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## **Kings of Dreams**

**An Elective Literature Workshop for 4th year highschool Students based on Neil Gaiman's**

***The Sandman***

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

Educación

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## Introduction

In current times, the presence of visual elements surrounds the individual almost in every aspect of his or her life. Not only this comprehends advertising and printed media, but also TV commercials, movies, social media and the internet in general. This generation has had a long-standing relation with these visual stimuli from the very moment people have been old enough to notice. This visual media phenomenon has an overwhelming presence in many aspects of life, and the individual has grown accustomed to the immediacy of it. Internet, for example, is a tool that allows people to look for more and more visually-stimulated information in short amounts of time. Having been raised in a context in which this is a pattern, the individual needs visual elements and quick supplies of information. For this reason and others, activities such as reading have been affected because of them being previously conceived as a source for only text and a tedious activity.

However, literature has had important changes such as the inclusion of images in the narrative. Previously, literature was only thought of as a group of verbally rich texts of fiction, displaying only text and little visual support. For people in this generation, such definition of literature is not attractive, instead embracing the idea of literary texts resembling the world using language familiar to the reader but unfamiliar at the same time by the use of literary devices that depict language in an indirect relation with the real world. The discussion of what is considered literature is, indeed, constant. As a consequence of this, literary texts can involve the presence of images, as part of the real world in the text, that not only contribute to the narrative of the novel but that can *be* the narrative of the novel. Literature as merely verbal text, which has been said causes frustration in readers, has undergone changes by including or making reference to more media.

Text is accompanied by colors, shapes, forms and perspectives. It is with this idea in mind that graphic novels, a genre that emerged as a product of the narrative through the visual element previously found only in comics and illustrations, come to be the representation of the visual culture around the individual in combination to more traditional narrative.

This project, *Kings of Dreams*, is concerned with the use of Neil Gaiman's graphic novel *The Sandman* (1989), a series of graphic novels out of which the second volume, *The Doll's House* will be used. Sandman is a story of dark fantasy fiction featuring Morpheus, the king of dreams and nightmares who has the ability to create worlds in the mind of the sleeping. It is this ability of his that allows some elements of deconstruction to be found in the story. As a graphic novel, Sandman features a heavy reliance on visual aid, which makes several interpretations for a single concept possible. In fact, a deconstructive reading of this novel unveils new meanings and interpretations for a concept as a result of new dimensions being revealed and the visual representations of those concepts.

In this project, the deconstructive analysis of Sandman will necessarily imply a previous analysis of what is understood, or what involves the concept of literature and how it can be related to the visual elements. That is, how images can not only contribute to the text but also how the text can be present through the image. Also, since this is a project directed towards young readers, some elements concerning children's literature have been found in Sandman, as well as elements belonging to the category of young adult literature. Characteristics of both concepts will be considered and analyzed as belonging to this graphic novel. This will imply that young readers use this graphic novel to think critically of what surrounds them in the real world, the language and the images that are present in it, and to have students feel motivated towards becoming

active readers by a novel that does not exclude visual elements which they are used to but displays them in an interesting and engaging narrative.

## **Theoretical framework**

Before the analysis of concepts, a theoretical basis for those concepts is needed. This project is concerned with the use of nontraditional literary texts, graphic novels, as pedagogical tools to enhance reading skills and abstract thinking in high school students. For this reason, it is necessary to open the discussion about what is understood by literary texts and literature.

### **1. Literature**

Literature is difficult not only to be defined but also to be characterized or given characteristics that comprehend a clear definition. It has been said to be impossible to define or given a definitive sense to literature (Dubreuil 43). However, literature may be said to involve formal and thematic values that could be associated to imaginative writing (Stecker 687). Culler goes even further by claiming that works of imaginative writing could be considered a category that he associates to literature (21). At the same time, Widdowson claims that through a literary text a different order as a mirror to material reality is created (12), implying that texts that display such characteristic may comprehend what literature be. However, to understand what literature might be depends on what is being paid attention to, whether is it some special feature of language used or the themes and concepts used to link the reality found in the text and material reality.

The literary text shows language in a way that make its ordinary usage not only more ambiguous and complex, but also richer by a process of defamiliarization. A metaphor, for example, uses a word or phrase to a concept not immediately applicable in the reader's immediate material reality. Language that has been modified and organized into a coherent and cohesive text that resembles his or her life as well as relations between linguistic components (Culler 30). Indeed, literature goes beyond the purely linguistic or grammatical sense as it calls for the recognition of

utterances that have a relation of difference with the real world (31). Readers make sense of the information in a text by identifying the descriptions, metaphors, or figures of speech that populate a text (Stecker 684) while negotiating meaning of words whose value has been defamiliarized, re-establishing relationships between the real world and the fictional world present in the text. These kind of linguistic features, working with language taken from the real world and being defamiliarized, and causing a certain transformation of a concept or feeling in the reader, constitute what formalists labeled *literariness* in a text (Miall & Kuiken 122, 123), which in turn would make a text being considered literature. Culler adds that the literariness of a text also depends on the relation between form (text) and content (idea), which makes a literary object also an aesthetic object (33). Texts that can be considered literature involve content that, when transformed into text, can be made more complex through literary devices, and the reader is the one who has to make sense of the text and find meaning in it by connecting it to his or her experience.

### **1.1 Literature in images**

One of the defining characteristics of literary texts is that they feature a language that forces self-referentiality and questions its own nature, and taking into account that the image can also be part of the text, then the scope of reflection and questioning expands to both text and image. The relation between the words in a sentence, and the relation between what is said and how it is expressed in text (Culler 24) allow the reader to make sense of and reflect on the text, in this way, recognizing it as literature. However, Vordtriede sees the image as “an integral and inescapable part of all literature” when he states that “language itself is a series of images or signs, visual or acoustic” (2). He advocates for the intrinsic connection between the image and



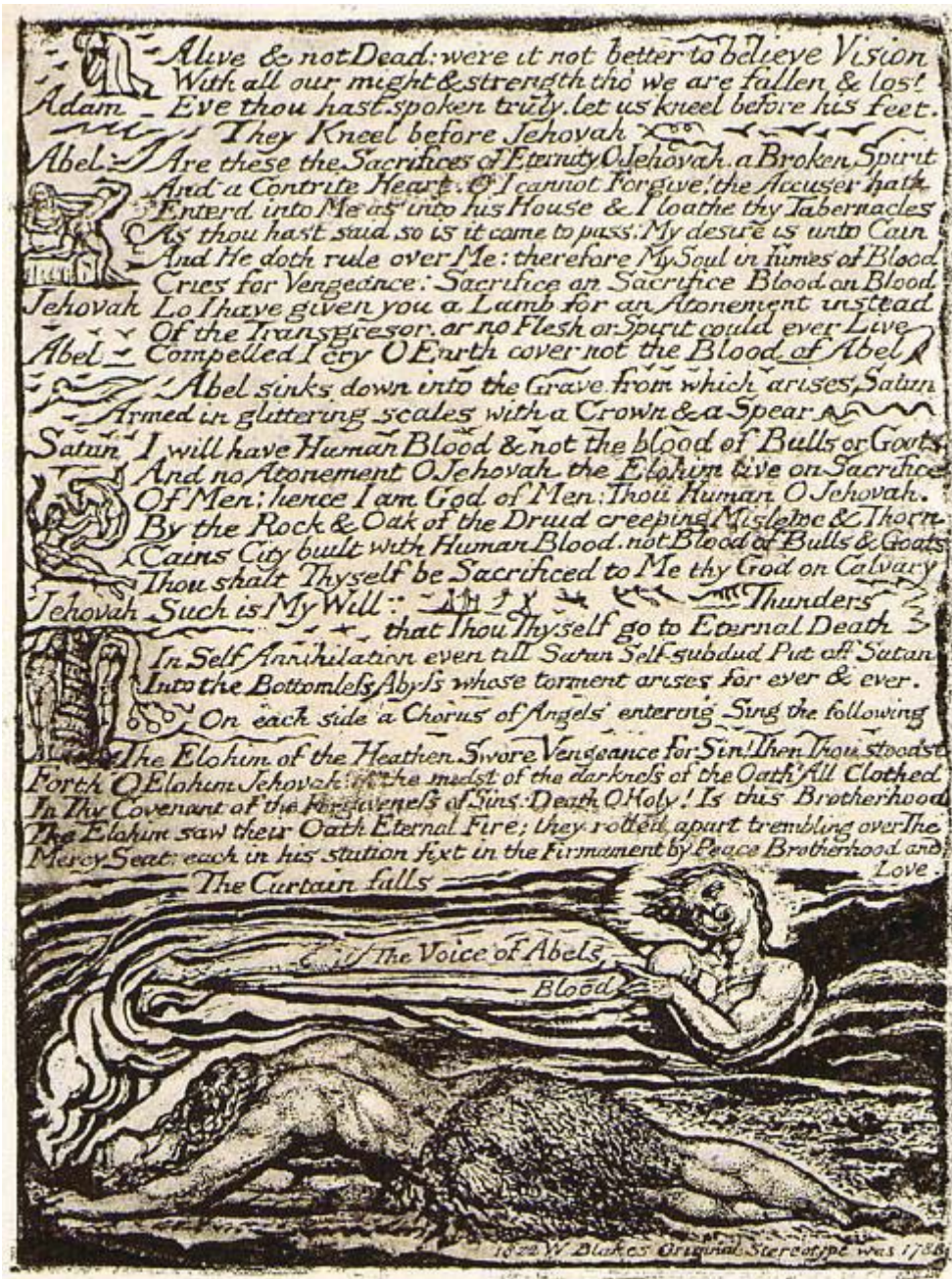
the verbal text that necessarily relies on the image. This bond represents, according to the author, a liberation of words from abstraction, as it “makes the unimaginable idea demonstrable and imaginable through representation with the help of objects and situations” (Vordtriede 1); that is, images represent an important step in the process of making sense of a text. Reading words implies the generation of an instant general visual blueprint that is created out of “all [the] successive images” from every expression in a text (2), on which the reader reflects and tries to make sense of.

