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INSTITUTO DE LITERATURA Y CIENCIA DEL LENGUAJE



**A Wonderland's Guided Tour:**  
**From Nonsense to Paradox through Lewis Carroll's**  
*Alice's Adventures in Wonderland*

An elective literature workshop for 4<sup>th</sup> year of high school students

Trabajo de Titulación Para Optar al Grado de Licenciado en Educación y al Título de  
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*“The why of this book cannot, and need not, be put into words. Those for whom a child’s mind is a sealed book, who and see no divinity in a child’s smile would read such words in vain: while for any one who has ever loved one true child, no words are needed.”*

**Lewis Carroll**, introduction to *Alice’s Adventures Under Ground*

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To all of you, thank you. And thank you for letting me be a part of your lives.

## Introduction

Keeping in mind both the challenges and obstacles that appear when adapting English literature to the Chilean teaching context, this elective literature workshop aims not only to further develop the fundamental aspects when learning a foreign language, but also to introduce, expand and encourage critical, autonomous learners who will be able to recognize English literature as a valuable source of knowledge which will help them extend their imaginary world as well as their own realities.

The main objective of the workshop is to present a literature course which will give young students the chance of learning about Victorian nonsense literature through the different aspects of one of the most recognized, beloved, and famous classics: *Alice's Adventures in Wonderland* (1865) by Lewis Carroll. Undoubtedly, there is an obvious excess of things that can be said about this novel, of which intense and attractive interpretations appear every year from a diversity of philosophical, psychological, literary and even medical points of view. This variety of interpretations and visions underscores the originality and influence of Wonderland as a complex imaginary world, but also calls for an analysis of the craft that makes it possible. Carroll gracefully invites us to join Alice in her adventures through the nonsensical Wonderland, and he does it in an original, elegant way which has helped to develop and broaden the world of fantasy to the limits that can only be seen by our most vibrant imagination. If it is considered that the unconscious of readers' minds plays a big role in understanding this land of dreams, so it does when readers acquire and learn a second language. Therefore, students taking the workshop will be required to give no restraints to the capability of their minds as they progress and learn.

This project, as the name suggests, will focus on guiding students through an informed reading of the novel as well as on examining closely its many aspects by using suitable reading, writing and speaking activities that will result in a beneficial learning process. The learning opportunity that Carroll offers is there for the taking of whoever is willing and able to accept its charms. This workshop aims humbly and professionally to give Chilean students the opportunity of following the adventure and going down the rabbit-hole.

The writing of this project is divided in a number of sections. First, the introductory theoretical framework which explains the main articulating concepts –such as Children’s Literature, Nonsense and Paradox –providing conceptual background to design and content of the project. This first section concludes with a short critical reading of the novel. The following sections, like Description of the School, Needs Analysis and Course Syllabus, are in charge of contextualizing the development and showing the project itself.

## Definition of Literature

The way in which this concept eludes a straightforward definition is one of the main traits that any definition of the term entails. “[...] [W]hile the phenomenon of literature has existed since deepest antiquity, the notion of ‘Literature’ has not.” (Widdowson, 26) It is an ever-changing and slippery term that is continuously evolving from what it once was considered to be. Widdowson, after giving a series of what he calls “non-definitions”, goes to the etymology and asserts that “[t]he English word *literature* derives, either directly or by way of the cognate French *littérature*, from the Latin *litteratura*, the root-word for which is *littera* meaning ‘a letter’.” (31) So, at the core of its etymology, literature is a graphic representation of the word.

Before sentencing what will be understood by Literature in this project, it is quite important to point out that even though it is a hard task to enclose this concept –for almost every critic has his/her own different definition of what Literature is –people in general share a conception about what is perceived as Literature, and use it quite effectively, which agrees with Jim Meyer’s (1997) statement:

[L]ike all words, [literature] is used by perhaps millions of speakers, speakers who come from vastly different backgrounds and who have quite divergent personal experiences with, and views on, literary texts. And like all words, it is used fairly successfully; speakers and listeners generally communicate adequately, despite this variety of experience, background, and training.

(Meyer, 1)

Meyer, after explaining and exemplifying two different approaches (the criterial and the prototype approach), tries to develop an answer to the question at hand by following the prototype approach and listing a series of characteristics that will define a literary works as:

- written texts
- marked by careful use of language, including features such as creative metaphors, well-turned phrases, elegant syntax, rhyme, alliteration, meter.
- in a literary genre (poetry, prose fiction, or drama)
- read aesthetically.
- intended by the author to be read aesthetically.
- containing many weak implicatures (are deliberately somewhat open in interpretation).

He also indicates that this is not a checklist approach and he does not intend to eliminate literary works that do not meet all of the characteristics (4). Using such a list indicates that an exercise of analysis has to be made in order to discriminate a text and called it a literary work, an exercise that the reader should perform and a scholar must.

Concerning the reader, Culler (1997) points out the very meaning of this concept [Literature] will not be the same for a 5-year-old and a literary theorist, the later having a greater understanding of the concept at hand. Therefore, it can be said that the meaning of Literature changes according to the person who is defining it and variables will depend on the reader's purpose, whether it is entertainment or something more intricate. He also redirects the purpose of asking "What is Literature" by stating that this kind of question "-



[...]asks not for a definition but for an analysis, even an argument about why one might concern oneself with literature at all.” (20) But he finally concludes that literature “[...] is a speech act or textual event that elicits certain kinds of attention.” Culler separates his vision from the mere characterization of the literary text and gives importance to the circumstances in which this text is interpreted. Literature is not a finalized object but a process and communication. “[...] Most of the time what leads readers to treat something as literature is that they find it in a context that identifies it as literature: in a book of poems or a section of a magazine, library, or bookstore.” (27) Giving importance to the context and the reader as the one that rounds up the meaning of literature according to his/her approach and purpose.

Finally, to come to terms concerning the definition of the concept under discussion and taking into account both Meyer’s list of characteristics and Culler’s idea of context and reader, the meaning of Literature for this project will be as it follows: Literature can be understood not only as vast list of written works which can be recognized for their artistic and aesthetic purpose, but also as dynamic concept which is continually changing and evolving, therefore the way it can be interpreted changes according to different contexts.

Taking that into consideration, that Lewis Carroll’s *Alice’s Adventures in Wonderland* qualifies as a literary work is not even a question to be asked. The question would be about its genre, about the type of literary text it is. A text like *Alice*, it can be said, challenges pre-conceived notions of what a literary text should be; it relativizes the relationship between reality and imagination, and between reader and text, as a fixed structure.

## Children's Literature and Young Adult Literature

It is only logical to assume that the main difference between Children's Literature, hereafter *CL*, and Young Adult Literature, hereafter *YAL*, is their target audience, or the demographics to which they are directed to. Before deciding under which category *Alice in Wonderland* could be put on, an approximation for each concept will be presented.

A relevant aspect of *CL*, as Grenby (2008) points out, is that “[*CL*] began to be widely understood as a separate product only in the half-century or so following 1660.” (4) This was due to the emergence of a new market, as he says: “[A]ffluent parents who were willing to invest in their children.” (5) This investment in books for children was the way in which parents could exchange their money not only for a source of entertainment for their kids, but also for a pre-conceived set of instructions and behavioral models. In this line of thought, Karín Lesnik-Oberstein (2000) asserts that *CL* “[...] means in its most fundamental sense to every critic who uses the term: books which are good for children, and most particularly good in terms of emotional and moral values.” (16) *CL* in its origin as genre can be interpreted then as literary texts in which entertaining as well as giving moral instruction is most intrinsic to their nature. The recognizable way in which they present models of good behavior and the consequences of a bad one can be identify by the use of exaggeration, stereotypes, and a series of other recognizable conventions.

What happens when children begin to grow up? Trupe (2006) answers by stating that “[a]s children become bigger and more independent, able to earn money and drive; they develop a sense of themselves as individuals apart from their parents...” (7) They see themselves as distinct individuals, therefore the necessity for self-identification and the

process of searching for identity arises. In this search, their topics of interest concerning literature also change. Trupe (2006) presents a series of topics which are appealing to *YAL* users that can be found by simply reading the titles of its chapters, for example: Abuse, Sexual Violence, and Healing – Addressing Addiction – Crime, Suicide, and Their Aftermath. This variety of topics can be perceived as a more focused attempt to create a mimetic representation of subjectivity, and offer the readers a chance to identify themselves with the protagonist in a journey of growth through discovery and questioning. *YAL* texts do not aim at educating their readership into the ways of the world, but to show them characters and situations which can mirror their own in a more evident reflection. By comparing both categories, a difference between them can be set: As the readers mature, they are ready to shift to more mature topics and writing styles.

After covering some general aspects about both categories, it is time to see to which one does *Alice* correspond to. Categories, or more likely target audiences, sometimes do share common genres, according to O’Keefe (2004) “It’s not just that both adults and children are reading fantasy; in many cases, they are reading the very same books. The genres of adults’ and children’s fantasy are collapsing together...” (13) Fantasy appears to be a genre appealing for children and adults, and also young adults; however in CL and *YAL* fantasy is a genre of preference because it allows writers to place characters in extreme situations that both shed clarity and heighten emotions.

Considering *Alice’s Adventures in Wonderland* a pure fantasy work –and based on its appealing for a wide range of audiences –would be misleading. More than that, it is safer to say that it has elements from fantasy, it has element that readers can identify as *YAL*, it shares a certain tone with literature or the absurd. If forced to choose a specific category, it

can be said that the strongest claim goes to a *CL* style –specially considering that Carroll intended for the real 12-year-old Alice to read it and grasp the nonsensical philosophy of Wonderland –even though one of the most relevant characteristics of this literary work is that it has many layers, different readings for different ages, and so much things for readers to discover and re-discover inside Carroll’s imaginary underworld.

## Victorian Era & Nonsense Literature

Following, or better said overlapping, the industrial revolution in England, the Victorian era was a time for changes in different aspects of British lives: The population doubled its number, new scientific beliefs and theories were changing the world views, and the major developments in technology led England towards "...[E]ver greater liberty and enlightenment." (Chang, "Victorian and twentieth-century literature", 2014).

