form of response to the Holocaust in which humanity is trying to restore its relationship with the world based on the affirmation of life, not of death (Patterson, Berger and Cargas xiv), which was something not so easy to do as death was the most recurrent topic back then as it was faced almost every day. As Trupe mentions, "lives are shattered by war, and there is no turning back (…), no recapturing the innocent joy that those who have not witnessed war can find in life" (238). Even though Holocaust literature tells stories about tragedy, killing and catastrophe, it is a way to search and give meaning to life in an era of emptiness and pain by telling the world how much willing to live a victim is in order to try to survive and do what is necessary to remain alive. The author adds that Holocaust literature is usually constructed upon the fact that there is something to hold dear, that the lifestyle of that culture is relevant and that the characters are looking for their own way in the world (xiv).

At the same time, Holocaust literature is deeply connected to the concept of memory, in which readers undergo a moment of return to the past, of being in that very same situation, of posing themselves at that historical period and try to imagine what life was like. However, there is also a much more general memory, a collective memory of a historical period, which portrays a complete representation of the world at that time, but also a personal memory, a memory in which humans not only remember the period but also give meaning to it and individually appreciate it from the present, acknowledging the different

perspective and its impact on the world's current configuration and on some people's feelings towards the past.

According to Patterson, Berger and Cargas, contrary to what National Socialism represented during this period, especially considering the indifference that allowed genocidal murders, Holocaust literature contains a testimony about the absolute value that every human being has (xiv). This is as such because life and death –cornerstone concepts that are at stake when referring to the Holocaust –are superior to humanity and, thus, in that sense, humans are all equal when facing death. Given so, testimonies of the Holocaust that narrate events during this period make readers in the present question not death, but life, and this is the effect that this types of literature has on readers: by speaking about death, they raise awareness of life. As the same authors state, Holocaust literature "transforms death into life by transforming its reader into a witness," making he/she part of the story and disturbing his/her comfort and complacency by raising questioning about human life.

Contrary to ordinary novels, which pose the question of the meaning of life –"what there is to hold dear, about the way of life that characterizes a culture, or about finding one's way in the world," –Holocaust literature aims at recovering the capacity for questioning. As the Holocaust destroyed many people's worlds, then it tries to reconstruct a world to question and find meaning in it. Therefore, Holocaust literature, different from other types of literature, does not make readers see the world with different eyes and question it, but create a new world that readers can question in replacement of the world that the Holocaust destroyed.

In this way, the concept of memory in the Holocaust is paramount to understand the creation of this new world, as it is humans who do so by associating meaning to their personal experiences and the events they endured during the Holocaust. It is a way not to recall or retell the life they had, but it is a way to recover their own life, to create their own world again (Patterson, Berger and Cargas, xiv). According to the same authors, "Holocaust literature transcends the particulars of the event defined by death to affirm a movement of return to life" (xiii). This is strongly related to the concept of memory, as literature is transcendental to the event itself and goes on to create something new, a new world. In relation to this, Plunka states that Holocaust literature transcends its own historical period by universalizing the experience, letting the readers know that this was a phase in history in which evil triumphed over good (94). Memory also gives voice to the survivors of the Holocaust and to the ones who witnessed it to account for the millions of victims who can no longer speak. The witnesses' memory, according to Young, is a vicarious past, which allows them to distinguish the history as it happened from the post-memory of the Holocaust (26).

Related to this kind of trauma that the Holocaust left as an effect in the survivors, Young distinguishes two types of memory: the 'common memory' and the 'deep memory' of the Holocaust. The former attempts to restore coherence and closure to the process of enduring the Holocaust, while the latter remains inarticulable and continues to be an unresolved trauma beyond the reach of meaning (24). Both concepts are essential to understand history at a general level, acknowledging that there is a universal, 'official' account of the events that took place during the Holocaust, but also giving worth to the personal, unique testimonies of the events that are meaningful only for the ones who witnessed them.

Both victims and scholars have tried to find a rational explanation to make sense and understand why the Holocaust occurred. Nevertheless, Bolkosky states that there is nothing more evil "than the murder of the Jews, the ultimate victimization of an essentially innocent and helpless population by an overwhelmingly malevolent force?" (13). That means that it is difficult for victims and experts to find an explanation for the Holocaust as it was caused by an extremely evil force that provoked a catastrophe in which many Jews were murdered. For them to retell their experiences afterwards was also difficult and they carried a lot of responsibility when narrating certain events that happened, as their testimony is "of nearly unspeakable proportions," given the extent of the tragedy (15).

For survivors who witnessed the Holocaust and then give their testimony, there is a particular reason behind to do so as they think they are accomplishing a mission by telling the world their experiences. Some of them do it for educational purposes, some others to fight deniers, some others to convince the more skeptical ones, and others to simply speak as they feel the need to do so for the families who endured the Holocaust and as a kind of catharsis of their experience (Bolkosky, 17). However, Bolkosky states that they also speak because that is a way to make sense of this and try to find the reason behind, and even because they are passing on some type of lesson. They speak to find some "vestige of reason" in their memories, in which explanations have been all defeated (17).

The processes of memory and of retelling own experiences during the Holocaust are present in a novel called *The Book Thief,* by Markus Zusak, set in that period and with that tragedy as its direct background. Elements and topics in relation to the Holocaust will be further developed in chapter II.5.

II.5. Markus Zusak's *The Book Thief*

Markus Zusak is an Australian writer born in 1975 in Sydney and the author of five books, including the international bestseller, 2005 *The Book Thief*, which has been translated into more than forty languages.

One of the most salient and original formal features of this novel is that the narrative voice has been granted to Death, who takes an active role by telling the story from its point of view. The events are set in a small town outside Munich during World War II, this is the story of the nine-year-old Liesel Meminger, a German girl who is taken into Hans Huberman's household as a foster child. Liesel loves books and steals them. Aided by her foster father, she learns to read and shares her books with her friends and the Jewish man hidden in their house. By stealing books and reading them, Liesel is shaping her identity towards the love for books.[2]

Labeled as adult literature in Australia and as YAL in the US, Zusak's *The Book Thief* has been taken as one of the prime examples of YAL. Stephens reports a conversation with Markus Zusak in 2006, in which he states that he did not understand what marketing strategies classified the books as adult literature or as YAL, but that he only tried to write a good book (40). He adds that,

> The Book Thief does not embody very many Young Adult elements, which does not mean that it is not a powerfully-crafted novel. It only means that Liesel is perhaps too young, the narrative too grand, and the voice too somber to fit with the rest of the expanding genre (40).

[2] For further information on the novel, check Cole 58 and Stephens 40-41.

As Zusak expresses, there is no consensus on whether to classify the novel as YAL or as adult literature since the novel presents important features of both types of literature. On the one hand, it fulfills all the requisites for a novel to be considered YAL, except for one slight difference that is the teenage protagonist, which makes harder for a teenager to identify with the character. On the other hand, it was also considered adult literature especially because the topics that the novel treated were not the ones that can be easily found in YA novels. However, for the purposes of this project, the novel *The Book Thief* is going to be considered YAL, as some of the most important topics it poses -Liesel's developing love for books, words and writing- signal the protagonist's journey towards identity that teenagers must analyze in order to place themselves in their own journey.

At the same time, *The Book Thief* is also considered Holocaust literature given the setting in which the story unfolds. As discussed in the previous section, Holocaust literature attempts at victims' making sense of the events of this period and trying to tell their experiences in a way that they feel they are fulfilling their necessity to speak. Victims tell their experiences through different means, including diaries, memoirs, among others. In *The Book Thief,* Max writes his story in the form of short stories, while Liesel does so in a diary, towards the end of the novel. In this way, they try to find an explanation for what they endured, knowing that possibly there is no explanation and their feelings are more significant than a potential reason for those events. This is made clear when Max turn out the pages from Hitler's *Mein Kampf* in order to write his own memories as a present for Liesel: his experience is more important than the official version of the Nazi regime in Germany. The following picture is an extract from Max's story, in which the erased writing from *Mein Kampft* is noticeable:

However, even though Max and Liesel tell their own stories, it is Death the narrator of the whole story of the Hubermann's family during the Holocaust. Death has been personified and granted narrative voice to tell the story, for which, in this case, Liesel's story is not told from her perspective but from an outsider's. As Johnson poses it, "because Death resides as an eternal outsider looking into humanity, personified death possesses an outside viewpoint on human suffering" (2). In this sense, Death becomes an observer both partial and impartial at the same time, since Death observes everything that happens from an outer point of view and, providing judgment on the actions that he/she observes.

Usually contemporary fiction explores post-human grounds and narrations move beyond 'embodied knowledge' to unfold human awareness in its complexity. This is the case with *The Book Thief*, "which tells of humanity and human life through the voice of the non-human" (Dougherty 21). This is still a matter of discussion since there is no clear statement for whether Death is human or not, and if so, whether Death should be treated as a male figure ('he') or a female figure ('she'). As Death is given a personification in *The Book Thief*, it makes him/her part of the story as another character. However, the abstractness of

this character raises the question: 'is Death a female or a male figure?' This is still subject of discussion and no clear answer has been provided yet. Actually, this ambiguity makes Death's voice a riddle to solve, or at least, it makes readers think of it as more than that: as a bodiless voice. At least readers have a clue of Death having human feelings, which he/she makes explicit when referring to Rudy's feelings before dying, saying

> "He'd have cried and turned and smiled if only he could have seen the book thief on her hands and knees, next to his decimated body. He'd have been glad to witness her kissing his dusty, bomb-hit lips. / Yes, I know it. / In the darkness of my dark-beating heart, I know. He'd have loved it, all right. / You see? / Even death has a heart" (Zusak 167).

In relation to Death, Dougherty argues that Zusak's *The Book Thief* is "indicative of contemporary narrative trends preoccupied with the act of viewing and understanding others through the eyes of outsiders," which usually have "impossible voices or narrative perspectives outside the possibility of normal reality" (2). This is exactly what happens in *The Book Thief*, as Death, an impossible voice outside the possibility of reality is given the narrator's role. In this sense, Liesel's story is told through the eyes of Death, an impossible perspective that yet makes the story unique. Dougherty claims that the main interest of the novel is the 'unnatural' narrator and its meta-fictional construction of narrative (3). Death as a narrator reminds readers of what they take for granted –the great unmentioned absence: life– and as mere presence, Death is the great motivator for writing and, hence, agent of metafiction in the novel. This is exemplified in the lines "Come with me and I'll tell you a story. / I'll show you something" (Zusak 362), where Death is clearly acting as a metafictional element in the story.

In relation to this, one interesting topic in the narration is Death's obsession with colors, which is marked in the beginning of the novel, where Death states "First the colors. / Then the humans. / That's usually how I see things" (Zusak 7). Colors are the materialization of the world; through colors Death can picture what the world looks like. After doing that, Death turns her sight towards humans, which are also composed of colors. What colors are to the eye is what words are to writing: the materialization of the abstract, something that was not concrete is made visible. When humans open a book, the first thing their eyes catch is words, as well as when looking at the world, the first thing eyes see are colors. In this sense, both the world and books are just blank spaces without colors and words, respectively. Therefore, writing is creation itself to perpetuate memory, encapsulating the importance of life and death at the same time.

This idea suggests the importance of writing: as humans are colors that someday will fade away, they have to mark their presence in life. That is achieved only when humans become aware of death and search the perpetuation of their memory for it to still be present in the world, even though the human colors are not anymore. In this sense, reading is cyclical: words in writing capture the colors of the world, while reading those words is to give colors to the world.

When humans write, they are expressing their own experiences with the world, which constitutes their most inner memory. Therefore, words in books represent someone's complete vision of the world. That is why, when Nazis burnt Jewish books, they were meaning to annihilate their colors. When stealing those books, what Liesel does is save the Jewish colors, just as they themselves did by hiding and recording their testimonies to make

them timeless. At the same time that Liesel is stealing Jewish books, she is integrating their colors into their own and, by capturing that in her writing, she makes them infinite.

In this sense, metafiction is included in the mere narration of the story, considering that Death steals the story of a nine-year-old German girl to tell it to the world, while this girl steals the story of the Jewish and Holocaust victims to tell it to the world.