Both, the image and the text can be said to interact with each other and none of them being subordinate to the other. For Mitchell, the interrelation between the picture and the text is such that “there are no ‘purely’ visual or verbal acts” (5) implying that an image is generated when reading a word, and a word is the tool through which an image is made sense of. However, it has been said that none of them can be used to thoroughly explain the other (Foucault as qtd in Mitchell 64). The image and the word are unable to comprehend the other in its entirety, thus neither of them are subordinate but rather complementary to the other. The visual media that surrounds the individual is charged with language and textuality (Mitchell 14), both, the image the object presents, and the text that it conveys generate meaning for the reader or viewer at the same time. In other words, while someone is reading, he or she is at the same time making a picture out of the text; whereas someone looking at a picture is using words in an attempt to describe it. In this way, words and images are different and capable of excellence in their own aspect and able to convey meaning to the reader upon which he or she reflects, but also mutually supportive and horizontal in the sense none of them is supplementary, but rather complementary of the other.

## 1.2 Literature as images

The relation between picture and text, between image and word is such that they both contribute to the function of the other to deliver meaning to the reader or viewer. On the one hand, we could argue that words contribute to images as much as images do the same for the verbal text, despite an old tradition of the word being the language of a superior stage in human development and the image being the instrument of “subhuman” beings (Mitchell 24) respectively. As one of the consequences of this hierarchization, verbal expression becomes the ground upon which the discourse of painting and vision operates. However, concepts related to the visual field such as “imitation, imagination, form, and figuration” imply a transformation of the word into visual form, which contributes to the discussion of texts as images (Mitchell 112). Once the text becomes influenced by the rhetoric of the image, both act in the deliverance of meaning.

On the other hand, pictures and words can be inside the same text but separately. Illuminated texts (pic.1) can be an example of an image and the words conveying meaning together inside the text.



Pic.1 Illustration by William Blake for his poem *The Ghost of Abel*.

As a representative of the mutually supportive relation between image and text in a meaningful relation, we can take illuminated texts an example. As a way to provide context, Romantic poets rejected the idea of poetry being visible, of “submitting their words to material printed form” (Mitchell 117), implying their favor for the word over the image. As a “technician of ‘visible

languages’,” pre-romantic engraver and poet William Blake, on the other hand, advocated the idea of uniting poetry (words) and painting (image) in a “composite art” (121) as an attempt to “[heal] the split between speech and writing” (129). The illuminated text in pic.1, of Blake’s authorship, is an example of the union between text and image into a single unit of meaning. Eve (below) is lamenting Abel’s death (on the right as a ghost) whose speech in the poem represents the scene that features Eve and himself through words. In this case, the image works as a way to bring the mood of the scene to the reader’s mind (153). This constitutes a case of an *ekphrastic* relationship in which there is a “verbal representation of [a] visual representation” (Mitchell 152). Even though the image is separate from the text, it would be difficult to dilucidate whether the picture has been used to embellish the narrative, or the narrative has started from the picture in the telling of a story (Mitchell 142). Therefore, “there is no essential difference between texts and images” (Mitchell 160) as the image and the text present and convey meaning together.

From this idea, it could be said that images are embedded with ideas, which makes them a channel through which language becomes visible and meaningful content graspable to the reader or viewer; so, images can be seen as a way of writing too. The cycle of mutual support is represented in images, in the reader or viewer’s experience, causing ideas to be drawn out of language, thus, making it necessary in the understanding of an image; and also in language allowing the conception of an image that complements the idea expressed in words.

## **2. Children’s Literature and Young Adult Literature**

This project suggests the use of *The Sandman* (1989) in the classroom as a pedagogical tool, which has some elements that belong to the category of young adult literature, and some of



children's literature. For this reason, those ideas belonging to children's literature and young adult literature that can be found in *The Sandman* are discussed as follows.

## **2.1 Children's Literature**

Children not only get acquainted with literature in certain didactic contexts, but also, and primarily, for fun. The kind of literature children read and may enjoy not only constitutes an "appreciated resource for reading and writing instruction" (Darwish 78), but also their attitude can take a positive turn by reading (79). Literature, then, is a powerful resource for the instruction of children and young learners in general. Some of the features that make a text be considered literature for children are the language displayed in the texts and the use of images to contribute to the meaning of the text.

As children's books are defined by their target readers, one of their defining aspects is their accessibility through familiar language and situations. Harrison states that children find meaning "usually through the voice of one of the characters who is close to their own age" (243), meaning both that in children's books the characters are children too and that the language used is similar to their own. Accordingly, this kind of books provide comprehensible input for children to understand and, at the same time, provide models of language style (Darwish 78). General examples are poems, picture books or fiction books. Such examples seem to be the best choice for a young reader not because of some implied simplicity but rather because of the short length of those texts. Short texts prevents young readers from becoming frustrated and impatient to finish reading, in turn deterring their understanding (Darwish 79). In other words, what facilitates the understanding of the text is, in a great way, the language present in the books and the

arrangement of the text in itself, which also increases the possibility of the learner to remain interested in the activity of reading.

One of the most characteristic ways in which a children's book is displayed relates to its use of images and how effectively they contribute to the text's meaning and entertaining values. The text may find good support in the inclusion of images, which render meaning themselves. Allen states that the text may be clarified even more by "some non-linguistic cues such as illustrations" (as cited in Darwish 79). According to Graff, people "live among, read, and construct visually rich and intoxicating texts" which causes the reader to "engage in recursive relationships with words, images, [or] words as images" (138). In this way, picture books represent an early way a child can relate images to words inside a text, and the text to his or her reality. Indeed, the image has expanded beyond its practical boundaries and become part of the world it represents in a text, often rendering a representational meaning of the world or a more interpretative one that readers have to make sense of.

## **2.2 Young Adult Literature**

Much discussion has been made about Young Adult Literature (YAL) concerning the concept of "young adult" and its range in age, arguably varying from 18 to 25, while some argue that 22 is the top age considering older people as adults already (Kaywell 325). However, stronger debate focuses on YAL as literature about particular issues familiar to adolescents and their backgrounds instead of literature that has been "written for and marketed to young adults" (Crowe 121) by the mere inclusion of adolescent as main characters (Kaywell 323). Indeed, illustrative examples of this are books as different as Anne Frank's *The Diary of a Young Girl* or John Knowles's *A Separate Peace*, both of which are labeled and used as YAL in American

schools (Crowe 120; Samuels 86) due to their main character being an adolescent, in disregard that the former is non-fiction (a war diary) and the latter a work of fiction.

Works of literature can be intended for young adults if the topics displayed have a relation to adolescents and their experience. Donelson and Nilsen state that young adult literature is the kind of literature a young person would *choose to read* (as qtd in Kaywell 324). There is a possibility that adolescents would like to read about topics more prone to censorship such as pregnancy, rape, sexual anxieties, divorce, drugs or alcoholism (Samuels 86; Nelms and Nelms 102). This is because as young people grow and develop, they may come across conflicts in society and life, feeling the need to know more about them, or to find some external source of similar personal conflicts, desires or achievements. In the context of education, young readers look for texts that may relate to their experience (Adams and Bushman 28) in that way integrating their prior knowledge of social and life issues into the reading process (26) and learning, from fictional situations, of outcomes of situations similar to real life's.

Finally, what can also be said about YA literature is that it can spark the interest of the reader by the use of resources such as images and visual aid alongside text. For this reason, this project will be concerned with the use of a graphic novel in the classroom as a kind of text that features a heavy use of images, and that, along with pleasure reading, positive values can be taught to young readers.

### **3. Graphic Novels**

Supporting the idea that images are charged with language, it is sustainable to say that images are text too. In a society with an overwhelming presence of pictures and visual stimuli (Mitchell

2), the image plays an important role in “communication, education and entertainment” through the ever “increasing popularity of television, films and the internet” (Gillenwater as qtd. in Yildirim 119). Images as text manifest overwhelmingly in advertising, symbols, internet icons, and words themselves -- a visual written representation of language. In that context, images are present in books too, with a clear example in comic books since their rise in 1978 with Eisner’s *A Contract with God*, until their development into more serious literature with strong visual element later called graphic novels.

Graphic novels share the same format of comics books but with key elements that distinguish them. In essence, graphic novels have been defined as comic books but thicker in size (Yang 186) and longer too, “enabling them to compete with pure prose” (Yildirim 119) which relates to them being self-contained narratives. Such term to refer to the genre began to be used after Will Eisner created *A Contract with God* (1978) to tell a story told in comic book format (Bucher and Manning 67) although featuring more serious narrative (Yang 186; Yildirim 120). In fact, according to Bucher and Manning, not only are they longer but they also tell “a complete stand-alone story” that differs from comics being published in a series of issues to later being collected (in some cases) into a volume. In addition, graphic novels are more complex than comics in the sense that the topics are closer to those found in more traditional literature (67). While superheros may be considered a long-standing topic in comic books, graphic novels can also feature realistic, fantastic, historical or political stories as the main topic (68). Then, graphic novels are more developed comic books as they enclose a more complete story that presents a more mature, sometimes grittier story that may or not share continuance with the rest of the serialized comics. However, further analysis reveals more depth in graphic novels apart from their size and content as images play an essential role in the narrative of these novels.



Text and image are essential components of graphic novels as they share narrative responsibility. Graphic novels show a break with the assumption that verbal text has prevalence over visual one as they include both kinds of text working symbiotically. Images do not merely facilitate the reading of a graphic novel (Behler 17) by supporting the text but by being text themselves. As Haugen claims, in a context in which visual media surrounds the individual, graphic novels are considered as an expression of visual art (as ctd. in Yildirim 122). That is, in part, due to their intention to convey “information and create aesthetic effect on [their] reader” (McCloud as qtd. in Yildirim 118) through “a sequence of discrete, juxtaposed pictures that comprise a narrative, either in their own right or when combined with text” (Hayman & Pratt as qtd. In Yildirim 118). However, there seems to be a division between picture and word pointed at by Miodrag where she sees language as a system with a “finite number of [...] arbitrary units” and pictures as elements having “unlimited significations based [...] on resemblance” (as ctd. in Kidder 1063) which might signal a subordination of one to the other in graphic novels. Regardless of that idea, text and the illustrations are equally important as “illustrations add the information and detail missing from the text” that allow the reader to infer and judge meaning from (Griffith 183) as, in essence, stories told through words and pictures provide “insight that text alone cannot do” (Baird and Jackson as qtd. In Griffith 182). An image, though, is not enough as it needs the guidance and the sense the text provides to the image and to the story itself. In other words, the text needs to become visible and the image must be able to be read (Bucher and Manning 68). Such symbiotic fusion of the media people watch and the media people read (Yang 187) is an example of mutual correlation by the use of language-charged images that explain a text that constantly needs picturing, and that, in turn, is representative of how both of them share narrative responsibilities in graphic novels.