Chang also notice a paradoxical phenomenon between the new developments; the perks they brought, and the continuing transformation of the world during this era by explaining that:

This paradoxical structure of feeling arises in response to the "creative destruction" wrought by industrial modernization, a breathtaking series of tectonic shifts that includes the mechanization of production, explosive urban growth, major demographic displacements, globe-circling advances in mass- and tele-communications, the powerful expansion of nation-states and their bureaucracies, the rise of mass movements, and momentous discoveries in scientific knowledge.

(Chang, 2)

During the rule of Queen Victoria, British families were forging and subscribed to a moral code which was a set of principles and values they lived by. This moral code is easily recognizable by its gender inequality in which girls were seen only as marriage material, but at the same time "...[T]here was a desire to protect their innocence by prolonging their

girlhood and by guiding them away from behaviour that was considered working class and, therefore, deviant.” (Delaney, 2003)

In this context, of rigid moral values living together with new ideas and views of the world, is not irrelevant to indicate the importance that Nonsense literature added to the fold. Lehmann (1972) assertively indicates that Nonsense “...[O]pens our minds to the wonder of the world, and to the infinite possibilities of re-making it in innumerable combinations of imaginative invention.” (3). While sense, or common sense, can be depicted as the outcome of rational, proper thinking using the expression of the senses to the adjustment of ordinary life, Nonsense, on the other hand, is not exactly the opposite but a way in which contradictions, incongruities and absurdities open the way for imagination to settle a new and deeper harmony.

With these elements in hand, Lewis Carroll’s pioneer book introduces us to the result of using Nonsense in order to create a literary universe and shape the central idea of a story that can set things upside down and bring all sorts of unnatural, impossible, and absurd outcomes.

### **Time and Paradox**

Among the many elements that, in one way or another, are part of the story it is possible to focus on Time as a shaping feature in its development. Beer (2011) declares that “...[T]he books are preoccupied with time since their author was a mathematician and a logician, and temporality is fundamental both to logic and to possible worlds.”

As Beer manifests, throughout the story, the examples of time perception constantly changing vary from the unruly processes of growth the main character undergoes to the belatedness, anxiety and physical props (like the watch in the case of the White Rabbit) that reflect a time-regulated society. In order to reflect more deeply about other implications of time, this subject will be discussed in the next section corresponding to the reading of the book.

In the case of paradox, the Penguin Dictionary of Literary Terms says it originally was merely a view which contradicted accepted opinion, but the commonly accepted meaning it now has is of an apparently self-contradictory (even absurd) statement which, on closer inspection, is found to contain a truth reconciling the conflicting opposites. Or in the words of David Mikics a paradox is a contradiction that somehow proves fitting or true.

As a literary device, the purpose of using Paradox for delivering a message is to entertain the readers not by giving the central idea of a text specifically, but giving them the chance to convey the hidden meaning of the writing in a complicated manner. Other element Carroll uses to create and give originality to the universe of Wonderland.

## **A Reading of *Alice in Wonderland***

*Alice's Adventures in Wonderland* was the name for the reprinted version of the original title *Alice's Adventures Under Ground*. Published in 1865 by the English writer Lewis Carroll, who was at the same time Charles Lutwidge Dodgson an Oxford Mathematician and logician, the book tells the story of a young girl named Alice and the adventures she faces after following a white rabbit down its hole. In her journey of discovery through the fantastic country of Wonderland, she meets all kind of characters and undergoes all kind of transformations in an attempt to get to a garden which she can see through a keyhole. After having tea with two of the strangest mad characters in the novel, Alice is finally able to enter the garden where she meets the Queen of Hearts, a violent ruler who unprovoked claims the head of anyone who dares crossing her, and her card subjects and joins them for a croquet game. After a nonsensical trial in which Alice gets upset for the lack of reasoning on it, she becomes huge and knocks over the cards. Finally, Alice wakes up to find herself on her sister's lap.

Understanding that Alice's motivation and what sets the plot into motion from the very first chapter in the novel is neither fate, misfortune, nor coincidence, but a child's own natural curiosity is a key element for the reader to get immersed in this novel's fantasy world, which develops in what it seems are different rhythms and degrees of time, nonsense and paradoxically well-made critical visions of Victorian society.

Carroll's deep interest in children and his passion for conducting games and spending time with his rather young friends, may have led him to have a romantic vision of childhood which can be seen through his writing as he perfectly evokes the different



sensations and out-of-order way of thinking that usually little kids possess. His preference for this stage of human development is not something that goes unnoticed, the very fact that his work has to be read through a child's eyes reinforce the idea that what Carroll actually seeks is going back to and preserve childhood as a frozen period in time. As Lehmann (1972) indicates “[H]e longed to be a child again, and appears to have found his greatest pleasure in the company of children, in particular of small girls.” (5)

As discussed in previous sections, Victorian England gave way for technological advancements and greater means of production. This begged for an effort of keeping things in line. If it is arguably considered that the social construction of time came to be as a result of the necessity for creating a more logic, structured world, the first paradox that can be observed when analyzing this novel is that Lewis Carroll, being a mathematician and a well-known logician, uses time not only as a means for the development of Alice's world, but also uses it as a helpful element for its deconstruction and understanding.

About the concept of time, there is a lot that can be said. A most notorious feature inside Carroll's novel is its capacity for relativity: time seems to speed up when Alice quickly runs after the white rabbit (which is in a great hurry, as depicted) but it gradually seems to slow down when the child is falling down the hole. From that moment on, time inside the subterranean world of Wonderland has no meaning, and though Alice is not affected by this, the events in the plot indeed are. Later, she finds herself in a roofed room where there is no sun; therefore day and night do not exist as the ancestral element that governs time is not present anymore. As the book indicates “...[S]he looked up, but it was all dark overhead ; before her was another long passage, and the White Rabbit was still in sight, hurrying down it.” (7) Natural time does not exist in Wonderland, but its

replacement constitutes a clumsy simulacrum which turn to nightmare fed by ritual. The succession of events takes the reader and the heroine to another example of a timeless place: the tea party. When Alice first meets the Hatter and the March Hare she enters a garden where it's 5 o'clock (or tea time) all the time and an everlasting celebration is taking place. Nonsense takes place as the tea party continues; constantly changing seats, asking impossible riddles and being governed by the necessity of celebrating tea time only because of the hour. A close look on the ritualistic and nonsensical way that adults have for keeping in line their schedules, and to a greater extent, their lives.

These rituals saturated with nonsense can be found throughout the whole story, for this aspect also shapes the novel's plot. Carroll takes hold of nonsense and uses it as the fuel for his work which naturalize unexpected, impossible events to the point that Alice is not affected nor frightened by grotesque figures, such as talking animals and hybrid ones, by the macropsia and micropsia of her own limbs, and by the fact that she is all alone in this strange, new world. For her, everything is "...”Curiouser and curiouser!” cried Alice (she was so much surprised, that for the moment she quite forgot how to speak good English); “now I’m opening out like the largest telescope that ever was! Good-bye, feet!” (for when she looked down at her feet, they seemed to be almost out of sight, they were getting so far off).” (*Alice*, intro chapter II)

The author also takes Alice and places her facing different authority figures that represent monarchic power. He so does it in his style by presenting them as ridiculously exaggerated characters that may give (young) readers the proper encouragement for questioning the authority, in this case, of a ruling class, but in real life of adults, as the book was intended for Alice Lidell to read it. The text was also published after Lidell’s parents

banned Carroll from seeing her. "...Dodgson's text was thus partly an attempt at overstepping it, in reminiscence, to record the happiness that he had earlier experienced." (Lane, 2010)

The great paradox of the book is that even though the author uses nonsense to encode the message he wants to transmit, it does have a clear meaning. Using nonsense to critically exalt and demonstrate his vision of the world proves to be a wise technique to reach out to children and young people without using complex philosophical terms usually used by more mature and intellectually developed people. Through the innocent criteria of a child's vision combined with the one of a genuine genius, Carroll shows to everyone that Wonderland is in front of our eyes.

## **Description of the School**

Colegio Poeta Daniel de la Vega is a semi-private school located in Quilpué, at Av. Freire in the intersection with Calle Simpson. The school has two locations which are five blocks apart from each other. The main building, in which the Principal's office can be found along with UTP's, hosts the levels from 5<sup>th</sup> year of primary to 4<sup>th</sup> year of high school, having only one class per level. The small classrooms allow only few students per group, most of them having between twenty five to thirty five students in each classroom. The second building is even smaller; it hosts the levels from 1<sup>st</sup> to 4<sup>th</sup> year of primary, having only four teachers and one secretary in the building at all times. Classes begin at 08:30am and, depending on the day, the class' schedule and its level, they finish at 15:30pm, 16:30pm or 17:15pm, but during Fridays classes finish at midday for everyone. Teachers are required to meet every other Monday with the principal and the teacher in charge of UTP after classes for two hours.

The environment inside the school can be perceived as a calm and friendly one among students, teachers, and people from the administrative and maintenance areas.

### **Mission**

“La misión del Colegio Poeta Daniel de la Vega es fomentar a los estudiantes para que enfrenten su vida con autonomía, siendo tolerantes, críticos y solidarios.” (Taken from <http://colegiodanieldeavega.blogspot.cl/>)

## **Vision**

“La visión de nuestro colegio es una institución de inspiración humanista, abierta a la cultura universal, valorando especialmente la identidad nacional, que considera al hombre como un ser dotado de espiritualidad y que persigue el bien común.” (Taken from <http://colegiodanieldeavega.blogspot.cl/>)

## **Needs Analysis**

Taking into consideration that the students must take an elective workshop as a mandatory course throughout the term, the aim of the following needs analysis was/is to identify and narrow down the needs, wants and lacks of the 4<sup>th</sup> year high school students of Colegio Poeta Daniel de la Vega, in order to make a more productive, assertive and successful learning instance out of it which would result in a beneficial occasion for the students.