The Book Thief contains a lot of fictional stories inside the novel, namely the ones by Max and Liesel, which foregrounds the irony that in the times of the unspeakable and in the impossibility of speaking –since a whole race is silenced– writing is one way to perpetuate humanity in a world that seems inhuman. *The Book Thief* is also a book about books: books act as memory depository that is saved by Liesel the same way the stories of millions of people are saved. In this sense, to be a book thief is to be a preserver of that memory, understanding that stories are what is left from people. This metafictional element is not so frequent in novels, especially the ones with the Holocaust as background setting –since metafiction is too tightly associated to postmodernist theory, which denies reality and validates ironizing it and, in that way, it opens space to a humor that seemed unacceptable in Holocaust narratives– which gives another unique characteristic to this novel. Implicitly, Liesel knows that she is preserving the memory of thousands of people who could not speak on their own, and she expresses his desire to have made honor to that memory in the last line of her diary:

“THE BOOK THIEF—LAST LINE

I have hated the words and

I have loved them,

and I hope I have made them right” (Zusak 354).

Even though usually death is the end of most stories, *The Book Thief* begins with Death, not only being introduced as the narrator but also seeing it in Liesel’s young brother’s death in the very first scene (Dougherty 20). By the beginning of the novel –in page 9-, readers can immediately see Death stealing the first life: “There was one mother and her daughter. / One corpse. / The mother, the girl, and the corpse remained stubborn and silent” (Zusak 9). The death of Liesel’s brother represents Death’s idea that pain is part of living (Johnson 3). In this sense, we see Death as part of everyday life and not as the end of a story, but as the beginning of another story, the story of the leftover humans that continue their lives carrying the suffering of not having a beloved one anymore (Johnson 2-3).

Through the use of different techniques, Death in *The Book Thief* shows the readers that pain is a constant element in human life, and that people are the ones who cause pain, not death (Johnson 8). Death makes that point clear when she states, “That’s the sort of thing I’ll never know, or comprehend—what humans are capable of” (Zusak 25). In this sense, Death creates a portrait of humanity in its most inner core and reveals human pain, an innate experience of being human (Johnson 2). Death makes that clear when adding his/her last comment in the narration: “I am haunted by humans” (Zusak 366), implying that, as Death is part of life, every human being is going to face Death at some point.

From a different perspective, Lee emphasizes the topic of literacy in the novel and its importance in Liesel's life, which is particularly demonstrated in the scene of her reading in the basement during an air raid (6). She claims that "literacy does far more than empowering Liesel to calm herself and in effect calm others down, which is expressed in the narration: "Everyone waited for the ground to shake. / That was still an immutable fact, but at least they were distracted now, by the girl with the book" (Zusak 258). Literacy transforms Liesel to become a circumstantial, or rhetorical, Jew" not by ethnicity but by being victimized by the Nazi regime (8). Actually, Jews are commonly known for being 'people of the book' because of their relation to canonized texts.

In the Hebrew bible, the command 'zakhor' is mentioned several times, word can be translated as 'remember,' yet scholars agree that the scope of this word is too small, arguing that the Hebrew word, contrary to the English one, implies some level of action. This fact and the many manifestations on the importance of memory among the Jewish community suggest their awareness of remembering history and finding meaning in it. In this sense, Liesel, just as Max, turns Jewish by perpetuating memory in words, which are important elements in the Jewish religion.

Finally, Adams lists the most relevant topics in *The Book Thief*. They are Death as a narrator, literacy, and both adult and young adult audiences, which will be reflected in the design of the course proposed in this project.

III. NEEDS ANALYSIS AND RATIONALE

III.1. Description of the school

The workshop is designed for freshmen high school students from Colegio Compañía de María, Viña del Mar, Chile. It is a Catholic private school with students from playgroup to seniors, and with 35 students in 1st grade of high school. Being one of the most expensive schools in the city, most students are considered to have privileged socioeconomic backgrounds.

At the school, the English department consists of three teachers that teach 6 hours of English per week in high school and 5 hours of English in elementary school. For this level, language classes are run in partnership with the British Institute, who provides two extra teachers for the school.

Given the emphasis put on the English classes, students at this school have a high level of proficiency in the language. In addition, they are offered several extracurricular workshops in English in order to improve their level of proficiency in the language, including one related to literature, which is the one developed in this project.

All classrooms are equipped with whiteboards and projectors, and the school offers sound systems and laptops as teachers book them in advance.[3]

[3] For further information on the school, see Appendix 2.

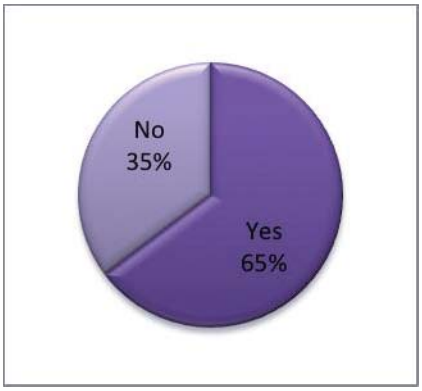
III.2. Needs Analysis Results

In order to make decisions about the syllabi used and the content taught in the workshop, a needs analysis was carried out with a sample of freshmen students from Colegio Compañía de María in Viña del Mar.

The needs analysis consisted on a survey with 9 questions that 34 students had to answer anonymously (See Appendix 3). The questions and answers can be visualized in the following graphics:

i. Do you like reading?

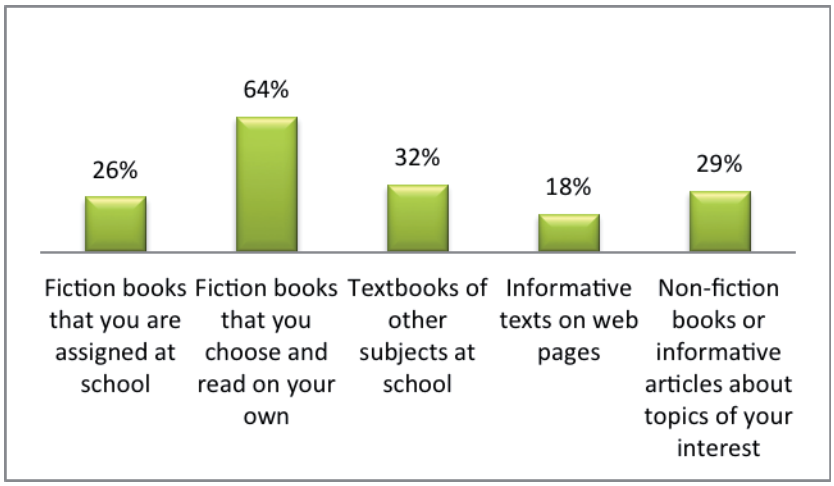
Yes	22 students
No	11 students



In question 1, students were asked whether they liked reading or not. 22 of them stated that they liked reading (65%), while 12 of them answered that they did not (35%). This result is paramount considering that the workshop involves a lot of critical reading throughout the semester.

ii. What types of texts do you usually read?

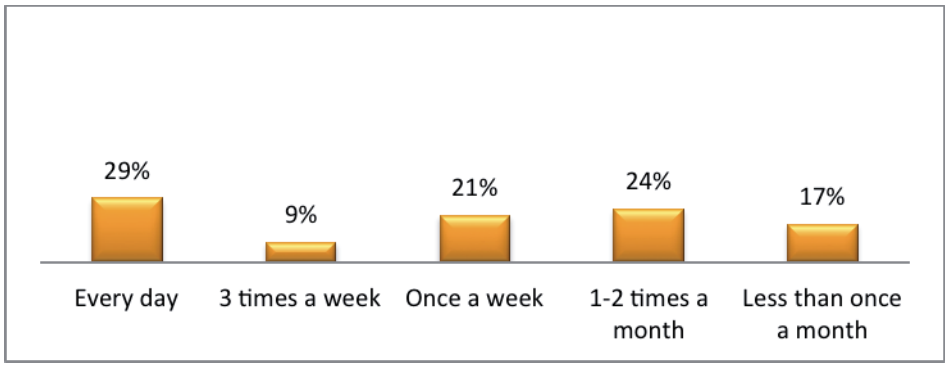
Fiction books that you are assigned at school	9 students
Fiction books that you choose and read on your own	22 students
Textbooks of other subjects at school	11 students
Informative texts on web pages	6 students
Non-fiction books or informative articles about topics of your interest	10 students



When asked about the types of texts the students usually read, the majority answered 'fiction books that you choose and read on your own'. This is essential for the project considering that it is about a fiction book and it is optional, so it is important that students like reading for pleasure. The second choice was 'textbooks of other subjects at school', which is, mostly, assigned texts that students do not necessarily choose to read. Next, 29% of the students answered that they usually read non-fiction books or informative articles about topics of their interest, which are texts that they choose to read but are not fiction itself. 26% of the students answered 'fiction books that you are assigned at school', that is assuming that students are assigned books to read in their language classes (Spanish and/or English), and finally, 18% answered that they read informative texts on web pages.

iii. How often do you read?

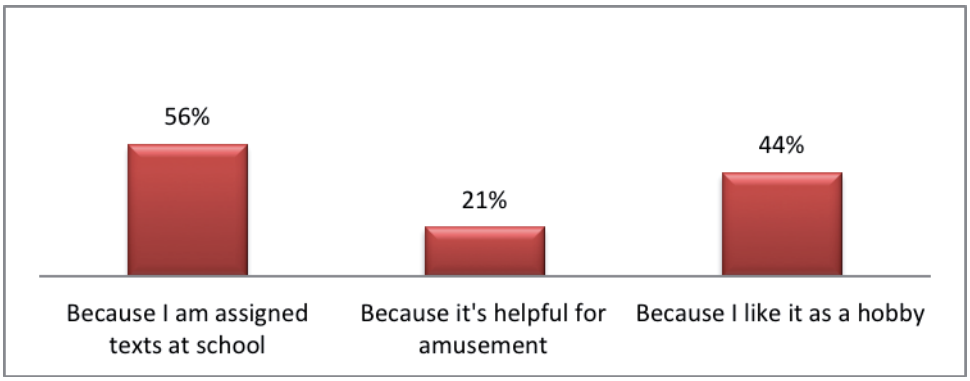
Every day	10 students
3 times a week	3 students
Once a week	7 students
1-2 times a month	8 students
Less than once a month	6 students



As it is visible in the graphic, the students' reading frequencies are very uneven. Most students answered that they read every day, which will positively influence the development of the workshop, considering the amount of reading that students will face in a weekly basis. So will do the reading frequency of the 9% of students who read three times a week and the 21% of students who read once a week. However, 24% of the students stated that they read once or twice a month and 17% that they read less than once a month, which are critically low reading frequencies to meet the requirements of the workshop.

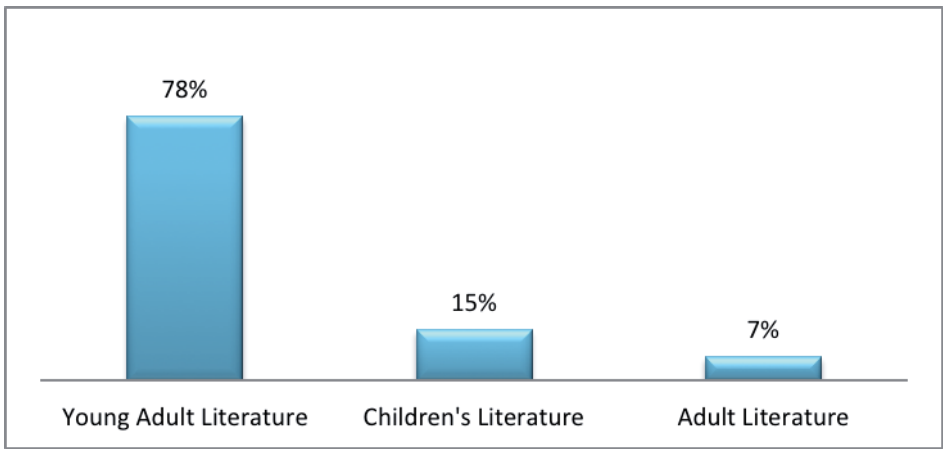
iv. Why do you read?