Not only are GNs distinguishable from other literary genres because of the form, but also because of their content. Evolving from the “means of amusement” that lacked “literary insight and merit” that they once were considered, graphic novels are now regarded as a respected genre of literature deserving a place in the literary world (Yildirim 122). That is due to the diverse content they may include, marking a transition from topics for young readers to more adult-oriented ones, so to place GNs below other genres would mean an a priori assumption that ignores their potential social and political significance, as well as their analysis of gender, violence and ideology (Hatfield, Heer and Worcester as ctd. In Kidder 1061,1062). Analyzing such development, it has been mentioned that the story in a GN could be about superheroes and science fiction, a couple of long-standing themes of comic books, but their nature has widened in range to topics like those already mentioned, or even specific issues like family conflicts, love affairs and abuse (Gorman as ctd. In Yildirim 12) which involve more personal reflection and criticism of serious matter (Gravett as ctd. in Graham 10). Exemplary of contemporary art, graphic novels are an example of popular culture crafted into text and pictures (McCloud as ctd. In Graham 10) which, either fictional or not, provide readers with the opportunities to engage in critical discussion of problems of society. So it would make sense to have not only adults read more graphic novels but adolescents too since the topics addressed, albeit prone to prior checking in educational contexts, might mark the starting point for young readers to approach social issues critically or develop artistic and creative skills.

## Overviews

Neil Gaiman's *Sandman* is an American, dark-fantasy series of graphic novels whose publishing debut in 1989 went on to become serialized issues until its final one in 1996. The series is composed of 75 issues collected in ten volumes, beginning to display the DC comics' Vertigo imprint logo in issue 47. As this project is concerned with vol. 2 *The Doll's House*, a little overview of the previous volume is necessary in order to introduce the story of the second volume properly.

### 2.1 Vol.1 *Preludes and Nocturnes*

*The Sandman* vol. 1, *Preludes and Nocturnes*, introduces the story of Dream: one of seven metaphysical entities called the Endless. As his name suggests, Dream, more frequently referred to as Morpheus in the story, is the ruler of the world of dreams. The Endless are seven metaphysical entities --Destiny, Death, Desire, Despair, Destruction, Delirium and Dream himself -- that are also a "dysfunctional pantheonic family" (Berger iii). Dream is captured by a society of human occultists who mistake him for his sister Death, and spends 70 years locked up by the magical arts. He loses his powers and his absence causes a "sleeping sickness" all around the world. In order to be free again, Dream waits patiently for his captor, and later his son, to die, ultimately taking a chance after one of his guards makes the mistake of falling asleep. Once he breaks free, he goes in search for his 3 long lost magic tools (a pouch, a helmet and a ruby) in order to claim back his kingdom. His travels take him to the Dreaming (the name of his kingdom), the human world and hell. Dream discovers that regaining his kingdom has consequences that take their toll on him and his relationship with others.

## 2.2 Vol.2 *The Doll's House*

*The Sandman* vol. 2, *The Doll's House*, introduces Dream rebuilding his kingdom after his long estrangement, and discovers that four of his servants are missing, three of whom are dangerous nightmares and one of them a placid dream. He goes in search of his servants who are using the dream of a boy named Jed to create a new Dream King that they can manipulate. Morpheus is told that there is a “vortex” in the form of a girl, which may put the Dreaming (the kingdom of dreams) in chaos and, thus, she has to die in order to prevent it. Parallel, this volume introduces the character of Rose Walker, granddaughter of Unity Kinkaid, one of the victims of the sleeping sickness, who is herself in search of her missing younger brother Jed. Unbeknownst to her, she is the vortex that is threatening the Dreaming (fig. 1). Another character, The Corinthian, is one of the nightmares who eloped the kingdom of dreams during Morpheus's imprisonment and is in the real world on a killing spree. Behind the turmoil of characters striving to survive is the younger brother of Morpheus, Desire, one of the Endless too and grandfather-grandmother of Rose, whose machinations aim at making Morpheus spill the blood of a relative, which is forbidden.

*The Sandman*, and especially *The Doll's House* is open to understanding. In order to make a more accurate analysis of what this second volume plays with as a literary text, some ideas related to Deconstruction are necessary to articulate a serious discussion of this complex graphic novel.



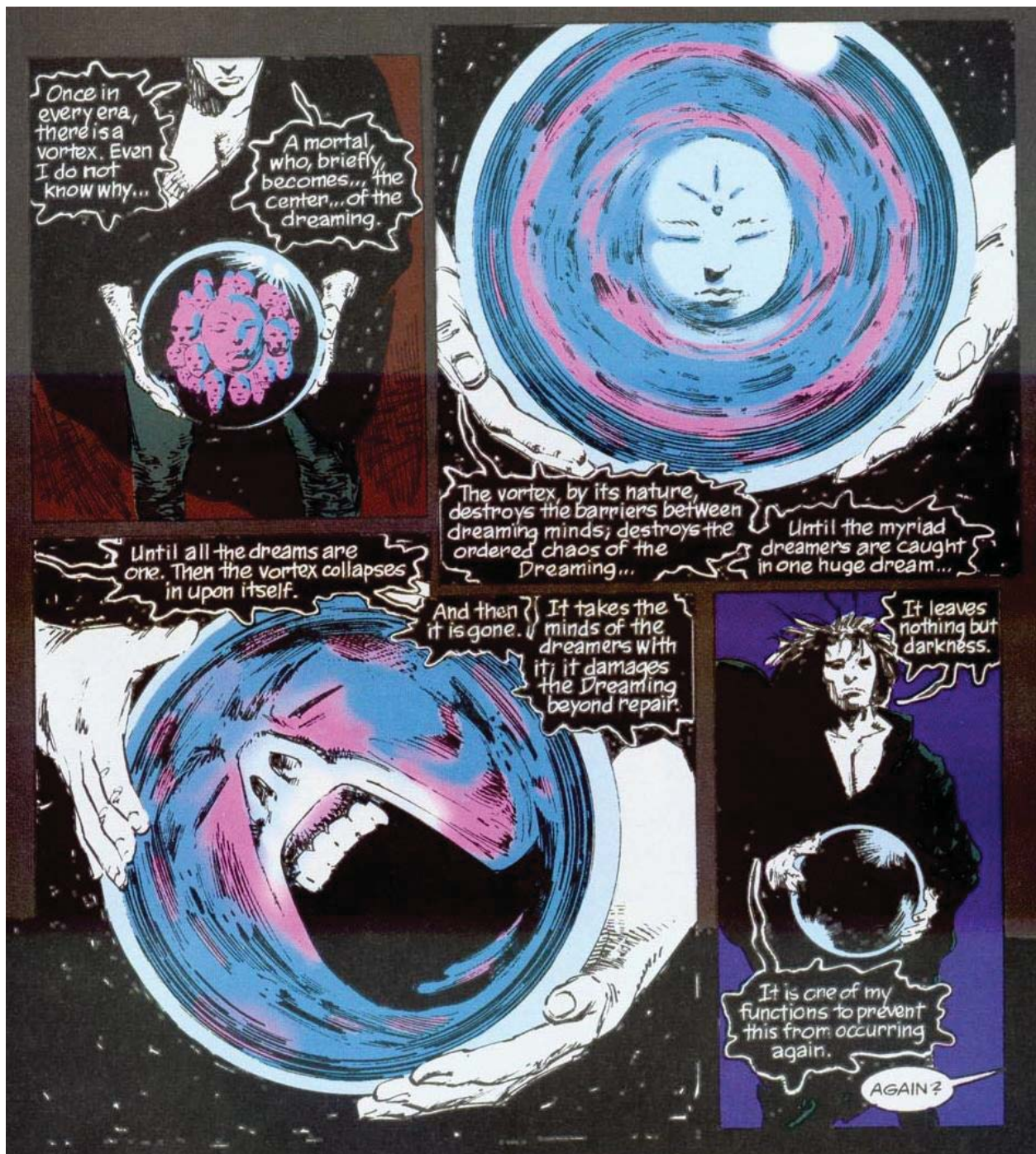


Fig. 1 After telling her that she is a vortex, Dream tells Rose what it means and why he has to kill her.

## A Deconstructive Reading of *The Sandman*

*The Sandman* (1989) is a story about Morpheus who, as the king of dreams and nightmares, is associated to everything everyday life is not: obscurity, art, feelings, distortion of reality, uncertainty, etc. *Sandman*'s second volume, *The Doll's House* features several conflicts woven in plot lines acting all in parallel. Concerning how reality is represented in it, it is possible to say that reality is not fixed or immobile, thus allowing the identification of some elements related to deconstruction in the story. In fact, a deconstructive reading of *Doll's House* reveals that there is ambivalence in the representation of a concept of reality in this story through Morpheus, who acts as an agent of problematization of what is stable about reality.

Before delving deeper into aspects into *Sandman* in which a deconstructive reading is possible, it is necessary to establish what the purpose of deconstruction is. Rather than a stand-alone "method or system of operative concepts," deconstruction is an activity of reading (Norris 31) and rhetorical analysis that is essential to literary texts (19). A misconception about deconstruction is that due to a system of differentiation, in which each part of the text "owes its existence to other parts which is not" (Nuyen 29), it is considered "essentially a destructive process" in which the whole is broken into parts that stand in opposition to each other (Nuyen 28). Actually, the deconstructionist wants to show that the dissection of a text (the whole) into parts leads to an unsustainable nihilism as a result of the self-cancellation of oppositions in a text (Nealon 1267). Derrida "warns of the danger [...] of [simplistic,] neutralizing oppositions in the name of deconstruction" (Nealon 1269). In fact, deconstruction, more than just concerning a conflict of binary oppositions, is about the problematization of "the idea of opposition and the notion of identity upon which it depends" (Poovey 52) -- since binarisms involve the definition

of an element, the creation of a logos (Norris 161), against which another one is defined as non-that-element. According to Poovey, neither of the terms that stand in opposition are autonomous since they depend on the presence of the other so as to exist, and that any term takes its meaning relationally “from the chain of signifiers to which they belong” (Poovey 52). But to claim that any of the elements of the chain of signifiers a term belongs to has the priority is to assert a false logocentric fixation that deconstruction, with its permanent play of substitution, attempts to negate.