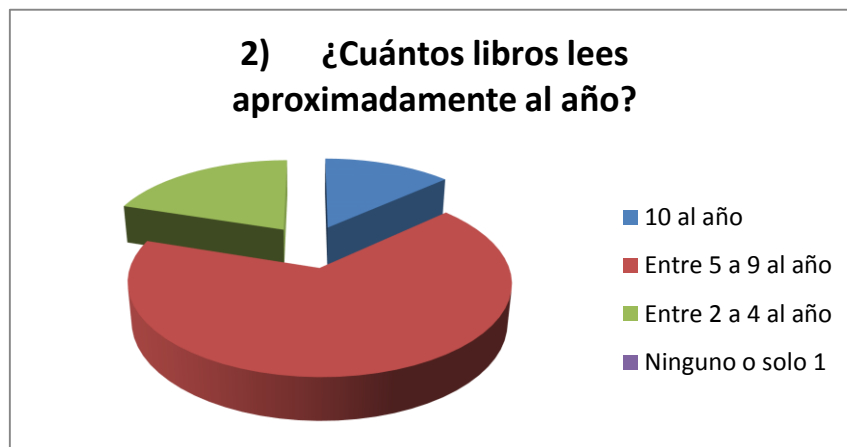
### **Survey**

In order to collect the most relevant and useful data, students were presented with a personalized survey for those whom have elected the literature workshop this year, knowing beforehand that the novel chosen for this term is Lewis Carrol's *Alice's Adventures in Wonderland* It consists in eight questions: six multiple choice questions and two open questions. The survey questionnaire can be found at the appendix.

## Results

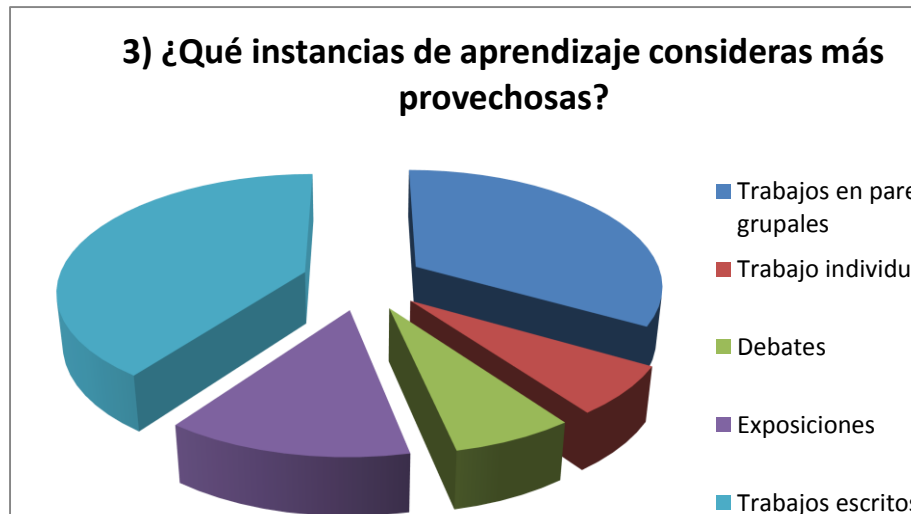


Most of the students indicated to have a “good” Reading Comprehension skill. And only one of them declared having a “deficient” one.

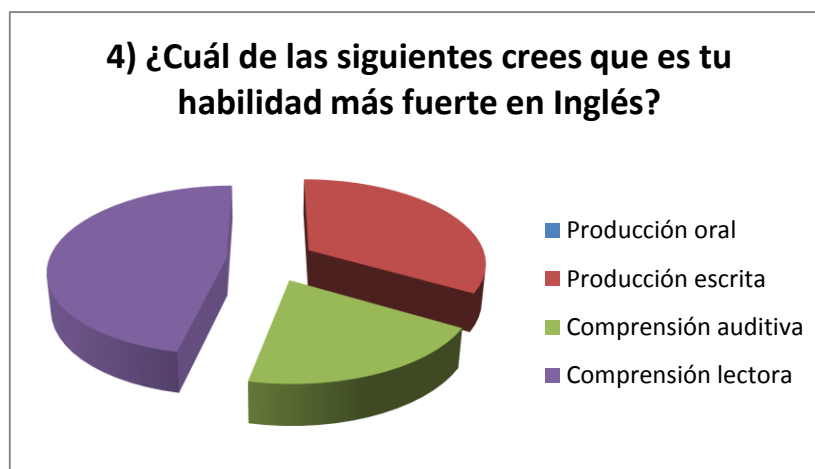


While the majority of the students (10) said they read between 5 to 9 books every year, none declared to read less than 2. Other 2 students are above the average and 3 under it. It

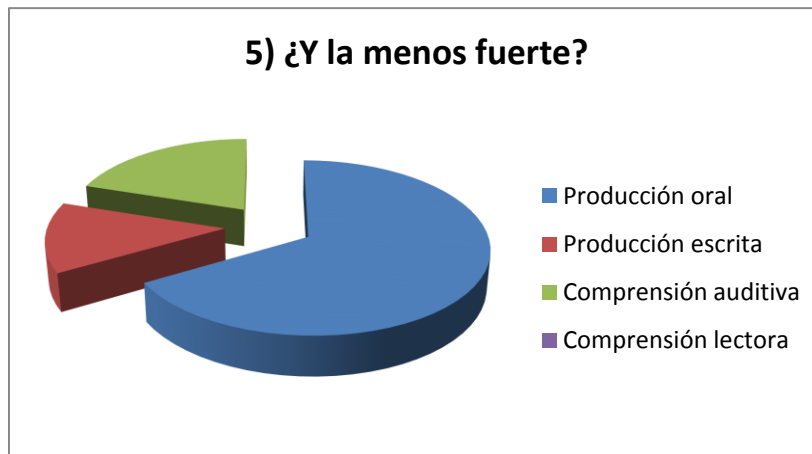
can be argued that the reason most of them 5 to 9 books is because of the school's Spanish syllabus' program.



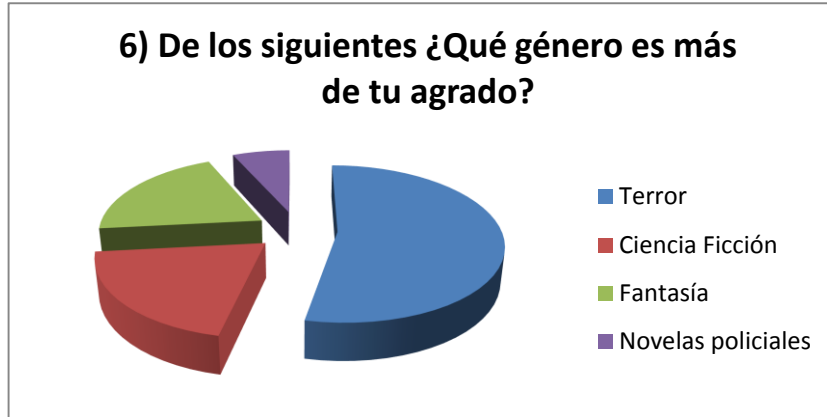
Regarding the learning instances, only 1 student considered debates as the most fruitful, while 6 of them considered the written task or activities to be it. Individual work and oral presentations share the same number of students favoring them, while only 2 of the students considered group work as the most productive learning instance.







When analyzing the data of the students, it can be said that reading comprehension is considered by most as their strongest skill and no one indicated it as the least strong, being speaking the skill considered by 67% of the students as the one in which they feel less capable. In both cases listening comprehension reach 20% as the least and most strong. Writing is considered as the strongest skill of 5 students, and the least strong of 2 of them. It is necessary to state that no student indicated speaking skill as the strongest area in which they can work.



8 students consider terror as their favorite genre and police novels is the preference of only 1 of them. Fantasy and sci-fi are tie with 3 students each.



None of the students has ever before read an entire book in English, though one student indicated that she would read web-comics every now and then.

**8) ¿Qué aspectos (autor, género, trama) de la obra *Alicia en el País de las Maravillas* conoces? ¿Conoces otras adaptaciones aparte del libro? ¿Cuáles?**

For the sake of summarizing and condensing the data, this open question will be analyzed as follows: While most of the students declared to have some knowledge of the plot of *Alice*, there were a number of them that did not remember the name of the author of the work. The genre of the novel, for other part, was mostly considered as fantasy. Disney's (1951) along with Tim Burton's (2010) were among the adaptations that the students had watched, heard, or knew about. None of the students had read the novel, but knew about it at some extent.

## Rationale

Keeping in mind that one of the main concerns of this workshop is to encourage student's love for literature, *Alice in Wonderland* seemed like the ideal book to work with. As mentioned in previous sections, this novel transcends age and time, making it a useful source to work with students of all levels. Furthermore, it is not only one of the most recognized novels of the past 150 years, but also a truly classic of world literature. And as the school's mission indicates, they are open to the universal culture.

Even though there are a lot of topics in the novel that proved to be useful to work with, the way in which Carroll reviews and critiques his era through exaggeration, nonsense and the grotesque are a transcendental and advantageous opportunity to teach and trigger Critical Thinking.

According to the needs analysis' survey, students declare to possess a good level of English, but consider Speaking as the weakest skill and Reading and Writing as the strongest. In later conversations with them, they indicated that Speaking was the ability they would like to reinforce the most, in order to complement the compulsory English class. For this reason, the evaluation of the first unit will be an oral presentation in order to better assess the skill considered as the weak one. Moreover, their Final Project will have an oral part too; with the intention of evaluate the progress in that skill and the way students express themselves about the novel.

In the MINEDUC's OFT (Objetivos Fundamentales Transversales) it is possible to find they include different attitudes and values, as well as the development of knowledge and abilities. This ethical and intellectual formation will be promoted through the

development of critical thinking in the way of judging and evaluating society from a critical point of view, following Carroll's example in Victorian Society. Another reason for doing this is to comply with the school's vision and mission by promoting autonomy in the students in order to form critic and solidary people.

As to the format of the activities, students showed a preference for working in pairs or in groups rather than individually. Written works were also the preference of the students, for this reason most of the evaluations and activities chosen will tackle that issue.

The workshop will be divided in 4 units and those units in four classes each. The activities in each lesson will present the Engage-Study-Activate model.

## Course Syllabus

### Course information:

**Name of the workshop:** A Wonderland's Guided Tour: From Nonsense to Paradox through Lewis Carroll's *Alice's Adventures in Wonderland*.