Because I am assigned texts at school	19 students
Because it's helpful for amusement	7 students
Because I like it as a hobby	15 students



When asking students about their motivations for reading, more than half of them stated that they read because they were assigned compulsory texts to meet the requirements of the reading programs in language classes. However, 44% of the students stated that they read for pleasure in their free time, which will be helpful for the workshop given the extension of the novel. Finally, 21% of the students answered that they read for amusement, to be distracted from their duties.

v. What are your favorite books?



In the survey, students were asked their three favorite books. After some research was done about them, they were classified into three categories: 'Young Adult Literature', 'Children's Literature', and 'Adult Literature'. 78% of the books chosen by the students correspond to young adult literature, which is helpful for the teacher in charge of the

workshop to identify the interests of students in terms of literature. Most of the young adult novels chosen by the students are contemporary science fiction sagas. The following chart shows the books that students selected in the most instances:

Legend, by Marie Lu	18 instances
After, by Francine Prose	6 instances
Paper Towns, by John Green	5 instances
The Fault in Our Stars, by John Green	5 instances
Twilight, by Stephenie Meyer	5 instances

Secondly, 15% of the books selected by the students were classified as children's literature. According to an informal interview with the students, they expressed that those were books that they read at school in previous classes. The most popular books chosen by the students are shown in the following chart:

The Little Prince, by Antoine de Saint-Exupéry	3 instances
Coraline, by Neil Gaiman	2 instances
Tick the Pirate, by Juan Muñoz Martín	2 instances
Quique Hache, detective, by Sergio Gómez	2 instances

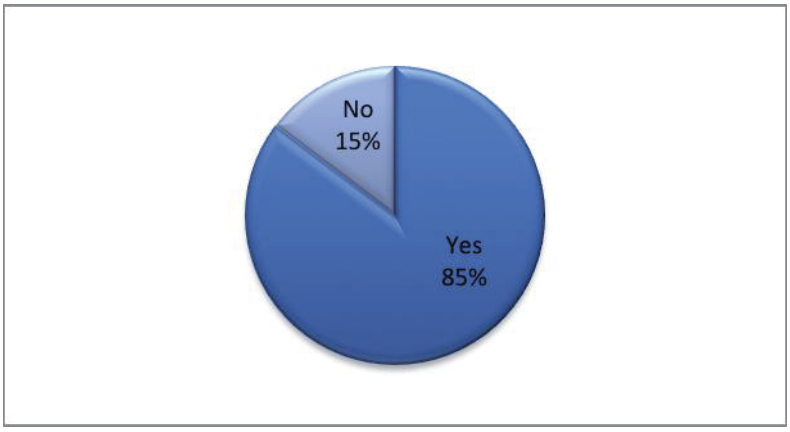
Finally, only 7% of the books selected by the students are considered adult literature. As in children's literature, these are books that they have read in language classes at school. The choices are isolated, which means that not more than one student selected each book. These are shown in the following chart:

Who killed Cristian Kustermann?, by Roberto Ampuero	1 instance
The Time Machine, by H.G. Wells	1 instance
Forrest Gump, by Winston Groom	1 instance
Asylum, by Patrick McGrath	1 instance
Frin, by Luis Pescetti	1 instance
Beautiful Disaster, by Jamie McGuire	1 instance
Stories of Love, Madness, and Death, by Horacio Quiroga	1 instance

Knowing the preferences of the students will help the teacher in charge of the workshop for the discussion about whether books are considered either young adult literature, children's literature, or adult literature.

vi. Do you like English?

Yes	29
No	5

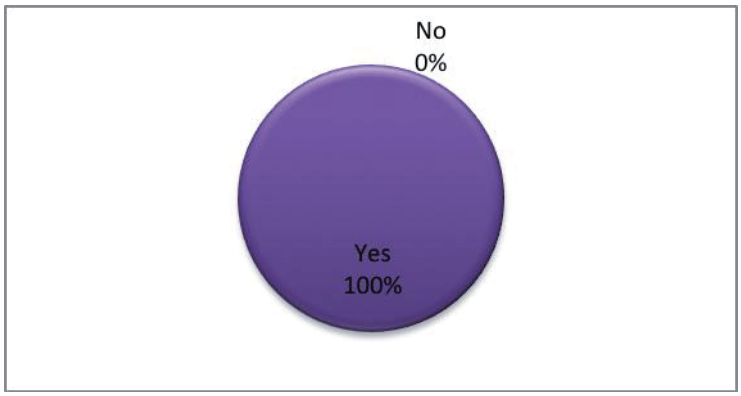


When asked about their likes regarding English, 29 out of 34 students expressed that they did like the language, while only 5 students expressed the opposite. This can positively affect the workshop as it is optional for students to choose according to their interests, and

as it is important that students have a positive attitude towards the language in order to participate and learn.

vii. Have you read any book in English?

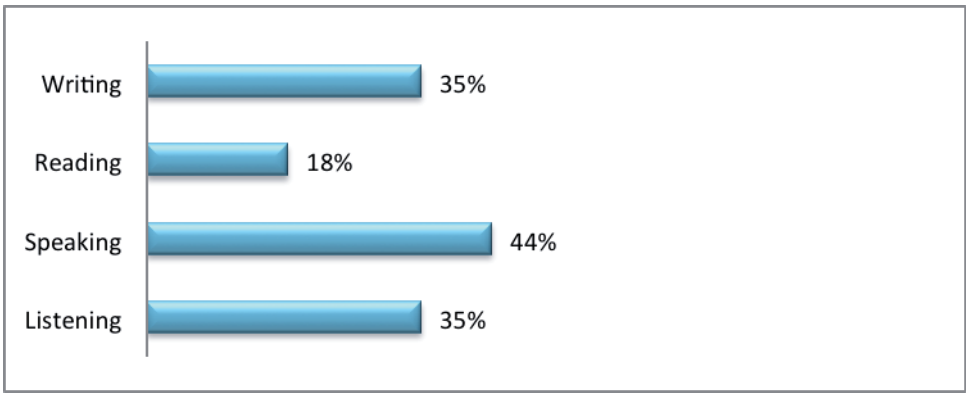
Yes	34 students
No	0 students



All students answered that they had read a book in English during their school life, particularly books assigned by the teacher in the English class. In an informal conversation with her, the teacher mentioned that all the books in English students said to have read corresponded to readers' versions of classic books, according to the students' level of proficiency in the language from 7th grade on. This is relevant for the design of the workshop as it is part of the students' background and it can be considered a starting point for them to read longer novels.

viii. What is your weakest skill when learning English?

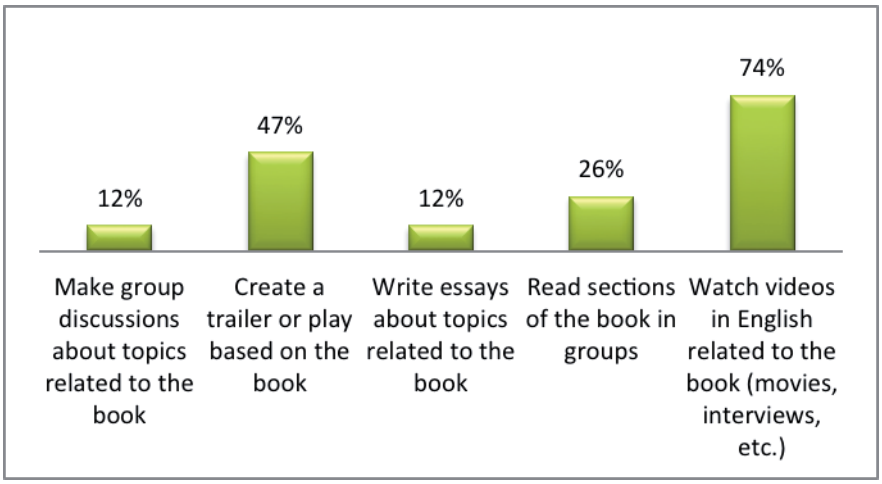
Listening	Speaking	Reading	Writing
12 students	15 students	6 students	12 students



When students were asked about their weakest language skill in English, 44% of the students answered 'speaking'. This will be considered in the planning of the workshop, both trying to improve this skill, as well as minding the level of difficulty of oral tasks, such as discussions, presentations, etc. Next, 12 students answered that writing and listening were their weakest skills, and finally only 6 students stated that it was reading, which is important to the design and implementation of the workshop, as it involves the reading of long, complex texts.

ix. What type of activities would you like to do about a book of your interest in English?

Make group discussions about topics related to the book	4 students
Create a trailer or play based on the book	16 students
Write essays about topics related to the book	4 students
Read sections of the book in groups	9 students
Watch videos in English related to the book (movies, interviews, etc.)	25 students



Question number 9 is related to the kind of activities that students would enjoy doing about a book of their interest. A vast majority answered that they would like to watch videos in English about topics in the book, which will be used in the workshop and will also contribute to improve their listening skills. Next, the second choice was to create a performance based on the book, such as a trailer or a play in which students act out some scenes of the book. In addition, 26% of the students answered that they would like to read sections of the book in groups during the workshop, while 12% answered that they would like to make group discussions about the book and write essays about topics present in the book. All of these activities will be done in the workshop, but the options that students chose the most will be given priority in order to increase their interest and participation.

III.3. Rationale

Taking into consideration the results from the needs analysis carried out to the target audience of this project, this section presents the rationale for the decisions taken about the design of the course. This proposal is based on Markus Zusak's novel *The Book Thief*, published in 2005, and consists on a workshop which aims at enhancing in students the love for reading and appreciation of personal historical memory through the reading and analysis of the novel.

According to the results of the needs analysis, students' favorite readings are classified as YAL. This type of literature presents several benefits for students' development in their adolescence and, therefore, it is worth covering during this period. As Glaus comments, YAL bridges "young adult literature with some canonical works continues to be an appropriate method for building levels of text complexity in ELA classrooms" (408). The author also argues that teaching YAL is a way of establishing reading that engages students and provides them with the opportunity to face sophisticated texts, especially for those who have negative feelings toward reading (407). This is essential considering that, on the one hand, students have only faced graded readings in English in the past –readers' versions of books-, and on the other hand, that their reading frequency is, in some cases, considerably low and could be improved with the development of this workshop.

The target audience – 12 freshmen students of high school- was selected considering the History program proposed by MINEDUC, in which students cover the period of the Nazism and Holocaust. The contents also match the objectives proposed by the Ministry of Education and its Objetivos Fundamentales Transversales (OFT), which include the knowledge of themselves and the knowledge and appreciation of history.

The planning of the workshop is tailored for the selected audience. Therefore, objectives, assignments and evaluations are designed for their level of English, based on the high probability that students are capable of achieving and performing them. The planning of the course also takes into consideration the readers' previous experiences with stories in English, which they have read in the past. However, those readings consist on material graded for the students' specific level. On the contrary, this workshop gives students the possibility of facing a longer, more complex text in English which is authentic by providing the necessary tool to face this challenge. In this sense, the activities proposed will require the students' active involvement and engaged reading of the novel to achieve a deep level of analysis.

In relation to this, Ivey and Johnston state that YAL is "potentially a useful tool for engaged reading among adolescents" (113). Guthrie, Wigfield and You define 'engaged reading' as "strategic, motivated interaction with text", and 'engaged readers' as "motivated to read, strategic in their approaches to comprehending what they read, knowledgeable in their construction of meaning from text, and socially interactive while reading" (602). In the classroom, engaged reading is enhanced with interesting texts, autonomy development or choice, opportunities for collaboration and teacher involvement, among others (Guthrie & Wigfield qtd. in Ivey & Johnston 256). Including engaged reading in the classroom opens the possibility for the students to expand their social imagination and reshape their own social behaviors (Ivey & Johnston 257).