There is uncertainty in relation to what the term “doll’s house” refers to, Morpheus playing the role of an agent of ambivalence and *differánce*. Morpheus is the link between the real world of Rose, the dreams of Jed and the realm of Desire, thus expanding the indeterminacy of meaning since more possibilities of meaning for a concept are revealed. Taking into account that artistic “representation gives analysts a chance to do some hermeneutic analysis” (Skoll 131), it is possible to say that the dimensions (representations of reality) Morpheus unveils represent a “chain of signifiers” (Poovey 52) in which the meaning of a term is deferred and open to more interpretations. The fluctuation between one interpretation and the other is continual and briefly stable since they all interact at the same time, and it is in this play of substitution that meaning is produced (52) momentarily. As there are more possibilities of meaning for a concept, it is no longer a binary relation of opposition since the meaning of each concept is not stable; thus, the structure that depends on more permanent meanings for concepts in opposition is not stable either. This constitutes what *différance* means (Poovey 53), and it is for this reason that Morpheus, by displaying more dimensions or representations of reality, makes meaning unstable and ambivalent.



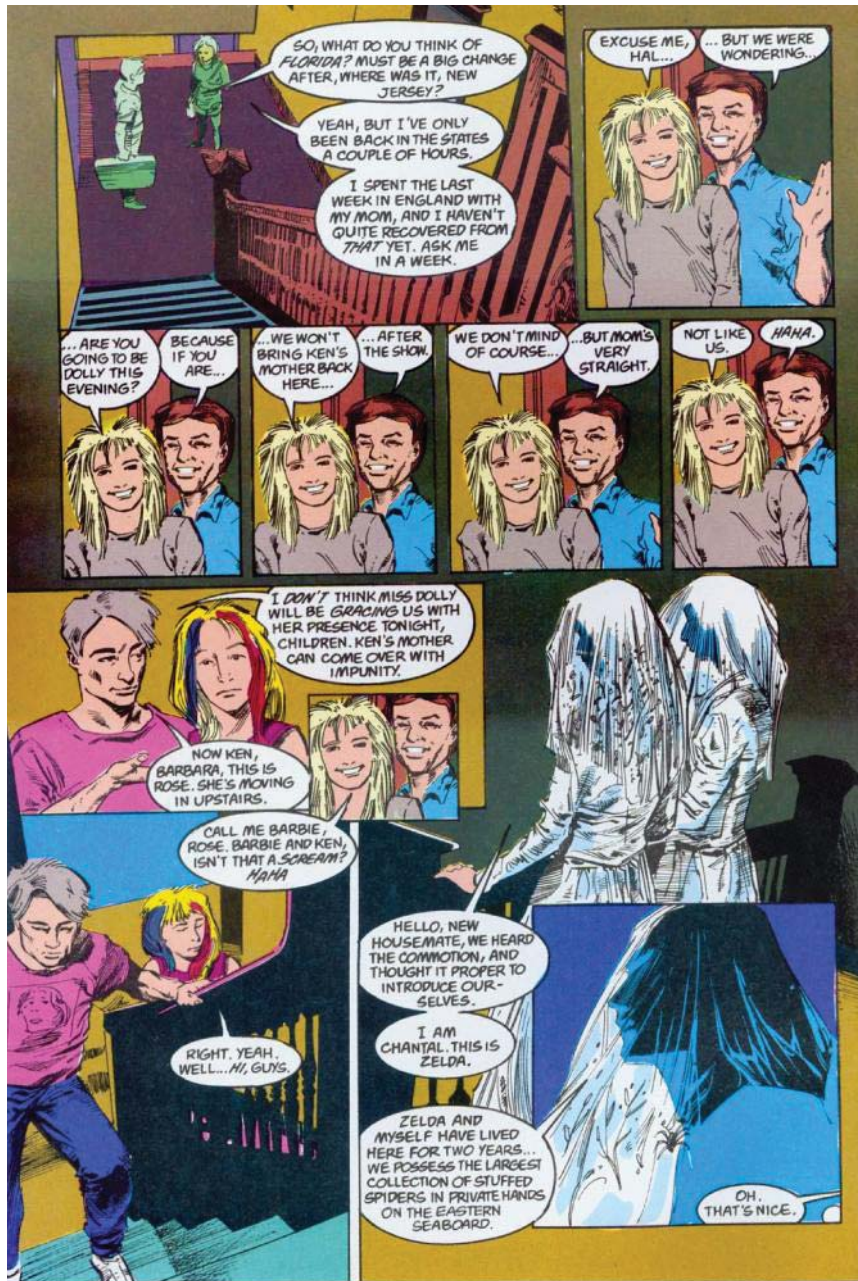


Fig. 1 Rose meets “Barbie” and “Ken,” both living in the house Rose moves into.

In *Sandman*, there is uncertainty of meaning related to the concept of the title of the second volume of the series. Due to how relevant the “doll’s house” is a symbol in the story, a questioning of the representation of it in the story is necessary. The image the concept of the “doll’s house” brings to the story is initially that of a house in which several characters live,



including a girl of brief protagonism called Rose. This girl, Rose, travels to the state of Florida looking for her brother, and in this place she rents a room in a boarding house where she meets, among others, a couple whose respective names are Barbara and Ken (fig.1) --which is a reference to the Mattel dolls. The concept of *doll's house* seems to be simplistic and direct by the

establishment of a parallel between “house” and the place where the girl lives, and between “doll” and Rose or the couple presiding the place.



Fig. 2 Hippolyta Hall and her husband Hector Hall's home: the *Dream Dome*.

The concept of the “Doll’s House” does not only relate to an aspect in reality, but also to a particular context in dreams. Dreams represent an unstable and chaotic realm that is outside reality in which there is an

“independence from things-as-they-are, giving us at least the opportunity to work toward things-as-they-might-be” (Attebery 4). This represents is an “imaginative liberation” from reality that one of the characters in *Sandman*, a boy named Jed, experiences by dreaming. This boy has been missing for years and has been adopted by a couple who keep him in the basement and treat him badly. This harsh reality of the boy disappears when he is asleep as he dreams of a fantastic place called the *dream dome* (fig. 2) where his friends are a superhero called Hector Hall who “dubs” himself Sandman, his wife Hippolyta and two servants (who are actually Brute and Glob, two escapee nightmares from Morpheus’ dimension). This woman is the only person who is aware that they are living in a dream. The concept of “house” is here represented by the *dream dome* itself as the environment where the “doll” lives (fig. 2), but making a connection between a doll

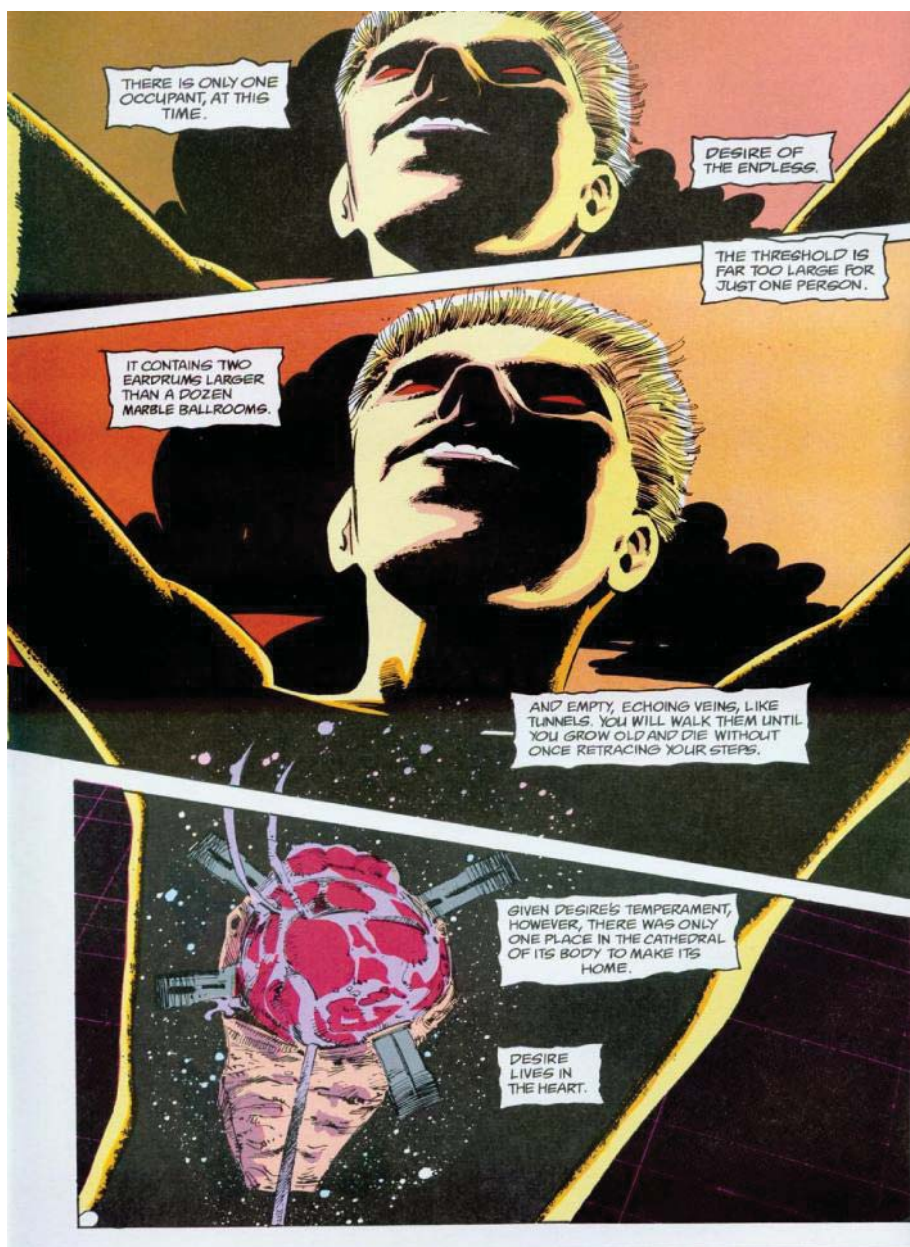
and a fake representation of a person, it is possible to say that “doll” refers to Hector Hall who has been dead for a long time and, therefore, is no longer a real person but a representation of one (fig. 3).



Fig. 3 After Morpheus defeats Brute and Glob, their dream vanishes and Hector Hall’s spirit departs.