**Type of Workshop:** Optional.

**Number of students:** 12 to 15 students.

**Grade:** 4<sup>th</sup> graders of high school.

**Periods:** 60 minutes after classes on Tuesdays. From 16:30 on.

**Type of syllabus:** Task-based syllabus.

**Number of lessons:** 16 sessions.

**Teacher:** Daniel Ahumada Madrid.

### Description and Organization:

By examining different aspects of Lewis Carroll's *Alice's Adventures in Wonderland*., through the guided reading of the novel students will learn how to read critically and to apply basic elements of literary analysis. This elective workshop requires having read the novel beforehand, and for that reason students taking the course are previously informed about the different courses they can choose from each term, for them to have time to read the novel. Workshop sessions will be every Tuesday after regular classes for one hour, is designed for 4<sup>th</sup> year students of high school of "Colegio Poeta Daniel de la Vega".

The course is divided into 4 units, and every unit in 4 classes. The last session of each unit is destined for the respective graded assignment. Assignments will be examined and explained in detail later on. Students are required to be critical thinkers .

### **General objectives**

The main objectives of this course are for students to read, compare, define, and discuss literary aspects of the novel, such as Time, Paradox and Nonsense. Students will have an instance in which they are required to think outside the box, get in touch with nonsensical texts and find out that literature is not only what one can read with the naked eye. By proposing a task-based approach to this novel, the students will discover and discuss over themes and aspects that could be appealing for them. Another objective of the workshop is to trigger or encourage students' love for reading through different activities and tasks they will undergo during the course, and also to generate useful and valuable knowledge for them to apply in the real world under a more critical line of thinking.

### **Specific objectives**

- To be part of class, group and pair discussions concerning the topics such as time, paradox, etc.
- To express own ideas and contribute to the course's development.
- To develop and compare ideas at the beginning, during and at the end of the term.
- To analyze the profiles of different characters inside the novel.
- To be exposed to new vocabulary in order to be able to express themselves concerning the topics of the course.

- To compare the novel with other works of literature they know.
- To describe and interpret rituals inside the novel.
- To discuss about relevant ideas about Carroll's writing style in order to conclude and formulate own ideas about Wonderland.
- To contrast Wonderland with other fantasy worlds.
- To identify the elements of Paradox in the story.
- To describe the imagery and the universe of the novel.
- To elaborate hypothesis and identify the importance of critical thinking in real life situations.

### **Learning outcomes**

- To be able to express a concrete opinion about the novel by using appropriate vocabulary reviewed throughout the sessions.
- To compare the conception they have about the novel before and after the course by creating different pieces of writing in which they will examine it.
- To write and present a critical writing about a specific aspect, such as paradox or time, of the novel.
- To explain the concept of nonsense.
- To further improve the reading, writing and speaking skills in L2.

### **Content and themes**

- Criticism and satiric view of rituals and ordinary behavior.
- Time distortions.



- Dreamworld-like imagery.
- Imagination.

### **Key concepts**

- Nonsense.
- Fiction.
- Fantasy.
- CL & YAL.
- Victorian literature.
- Lewis Carroll.

### **Requirements**

- To have read every page of the novel.
- To attend all sessions.
- To make contributions at any moment.
- To show interest and commitment throughout the workshop.
- To keep an open mind.
- To respect the deadlines of assignments.
- To enjoy and value the learning instances.
- To respect equally everyone inside the classroom.

### **Minimum required abilities**

- To be proficient at reading.
- To be proficient at writing in their corresponding level.
- To be an active listener.
- To be an autonomous learner.

### **Academic misconduct**

Misconduct of any type will not be tolerated and the teacher will take all the necessary measures to eradicate, penalize and/or punish any specific event that could cause harm, degradation, ruin, or maltreatment to a classmate, the teacher or the workshop itself as a result of such event. Depending on the severity of said conduct, the student/students will receive a penalization accordingly to every case, fluctuating from being given an extra assignment as the least severe to being banned from the workshop with a red mark as the most. Respect, comradery, and supportiveness are key in order to accomplish success not only inside this workshop, but at any endeavor in life.

### **Evaluations and Assignments**

Students will be assigned with an oral presentation (10%) plus class participation (5%) for Unit I. An essay written in-class (10%) plus class participation (5%) for the Unit II. A content test (10%) plus class participation (5%) for Unit III. And an in-class paper (10%) plus class participation (5%). For a total of 60% of the grade.

The remaining 40% will be assigned as the final project. Students will have to work in pairs and investigate throughout the term one of the many adaptations the novel has. The

project is divided in two parts: A written work, in which students will have to indicate the reasons for choosing said adaptations, research and present general information of the adaptation and include a personal critique in which they will compare the adaptation with the actual book. And an oral presentation of the written work in the final lesson. The written work represents the 25% of the final grade and the presentation the 15%. See next chart:

<b>Course Evaluation</b>	<b>%</b>
Unit I	10
Unit II	10
Unit III	10
Unit IV	10
Class Participation (5% per Unit)	20
<b>Final Project</b>	<b>%</b>
Written Work	25
Oral Presentation	15
<b>TOTAL</b>	<b>100</b>

## General Planning

Unit #	Content	General Objective
<b><u>Unit 1:</u> “Follow the White Rabbit.”</b>	Syllabus; Discussion and introduction to the novel; Victorian Times; Alice outside Wonderland.	To introduce the workshop and content to be reviewed. To analyze a major view on the book and how it is addressed by different (film) adaptations.
<b><u>Unit 2:</u> “Expecting the Unexpected.”</b>	What kind of hero Alice is; Types of characters; World and imagination; narrative and Tenniel’s work.	To define, describe and analyze the novel’s characters and the narrative world. To review the original illustrations as a support for the imagery inside the novel.
<b><u>Unit 3:</u> “Curioser and Curioser.”</b>	Novel’s main aesthetic characteristics; Sense out of nonsense; Definition of paradox; How is paradox found within the novel.	To describe and review two major concepts inside the novel: Nonsense and Paradox.
<b><u>Unit 4:</u> “Authority and Rituals in the Land of Wonders.”</b>	What is Critical Thinking; Figures of Power; How Carroll portrays rituals; Presentation of final projects.	To analyze the concept of Critical Thinking in order to review authoritarian figures inside the novel. To wrap up the workshop and work on the final project.

## Class by Class Planning

As mentioned in previous sections, activities will follow the ESA model:

Unit I	Session	Objectives	Activities
<b>“Following the White Rabbit.”</b>	<b>I</b>	<p>To welcome students to the workshop and to present them with the course’s syllabus. To summarize the plot and the major events of the novel.</p>	<p><u>Engage:</u> The teacher welcomes the students to the workshop and presents them with the syllabus (they are handed a printed version) and the Final Project is explained thoroughly. Then, all together proceed to create the pedagogical contract for the course: after a discussion first in groups and then with the rest of the class, students and the teacher will decide what to do in the following circumstances: An attention getter, the way in which students will make intromissions and opinions during class discussion, late assignments and the proper penalty regarding attendance issues. For each circumstance the students will be presented with a number of options that they can choose from.</p> <p><u>Study:</u> The teacher asks the students to form couples to discuss the plot and write down the most important events they can recall about each chapter of the novel. Meanwhile, the teacher will give the students numbers, from 1 to 12, which they will have to take in order to see which chapter of the book they are going to retell in front of the class. After collaborating in this activity, students will be better prepared to</p>

			<p>present their corresponding chapter.</p> <p><u>Activate:</u> In this part of the lesson, students will present the assigned chapter; this activity will not be assigned for it is merely to evaluate speaking skill as a process. Also, is intended for the class to be on the same page regarding the plot of the book.</p> <p>After the activity, students are encouraged to present any final doubts concerning the workshop and reminded they can always consult the syllabus and of course the teacher at any moment of the process. Finally, the students are asked to research about “Victorian Era” for next class. They are dismissed.</p>
	<p><b>II</b></p>		<p><u>Engage:</u> As the class begins, students are presented with the objectives for that session. The class begins with a presentation by the teacher about the Victorian era introducing the moral values and the most representative works of art of that time. Students are asked to take notes during the brief presentation. Once the presentation is over, students are asked how they think people were 150 years ago, the subject is discussed briefly.</p> <p><u>Study:</u> After the presentation, students are given a handout in which they will have to answer a couple of questions about what</p>

		<p>To contextualize students about Lewis Carroll's times. To compare Victorian sensibilities with contemporary ones.</p>	<p>Victorian times were about with the help of a partner, their assigned research and the notes of the presentation. Later, in groups of four students they will compare answer and write down conclusions of the conversation, for this they will choose a person in charge of taking notes of the discussion.</p> <p><u>Activate:</u> For class discussion, each group is going to choose a spokesperson to present the conclusions they made. The teacher will write down on the whiteboard the most relevant ideas that are mentioned along with the ones that students think are important for understanding the way Victorians were. With this information in the whiteboard, the class will make a comparative chart to analyze our Chilean context and the Victorian era.</p> <p>Finally, the teacher asks a few questions in order to check for doubts about what was discussed during the class.</p>
	<p><b>III</b></p>		<p><u>Engage:</u> The class begins with the projection of the trailer of one of the adaptations of <i>Alice in Wonderland</i>. Then students are asked about their impressions. The objectives for the class are given.</p> <p><u>Study:</u> Students are asked to briefly discuss</p>

To examine different references and adaptations of the novel. To contrast the novel with its references found in pop culture.

what they understand for “adaptation”. After discussed and explained, students are presented with an online BuzzFeed article: “17 adaptations of ‘Alice’s adventures in Wonderland’” taken from

[https://www.buzzfeed.com/louispeitzman/adaptations-of-alices-adventures-in-wonderland?utm\\_term=.apjpVKa1d#.fjRoxV98z](https://www.buzzfeed.com/louispeitzman/adaptations-of-alices-adventures-in-wonderland?utm_term=.apjpVKa1d#.fjRoxV98z). After reading the article, which presents a review on the different adaptations, students will come up with a short paragraph in which they are going to state which of the adaptations is more suitable according to their own understanding of Wonderland and why.

Activate: As in previous lessons, students are asked to fill their own comparative chart in groups of 4. Students will have to make comparisons between the novel and a reviewed adaptation. They also have to write down the contrasting points between reading a novel and watching a movie (pros and cons of both). A handout will be given for them to write and organize their thoughts. Students present their ideas in class discussion, and are encouraged to watch an adaptation of their choosing in their houses afterwards.