The Book Thief is also considered a historical novel, given the period in which it is set. Even though, according to the needs analysis results, students' favorite readings are mostly science fiction stories, the study of this novel may present an opportunity to face a different

–maybe unknown- genre. Trupe argues that good historical young adult fiction is factually accurate and also has one of the core elements of YAL: It has a believable character for young adults to identify with (116). In this way, readers cannot only relate with historical periods and characters, but these types of novels can also open the possibility for them to analyze and relate other analogous historical events and broaden their knowledge of history.

Alsup also argues that in teaching Holocaust literature, students might have a cynical stance to history as they are studying the historical context but at the same time are becoming more and more historically, emotionally and psychologically distant from the event, which may lead to the commodification or mythologization of the event (87). Much of this process, the author argues, depends on how educators treat the topic and how they make students experience this event and witness it from a far historical point of view. In order to avoid commodification, the emphasis will be put on the importance of memory rather than on the historical period itself. In this sense, students will perform activities in which they either impersonate a Holocaust witness –to develop a deep sense of empathy- or bring the concept of historical memory to their reality, applying it to their own lives.

IV. SYLLABUS DESIGN

Syllabus design is concerned with the "selection, sequencing and justification of the content of the curriculum" (Nunan 1). It is a "statement of content which is used as the basis for planning courses of various kinds and the task of the syllabus designer is to select and grade this content" (Nunan 6). In simpler words, syllabus is "a statement of what is to be learnt" (Hutchinson and Waters 80), and acts as "a guide for both teacher and learner by providing some goals to be attained" (Rabbini 1).

Rabbini divides syllabi into two categories: product-oriented and process-oriented syllabi (1). The former emphasize "the product of language learning and are prone to intervention from an authority" (1), while the latter do not focus "on what the student will have accomplished on completion of the program, but on the specification of learning tasks and activities that s/he will undertake during the course" (3).

On the one hand, product-oriented syllabi comprise three different categories: the 'structural approach,' in which the level of complexity of grammatical items rules the selection and grading of the content; the 'situational approach,' in which learners relate structural theory to a list of situations that reflect how language is used outside the class context for them to induce the meaning; and the 'notional/functional approach,' which focuses on the meaning and communicative purpose of language (Rabbini 1-3).

On the other hand, process-oriented syllabi are divided into three categories: the 'procedural/task-based approach,' in which it is assumed that practice and interaction are the best way to master a language, so it uses tasks –relevant to real life language needs- to encourage the use of the language; the 'learner-led syllabuses,' in which the emphasis is put

on the learner, who is required to be involved in the execution of the syllabus design (Rabbini 3-4); and the 'content-based syllabi,' in which the main purpose is to use the language that students are learning to teach content/information. Through the development of tasks, learners are exposed to a considerable amount of language in the form of stimulating content. Learners are expected to explore a particular content and, through determined language-based activities, language learning becomes authentic. From all the syllabi described above, the content-based syllabus is the most based on language use (Reilly 3).

Even though there are clear distinctions among the different syllabi, a complete syllabus design comprises elements of all of them integrated. As Hutchinson and Water argue, "any teaching material must, in reality, operate several syllabuses at the same time. One of them will probably be used as the principal organizing feature, but the others are still there" (89). Accordingly, the syllabus design of the workshop presented in this project follows a content-based structure primarily, and a task-based structure in second place. Both types of syllabi are linked through the development of different language skills such as analytical reading and application of the story's vocabulary in the promotion of critical thinking skills and historical appreciation.

V. COURSE DESCRIPTION

This course will be developed as an extracurricular workshop for 1st graders of high school. The students are previously given different workshop options related to different disciplines, such as Math, Arts, Science, etc. Each workshop constitutes part of the final grade of the students' regular English class.

Students are expected to choose their favorite one with the assistance of their head teacher, who will suggest some workshops based on the students' weakest subject in terms of academic performance. However, the decision will be taken by the student at the end of the meeting. In order to do that, the information about the contents of the workshop will be available for teachers and students beforehand.

The book chosen as the main core of the workshop is *The Book Thief*, a 2005 novel written by the Australian author Markus Zusak.

The students are invited to participate actively during the development of the workshop, being involved in the story through the discussion of their own ideas and views on the topics brought about by the book.

The workshop will be taught once a week (on Mondays) after regular classes.

V.1. Class Information

Name of the Course:	'Being Book Thieves': A Literature Workshop for Freshmen Students based on Markus Zusak's *The Book Thief*
Type of Workshop:	Optional
Number of Students:	12
Intended Audience:	1st grade high school students
Period:	Mondays after regular classes
Weekly Hours:	2 hours per week
Teacher:	Natalia Rojas Martínez
Type of Syllabus used:	Content-based syllabus and Task-based syllabus.

V.2. Course Organization

The course will be divided into four units. Each unit consists of three lessons, plus one final session at the end of the course.

In the first unit named '**A thief telling the story of a thief**,' the novel is introduced. Students share their visual representation of an abstract concept that is death and analyze/impersonate testimonies of witnesses of the Holocaust to create empathy and enhance the concept of memory.

The second unit, '**Meeting the Book Thief**,' consists of the analysis of the historical context of the novel (Nazi Germany) and of the relationships among characters who are new to the story, specifically Max.

The third unit, '**Wins and Losses**,' includes the interpretation of Max's story, the dangers of having Max hidden in the basement and Liesel's feelings towards Max's and Hans's leaving. Besides, students analyze the power of storytelling during an air raid.

Finally, the fourth unit, '**Bidding Farewell to the Book Thief**,' comprises the analysis of the last events towards the end of the novel, the comparison of perceptions, interpretations, and reactions of the final scenes, and the evaluation of the accuracy of the movie adaptation.

V.3. Course Objectives

V.3.1. General Objective

During the development of the workshop, students will be able to discuss and relate abstract topics as the concepts of 'death' and the importance of metanarrative aspects in Markus Zusak's *The Book Thief*, in a way that will enhance their critical thinking skills when reading novels. This objective will be met through the students' reading of the novel, their discovery of most salient features that make the novel unique, and their active involvement in the tasks, discussions and projects proposed by the teacher and the students in the workshop.

V.3.2. Specific Objectives

Students will be able to:

- Recall general and specific information from the story.
- Infer specific information from the story.
- Analyze relationships among characters.
- Relate the historical context with the events and characters in the novel.

- Apply vocabulary related to the story (Nazism, death, thief, communist, Jewish, tutelage, etc.).

- Analyze situations within the story and their effects (why was it so dangerous to hide a Jewish man in your basement?, why were the books that Liesel stole meant to be burned?, etc.).

- Evaluate the movie adaptation of the novel *The Book Thief.*

- Create a long text (comic/movie trailer/play) based on the novel with complex grammar structures and appropriate vocabulary.

V.3.3. Expected Learning Outcomes

Students are expected to:

- Summarize and paraphrase information.

- Enhance their oral skills when speaking in front of an audience.

- Work effectively and collaboratively with others.

- Produce oral and written texts using correct structures, a wide variety of vocabulary and discourse organizational resources.

- Promote their desire for reading, especially in English.

- Create a comic and/or perform in a play or in a movie trailer as the final project of the workshop.

V.4. Course Policy

V.4.1. Late Assignments

Students will have the opportunity to hand in late assignments the following class or send them via e-mail during the week. However, when students hand in late assignments, they will be assigned extra homework by bringing more information to be shared with the rest of the group. Penalizations will start from the second class after the original due date, docking points on the corresponding evaluation rubric.

V.4.2. Academic misconduct

It is the students' responsibility to develop their assignments with complete honesty and fairness. If there is any academic misconduct, the teacher will discuss it with the student and, if no agreement is met, he will contact the head teacher to decide on a way to solve that in a fair way.

V.4.3. Evaluations

The workshop constitutes 30% of the final grade of the students' regular English class. The students will be assessed on different assignments and on their participation throughout the workshop. The evaluations will be:

Participation and General Discussion	30%
General Assignments	15%
Reflection Essay	20%
Final Group Project	30%
Self-Assessment	5%

V.4.4. Course Assignments

Throughout the workshop, students will be assessed through:

- General Assignments: In most of the lessons, the teacher will assign students homework for them to share information and opinions based on research that they will do at home or using resources at school.

- Reflection Diary: The students will write a diary during the development of the workshop, in which they express their perspective, feelings and reflection towards most of the topics present in the novel. The diary will not be a summary of the lessons, but it will include students' experiences while reading and discussing topics.

- Final Group Project: At the end of the workshop, students will create a visual product in groups (a play, a new trailer for the movie based on the book, a comic, etc.) to be shown to the rest of the school community. The groups of students and the teacher will decide what product they will create at the end of the semester.

VI. MACRO PLANNING

VI.1. Overview

Unit	Content	Objectives
Unit 1: 'A thief telling the story of a thief'	Introduction to the course, first impressions, Death as narrator, visual interpretations of Death.	To identify general characteristics of the novel. To analyze the voice of Death as a narrator. To discuss visual representations of Death.
Unit 2. Meeting the Book Thief.	Background on the Holocaust, witnesses' testimonies, important concepts about the Holocaust, importance of diaries.	To relate events with historical context. To analyze relationships between characters and important events.
Unit 3. Wins and Losses	Max's writings, the dangers of hiding Max, the importance of reading and of storytelling.	To infer the meaning of Max's stories. To examine the importance of Liesel's dictionary. To understand why Max and Hans leave. To analyze Liesel's reading situation.
Unit 4. Bidding farewell to the Book Thief.	Liesel's writing of her diary, possible endings of the story, images of Death, book covers and movie scenes. Presentation of final projects.	To understand the ending of the story. To analyze and create a new part of the novel. To interpret book covers. To evaluate the film adaptation.

VI.2. Class-by-class Planning

The following chart shows the objectives, contents, and general activities corresponding to each of the lessons of the workshop. The activities are classified according to the Engage-Study-Activate (ESA) model.

Unit	Lesson	Objective	Content	General Activities
1. A thief telling the story of a thief'	**1. Introduction to *The Book Thief* by Markus Zusak**	Students will be able to identify and describe the general characteristics of the novel and its plot.	In this session, students will - get acquainted with the course through the course description - get acquainted with the novel through general discussion - make predictions of its plot - read the first two short chapters of the novel in group - share their first impressions on the main characters.	**Engage** 1. Students receive the course description document, which is shared with the class. 2. The teacher gives each student a piece of paper with one word related to the novel. Students get together, share their words and use them to write an idea that summarizes what they think the novel is about.
				Study 3. Students read the first chapters of the novel. They choose to do it individually or out loud.
				Activate 4. Students share their first impressions on the novel and check if their predictions were correct.
	2. Humanizing death	Students will be able to analyze the voice given to the narrator of the story, relate Death in the novel with narrations of death in other contexts, and reflect on abstract topics, such as Death.	In this session, students will - share their first impressions on the novel after reading the first part of it. - answer questions such as 'What is the importance of the story being told by the perspective of death?,' 'Is death human?,' 'If death could speak about you, what would he/she/it say?,' 'Why is the unit called 'A thief	**Engage** 1. Students listen to and read the lyrics of the song "Dancing with Mr. D", by The Rolling Stones (https://www.youtube.com/watch?v=9hw1SKn5eFM).
				Study 2. In general, students and teacher analyze the lyrics of the song. 3. They relate the lyrics to the novel in 3 groups by answering 'What is the importance of the story being told by the perspective of death?,' 'Is death human?,' 'Why is the unit called 'A thief telling the story of a thief'?.' 4. The teacher gives instructions for an activity for the following class. The teacher presents some audiovisual resources in which Death is portrayed physically. Students –in pairs- have to select one of the resources (the ones provided by the teacher or others) and explain why that depiction of Death is the most accurate one. They form the pairs and select their depiction.