Not only does the concept of “Doll’s House” relate to both a context of reality and that of dreams, but also to the realm of metaphysics in the *Sandman* universe. Similar to Morpheus’ realm called The Dreaming, each of the other Endless (the embodiments of metaphysical aspects of existence) has a realm of their own. The Threshold (fig. 4), the realm of Desire, another of the Endless and brother-sister of Morpheus, is a massive representation of Desire him-herself, who is also its only inhabitant. Connecting the idea that “to desire is always to be wanting” and “to be in



a state of lack” (Lacan as ctd. in Rudd 164) to the character, it can be said that Desire is all about the deprivation of something or the state of emptiness. Moreover, in fig. 5 it can be noticed that Morpheus refers to both of them as the “dolls” of human beings and not otherwise (contrary to Desire’s conception).

Fig.4 The Threshold, the realm of Desire.

Having in mind that the Threshold of Desire refers to “house,” the idea of Desire being in essence empty of something, the image of that essence living inside a bigger one --like a nested doll--, and the Endless being instruments of human beings contribute to “doll” being associated to the character of Desire.



Fig. 5 Morpheus confronts Desire.

There are some elements related to deconstruction in Sandman in the sense symbols representative of a reality are not enclosed in a central or univocal meaning but rather are the subject of a play of signification. What the meaning of symbols, or more specifically the concept of the title means in the story is a process that is problematized and expanded by the several plot structures and visual elements that make the interpretation of it more ambiguous and subject to change continuously. In this sense, the element that makes this ambivalence between meanings possible is the

figure of the novel's main character, Morpheus, whose ability to break through dimensions resembles the opening into more possibilities of interpretation for the same concept. He is, in other words, the agent of problematization of meaning by being the character that keeps meaning

fluctuant and inconstant; therefore, providing the possibility for more concepts to be problematized this way.

## **Description of the School: Compañía de María**

### **Historia**

El Colegio Compañía de María pertenece a la Congregación Compañía de María, Nuestra Señora y fue fundado por Juana de Lestonnac en el año 1607. En su última noche en el Monasterio del Cister de Toulouse, vislumbra su futura misión: “Hay una juventud que se pierde por falta de ayuda y es a ella a quién debe tender la mano. Así madura la idea de fundar una Orden con el objetivo de educar a las niñas y jóvenes de la época, quienes no tenían acceso a la educación por el solo hecho de ser mujeres.

Así nace la Compañía de María, Nuestra Señora en Burdeos, Francia.

Actualmente la Compañía de María tiene más de 400 años de presencia educativa en el mundo. La solidez de su fundación permite la extensión de la Compañía de María a cuatro continentes: Europa, Las América, África y Asia.

En el año 1922 se fundó la Casa de la Compañía de María en Viña del Mar por expresa petición del presbítero D. Ignacio Zuazagoitia. La idea fue abrir un externado de señoritas que a la vez sirviese de lugar de descanso para las religiosas enfermas o debilitadas, pues este era uno de los fines del Fundador. Fue así como se compró un terreno ubicado en Villa Moderna (hoy Recreo), frente a los Padres Capuchinos.

A fines del mismo año se comenzaron los trabajos. Se construyeron habitaciones para las religiosas y amplios salones para las niñas donde pudiera darse educación completa bajo el nombre de su bienhechor Liceo Ignacio Zuazagoitia.

En marzo de 1923 llegaron 3 religiosas para abrir las clases: Madre Clara Oportus, que hacía de Rectora, Madre Elena Cortés y Madre Margarita María Angulo, como profesoras; funcionando a

la par con los trabajos que aún se realizaban. Tuvimos una matrícula de 9 niñas unas en kindergarten y en elemental otras, siendo éstos los únicos cursos que se tenían entonces. En marzo del año 1924 se aumentó a 25 niñas abriéndose además el curso de primera preparatoria.

En 1925 tuvimos una matrícula de más de 50 alumnas, abriéndose también el curso de segunda preparatoria, haciéndose necesario ampliar la construcción y contar con un número mayor de docentes.

En 1971 se recibe al primer varón: Carlos Del Valle Izquierdo, como alumno de nuestro establecimiento y se empieza a consolidar nuestra institución como colegio mixto.

Actualmente el Colegio Compañía de María es un establecimiento particular mixto que ofrece una educación Humanista- Cristiana de calidad centrada en los valores del Evangelio y en los principios del Proyecto Educativo de Santa Juan de Lestonnac. Imparte educación en la modalidad Humanista-Científico para los niveles de Pre-Básica, Básica y Media.

Posee una adecuada infraestructura, laboratorios computacional, de idiomas, biblioteca, gimnasio techado, cancha deportiva, sala de Música, de Artes, comedor con hermosa vista al mar, Jardín Infantil, confortables dependencias y un idóneo cuerpo directivo y docente para ofrecer una educación integral de calidad, que haga posible la formación en los valores del evangelio y en el Carisma de la Compañía de María. Al mismo tiempo se busca contribuir al máximo desarrollo de las potencialidades cognitivas preparando con excelencia académica a nuestras niñas y jóvenes y dotándolos de la herramientas necesarias para construir su propio proyecto de vida, que les permita insertarse efectivamente en la sociedad, para transformarla y hacerla cada vez más justa, humana y fraterna.



También cabe mencionar todas las actividades de taller y extraprogramáticas con que cuentan los alumnos como: danza, teatro, arte, fútbol damas y varones, robótica, atletismo, vóleybol, básquetbol, computación, música, gimnasia rítmica, tela, entre otras. En donde los alumnos podrán desarrollar diversas habilidades.

### **Vision**

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.

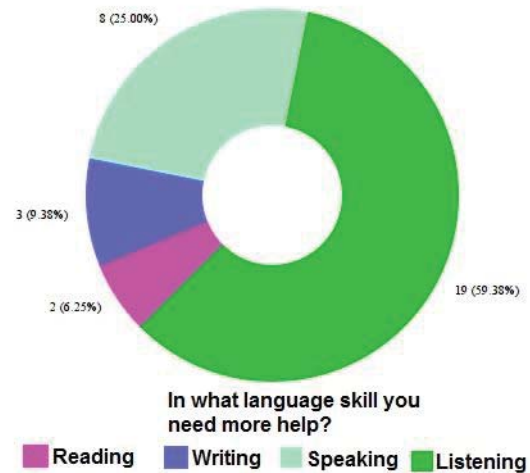
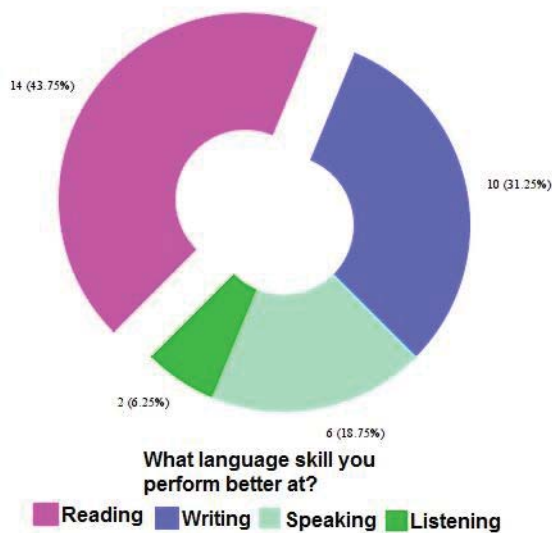
### **Mision**

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.

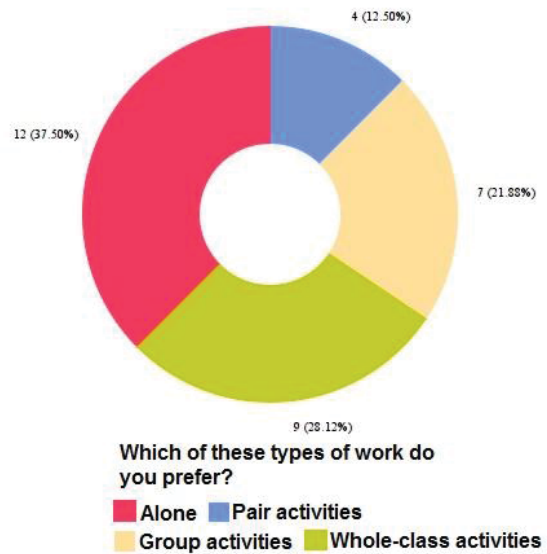
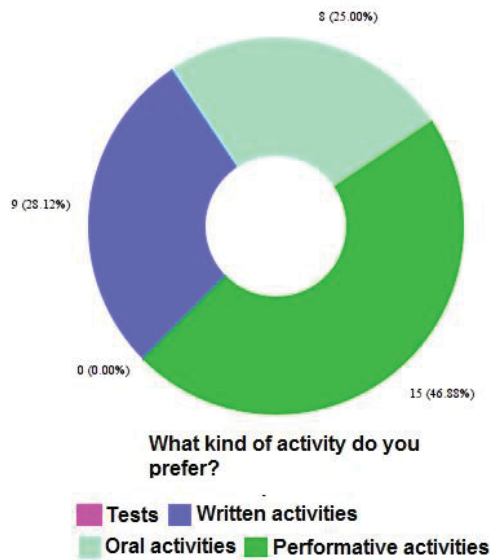


## Needs Analysis

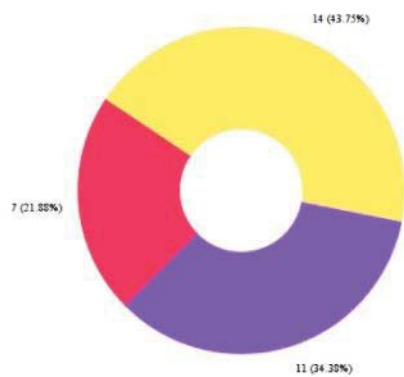
This project has been designed with the purpose of implementing it with students from fourth year in highschool at Compañía de Maria School, located in Viña del Mar, Chile. The idea is to have a few minutes with those groups of students and have them submit answers to a series of questions here formulated. As follows, several charts representing the results of each question are presented.



In previous charts, the answers to questions 1 and 2 reveal that almost half of the students feel that reading is the skill in which they do best. On the other hand, listening is the skill in which they do not perform well or need more work on. A 15% percent of the students think that reading and writing are the skills in which they need improvement, making them the the strong points in their dominion of the english language.

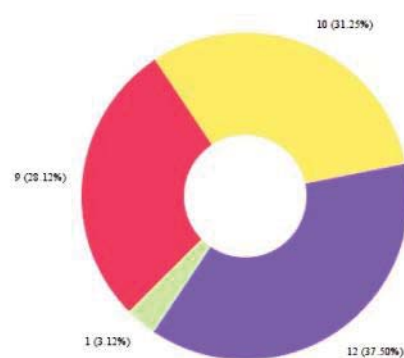


The previous charts reveal that the kind of activity that most of students (46%) prefer are those in which they perform or act, making written activities the second (28%). However, most of them prefer to work alone (37%) making performative activities related to acting and individual reading work relevant for them respectively.