Finally, instructions about the first evaluation for next class are given in a piece of sheet along



			with the rubric for the presentation. The teacher asks students for any doubts about the assignment before dismissing the class.
	<b>IV</b>	To present the assigned task.	Graded assignment: Individually, students perform an expositive presentation about the assigned chapter at the beginning of the unit.

Unit II	Session	Objectives	Activities
<p style="writing-mode: vertical-rl; transform: rotate(180deg);">“Expecting the unexpected.”</p>	<p style="text-align: center;"><b>I</b></p>	<p>To define the main character from a personal, yet informed point of view. To understand the different components that conform the Alice character.</p>	<p><u>Engage:</u> The teacher introduces the unit by informing the students about the objectives of the session, and then asks the students to think about the novel’s main character Alice as a real person by presenting them a power point about Alice Lidell, the child-friend of Carroll who inspired the character.</p> <p><u>Study:</u> After reviewing general information about Alice Lidell and Alice from the book, students are given a handout to read about the general aspects and the role of a protagonist inside a novel.</p> <p>Afterwards, students will discuss about what type of protagonist Alice was and the impressions they have about her. Later, they will share them with the rest of the class.</p> <p><u>Activate:</u> After class discussions, students will work in pairs and come out with a list of ten questions they would like to ask Alice, keeping in mind what has been covered about Victorian era and their own knowledge about the character. After that activity, couples will find other couple in order to exchange the questions. The couples will have to try to answer as best they can as Alice would do it herself.</p>

			<p>Finally, each couple will present the assigned questions and their answers to the class for class participation percentage.</p> <p>The teacher tends doubts and questions about what has been covered until now, and gives a short homework: Students will have to create a profile of a character of their choice by stating its name, the chapter in which it appears, and its relation to the main character.</p> <p>Finally, the teacher gives the grades for the participation mark on the previous unit and for the presentations, and then tends doubts and questions about the grades.</p>
	<p><b>II</b></p>	<p>To differentiate between types of characters and their</p>	<p><u>Engage:</u> The teacher presents the objectives for the class. Then asks the class what they can recall about “types of characters” in their previous Spanish lessons. After class discussion the types of characters are introduced and define. Afterwards, the teacher asks for volunteers to present the homework given the previous session.</p> <p><u>Study:</u> Before presenting, the teacher will choose certain dialogues from the book and read out loud for the students to guess who the character is the one intervening.</p> <p>Students proceed to present their homework. After each student is finished presenting, the</p>

		<p>contribution and role in the plot.</p> <p>To list and analyze the different types of characters found throughout the story.</p>	<p>class will have to indicate to what type of character the presenter was talking about and come to an agreement.</p> <p><u>Activate:</u> After the presentations, students will work in couples in order to retell the story imagining what would happen or how would the story change if the chosen character would not be present. Briefly and in their own words students will retell the story and write down a paragraph. The paragraph will be handed in and considered as part of the grade for class participation.</p> <p>Finally, the teacher dismisses the class by answering final questions or doubts.</p>
	<p><b>III</b></p>		<p><u>Engage:</u> The class begins by asking the students to imagine that there is nothing inside the classroom except for the teacher and themselves. Then they are asked to imagine how the classroom would be if it was located in Wonderland; what elements the room would possess, which characters would be with them and which of them would be entertaining or dangerous to have; what kind of illumination would be; etc.</p> <p>Then, the teacher presents the objectives of the</p>

To discuss remarkable characteristics of the works of Tenniel as the contribution to the novel's visual imagery.

class.

Study: The teacher presents different illustrated scenes and pictures from the novel from different authors. Most images are representations of landscapes that could be found in Wonderland.

Afterwards, students are given a handout with information about John Tenniel and his relationship with Lewis Carroll. Later Tenniel's illustrations are projected and in class discussion students will compare the original illustrations and the ones from other authors.

Activate: For the next activity, students will choose 2 of Tenniel's illustrations that were the ones that helped them to imagine what they were reading, and write a short paragraph indicating how and why they were relevant to understand the story and also the possible reasons as to why Carroll and Tenniel chose to graphic those particular scene in the books. As part of that activity, students will be asked to draw a part of the book they liked or thought it was interesting during their reading, but doesn't have an illustration. Students must hand in both the paragraph and the drawing for grading as part of the class participation percentage.

			The teacher dismisses the class by reminding the evaluation for the next session: Students will write an essay about the regarding the content of the unit.
<b>IV</b>	Q1	To describe the imagery and the universe of the novel. To analyze the importance of imagination in the story's development.	Students are given the instructions for the essay: Students have to write for someone that has not read the book and try to convince them to do so. The essay must cover the following points; what type of character Alice is, what other characters are intriguing or interesting, a description of the visual imagery of Wonderland and the importance of Tenniel's work inside the novel. They have to hand it in by the end of the class. The student who finishes can leave the classroom.

Unit III	Session	Objectives	Activities
“Curiouser and curiouser.”	I	To introduce the concept of nonsense in literature.	<p><u>Engage:</u> The teacher welcomes the students to the unit and presents the objectives for the sessions to come.</p> <p>Then, the teacher will randomly choose students and they will have to say the first thing that comes to their minds when thinking about a word the teacher will say; for example: a color, a musical instrument, a taste, a movie genre, a name, an animal, etc. The teacher is in charge of writing all of these words down. After the brainstorming, in class discussion students will have to improvise a short story or plot with what they have said. The teacher will help them by giving them ideas about the type of (nonsensical story) students must create.</p> <p><u>Study:</u> The students are handed in a sheet of paper with the definition of nonsense. They will discuss if they consider the previous story they created as nonsensical or not, and why. In class discussion, students will give their points of view and contribute with other examples of nonsense.</p> <p><u>Activate:</u> Working in couples, students will come up with a short dialogue in which they are going to explain the concept of nonsense to one of the novel’s characters (Alice, The March Hare, The Queen of Hearts, etc). For this</p>

			<p>endeavor, they will have to imagine how the characters would react.</p> <p>After the short dialogues are finished, couples will present the story to the class. Finally, the teacher checks for doubts or questions before dismissing the students, and gives them homework: students will have to look for other examples of nonsense in literature and other sources (movies, music, etc).</p> <p>At the very end of the lesson, the teacher gives the grades of the graded essay from the previous unit, and also tends doubts about them.</p>
	<p><b>II</b></p>	<p>To describe the concept of nonsense. To explain the role of nonsense as a creative component in the book.</p>	<p><u>Engage:</u> The session begins by presenting the objectives of the class. The teacher asks the students if they can recall the concept of nonsense, and for the sake of the concept itself, the students have to describe it with the opposite words they would do it. Afterwards, students are asked to give definitions based on nonsense for everyday objects, for example a dictionary, a car, a supermarket, etc.</p> <p><u>Study:</u> Students will present their homework about the examples of nonsense they found as part of the class participation grade. In groups of four, they will present their classmates with the example and explain why it is considered as nonsense. Later, students will rotate and present</p>



			<p>and explain to the class the example of one of the group members.</p> <p><u>Activate:</u> Students will now work in couples to choose a chapter of the book and find examples of nonsensical elements present in the novel. They will annotate the element and later explain why they consider it as an example for nonsense. Finally, they will rewrite a paragraph or the part of the chapter in which the example is and take the nonsense out of it. They must turn in the paragraphs in order to evaluate them as part of the class participation grade.</p> <p>Finally the teacher asks the students questions to check if they understand the concept so far, and its major role in the story. The class is dismissed.</p>
	<p><b>III</b></p>		<p><u>Engage:</u> After presenting the objectives for the class, the teacher will ask the students to pay attention, then on a sheet of paper will write “What is written on the other side is true.” The teacher will turn the sheet and write “What is written on the other side is a lie”. Then, ask the students what is a paradox in class discussion.</p> <p><u>Study:</u> The teacher is going to project a power</p>

To introduce the concept of paradox. To define the concept of paradox.

point presentation about what a paradox is and some examples. The concept of oxymoron will also be explored. The students will have to take notes about the presentation. After the presentation, the concept will be discussed with the class to see in which other areas a paradox can be present.

Activate: After the discussion, the teacher will ask the students to write down a brief explanation of why the activity with the sheet of paper at the beginning is considered a paradox. And after reviewing the concept of oxymoron, students will have to write at least 5 other examples of their own making in order to illustrate the most simple example of paradox there is.

Afterwards, the teacher will check for comprehension by projecting multiple choice exercises and they will have to identify which of the example is a paradox, and also explain why.

Finally, before the class is dismissed, the teacher reminds the students that the next session is for the evaluation of the unit. This time they will sit for a test about the content of the unit.