			telling the story of a thief'?.'	**Activate** 4. Students receive a sheet of paper in which they write their feelings, reactions and impressions on the reading so far, especially on the topic of Death. Each student gives his/her piece of paper back to the teacher, and she will save that to be used in a following lesson.
	3. Representations of 'Death'	Students will be able to discuss and compare their interpretations of death using visual and audiovisual material.	In this session, students will - share their visual interpretations of what death looks like - complement their explanations with pictures and videos of the most common images of death presented by the teacher. - be introduced to an online activity in a blog about Holocaust testimonies.	**Engage** 1. The teacher projects some pictures of the personification of Death different from the ones in the audiovisual material students selected. Students discuss the images within their pairs and see how similar they are to the depiction shown in the audiovisual material they selected.
				Study 2. According to the homework students did in pairs, they chose an audiovisual resource in which Death is physically portrayed, based on some options provided by the teacher. Students debate on the accuracy of their depictions, justifying their reasons for considering one or the other more or less accurate, based on the analysis of the elements each depiction shows and their relation with the image of Death in the novel. Each pair gets together and reviews their reasons, asking questions to the teacher regarding pronunciation, grammar, vocabulary and discourse organization.
				Activate 3. Students' discussion takes the form of a short debate, in which 2 pairs –randomly selected-, will discuss their reasons for arguing for or against one of the depictions. Students debate over the physical appearance of Death, the symbols it represents and how that is reflected on the novel. As supplementary material, they will present pictures/videos to back up their explanation. 4. To introduce the assignment for the following class, the teacher projects several names and ages on the board, which correspond to teenage witnesses of the Holocaust whose testimony is told in the documentary "I'm Still Here" (https://www.youtube.com/watch?v=E_cpvkIU6IY). They are going to impersonate one of the witnesses and summarize their experience in one entry on a blog that will be created in an online platform, available for all the students. The entries will be discussed the following lesson.
2. Meeting the Book Thief	**4. Beyond Himmel Street**	Students will be able to relate events from the novel to the historical context of its setting.	In this session, students will - share their previous knowledge about Nazi Germany. - discuss their perceptions towards the Holocaust witnesses'	**Engage** 1. Based on the students' previous knowledge about history and on the documentary they formerly watched, students discuss the Holocaust as the setting of the novel, relating events in the story to this historical period. Some of the entries they posted in the online blog are also discussed.
				Study 2. The class is divided into 2 groups. Each group is given a list of words that they have to relate to the story

			testimonies in the documentary. - attempt to define concepts such as 'ideology,' 'communism,' 'tutelage,' 'foster family,' 'Jew,' among others. - analyze the relationship between the protagonist and her best friend. - examine the importance of keeping diaries.	by writing sentences containing true facts from the novel. They have a time limit, and the group who finishes first and has all the sentences correct is the winner. 3. The whole class discusses the relationship between Liesel and her best friend, Rudy. After sharing some ideas, students form groups and, within their groups, they can either a) name a person that has with them a relationship similar to Liesel and Rudy's, or b) name characters in movies who are best friends and whose relationship is comparable to Liesel and Rudy's.
				Activate 4. To finish the class, after having analyzed witnesses' testimonies of the Holocaust, the teacher gives each student a piece of paper for them to write an answer, individually, to the question: "what is the importance of registering your feelings in a diary during the Holocaust?" Students think of themselves as a witness and answer this question anonymously. After that, all pieces of paper are put together in a bag and then, randomly, each student picks one and reads it out loud. 5. The teacher tells students that they are going to keep a diary (in a physical or virtual platform) in which they will register the feelings, reactions, memories and thoughts the topics treated on the workshop have evoked in them, similar to what witnesses wrote in their own diaries about the Holocaust. The teacher devotes the final 10 minutes of the class for students to think on some of the ideas to write on their diaries for the first time, and gives them back the reflections on Death they did some lessons ago for them to add it to their diaries.
	5. A new world for Liesel	Students will be able to analyze relationships between characters and important events, such as entering the mayor's library.	In this session, students will - discuss the impact of the protagonist's reading in the mayor's library and how that helps shape her identity. - examine the relationship between the protagonist and her foster father, relating this to their own lives.	**Engage** 1. The teacher shows students pictures of the most famous world wonders and asks students to imagine themselves visiting them and mention some of the emotions they feel when being in front of something so powerful. Then, teacher and students make the analogy between these feelings and Liesel's feelings when visiting the mayor's library.
				Study 2. The class is divided into 2 groups. Each group is assigned one topic: 1) 'how does reading in the mayor's library helps Liesel's shaping of her identity?' and 2) 'how would you describe Liesel's relationship with Hans? Analyze and discuss.'
				Activate 3. After the groups have analyzed their corresponding topics, one of them will form an outer circle, and the other one will form an inner circle. Each student from the inner circle faces one student from the outer circle. In 2 minutes, the student from the inner circle tells the student from the other circle the main ideas of his/her group's discussion and vice versa. After both of them have told each other their ideas, students from the inner circle move one step to the right and discuss similar ideas with a different student.

				4. The teacher projects a picture of Hans Hubermann and asks students to focus on the feeling that person evokes. Then, she asks them to think of a person in their lives who is similar to Hans, or whose relationship with him is similar to Hans and Liesel's. After that, the teacher gives the students the last 10 minutes of the class to write those ideas and feelings in their diaries.
	6. A stranger in the house	Students will be able to analyze relationships between characters, minding the historical context of the novel.	In this session, students will - relate the Holocaust with a Chilean historical event - discuss Max's arrival into the story - make predictions of what is going to be his influence in the Hubermann's family life.	**Engage** 1. As homework, students –divided into 4 groups of 3-, had to do some research on testimonies of people who hid or escaped for political reasons during the military regime in Chile between 1973 and 1990. Each group brings information to share in the class. The groups of students will be separated to form new ones, so each student from group 1 will be in a group with one student from group 2, 3 and 4. As they did different research, each student will contribute with new ideas and information to the discussion.
				Study 2. After sharing those ideas, students analyze the relationship between those testimonies and Max's presence in the novel. Each group will register their ideas to share them later with the rest of the class through a new entry in the online blog.
				Activate 3. Students will write down their predictions of Max's influence in the Hubermann's lifestyle. These predictions will be given to the teacher by the end of the class, who will save them for an activity in a following lesson.
3. Wins and Losses	**7. 'There is a Jew in my basement!'**	Students will be able to infer the meaning of Max Vandenburg's writings and their importance to the protagonist, as well as the relevance of him being hidden.	In this session, the teacher and students will - be assigned one page from Max Vandenburg's story to interpret it - try to get its meaning as a whole. - analyze how dangerous it is the presence of Max for the Hubermann's.	**Engage** 1. The teacher brings to class the predictions that students made about Max's presence in the Hubermann's family life. Each student picks one randomly and reads it out loud. They all decide whether the predictions were correct or not. The students who wrote the correct predictions, if any, will receive a prize.
				Study 2. Students will be assigned one page of Max's story and try to get its meaning. After that, each of them will stand in a line and, showing the picture, will state what the image represents in order to have the picture of the story as a whole. 3. On the board, students brainstorm ideas on how Max could be discovered and the impact of that in the Hubermann's family. In order to do that, the teacher brings 2 small balls into the class, she throws the ball to a student and s/he will write an idea on the board. Then, that student throws the ball to someone else, and so on.
				Activate 4. The teacher devotes the last 10 minutes of the lesson for students to write their reflections on their diaries. They should focus on the following questions: 'would you be willing to make that sacrifice for someone?' If so, 'who would you do that for? Would you do it for a

				stranger?'
	8. Word Thief	Students will be able to examine the importance of Liesel's dictionary for the narration of the story.	In this session, students will - relate the meanings in bold from the dictionary in the narration of the story with the events happening.	**Engage** 1. The teacher presents examples taken from the novel of the narrator's comments in bold that stop the narration at some points. In pairs, the students discuss the importance of those comments and attempt to provide a reason for why they are present in the novel. Then, the whole class share their ideas.
				Study 2. The class is divided into 4 groups of 3 students. Each group is assigned a number of words that are used as definitions in bold in the middle of the narration. Students have to find other definitions that also suit the meaning intended according to the ideas developed in the novel. After that, a leader from each group will go to the front of the classroom and discuss the ideas they talked about in the group.
				Activate 3. In their diaries, students, like Death, add their comments and stop the narration. This is to highlight some ideas or concepts that, with the flow of narration, may seem lost.
	9. Losing a friend	Students will be able to understand the reasons for Max's and Hans's leaving and the implications of this for Liesel. They will also analyze the power of Liesel's storytelling during the bombings.	In this session, students will - analyze the events that caused Max's and Hans's leaving, and Liesel's feelings after that. - attempt to discover the reason behind people calming down during air raids when Liesel read.	**Engage** 1. One student summarizes these three events present in the novel: Max's leaving Himmel Street, Hans's leaving, and Liesel's reading out loud in the shelter during an air raid.
				Study 2. Students –divided into 3 groups- prepared presentations about these three events and their influence on the novel and on the characters' lives. Students get together with their groups and review the speech, asking questions to the teacher regarding pronunciation, vocabulary, grammar and discourse organization.
				Activate 3. Students present their ideas complementing their classmates' ideas too. While one group presents, the other students listen carefully, ask questions and then give feedback, if necessary. 4. After the presentations, students write their reflections on these topics on their diaries, using their own information, but also the information provided by their classmates.
4. Bidding farewell to the Book Thief	**10. Confessions**	Students will be able to understand the ending of the story, considering the incident with Max in Munich Street, the letter to Mrs.	In this session, students will - get in groups to analyze three important topics by the end of the novel: Liesel seeing Max in Munich Street, Liesel writing a letter to Mrs.	**Engage** 1. The teacher tells students to imagine themselves as a character of a book whose story is told by someone else. The teacher poses the following questions: 'what other characters would be part of the story?' and 'what events would be narrated?' Students write their ideas on their diaries, and then share some of them with the class.
				Study 2. The class will be divided in 3 groups of 4 students. Each group will be assigned one topic to be discussed: Liesel's seeing Max in Munich Street, Liesel's writing a

		Hermann, and Liesel's writing of "*The Book Thief*."[4]	Hermann, and the interpretation of Liesel's writing of "*The Book Thief*."	letter to Mrs. Hermann, and the interpretation of Liesel's writing of "*The Book Thief*." After that, their ideas will be shared and complemented with their classmates'.
				Activate 3. After having kept a diary during the development of the workshop and having analyzed Liesel's diary, the teacher asks the students the importance of that experience in their lives and whether it has helped them in some way with their reflections. The students analyze the importance of the diary and relate that to Liesel's writing of her own diary. 4. The teacher gives 10 minutes for students to write in their diaries the answer to the question 'if Death could speak about you, what would s/he say?'
	11. Endings	Students will be able to analyze and create a new part of the novel.	In this session, students will - discuss the ending of the novel - write an alternative ending for it, considering aspects that they would have liked that were different.	**Engage** 1. In a piece of paper, students write one word that, according to their opinion, describes best the end of the novel. Then, each student picks one randomly and reads it out loud.
				Study 2. The students are divided between the ones who enjoyed the ending of the novel and, on the contrary, the ones who did not like it. They share some of the reasons to argue for or against the ending.
				Activate 4. After that, individually, students write an alternative ending for the story, which will be posted on the online blog.
	12. Comparisons	Students will be able to evaluate the novel by comparing it to the film adaptation. They will be able to interpret book covers according to the novel's meaning.	In this session, students will - contrast the image of Death that they have now with the one they had at the beginning of the workshop. - compare book covers - compare some scenes from the movie with some events in the novel, evaluating if the film adaptation is accurate or not	**Engage** 1. The teacher brings the same images of the physical depiction of Death with which students worked at the beginning of the workshop. Students evaluate them and check if, after the reading of the novel, their perceptions of what Death looks like have changed or not.
				Study 2. Students will choose one of the book covers of the novel. They will analyze the colors, elements and symbols present in it.
				Activate 3. After analyzing the covers, students have to argue against their cover as the most accurate representation of what the novel is about. 3. Students will select some scenes both from the novel and the movie and will show it to the rest of the class, explaining why that scene is pivotal for the development of the story.
	13. Final Projects	Students will explain their final projects.	In this session, students will - present their own individual	The classroom will be open for every person within the school community to see the final projects. First, students will share their own diaries, and the most important ideas. The diaries will be open for people to

[4] "*The Book Thief*" refers to a story written by Liesel by the end of the novel. Therefore, quotation marks and italics are used to differentiate it with the title of the novel.

			projects, besides the trailer/play/comic that they created based on the novel.	look at them. Besides, the blog will be projected for the school community to see some of the reflections and the work done during the semester. In the case of the comic, it would be on display on a wall for people to see it. In the case of the movie trailer, it will be played and projected. Finally, at some point, the students who performed a short play with some scenes of the novel will show their work too. This marks the end of the workshop.