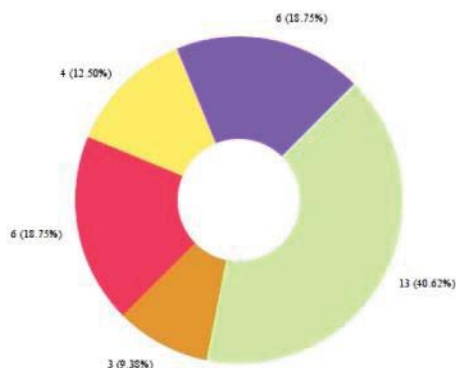
How often do you read?

Frequently Sometimes Never



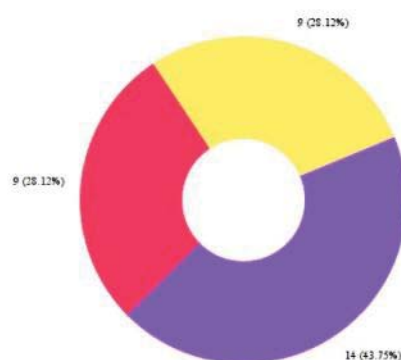
Why do you read?

I like reading I read only when extremely necessary  
Someone recommended me a book Because its homework book



What literary genre do you prefer?

Romantic fiction Crime novels Fantasy  
Graphic novels Science fiction



Would you like to sign up to a literature workshop?

Yes Maybe No

The survey also revealed that most of students (43%) sustain a slight habit of reading, with only a few of them (21%) claiming to be frequent readers. The reason most of the students (37%) read is out of suggestion from someone else, and 28% of them admits to actually like reading. Almost a third of the class (34%) shows reluctance to read. These results point at almost two thirds of the group being constant or somewhat active readers. In relation to their favorite literary genre, science fiction seems to be preferred by the majority (40%) with the 18% of the group admitting to know about graphic novels and to have read some.

The last chart reveals that the 28% of the students would like to enroll in a literature workshop. A group comprising a 28% of the students (as well) is not sure about enrolling in the workshop due to them not feeling sure about their abilities in the English language. However, some of them seemed interested in the workshop once it was revealed that the graphic novel *The Sandman* (1989) by Neil Gaiman was going to be a topic in discussion. Those who grew interested asked about how are those in the workshop are going to be evaluated and how much time it would take per week.

Summing up, there is a group of students in the 4 medio A class that claims to read sometimes and a smaller group who does so in a frequent basis. The topics they prefer are related to fiction, but not all of them even know about graphic novels. Moreover, most of them prefer to work alone, being reading activities the second preferred activity for them to engage on. Activities related to reading and writing fit with those students who prefer to work individually, and the use of a graphic novel may increase the frequency of reading of those who do so irregularly and motivate those a little bit reluctant to read actively.

## **Rationale**

*The Sandman* by Neil Gaiman has been chosen for this literature workshop project because it can appeal to readers of different ages due how interesting it may seem due to its diversity of topics. The supernatural is a strong component of this graphic novel; magic, illusions, dreams, and art can be found in almost every frame of the story. Also, the extensive list of colorful characters embellish the story presenting current issues such as sexuality, identity, human relations, etc. *The Sandman* is a graphic novel with multiple themes interwoven in narrative that is clear and complex at the same time.

Students may find several of the traits of the main character complex and attractive. The king of dreams and nightmares, Morpheus is the embodiment of artistic and magical fantasy as he uses his powers to create characters and realities that have an impact on everyone who sleeps, and he is the one with the powers to connect those realities and travel between them. Despite Morpheus' gloomy appearance and the seriousness with which he does what he considers as his responsibility, he is all about hope that is the essence of dreaming. That trait of Morpheus' nature is connected to his constant melancholy due to the bad terms in which his relationships end. These are some of the characteristics about the main character in *Sandman* that students (and readers in general) may enjoy and feel related to. But at the same time, this literary work is an opportunity for young readers to get acquainted with mature topics or come up with criticism on the issues presented.

This literary work can be a positive contribution to the Chilean curriculum since it deals with social and personal issues. Most of the attractive of the novel is due to its themes, but also because of visual aspects that contribute in a great way to the text of the novel. Specifically,

young adolescents may be the adequate students for lessons using *Sandman* due to their understanding of visual media and possible interest for mature topics. By reading a work of art that expands on more mature topics, students could know about other perspectives and ideas they might not have been familiar with before. Since *Sandman* is a graphic novel, we can analyze certain benefits that graphic novels might bring to the classroom in order to support this literature workshop.

### **Sandman as a Graphic novel**

I

*Sandman* is directed towards an adolescent audience, for which reason their content is more mature. But it is precisely that characteristic what encourages checking from the teacher prior to their use in the classroom. “Authors depict theme situations for mature young adults or for adult audiences” for which reason it is important to “[preview] graphic novels before using them and recommending them to adolescents” (Bucher and Manning 69). As important as social issues such as AIDS, sexual abuse or terrorism depicted in graphic novels are (69), the teacher has to identify the themes in them and think whether those themes fit in the developmental level of students (Griffith 184). However, the content as well as how readable the text is are elements that attract young readers (Griffith 184, Yildirim 125). Students would feel more motivated to read if themes of their interest were included in the classroom, so one of the tasks of the teacher implementing this project is to “discover the world of those with whom he was to work, discovering the realities of their world, finding out what they needed to know in order to become literate”; in other words, the teacher of literature needs to get acquainted with the background of the students, their “language, their anxieties, fears, demands, and dreams” (Freire as qtd in

White). With this in mind, instead of just imposing what students should read, the teacher should be taking into account what the student would find more meaningful but without leaving a text unchecked previously.

## II

Sandman, as a graphic novel, features a strong presence of visual text which has positive influences on young learners. Students are fond of visual media (Yang 187) due to their growing up with television and video games, for which reason they would later “look for print media that contain the same visual impact [...] and contribute to their enthusiasm for visual rather than written literacy” (Bucher and Manning 67). But apart from the enjoyment and the interest they could bring to the reader, graphic novels “can aid low-level and nonnative English-speaking readers through the twinning of words with images” (Hansen 57). Graphic novels have “proved to be helpful particularly for visual learners” (Yildirim 119) because they appeal to young learners “who feel comfortable with images, shapes, colors” (127) in combination to text, which in turn sparks the motivation for reading (Griffith 186, Yildirim 119). In fact, Carter claims that “non-text visual media is a far more convenient way of learning” (as ctd. in Yildirim 123) because their effective use “can boost the students’ creativity and imagination” (125). The element of the image present throughout a graphic novel can bring to the classroom benefits that are equally important as traditional texts, but that might have a better reception from young students who are more and more used to images and visual input.

## III

Graphic novels can be included in the curriculum because they introduce the young learner to more complex literary material. “Research done by professionals in the field” Yildirim argues,

“has proved that [graphic novels] may serve as powerful instructional tools in addition to their merits as works of literature” (118). However, more traditional curricula has been said to introduce almost only classic literary works to learners. In fact, there has been an overwhelming presence of classic adult books in the list of the required reading in the literary program in secondary schools over non-traditional literary works. This is because genres such as comics or graphic novels have been labeled as “cheap, pulp novels” (Crowe 120). Following this idea, some teachers are reported to have argued, Samuels asserts, that it does not form part of their role to introduce adolescents to non-traditional books (87), but to choose literary works for them and introduce them to traditional literature. However, teachers’ reluctance to include graphic novels in the classroom is a consequence of their “ignorance about the potential benefits of these materials, lack of teacher testimonials or lack of policy regarding the use of graphic novels as a pedagogical tool” (Yildirim 124). If integrated into a school’s curriculum, graphic novels could make reading comprehension easier and help students deal with more complex reading materials (125) such as texts by Woolf, Ginsberg or Steinbeck. Educators can use graphic novels to teach literary concepts as a bridge to traditional or classic literary texts, and “as the basis for writing assignments” (Bucher and Manning 68). By the use of subject matter familiar or of interest to young learners, graphic novels can be a tool for teachers to use in the instruction of concepts and ideas to students, and to use them would introduce the young learner to more complex ideas and, therefore, more complex texts.



## Graduation Project Outline

Matias Toro Troncoso

June, 2016

### Kings of Dreams

An elective literature workshop based on Neil Gaiman's *The Sandman*

Teacher: Pablo Villa	Area: English
Lesson Period: 1 <sup>st</sup> semester	Sub Area: Literature-storytelling
Weekly Hours: 2	Number of Lessons: 10

**Course Description:** This course project is an elective extracurricular workshop for students of 4<sup>th</sup> grade in highschool. Since the language used will be English, this course complements well the subject of English language teaching in the curriculum of high school as it is an instance for students to put the language in use and learn more about it.

This workshop is focused on introducing young readers to *The Sandman*, a graphic novel by British writer Neil Gaiman, and graphic novels in general. This workshop will focus on storytelling by analyzing volume 2 of *The Sandman*, a graphic novel by British writer Neil Gaiman. Aiming at having students get involved in the story, experiment with different ideas, and generate ideas of their own, this workshop will focus on analyzing storytelling through by the reading of *The Sandman*. During the lessons, the issues of volume 2, *The Doll's House* will be read and analyzed with the objective of identifying characters, symbols and structure of the story. This, in turn, will have students learn about the elements present in a graphic novel and how to read a graphic novel critically.

Every session will take place in a classroom previously reserved for the meetings every wednesday after the period of regular classes.

**General Objectives:** The main objective of this workshop is to analyze *The Sandman* by examining the characters, plot and symbols, both in written and visual language. Students will

learn about some elements that can be found in graphic novels (panels, illustrations, narrative voice, etc.) so as to be able to create stories in the same format. It is also expected that students obtain critical reading skills not only when reading Sandman but also other works of literature. Besides, learning how to read a graphic novel will probably not only motivate students to become more active readers but also to consider the graphic novel a serious and interesting genre of literature.

**Specific Objectives:**

- Identify characteristics of the graphic novel and its differences with other forms of narrative.
- Identify and analyze characters relevant for the story, emphasizing on their personality, symbolism and role in the story.
- Analyze ideas concerning characters and symbolism present in the novel.
- Illustrate concepts from the story in the relation between characters and events.
- Describe different outcomes in the resolution of the story.
- Reframe aspects of the novel (characters, events, rhythm of the story, language) after analyzing them.
- Formulate ideas and concepts and manipulate them in a coherent narrative line.