	<b>IV</b>	To define the concepts reviewed in the unit. To identify paradoxical components in the story.	Students will have to sit for a test concerning the two major concepts reviewed during the unit: nonsense and paradox. A definition and an example will be asked for each one. And also, students will have to identify what paradoxical components are present in Carroll's writing style and explain their arguments thoroughly.
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Unit IV	Session	Objectives	Activities
<p style="writing-mode: vertical-rl; transform: rotate(180deg);">“Authority and Rituals in the Land of Wonders.”</p>	<p style="text-align: center;"><b>I</b></p>	<p>To introduce the concept of Critical Thinking. To elaborate hypothesis and identify the importance of critical thinking in real life situations.</p>	<p><u>Engage:</u> To begin with the unit, the teacher writes down two cites from different authors about learning and thinking. Before the objectives for the session are presented, the class discusses both quotes and students give their opinions about them. Afterwards, the teacher shows a video that explains what critical thinking is.</p> <p><u>Study:</u> The teacher presents the basic formula for the scientific method and points out its resemblance with critical thinking. The students are given a handout with some definitions of critical thinking and they will have to examine different situations in which they could use critical thinking. For discussion, students will work in groups of for and talk about situations in which they could have used critical thinking in order to make a better decision about something in their lives.</p> <p><u>Activate:</u> Students will work individually in a handout in which they are going to be given a real life situation for them to analyze from the new perspective they are studying. To tackle the situation, students will present and describe the steps in order to judge or make decisions about the hypothetical situation for each case.</p>

			<p>Furthermore, students will acknowledge why the manifested final decision is the result of critical thinking.</p> <p>Finally, students are going to be given the grades of the previous unit's tests.</p>
	<p><b>II</b></p>	<p>To define authority. To write about and evaluate common figures of authority in everyday life.</p>	<p><u>Engage:</u> The teacher presents the objectives for the class and reminds the students about the coming evaluations: a reading comprehension test and the final project.</p> <p>The class begins with a short class discussion about the previous session in order to review its main points. Doubts about critical thinking are tended to. Furthermore, another question is presented to them: In which way do they think Carroll could have incorporated or made use of critical thinking inside his work?</p> <p><u>Study:</u> Students will watch a video in which they will take notes about what "authority" is. Then, as a class discussion they will talk about authority figures present in their lives and what elements or conditions make something or someone an "authority".</p> <p><u>Activate:</u> In order to better exemplify what authority is, students will go online in the</p>

			<p>computer lab and find the traditionally images known as “memes” in which a figure of authority is present. After coming up with some examples, in couples students will have to create their own “memes” using an online web generator. Four examples are going to be required: one based on an authority figure in the Chilean context and other figure inside the novel. And to connect with previous content students will create 2 other images in order to explain or exemplify what a Paradox is. Students will send the images to the teacher’s email (daniel.ahumada.madrid@gmail.com) for later projection at the end of the class.</p> <p>Finally, before the class ends, the teacher reminds the students again about the reading comprehension test the next class and the final project that is going to be handed in and presented in two weeks from that time. The instructions for it were given at the beginning of the workshop, but any doubt will be solved in person this class or via email.</p>
	<p><b>III</b></p>	<p>To recognize Carroll’s criticism about his era. To judge and critique Carroll’s views on</p>	<p>For this session, students will sit for a reading comprehension test in which they will read certain extracts from the book and identify the authority figures and determine and judge the way in which Carroll is making a critic about them.</p>

		Victorian society.	
	<b>IV</b>	To concisely articulate thoughts and write about the novel and its teaching implications in today's society.	<b>Final project:</b> To write a paper about a paradox found in our society, explain why it is a paradox, and how would Alice deal with it through the use of critical thinking.

## Sample Lessons

**Lesson Planning: Unit I Session III**

**Date:** Tuesday, March 22<sup>nd</sup>, 2016

**NAME OF THE UNIT:** Following the White Rabbit.

**ESTIMATED TIME:** 60 min

**TEACHER:** Daniel Ahumada Madrid

CONTENT	OBJECTIVES – SKILLS
<ul style="list-style-type: none"> <li>Alice outside Wonderland.</li> </ul>	<ul style="list-style-type: none"> <li>To examine different references and adaptations of the novel. To contrast the novel with its references found in pop culture.-</li> <li>Reading – Speaking - Writing</li> </ul>
MATERIAL – SOURCES	VALUES – ATTITUDES
<ul style="list-style-type: none"> <li>Alice in Wonderland (1985) Trailer (<a href="https://www.youtube.com/watch?v=gn-tbGhq3qc">https://www.youtube.com/watch?v=gn-tbGhq3qc</a>)</li> <li>“17 adaptations of ‘Alice’s adventures in Wonderland’” taken from <a href="https://www.buzzfeed.com/louispeitzman/adaptations-of-alices-adventures-in-wonderland?utm_term=.apjpVKa1d#.fjRoxV98z">https://www.buzzfeed.com/louispeitzman/adaptations-of-alices-adventures-in-wonderland?utm_term=.apjpVKa1d#.fjRoxV98z</a></li> <li>Session’s handout.</li> <li>Projector. Marker.</li> </ul>	<ul style="list-style-type: none"> <li>Participation: To participate actively during class discussion and group work.</li> <li>Respect: Listen to the teacher and classmates. Respect other’s opinions.</li> <li>Responsibility: Follow instructions and work on the activities.</li> </ul>

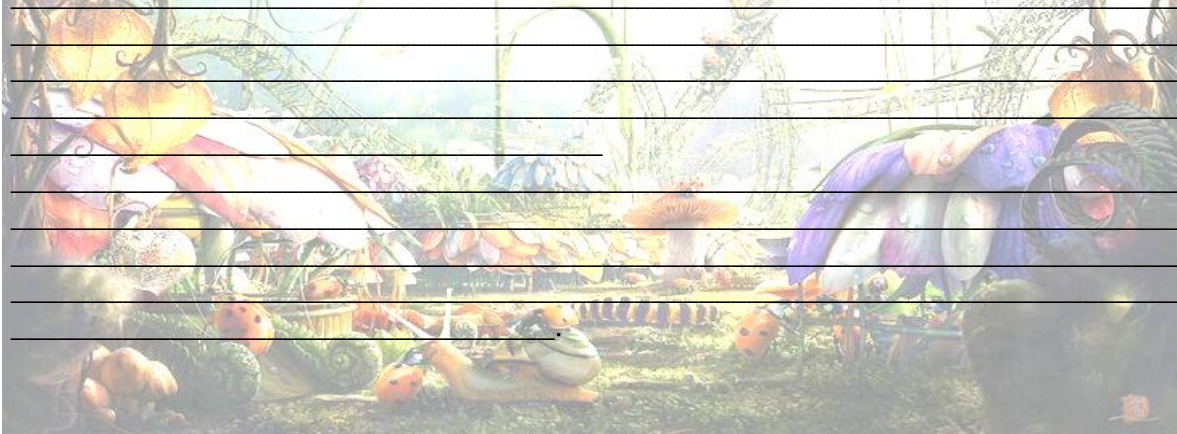


TIMING	ACTIVITY SEQUENCE	ROLE
<p><b>ENGAGE</b></p> <p>8 min</p> <p>2 min</p>	<p>The class begins with the projection of the trailer of one of the adaptations of <i>Alice in Wonderland</i>. Then students are asked about their impressions.</p> <p>The objectives for the class are given.</p>	<p>TEACHER: To project the video. To guide first discussion. To give the objectives for the class.</p> <p>STUDENT: Watch the video. Comment and discuss their impressions. Listen to the objectives.</p>
<p><b>STUDY</b></p> <p>5 min</p> <p>10 min</p> <p>15 min</p>	<p>Students are asked to briefly discuss what they understand for “adaptation”.</p> <p>After discussed and explained, students are presented with an online Buzzfeed article: “17 adaptations of ‘Alice’s adventures in Wonderland’”</p> <p>After reading the article, which presents a review on the different adaptations, students will come up with a short paragraph in which they are going to state which of the adaptations is more suitable for the understanding of Wonderland and why.</p>	<p>TEACHER: To explain the concept of adaptation briefly. To project the online article. To give instructions about the paragraph.</p> <p>STUDENT: To discuss the concept. To read the online article. To write down a short paragraph.</p>
<p><b>ACTIVATE</b></p> <p>8 min</p>	<p>After having work with a comparison chart in the previous lesson, students are asked to create their own in groups of 4. Students will have to make comparisons between the novel and an reviewed</p>	<p>TEACHER: To give instructions and to present with the comparative chart in a handout. To monitor class</p>

	<p>adaptation. They also have to write down the contrasting points between reading a novel and watching a movie (pros and cons of both).</p>	<p>discussion. To give instructions for the first evaluation for next session. To solve any doubt. To dismiss the class.</p>
8 min	<p>Students present their ideas in class discussion, and are encourage to watch any of the adaptations afterwards.</p>	<p>STUDENT: To form groups. To make comparisons. To present ideas in class discussion. To listen to instructions. To ask for doubts concerning the session's content.</p>
4 min	<p>Finally, instructions about the first evaluation for next class are given in a piece of sheet along with the rubric for the presentation. The teacher asks students for any doubts about the assignment before dismissing the class.</p>	
<b>TOTAL TIME: 60 min</b>		

**UNIT I – SESSION III HANDOUT**

**I -** Write down a short paragraph stating what you think it is the most suitable adaptation for understanding Wonderland here:




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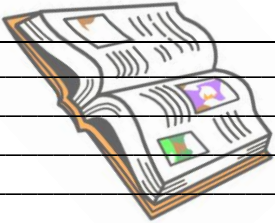
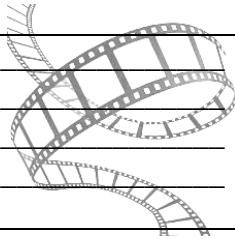

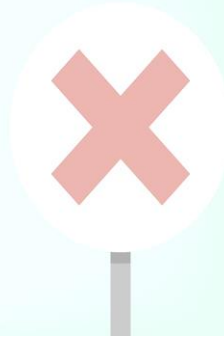

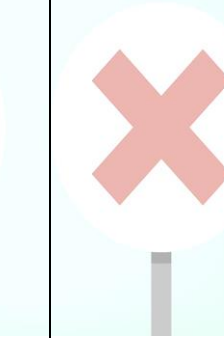


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**II – Comparative Chart :**

<b>Book</b>		<b>Adaptation</b>	
 <ul style="list-style-type: none"> <li>• _____</li> <li>• _____</li> <li>• _____</li> <li>• _____</li> </ul>		 <ul style="list-style-type: none"> <li>• _____</li> <li>• _____</li> <li>• _____</li> <li>• _____</li> </ul>	
<b>Reading a Novel:</b>		<b>Watching a Movie:</b>	
Pros	Cons	Pros	Cons
			

**To be given for next session's Evaluation: Instructions & Rubric session IV**

**Graded assignment:** Individually, you will perform an expositive presentation about the chapter you were assigned at the beginning of the unit. Keep in mind the most relevant elements and events of the chapter and present them. You are allowed to use visual aids you find useful. Presentation date: March 29<sup>th</sup>, 2016.