VII. MICRO PLANNING

VII.1. Sample Lesson 1

Unit: 1 **Lesson*:*** 2: Humanizing Death

Content:

- First impressions of Death in the novel.
- Importance of Death as narrator.

Objectives: Students will be able to

- Analyze the voice given to the narrator of the story.
- Relate Death in the novel with narrations of death in other contexts.
- Reflect on abstract topics, such as Death.

Key Vocabulary	**Supplementary Material**
Death, Visual Representation, Reflection, Thief.	Data projector, computer, speakers, internet connection, handouts.

Lesson Features

Preparation	**Scaffolding**	**Grouping Options**
x Adaptation of Content	___ Modeling	**x** Whole Class
x Links to Background	**x** Guided Practice	**x** Small Groups
___ Links to Past Learning	**x** Independent Practice	**x** Partners
x Strategies Incorporated	___ Comprehensible Input	**x** Independent
Integration of Process	**Application**	**Assessment**
___ Reading	___ Hands-on	**x** Individual
x Writing	**x** Meaningful	**x** Group
x Speaking	**x** Linked to Objectives	**x** Written
x Listening	**x** Promotes Engagement	**x** Oral

TIME	LESSON SEQUENCE
7 minutes	Students listen to the song "Dancing with Mr. D" by The Rolling Stones (https://www.youtube.com/watch?v=9hw1SKn5eFM), while reading the lyrics provided in a handout (Tasks and Materials a.).
15 minutes	The teacher and the students in general analyze the lyrics of the song, inferring its meaning.
20 minutes	The class is divided into 3 groups. Each of them answers one of the following questions, on display on a PPT: 'What is the importance of the story being told by the perspective of death?,' 'Is death human?,' 'Why is the unit called 'A thief telling the story of a thief'?' (Tasks and Materials b.). The groups get together and discuss the answer for their corresponding question.
10 minutes	Students from the different groups share their ideas with the rest, discussing whether they agree or not with the answer provided.
18 minutes	The students dissolve their groups and go back to their original seats. The teacher gives instructions for an activity that they will develop the following class, in which students will have to introduce a visual representation of Death. The teacher presents some audiovisual resources in which Death is portrayed physically, in specific in popular movies and TV series (Tasks and Materials c.). Students –in pairs- have to select one of the resources (the ones provided by the teacher or others) and explain why that depiction of Death is the most accurate one. In pairs, students watch parts of the videos and select the visual representation of Death that

	they are going to analyze.
20 minutes	Once all students have selected a representation to work with, they receive a piece of paper to write their personal experience with the topic of death, including feelings, reactions, impressions or memories that the reading and discussion of the topics may have triggered (Tasks and Materials d.). At the end of the lesson, each student gives their writing with reflections back to the teacher, who will keep it and save it to use it in a following lesson.

Tasks and Materials – Sample Lesson 1

a. Song: Students listen to and read the lyrics of the song "Dancing with Mr. D", by The Rolling Stones.

"Dancing with Mr. D" – The Rolling Stones

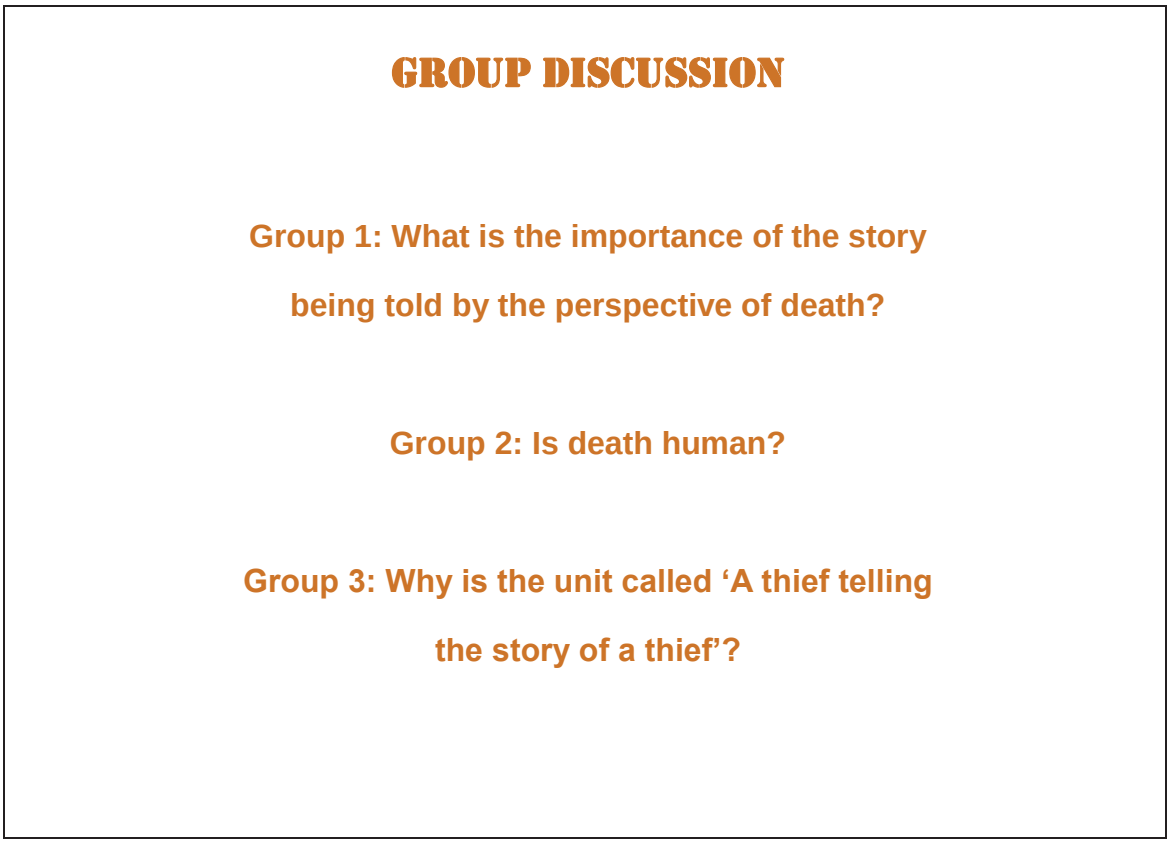
Link: https://www.youtube.com/watch?v=9hw1SKn5eFM

DANCING WITH MR. D

THE ROLLING STONES

Down in the graveyard where we have our tryst
The air smells sweet, the air smells sick
He never smiles, his mouth merely twists
The breath in my lungs feels clinging and thick
But I know his name, he's called Mr. D.
And one of these days he's gonna set you free
Human skulls is hangin' right 'round his neck
The palms of my hands is clammy and wet
Lord, I was dancin', dancin', dancin' so free
Dancin', dancin', dancin' so free
Dancin', Lord, keep your hand off me
Dancin' with Mr. D., with Mr. D., with Mr. D.
Will it be poison put in my glass
Will it be slow or will it be fast?
The bite of a snake, the sting of a spider
A drink of Belladonna on a Toussaint night
Hiding in a corner in New York City
Lookin' down a fourty-four in West Virginia
I was dancin', dancin', dancin' so free
Dancin', dancin', dancin' so free
Dancin', Lord, keep your hand off me
Dancin' with Mr. D., with Mr. D., with Mr. D.
One night I was dancin' with a lady in black
Wearin' black silk gloves and a black silk hat
She looked at me longin' with black velvet eyes
She gazed at me strange all cunning and wise
Then I saw the flesh just fall off her bones
The eyes in her skull was burning like coals
Lord, have mercy, fire and brimstone
I was dancin' with Mrs. D.
Lord, I was dancin', dancin', dancin' so free
I was dancin', dancin', dancin' so free
Dancin', dancin', dancin' so free
Dancin', dancin'

b. Questions on a PPT: Some questions are on display for each to group to discuss.



c. Audiovisual Resources: Images of Death are shown as options for students to select one which they think is most accurate.

Death – *Supernatural*.

Link: https://www.youtube.com/watch?v=u1EzU9sLQ6I

Death – *The Tale of the Three Brothers. Harry Potter*.

Link: https://www.youtube.com/watch?v=bN1_h_eGitE

Death – *Adventure Time*

Link: https://www.youtube.com/watch?v=SjJ9LIwcsFU

Death – *The Grim Adventures of Billy & Mandy*

Link: https://www.youtube.com/watch?v=VQhkhWFJr7Q

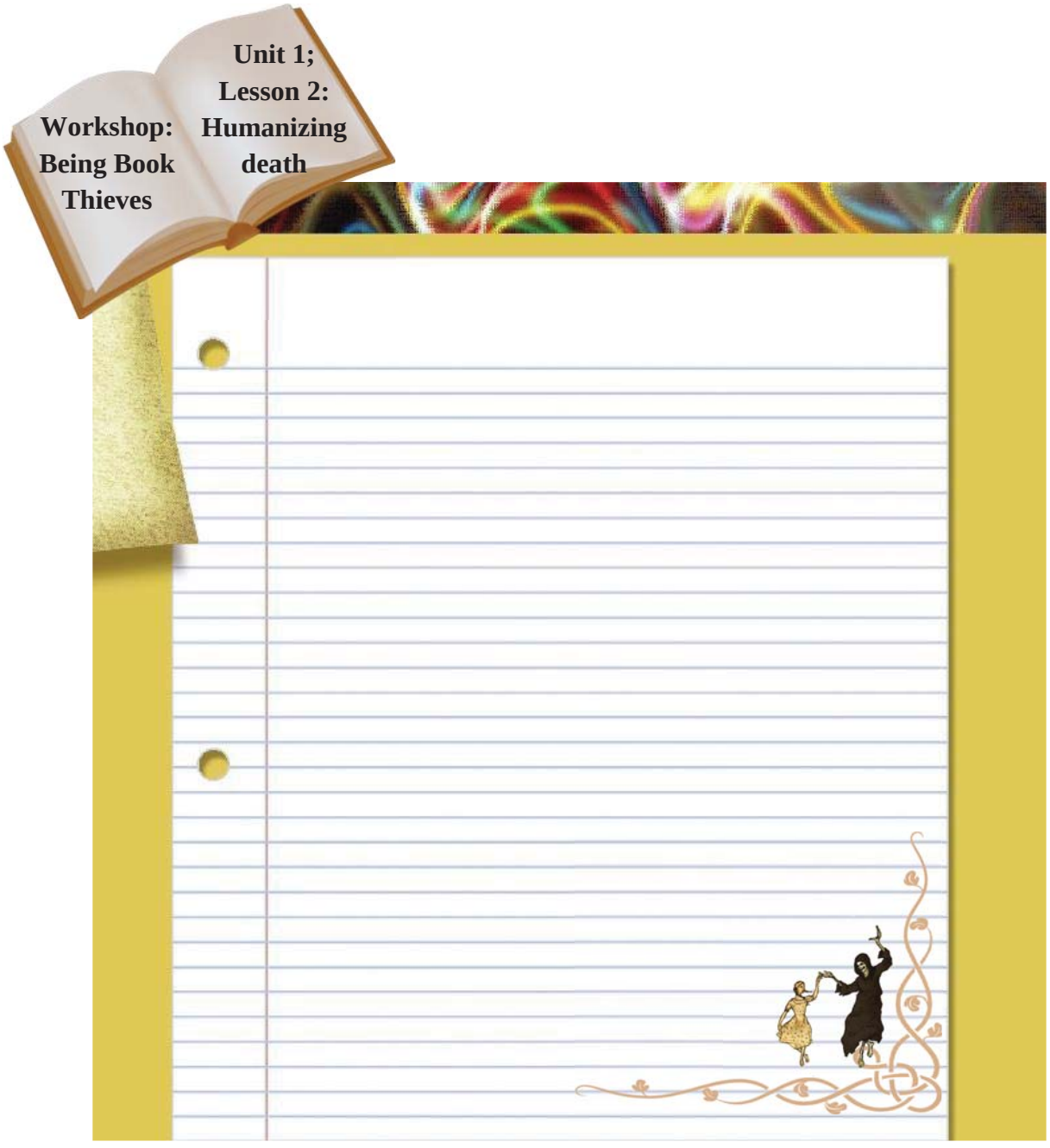
Death – *Family Guy*

Link: https://www.youtube.com/watch?v=yLasbIeLjpk

Death – *The Simpsons*

Link: https://www.youtube.com/watch?v=vHObNJV-pWU

d. Sheet: Students will receive a sheet for them to write their feelings and reactions towards the topic treated: Death.