**Expected Learning Outcomes:** Students are expected to:

- Write short pieces of narrative.
- Write about characters from the graphic novel.
- Interpret pictures and write short pieces of narrative about it.
- Draw pictures as a way to illustrate a certain text.
- Interpret symbols and metaphors in the graphic novel.
- Manipulate the information and contents in a graphic novel.
- Work with peers and alone in an active way.
- Engage in discussion with peers and teacher.

**Contents and Themes:** responsibility, creativity, acceptance, resolution of conflict, understanding another's emotions.

**Key concepts:** Young adult literature, children's literature, storytelling.

**Class Information:**

1. Number of Students: 12-16 students
2. Grade: 4<sup>th</sup> grade, elementary school
3. School: Compañía de María, Viña del Mar.
3. Period: Wednesdays.
4. Type of Syllabus used: Content-based syllabus and task-based syllabus
5. Number of Lessons: 10 lessons. One lesson per week..

**Requisites:**

- Be able to attend at least the 90% of the lessons.
- Read and watch the complementary audiovisual materials before the lesson following the lesson in which the assignment was given.
- Be willing to engage in active participation with group discussions during the lessons.
- Respect towards another's opinion and respect in the expression of opinions are essential.

**Required materials:**

1. Neil Gaiman's The Sandman, vol. 2 (Students need to have read volume 1, Preludes and Nocturnes as a prerequisite).
2. Worksheets, class materials, photographic camera, recorder, speakers.

**Evaluations:** The assignments which are going to be evaluated throughout the workshop comprehend more practical activities.

- Weekly Chronicles: The lead teacher will guide the whole group to sign up for Drive, which is an online platform where participants can write or upload a document to a class' shared folder, and they will also be able to download documents provided by teacher and peers. The students will be asked to create a document per week, being each class the deadline. The topics are of free choice, but suggestions will be made in class by the lead teacher.
- Class Journal: Each class, the lead teacher will leave the last 15 minutes for a writing task for the students, which is concerned with the students showing their creativity through a writing activity in a notebook meant only for this activity. The writings may follow a narrative line or not, or they can be short tales individually conceived. The lead teacher checks the notebook after every class. The total number of entries in this journal is 6.

- **Graphic/Art Project:** The students will be asked to create a visual interpretation of their own work as writers. They will create a short, personalized graphic novel. They will be assigned with the task of using any technique and materials in the making of a graphic representation of their Class Journal. They can use watercolors, oils, acrylics, as well as ink in the illustrations of the story. \*
- **In-class work:** Class work will be of importance as students will be encouraged to contribute with their effort and presence to the class. This grade comprehends 3 activities whose grades will be averaged into a single grade. Therefore, a good performance inside the classroom will be graded positively.

\* If the students followed a Class Journal composed of several, auto-conclusive stories, he or she will provide illustrations for all of those stories. The student may come up with a sort of connection between the stories so that they all are part of a sole anthology.

#### **Course Assignments:**

Weekly Chronicles	20%
Class Journal	20%
Graphic Novel Project	40%
In-class work	15%
Self-evaluation	5%

**Late Assignments:** In the case of students not handing in a previously required assignment, they will be granted the opportunity to bring it to the lead teacher the following class with penalty on the grade of the assignment. If such opportunity is missed, the student will no longer be required to hand in the assignment to the teacher and the process grade will be left blank. However, the lead teacher will accept and read late assignments, contribute with opportune feedback and advise the student in his or her progress in the workshop.

**Academic misconduct:** Students will be encouraged to follow principles of respect towards others, responsibility with their own work and honesty. Students are expected to contribute to the atmosphere of the class by participating in its community and put their effort in their work. If the balance is broken by misconduct or conflicts related to respect among students, the lead teacher will decide the way those conflicts are to be solved. Honesty is essential, for which reason plagiarism will be punished severely.

## Planning

Unit 1 - Graphic Worlds				
General Objective: Identify communicative purpose in images in graphic novels so as to obtain information from the reading of <i>The Doll's House</i> .				
Contents: <ul style="list-style-type: none"> <li>• Images as text.</li> <li>• Graphic novels.</li> <li>• <i>The Sandman</i> volume 2 <i>The Doll's House</i>: introducing the novel and its author.</li> </ul>				
Session	Objective	Presentation	Practice	Production
1	Introduce comics as visual texts.  Identify communicative purpose in images.  Relate written texts to visual texts through panels of comics.	<b>Students:</b> Looking at images of advertising handed in to them, and identifying what the image is trying to communicate. They share their conclusions with a partner and then the whole class.	<b>Students:</b> Looking at pages extracted from comic books and identifying what is happening, who is in the panels, where are they, etc.  Describing information of the comic book page panel by panel, or with a short, general description.	<b>Students:</b> Writing an entry (n°1) in the notebook designed for this activity. Students use random comic book panels and write an entry using that panel.  Glueing the panel to a page the notebook.
		<b>Teacher:</b> (Introduces the workshop and tells students about the evaluations in the course.)  Giving instructions and examples. Directing the discussion, giving time to express	<b>Teacher:</b> Modelling the activity by describing a picture and predicting what it may be about. Write example on the board.	<b>Teacher:</b> Provides the comic book panels by having students swap the comic book pages they used in the previous activity or handing out new ones.  Monitoring individual progress, giving advice, helping with edition and suggesting ideas.  <b>Homework:</b> teacher reminds students of the

		conclusions, writing results on the board.		Weekly Chronicles activity. The teacher asks for the emails of everyone and creates an account in Google Drive for students to post their chronicles there.
2 (sample lesson 1)	<p>Relate visual texts theory to graphic novels.</p> <p>Identify and analyze characteristics of graphic novels.</p>	<p><b>Students:</b> Looking at a slideshow of covers of graphic novels, and commenting what they know about them.</p>	<p><b>Students:</b> Writing the missing text in graphic novel panels (speech balloons or narrative voice are left blank) according to the image the meaning they think it conveys.</p> <p>Sharing with a partner their pages, describing the characters and discussing their choices in dialogue and plot development in the page.</p>	<p><b>Students:</b> Producing images for another student to complete with text. In groups (4)</p> <p>Writing an entry (n°2) in the notebook designed for this activity. Students draw a picture in which a whole (short) story can be told. (They provide an aside description of what is going on, but emphasis is on the drawing/illustration. They are free to use colors.)</p>
		<p><b>Teacher:</b> Introducing the topic of graphic novels by providing a brief history of them, the context in which they came to rise, and their relation to comic books (images) and novels (text).</p> <p>Guiding discussion about graphic novels.</p>	<p><b>Teacher:</b> Modelling the activity by showing pages of graphic novels with missing text through the data projector and writing its missing text.</p> <p>Monitoring the advance of each student.</p>	<p><b>Teacher:</b> Modelling the activity by telling students that, in the same groups, they will have to draw a panel, and the classmate next to him will have to write the text in the panel, either speech balloon or narrative voice.</p> <p>Modelling the task by drawing a picture on the board, providing speech balloons or/and narrative</p>



		Explaining examples in the slideshow.		<p>voice if necessary.</p> <p>Describing the picture.</p> <p>Monitoring individual progress, giving advice, helping with edition and suggesting ideas.</p> <p><b>Homework:</b> Teacher reminds students of the Weekly Chronicles activity. The 2nd entry is due to the next lesson.</p>
3	<p>Recall information about graphic novels from the previous lesson.</p> <p>Introduce <i>The Sandman</i> as a graphic novel and its author Neil Gaiman.</p> <p>Relate <i>The Sandman</i> to other contemporary graphic novels.</p>	<p><b>Students:</b></p> <p>Recalling the contents from the previous lesson.</p> <p>Discussing about the definition of concepts (love, friendship, anger, manhood, persistence, rituals, fear) written on the board with a partner.</p>	<p><b>Students:</b></p> <p>Getting in pairs, students read The Doll's House and identify one of the topics written on the board (1 per couple of students).</p> <p>Describing to another pair of students (who are in charge of another topic) their findings, putting emphasis on (1) how the visual representation reasserts or confirms previous ideas about the concept, and (2) how different or similar its representation is in text and through images..</p>	<p><b>Students:</b></p> <p>Writing an entry (n°3) in the notebook designed for this activity. Students select any concept written on the board and write an entry around that concept. Drawing an image in which the concept is represented and connected to their entry.</p>
		<p><b>Teacher:</b></p> <p>Introduces <i>The Sandman</i> by</p>	<p><b>Teacher:</b></p> <p>Modelling the activity by scanning</p>	<p><b>Teacher:</b></p> <p>Modelling the activity by drawing an image (or a</p>

		<p>giving a little information about its author.</p> <p>Mentioning Sandman's mature subject matter and telling about its background.</p> <p>Writing on the board a list of the main topics for students to identify in <i>The Doll's House's</i> prelude <i>Tales in the Sand</i>.</p>	<p>the text for the concept of "storytelling" as example.</p> <p>Modelling the second part of the activity by describing where the concept of "storytelling" is present and relating the way it is represented in text and images.</p> <p>Monitoring the advance of each pair of students.</p>	<p>couple of panels) related to the concept of "storytelling" on the board, and telling a short story about it.</p> <p>Monitoring individual progress, giving advice, helping with edition and suggesting ideas.</p> <p><b>Homework:</b> Teacher reminds students of the Weekly Chronicles activity. The 3rd entry is due to the next lesson.</p>
<p><b>Evaluation:</b></p> <ul style="list-style-type: none"> <li>Formative assessment: students will hand in their notebooks to the teacher when the class is finished. Every entry is 1 point each. Six entries in total.</li> </ul>				

Unit 2 - Interpreting Dreams				
General Objective: Identify symbols and characters and their significance in <i>The Doll's House</i> and analyze their representations in the story both verbally and visually.				
<p>Contents:</p> <ul style="list-style-type: none"> <li>Images as text.</li> <li><i>The Sandman</i> volume 2 <i>The Doll's House</i>.</li> <li>Interpretation of reality and symbols in the story.</li> </ul>				
Session	Objective	Presentation	Practice	Production
4 (sample lesson 2)	Identify characters and their significance in the story.	<p><b>Students:</b> Recalling information about the previous lesson.</p> <p>Reading <i>The Doll's House</i> in pairs, and</p>	<p><b>Students:</b> (Character Map) Categorizing the characters found according to their role or features.</p>	<p><b>Students:</b> Drawing their own version of the characters guided by the non-visual</p>