**Rubric: Oral Presentation Rubric**

Name: \_\_\_\_\_ Score: \_\_\_ / 15

<b>Criteria</b>  <b>Points</b>	<b>Formal Aspects</b>  <b>(Extension)</b>	<b>Vocabulary</b>  <b>(Content)</b>	<b>Pronunciation</b>
<b>Master</b>  <b>(5)</b>	The presentation lasts between 4 to 5 minutes.	The presentation shows a rich amount of vocabulary and it is correctly used. Vocabulary used in the story is also present.	The student shows good pronunciation in most of the words of the presentation – just a few pronunciation mistakes are present.
<b>Regular</b>  <b>(3)</b>	The presentation lasts between 2 to 3 minutes or exceeds the time given of 5 minutes.	Some vocabulary is shown, but the presentation is not coherent.	The student has problems with pronunciation in general terms, but is able to say some words correctly.
<b>In Progress</b>  <b>(1)</b>	The presentation lasts less than 2 minutes.	Vocabulary is not used correctly. Use of informal language.	The student does not pronounce correctly any of the words, which are pronounced as if they were read in Spanish.

**Lesson Planning: Unit II Session III**

**Date:** Tuesday, April 19th, 2016

**NAME OF THE UNIT:** Expecting the Unexpected.

**ESTIMATED TIME:** 60 min

**TEACHER:** Daniel Ahumada Madrid

<b>CONTENT</b>	<b>OBJECTIVES – SKILLS</b>
<ul style="list-style-type: none"><li>• World and imagination.</li><li>• Narrative and Tenniel’s work.</li></ul>	<ul style="list-style-type: none"><li>• To discuss remarkable characteristics of the works of Tenniel as the contribution to the novel’s visual imagery.</li><li>• Reading – Speaking - Writing</li></ul>
<b>MATERIAL – SOURCES</b>	<b>VALUES – ATTITUDES</b>
<ul style="list-style-type: none"><li>• Whiteboard, marker.</li><li>• Session’s handout.</li><li>• Visual illustrations of the novel.</li><li>• John Tenniel’s illustrations.</li></ul>	<ul style="list-style-type: none"><li>• Participation: To participate actively during class discussion and group work.</li><li>• Respect: Listen to the teacher and classmates. Respect other’s opinions.</li><li>• Responsibility: Follow instructions and work on the activities.</li></ul>

TIMING	ACTIVITY SEQUENCE	ROLE
<p><b>ENGAGE</b></p> <p><b>10 min</b></p> <p><b>5 min</b></p>	<p>The class begins by asking the students to imagine that there is nothing inside the classroom except for the teacher and themselves. Then they are asked to imagine how the classroom would be if it was located in Wonderland; what elements the room would possess, which characters would be with them and which of them would be entertaining or dangerous to have; what kind of illumination would be; how they imagine Wonderland to be visually. etc. Students later share their ideas and the teacher and classmates make comments on them.</p> <p>Then, the teacher presents the objectives of the class.</p>	<p><b>TEACHER:</b> To give instructions and guide the imagination activity. To present the objectives for the class.</p> <p><b>STUDENT:</b> To follow the instructions and make contributions when required. To listen to the objectives for the session.</p>
<p><b>STUDY</b></p> <p><b>5 min</b></p> <p><b>10 min</b></p>	<p>The teacher presents different illustrated scenes and pictures from the novel from different authors. Most images are representations of landscapes that would be found in Wonderland</p> <p>Afterwards, students are given a handout with information about John Tenniel and his relationship with Lewis Carroll. Later, Tenniel's illustrations are projected and in class discussion students will compare the original illustrations and the ones from other authors and express which of them they contrast to what they imagined Wonderland to look like.</p>	<p><b>TEACHER:</b> To project the visual aids for the session. To present the students with a handout.</p> <p><b>STUDENT:</b> To observe the visual aids. To read through the handout. To compare illustrations.</p>
<p><b>ACTIVATE</b></p> <p><b>15 min</b></p>	<p>For the next activity, students will choose 2 of Tenniel's illustrations that were the ones that helped them to imagine while they were reading, and write a short paragraph indicating how they are relevant to understand the story and also the possible reasons as to why Carroll and Tenniel chose to graphic those particular scene in the books.</p>	<p><b>TEACHER:</b> To give instructions at each stage of the activities. To dismiss the class and remind the students about the coming evaluation.</p> <p><b>STUDENT:</b> To write a short</p>

<p><b>10 min</b></p>	<p>As part of that activity, students will be asked to draw a part of the book they liked or thought it was interesting during their reading, but doesn't have an illustration. Students must hand in both the paragraph, the drawing and a short explanation of their choices for grading as part of the class participation percentage.</p>	<p>paragraph. To draw their own illustrations. To listen to the instructions for the next class in order to be prepared for the evaluation.</p>
<p><b>5 min</b></p> <hr/> <p><b>TOTAL TIME: 60 min.</b></p>	<p>The teacher dismisses the class by reminding the evaluation for the next session: Students will write an essay about the regarding the content of the unit.</p>	



**Visual Aids to be Projected:**







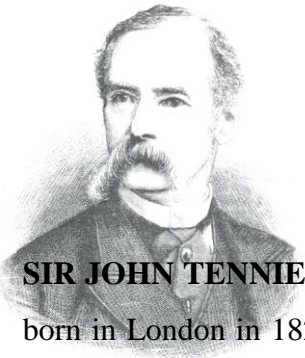
John Tenniel's Original Illustrations



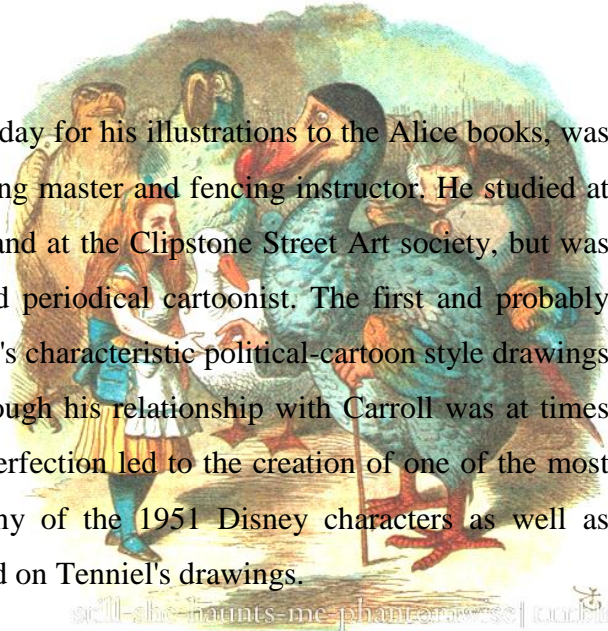




## UNIT II – SESSION III HANDOUT

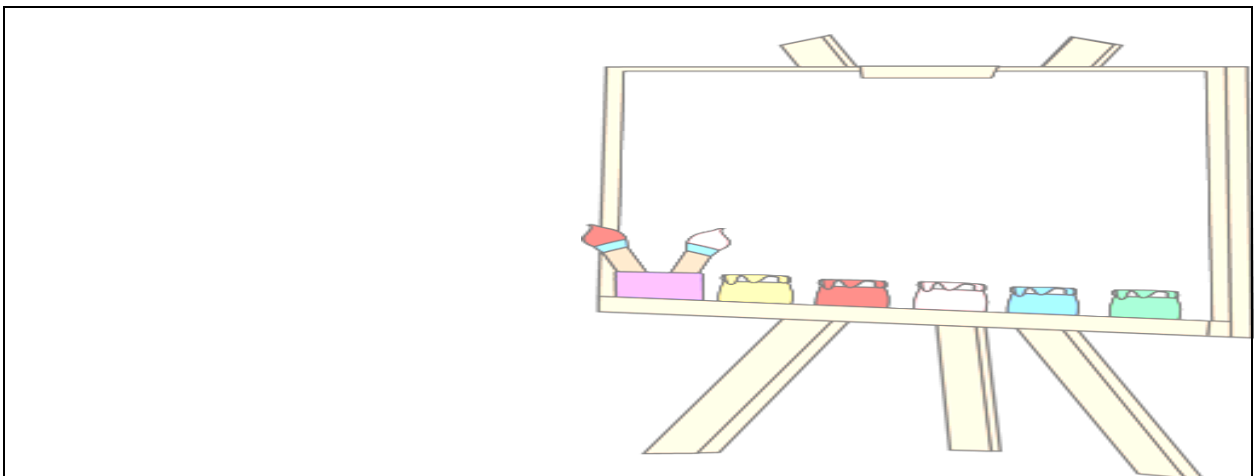


**SIR JOHN TENNIEL**, who best known today for his illustrations to the Alice books, was born in London in 1820, the son of a dancing master and fencing instructor. He studied at the schools of the British Royal Academy and at the Clipstone Street Art society, but was largely self-taught as a book illustrator and periodical cartoonist. The first and probably best-known of the Alice illustrators, Tenniel's characteristic political-cartoon style drawings enchant both children and adults alike. Though his relationship with Carroll was at times strained, the two men's mutual desire for perfection led to the creation of one of the most beloved children's books of all time. Many of the 1951 Disney characters as well as illustrations by other artists are closely based on Tenniel's drawings.