VII.2. Sample Lesson 2

Unit: 2 **Lesson*:*** 6: A stranger in the house

Content:

- Similarities between situations during the Holocaust and during the military regime in Chile.
- Max's arrival into the story.
- Influence of Max's arrival in the Hubermann's lifestyle.

Objectives: Students will be able to

- Analyze relationships between characters.
- Relate characters and events with the historical context of the novel.

Key Vocabulary	**Supplementary Material**
Holocaust, Military Regime, Testimonies, Witness, Hiding Place, Predictions.	Handouts, Online blog.

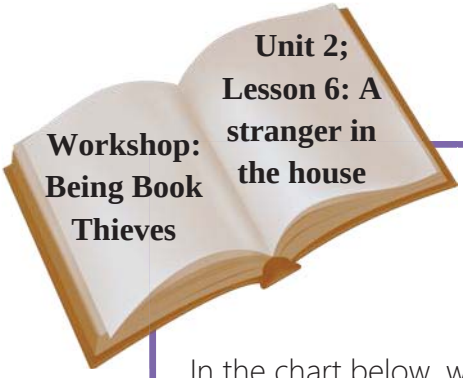
Lesson Features

Preparation	**Scaffolding**	**Grouping Options**
x Adaptation of Content	____ Modeling	____ Whole Class
x Links to Background	**x** Guided Practice	**x** Small Groups
x Links to Past Learning	**x** Independent Practice	____ Partners
____ Strategies Incorporated	____ Comprehensible Input	**x** Independent
Integration of Process	**Application**	**Assessment**
x Reading	____ Hands-on	**x** Individual
x Writing	**x** Meaningful	**x** Group
x Speaking	**x** Linked to Objectives	**x** Written
___ Listening	**x** Promotes Engagement	**x** Oral

TIME	LESSON SEQUENCE
30 minutes	As homework, students –divided into 4 groups of 3-, had to do some research on testimonies of people who hid or escaped for political reasons during the military regime in Chile between 1973 and 1990. Each group brings information to share in the class. The groups are separated to form new ones so that each student from group 1 is in a group with one student from group 2, 3 and 4. As they did different research, each student contributes with new ideas and information to the discussion. They discuss the situation of people's hiding and the reasons for doing so.
20 minutes	After sharing those ideas, students analyze the relationship between those testimonies and Max's presence in the novel. Each group registers their ideas to share them later with the rest of the class through a new entry in an online blog shared with all the students. Besides, they complete a comparative chart, in which they mention the similarities and differences between the two contexts (Tasks and Materials a.).
20 minutes	Each group presents their comparative charts to the rest of the class, explaining the differences and similarities that characterize the relationship, if any, of these two historical events.
20 minutes	The teacher gives every student a blank sheet in which they are supposed to write down their predictions about Max's influence in the Hubermann's lifestyle. Instructions for this are provided in the handout (Tasks and Materials b.) These predictions will be given to the teacher by the end of the class, who will save them for an activity in a following lesson.

Tasks and Materials – Sample Lesson 2

a. Comparative chart: Students will complete this comparative chart to relate Max's hiding during the Holocaust with Chileans hiding during the military regime.



COMPARATIVE CHART

In the chart below, write down the differences and similarities between situations in the Holocaust and situations in Chile during the Military Regime.

Max – Holocaust	Chileans – Military Regime
✓	✓
✓	✓
✓	✓
✓	✓
✓	✓

b. Predictions: In this handout, students will write their predictions about Max's impact on the story.

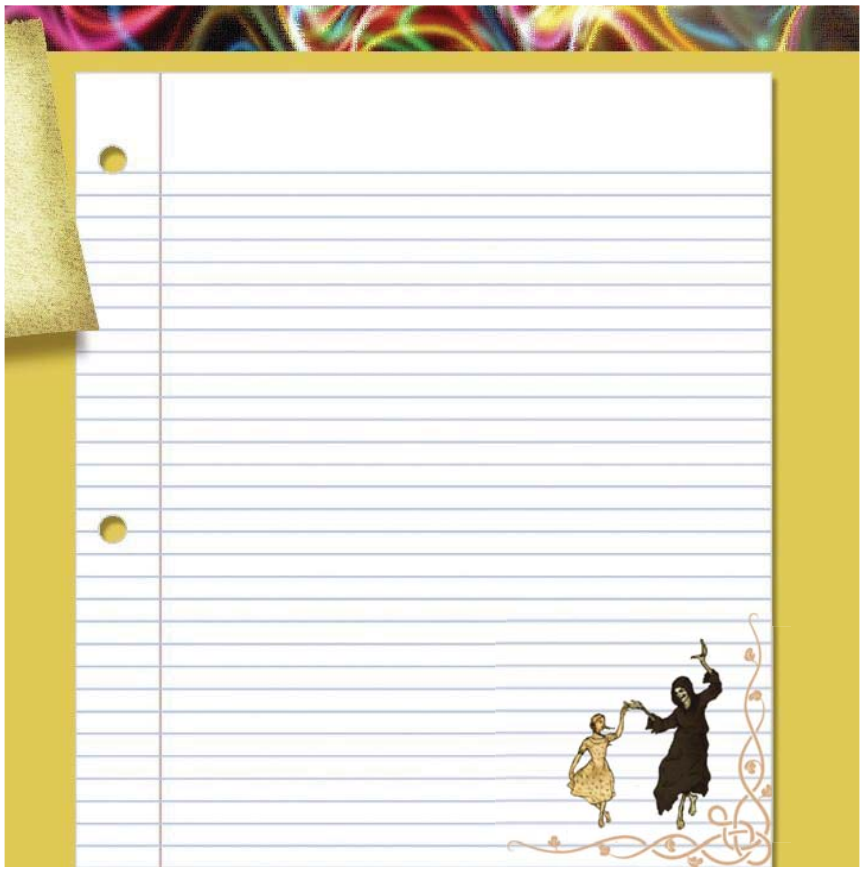
Workshop: Being Book Thieves

Unit 2; Lesson 6: A stranger in the house

MY PREDICTONS

Write down your predictions about Max's influence on the novel. Try to answer questions as:

- ✓ How does Max change the plot from now on?
- ✓ What will his relationship be with Liesel, Hans and Rosa?
- ✓ Will he die?
- ✓ Will he escape?



VII.3. Sample Lesson 3

Unit: 4 **Lesson*:*** 12: Comparisons

Content:

- The contrast between different images of Death.
- The comparison between book covers.
- The comparison between scenes from the movie and events in the novel.

Objectives: Students will be able to

- Interpret Death's physical depiction from the information provided in the novel.
- Interpret and compare book covers according to the novel's meaning.
- Evaluate the film adaptation by comparing it to the novel.

Key Vocabulary	**Supplementary Material**
Cover, Death, Physical Depiction, Scenes, Symbols.	Data projector, computer, speakers, movie in a compatible format, extracts from novel (digital version).

Lesson Features

Preparation	**Scaffolding**	**Grouping Options**
____ Adaptation of Content	__x__ Modeling	____ Whole Class
__x__ Links to Background	____ Guided Practice	__x__ Small Groups
__x__ Links to Past Learning	__x__ Independent Practice	____ Partners
____ Strategies Incorporated	____ Comprehensible Input	__x__ Independent

Integration of Process	**Application**	**Assessment**
____ Reading	__x__ Hands-on	__x__ Individual
____ Writing	____ Meaningful	____ Group
__x__ Speaking	__x__ Linked to Objectives	____ Written
__x__ Listening	__x__ Promotes Engagement	__x__ Oral

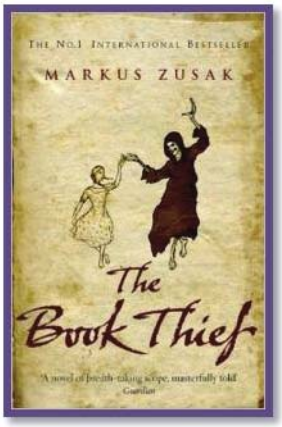
TIME	LESSON SEQUENCE
15 minutes	The teacher brings the same images and videos of the physical depiction of Death shown at the beginning of the workshop (Tasks and Materials a.). By making comments as the images are shown, students evaluate them and check if, after the reading of the novel, their perceptions of what Death looks like have changed or not. If so, they briefly state what made them change their perception.
20 minutes	The teacher brings printed sheets with the different book covers of the novel (13 in total) (Tasks and Materials b.). Each student and the teacher select one. They have to analyze the cover according to a handout given by the teacher with the necessary criteria to do so (Tasks and Materials c.).
15 minutes	After that, students present their arguments for the covers, trying to convince the audience of the accuracy and pertinence of the cover they are presenting. In order to do so, in the same handout given by the teacher, there are some expressions that students can use to organize their speech.
30 minutes	Previously, students had formed 4 groups of 3 students each. Each group presents one scene both from the novel and from the movie that they consider is pivotal for the development of the story. The teacher shows them 4 examples and models one of them, doing exactly what students are supposed to do. They present the scene and a small text taken from the novel that they think is representative of that scene. The criteria for the selection of the scene are given in a handout, along with expressions they

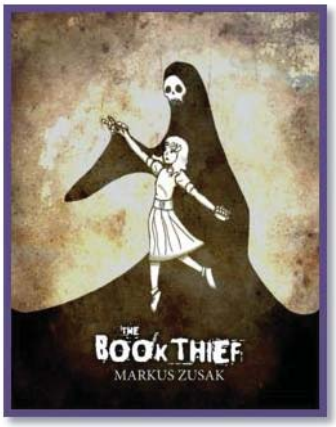
	can use to organize their speech (Tasks and Materials c.).
10 minutes	The teacher and the students make final comments about the book covers and about the presentation, giving feedback to the students, if necessary.

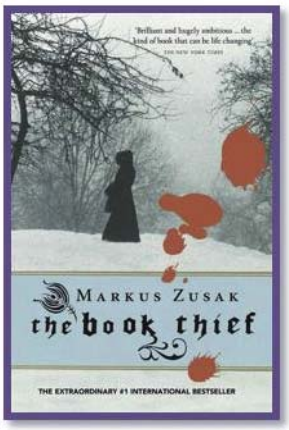
Tasks and Material – Sample Lesson 3

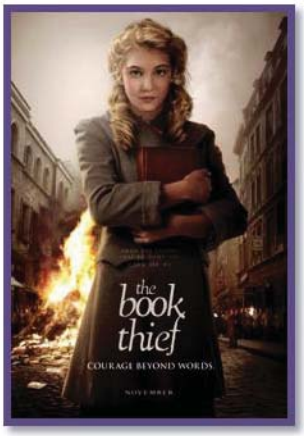
a. Visual Material: Images of Death are shown as options for students to select one which they think is most accurate (same as shown in a previous lesson).

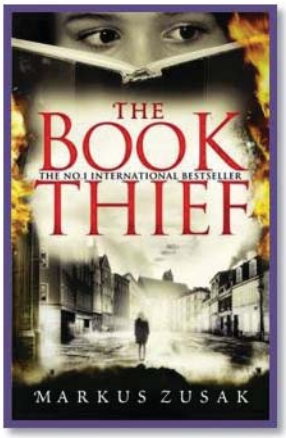
b. Book covers: 13 books covers are used during the class. Instructions for this activity are shown below, in the handouts.