(Extracted from: <http://www.carleton.edu/departments/ENGL/Alice/Artisttenniel.html> and <http://www.victorianweb.org/art/illustration/tenniel/pva65.html>)

- Draw your own part of the book you liked or thought it was interesting during your reading, but doesn't have an illustration here:



**Lesson Planning: Unit IV Session II****Date:** Tuesday, June 7<sup>th</sup>, 2016**NAME OF THE UNIT:** Curiouser and Curiouser.**ESTIMATED TIME:** 60 min**TEACHER:** Daniel Ahumada Madrid

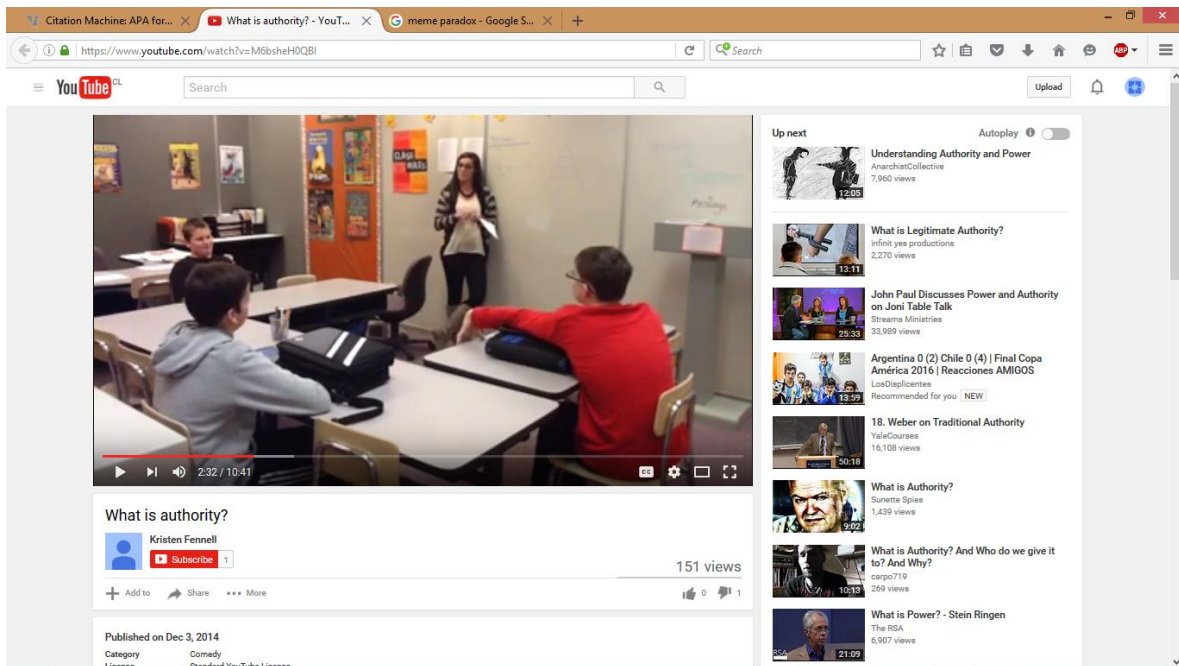
<b>CONTENT</b>	<b>OBJECTIVES – SKILLS</b>
<ul style="list-style-type: none"> <li>• Authority figures.</li> </ul>	<ul style="list-style-type: none"> <li>• To define authority. To write about and evaluate common figures of authority in everyday life.</li> <li>• Reading – Speaking - Writing</li> </ul>
<b>MATERIAL – SOURCES</b>	<b>VALUES – ATTITUDES</b>
<ul style="list-style-type: none"> <li>• Whiteboard, marker.</li> <li>• Session’s handout.</li> <li>• Computer Lab.</li> </ul>	<ul style="list-style-type: none"> <li>• Participation: To participate actively during class discussion and group work.</li> <li>• Respect: Listen to the teacher and classmates. Respect other’s opinions.</li> <li>• Responsibility: Follow instructions and work on the activities.</li> </ul>

TIMING	ACTIVITY SEQUENCE	ROLE
<p><b>ENGAGE</b></p> <p><b>3 min</b></p> <p><b>12 min</b></p>	<p>The teacher presents the objectives for the class and reminds the students about the coming evaluations: a reading comprehension test and the final project.</p> <p>The class begins with a short class discussion about the previous session in order to review its main points. Doubts about critical thinking are tended to. Furthermore, another question is presented to them: In which way do they think Carroll could have incorporated or made use of critical thinking inside his work?</p>	<p><b>TEACHER:</b> To present objectives. To inform about evaluation to come. To guide class discussion and solve doubts. To present students with a new question.</p> <p><b>STUDENT:</b> To listen to objectives. To pay attention about the information of the coming evaluation. To discuss previous content.</p>
<p><b>STUDY</b></p> <p><b>10 min</b></p> <p><b>5 min</b></p>	<p>Students will watch a class video in which they will take notes about what “authority” is.  <a href="https://www.youtube.com/watch?v=M6bsheH0QBI">https://www.youtube.com/watch?v=M6bsheH0QBI</a></p> <p>Then, as a class discussion they will talk about authority figures present in their lives and what elements or conditions make something or someone an “authority”.</p>	<p><b>TEACHER:</b> To project the video. To indicate students to take notes. To guide discussion.</p> <p><b>STUDENT:</b> To watch video. To take notes. To discuss.</p>
<p><b>ACTIVATE</b></p> <p><b>5 min</b></p> <p><b>20 min</b></p>	<p>In order to better exemplify what authority is, students will go online in the computer lab and find the traditionally images known as “memes” in which a figure of authority is present.</p> <p>After coming up with some examples, in couples students will have to create their own “memes” using an online web generator. Four examples are going to be required: one based</p>	<p><b>TEACHER:</b> To previously reserved the computer lab and guide students to it. To give instructions. To monitor students’ online behavior and restrict them to the task at hand. To present</p>

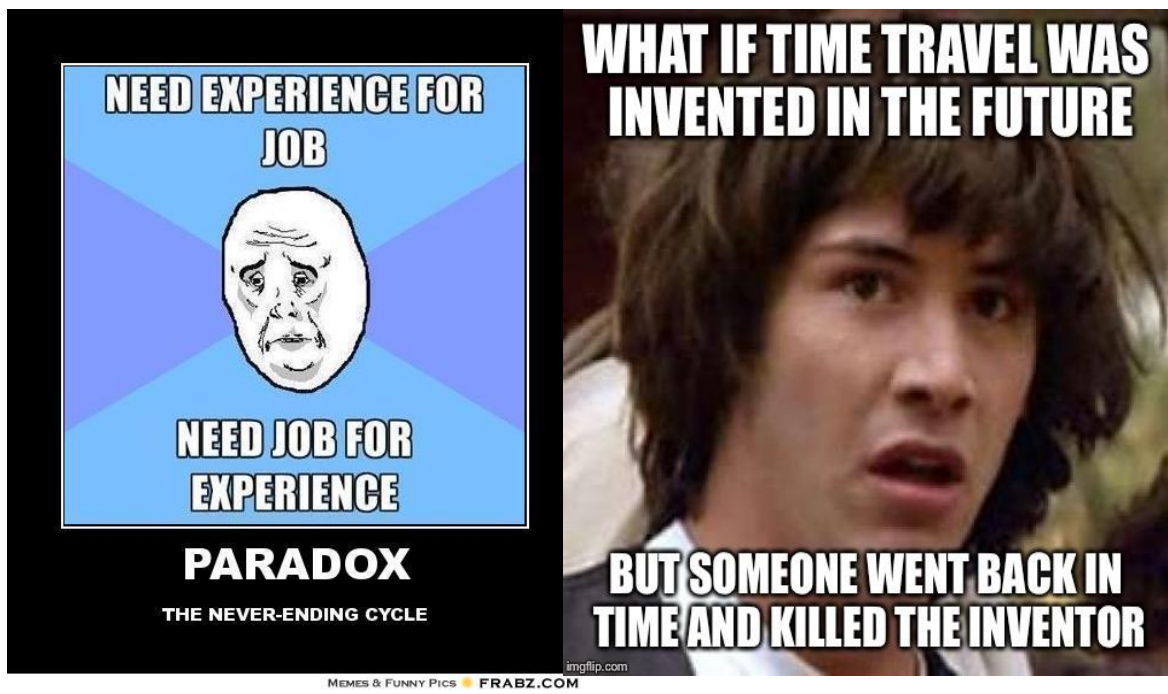
<p><b>5 min</b></p> <hr/> <p><b>TOTAL TIME: 60 min.</b></p>	<p>on an authority figure in the Chilean context and other figure inside the novel. And to connect with previous content students will create 2 other images in order to explain or exemplify what a Paradox is. Students will send the images to the teacher's email (daniel.ahumada.madrid@gmail.com) for later projection at the end of the class.</p> <p>Finally, before the class ends, the teacher reminds the students again about the reading comprehension test the next class and the final project that is going to be handed in and presented in two weeks from that time. The instructions for it were given at the beginning of the workshop, but any doubt will be solved in person this class or via email.</p>	<p>the desired e-mail address for the submission of the activity. To remind students of the coming test.</p> <p>STUDENT: To proceed in orderly fashion to the computer lab. To make good use of the internet sources. To restrict their work to the workshop's activity. To submit the activity by e-mail. To pay attention to the instructions for the test next class and the final project in two weeks time.</p>
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## Video to be used in Session II Unit IV:



## Examples of memes to be used in Session II Unit IV:





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## Appendix

## Encuesta

Responde de forma anónima la siguiente encuesta, cuyo propósito es conocer y recolectar los distintos intereses y necesidades de los alumnos que optarán por el taller de literatura de este año. No existen respuestas erróneas, por lo tanto responde de forma responsable, verídica y sin copiar a alguno de tus compañeros. Las preguntas no presentan ningún orden específico. Las primeras seis preguntas son de selección múltiple y debes encerrar en un círculo la alternativa que más se acerca a tu realidad, las últimas dos son de desarrollo cuyas respuestas pueden tener la extensión que desees. Muchas Gracias.

1) ¿Cómo definirías tu nivel de comprensión lectora en Inglés?

- a. Excelente.
- b. Buena.
- c. No muy buena.
- d. Deficiente.

2) ¿Cuántos libros lees aproximadamente al año?

- a. 10 al año.
- b. Entre 5 a 9 al año.
- c. Entre 2 a 4 al año
- d. Ninguno o solo uno al año.

3) ¿Qué instancias de aprendizaje consideras más provechosas?

- a. Trabajo grupal.
- b. Trabajo individual.
- c. Debates.

- d. Exposiciones.
- e. Trabajos escritos.

4) ¿Cuál de las siguientes crees que es tu habilidad más fuerte en Inglés?

- a. Producción oral.
- b. Producción escrita.
- c. Comprensión Auditiva.
- d. Comprensión lectora.

5) ¿Y la menos fuerte?

- a. Producción oral.
- b. Producción escrita.
- c. Comprensión Auditiva.
- d. Comprensión lectora.

6) De los siguientes ¿Qué género es más de tu agrado?

- a. Terror.
- b. Ciencia ficción.
- c. Fantasía.
- d. Novelas policiales.

7) ¿Has tenido experiencia leyendo libros en inglés antes de este?

R: \_\_\_\_\_

8) ¿Qué aspectos (autor, género, trama) de la obra *Alicia en el País de las Maravillas* conoces? ¿Conoces otras adaptaciones aparte del libro? ¿Cuáles?

R: \_\_\_\_\_