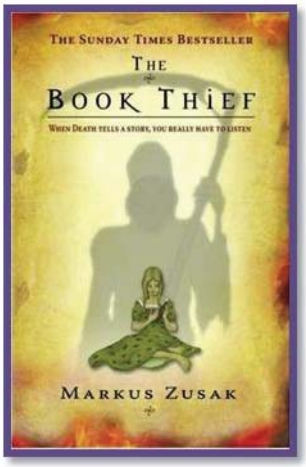


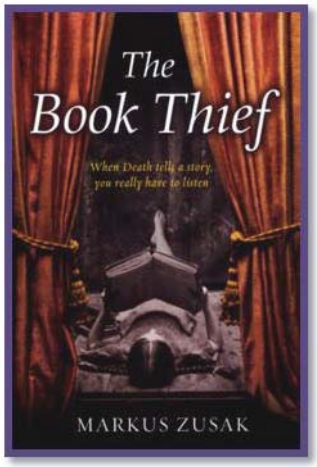


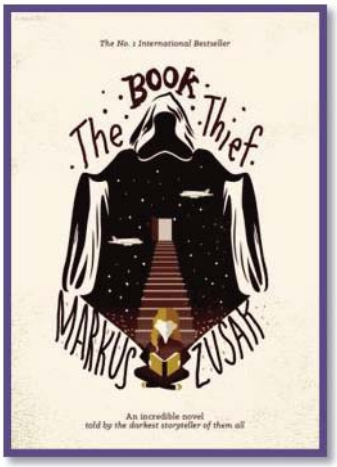


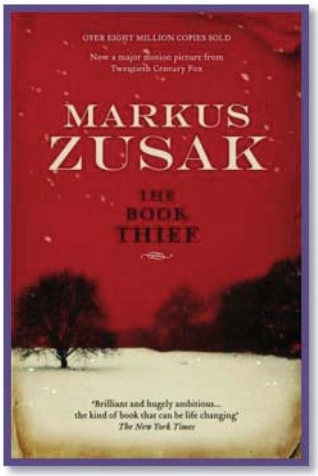


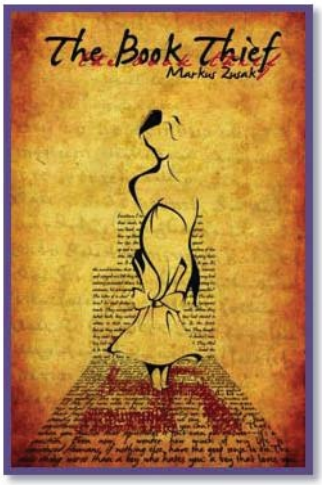









OVER EIGHT MILLION COPIES SOLD
Now a major motion picture from
Twentieth Century Fox
MARKUS
ZUSAK
THE
BOOK
THIEF
'Brilliant and hugely ambitious...
the kind of book that can be life changing'
The New York Times


The Book Thief
Markus Zusak


the
Book
Thief
Markus Zusak


NOW A MAJOR MOTION PICTURE FROM TWENTIETH CENTURY FOX
the book thief
MARKUS ZUSAK
READ BY ALLAN CORDUNER • AN UNABRIDGED PRODUCTION

c. Handout: The following handout contains the instructions to work in the activities with book covers and with the selection of scenes.

Unit 4; Lesson 12: Workshop: Being Book Thieves Comparisons

CRITERIA FOR YOUR SELECTION

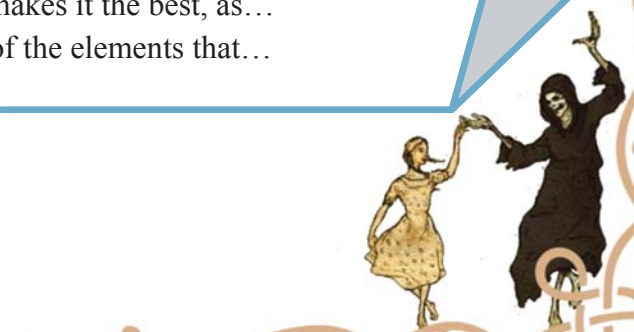
1. BOOK COVERS

You have to select one of the book covers shown in class and argue for it by analyzing its elements. When you prepare your speech, mind the following criteria:

- ✓ **Colors:** How are they important in the cover, considering Death's initial discussion on colors?
- ✓ **Images:** Are the images cartoons or real-life pictures? What do they depict?
- ✓ **Imagery:** What elements are present in the cover that symbolize an important aspect of the novel?
- ✓ **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?

As this is an argumentative text, you have to convince the audience that your cover is the best. Use some of the following expressions when structuring your speech:

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



2. SCENES

CRITERIA FOR YOUR SELECTION

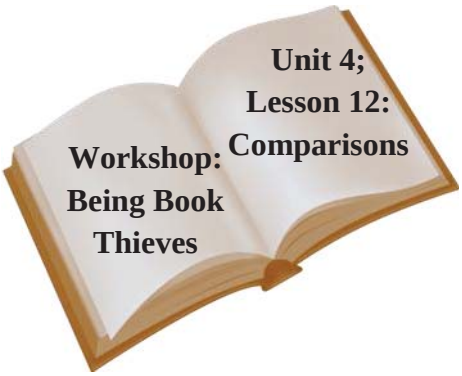
In order to select an important scene in the novel and movie and justify your decision, choose one of the following criteria:

- ✓ The most emotional scene.
- ✓ The climax of the novel.
- ✓ The pivotal scene that changed the rest of the story.
- ✓ The happiest scene.
- ✓ The saddest scene.
- ✓ The most visually stunning.
- ✓ The most accurate scene adaptation from the novel.
- ✓ The worst scene adaptation from the novel.

As you have to justify your selection, this is an argumentative text. You have to convince the audience of the relevance of the scene you chose. Use some of the following expressions when structuring your speech:

- ➢ I chose the scene in which…
- ➢ This scene is relevant because it shows…
- ➢ This scene affects the development of the story as…
- ➢ X character and Y character are involved in this scene…

Remember that this is group work, so organize your speech for every member of the team to contribute with important ideas!

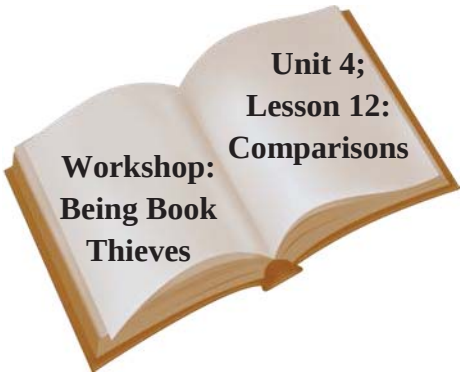


EXAMPLES

In this handout, you will find four examples on how to present the scenes you selected. Listen to the teacher introduce one of the scenes showed below.

"Speeches would be made./ A fire would be lit./ A book would be stolen." (72)

"A NICE THOUGHT / One was a book thief. / The other stole the sky." (258)



EXAMPLES

Liesel pulled The Word Shaker from her bag and showed Rudy one of the pages. (…). " 'Hair the color of lemons,' " Rudy read. His fingers touched the words. "You told him about me? (…) "Of course I told him about you," Liesel said. / She was saying goodbye and she didn't even know it. (348)

"THE BOOK THIEF—LAST LINE / I have hated the words and I have loved them, and I hope I have made them right.

Outside, the world whistled. The rain was stained." (354)

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IX. APPENDIX

IX.1. Appendix 1

TABLE 1.1 Stages of Literary Appreciation

Read this chart from the bottom up to trace the stages of development most commonly found in reading the autobiographies of adults who love to read.

Level	Optimal Age	Stage	Sample Literary Materials	Sample Actions
7	Adulthood to death	Aesthetic appreciation	• Classics • Significant contemporary books • Drama • Film	• Reads constantly • Dreams of writing the great American novel • Enjoys literary and film criticism • Reads many books a year • Sees plays • Revisits favorites
6	College	Reading widely	• Best-sellers • Acclaimed novels, poems, plays, films, magazines	• Talks about books and films with friends • Joins a book club • Gathers books to take on vacation
5	High school	Venturing beyond self	• Science fiction • Social issues fiction • Forbidden material • "Different" stories	• Begins buying own books • Sees movies with friends • Gets reading suggestions from friends • Reads beyond school assignments
4	Junior high	Finding oneself in literature	• Realistic fiction • Contemporary problem novels • Wish-fulfilling stories	• Hides novels inside textbooks to read during classes • Stays up at night reading • Uses reading as an escape from social pressures
3	Late elementary	Losing oneself in literature	• Series books • Fantasies • Animal stories • Anything one can disappear into • Comic books	• Reads while doing chores • Reads while traveling • Makes friends with a librarian • Checks books out regularly • Gets "into" reading a particular genre or author
2	Primary grades	Learning to decode Developing an attention span	• School reading texts • Easy-to-read books • Signs and other real-world messages	• Takes pride in reading to parents or others • Enjoys reading alone • Has favorite stories
1	Birth to kindergarten	Understanding of pleasure and profit from printed words and from visual and oral presentations	• Nursery rhymes • Folktales • Picture books • Television programs • Songs	• "Reads" signs for certain restaurants and food • Memorizes favorite stories and pretends to read • Enjoys singing and listening to stories

IX.2. Appendix 2

(Taken from the school website: http://ciamariavina.cl/index.php/2015/08/18/vision-mision/)

Nuestra Visión.

El Colegio Compañía de María de Viña del Mar, desde el Evangelio, quiere ser propuesta significativa de educación integral de calidad y comunión de personas que desarrollen al máximo sus capacidades, para que quienes eduquen y se eduquen en él, puedan discernir en la búsqueda de un mayor servicio en la sociedad de hoy, al estilo de María Nuestra Señora.

Nuestra Misión

El Colegio Compañía de María de Viña del Mar busca entregar a sus estudiantes una formación Humanista- Científica de calidad centrada en los procesos pedagógicos , que favorezca el desarrollo de capacidades, destrezas y habilidades intelectuales, emocionales, espirituales, motrices y sociales, para construir su proyecto de vida, teniendo como modelo los principios del proyecto de Santa Juana de Lestonnac.

IX.3. Appendix 3.

ENCUESTA

Colegio: _____

Marca con una X según corresponda

1. ¿Te gusta leer? ☐ Sí ☐ No

2. ¿Qué tipos de texto sueles leer? Puedes marcar más de una opción.

   ☐ Libros de ficción que te asignan en el colegio.

   ☐ Libros de ficción que yo elijo y leo por mi cuenta.

   ☐ Textos escolares de algunas asignaturas.

   ☐ Textos informativos en páginas web.

   ☐ Libros de no-ficción o artículos informativos sobre temas que te interesan.

3. ¿Qué tan frecuentemente lees?

   ☐ Todos los días.

   ☐ 3 veces a la semana.

   ☐ 1 vez a la semana.

   ☐ 1-2 veces al mes.

   ☐ Menos de 1 vez al mes.

4. ¿Por qué motivo principalmente lees?

   ☐ Porque me lo asignan en el colegio.

   ☐ Porque me sirve para distraerme.

   ☐ Porque me gusta como pasatiempo.

5. ¿Cuáles son tus 3 libros favoritos?

   1. _____

   2. _____

   3. _____

6. ¿Te gusta el inglés? ☐ Sí ☐ No

7. ¿Has leído algún libro en inglés?

☐ Sí ¿Cuál/es? _____

☐ No

8. ¿Qué es lo que más te cuesta al aprender inglés? Puedes marcar más de una opción.

☐ Escuchar ☐ Hablar ☐ Leer ☐ Escribir

9. ¿Qué actividades te gustaría realizar en el colegio en torno a un libro en inglés que te interesara? Puedes marcar más de una opción.

   ☐ Hacer discusiones grupales en torno a temas presentes en el libro.

   ☐ Hacer un tráiler o una obra de teatro basada en el libro.

   ☐ Escribir ensayos sobre temas presentes en el libro.

   ☐ Leer partes del libro en grupo.

   ☐ Ver vídeos en inglés relacionados con el libro (películas, entrevistas, etc.)