	State the way in which characters interact in the story.	<p>identifying the characters in the story. (1 issue 1-7 each pair of students)</p> <p>Writing features or traits of the characters.</p>	<p>Discussing with their partner.</p> <p>Constructing a map of characters in which the relation between characters is visible in a blank sheet of paper. They are free to use colors. In groups (4).</p>	<p>information in the story (name, traits, relation with others). They are free to use colors. In groups (4).</p> <p>Writing an entry (n°4) in the notebook designed for this activity. Selecting one character they found while reading, and write an entry around that character.</p>
		<p><b>Teacher:</b> Guiding the discussion, suggesting ideas to develop.</p> <p>Monitoring the class during the activity. Suggesting characteristics and ideas.</p>	<p><b>Teacher:</b> Writing characteristics found on the board. Comparing general ideas presented this way by students in pairs.</p> <p>Modelling the “map” activity by presenting sample character maps, and suggesting ideas about the organization of the map in the blank sheet of paper handed to students.</p> <p>Monitoring the progress of each group.</p>	<p><b>Teacher:</b> Modelling the activity by drawing an interpretation of a character (The Corinthian, Desire, Hob Gadling, etc.) on the board, shaping the character in a way that does not interrupt the flow of the story.</p> <p>Monitoring individual progress, giving advice, helping with edition and suggesting ideas.</p> <p><b>Homework:</b> Teacher reminds students of the Weekly</p>

				Chronicles activity. The 4rth entry is due to the next lesson.
5 (sample lesson 3)	<p>Recognize symbols in the novel and their significance in the story.</p> <p>Analyze reality in the story and produce an interpretation of it.</p>	<p><b>Students:</b> Recalling information about The Doll's House from the previous lesson.</p> <p>Remembering and/or discussing about motifs in the story and about their significance in the story (the house of dolls, dreams, multiplicity against centrality, sacrifice female figures).</p>	<p><b>Students:</b> (A House for Dolls) Constructing a simple model of a house for dolls using a template in cardboard. In groups (4)</p> <p>Drawing simple sketches of characters according to what students agree the concept "doll" refers in the story: Morpheus, Desire, Rose, Hippolyta.</p>	<p><b>Students:</b> Decorating their houses of dolls according to what students agree the concept of "house" refers in the story: the Dreaming, the Threshold, the boarding house, the Dream Dome. Using illustrations in panels as guide.</p> <p>They are free to use color pencils, paint or cut-outs from magazines. In groups.</p> <p>Writing an entry (n°5) in the notebook designed for this activity. Students select a symbol found in "Doll's House" (house, doll, helmet, ring, heart, eyes, etc.) and write a story around it. They can use colors and cut-outs from previous activity.</p>
		<p><b>Teacher:</b> Reviewing the story, recalling characters and</p>	<p><b>Teacher:</b> Handing the students a template of a</p>	<p><b>Teacher:</b> Handing magazines for</p>

		<p>symbols present in the story using the data projector as visual aid. Introducing the idea of motifs as significant elements present throughout the story.</p> <p>Introducing the “doll’s house” as a symbol, and relating it to reality (students as dolls, the novel as a house, passive and active readers/learners/artists, etc.)</p> <p>Guiding the discussion, suggesting ideas to follow.</p>	<p>house of dolls in a piece of cardboard. Modelling the way it is assembled.</p> <p>Monitoring the progress of the groups, giving advice, and suggesting ideas.</p> <p>Telling students they will have part of next lesson to finish and present briefly their models.</p>	<p>students to cut, paint, color pencils, glue, scissors, etc. Modelling the activity by showing how students can decorate it, and showing pictures of templates already finished.</p> <p>Showing the “Doll’s House” panels using the data projector.</p> <p>Monitoring the progress of the groups, suggesting ideas and providing more material where necessary.</p> <p><b>Homework:</b> Teacher reminds students of the Weekly Chronicles activity. The 5th entry is due to the next lesson.</p>
6	<p>Produce an interpretation of reality.</p> <p>Analyze metaphors found in Sandman.</p>	<p><b>Students:</b> Retrieving their house of dolls models and recalling what they did the previous lesson.</p> <p>Finishing the decoration of their houses of dolls. In the same groups (4).</p>	<p><b>Students:</b> Presenting their models to the rest of the class. Explaining the way they decorated their house of dolls, and the meaning in their exploitation of colors, materials and style if any.</p>	<p><b>Students:</b> Writing the last entry (n°6) in the notebook designed for this activity. The entry will have to include the concept of “metaphor.” Students can draw</p>

			<p>Relating images of symbols to characters or ideas. Establishing differences or similarities between the idea and how it is represented visually in the story, if they are metaphors or direct representations. Elaborating a short paragraph describing their ideas on the meaning of the symbols.</p>	<p>and use colors so as to enhance the metaphorical relation between their words and how they are represented.</p>
		<p><b>Teacher:</b> Introducing the lesson by telling students that the entry of this class will be the last. Telling students that they will work on making a graphic novel themselves using the Class Journal's entries.</p> <p>Monitoring the progress of the groups, suggesting details and ideas.</p>	<p><b>Teacher:</b> Modelling the presentation. Asking questions, allowing the rest to ask questions.</p> <p>Giving handouts to students. Explaining what a metaphor is and providing an example for it.</p>	<p><b>Teacher:</b> Monitoring individual progress, giving advice, helping with edition and suggesting ideas.</p> <p><b>Homework:</b> Teacher reminds students of the Weekly Chronicles activity. The 6th entry is due to the next lesson.</p>
<p><b>Evaluation:</b></p> <ul style="list-style-type: none"> <li>Formative assessment: students will hand in their notebooks to the teacher when the class is finished. Every entry is 1 point each. Six entries in total.</li> </ul>				

### Unit 3 - Stories are Pictures in the Mind



General Objective: Examine and interpret images and text, and criticize and modify the development and elements in a story. Produce illustrations in sequence following a narrative line.

Contents:

- Images as text. Text as images.
- *The Sandman* volume 2 *The Doll's House*.
- Dissecting and reconstructing a text.
- Construction of a graphic novel.

Session	Objective	Presentation	Practice	Production
7	<p>Reconstruction of a story.</p> <p>Outline events into a plot.</p> <p>Predict outcome of events.</p>	<p><b>Students:</b> Recalling information about <i>The Doll's House</i> and the activities they did the previous lesson.</p> <p>Outlining the different plot lines in their notebooks as presented by the teacher, making notes on the characters involved in every plot line.</p>	<p><b>Students:</b> (Sand Lines) Drawing a diagram or sequence that represents the narrative lines in Doll's House. Students are free to use colors, cut-out from magazines, watercolors, ink, etc. (every group of 4 students selects 1 plot line).</p> <p>Marking the instances in which the plot lines intersect. Drawing the characters involved.</p>	<p><b>Students:</b> Completing missing information, cutting the story at a certain point, predicting an outcome, changing the story, swapping, changing, eliminating or adding characters to their "Sand Lines."</p> <p>Talking to each other about the changes made, suggesting either new ones or returning an element to its former place.</p> <p>Write a brief description of the story after the changes. Cohesion and coherence in the outcomes are expected as requisite.</p> <p><b>Homework:</b> Students bring an outline of the plot of their graphic</p>

				novel using their Class Journals (now in their possession).
		<p><b>Teacher:</b> Introducing the unit by telling students that apart the unit is going to be focused on the making of a graphic novel from their Class Journals.</p> <p>Writing or making a chart on the board with the plot lines present in The Doll's House (Morpheus searching for the "vortex," Rose looking for her brother, The Corinthian on his way to the serial killer convention).</p>	<p><b>Teacher:</b> Providing magazines and material for students to use for their schemes.</p> <p>Modelling the activity by making the scheme of a fictitious story with several plot lines.</p>	<p><b>Teacher:</b> Editing students' "Sand Lines", inverting reality and fiction, replacing a character or removing information from them so as to have students complete and replace accordingly.</p> <p>Monitoring the progress of the groups, offering advice and suggesting ideas.</p> <p>Handing the Class Journals back to the students with their grades and feedback on them.</p>
8	Outline a plot  Design illustrations for written texts.	<p><b>Students:</b> Recalling information of what they did the previous lesson concerning the organization of plot lines in a narrative.</p> <p>Taking out their outlines for their graphic novels, showing them to the teacher.</p>	<p><b>Students:</b> Planning their graphic novels, organizing the plot into clear events that show coherence and structure.</p> <p>Designing their graphic novels into panels, dividing the story.</p>	<p><b>Students:</b> Sketching illustrations for the panels in their graphic novels.</p> <p>Taking pictures if they think that is necessary for the sketching of their graphic novels.</p>
		<b>Teacher:</b> Introduces the class	<b>Teacher:</b> Modelling the	<b>Teacher:</b> Monitoring

		<p>by telling students that they will start working on the plot of graphic novels and its illustrations.</p> <p>Asking for the outlines.</p> <p>Giving feedback on the outlines of the students.</p> <p>Suggesting ideas for the organization of their stories.</p>	<p>activity by drawing on the board, or presenting using the data projector drawing in an order that makes sense.</p> <p>Monitoring students' progress, suggesting ideas on design, font, text, perspective, etc.</p>	<p>students' progress, suggesting ideas on design, font, text, perspective, etc.</p>
9	Design illustrations for written texts.	<p><b>Students:</b> Recalling what they did the previous lesson concerning their graphic novels.</p> <p>Developing their Class Journal into a coherent, cohesive story (or several stories with an element in common).</p>	<p><b>Students:</b> Working on their graphic novels, editing text, drawing illustrations.</p>	<p><b>Students:</b> Working on their graphic novels, editing text, drawing illustrations.</p>
		<p><b>Teacher:</b> Introduces the class by telling students that they will continue working on the plot of graphic novels and its illustrations.</p>	<p><b>Teacher:</b> Monitoring students' progress, suggesting ideas on design, font, text, perspective, etc.</p>	<p><b>Teacher:</b> Monitoring students' progress, suggesting ideas on design, font, text, perspective, etc.</p> <p>Telling students that they will have to present their graphic novels next lesson.</p>
10	Formulate critical opinions	<p><b>Students:</b> Recalling (briefly)</p>	<p><b>Students:</b> Presenting briefly (5</p>	<p><b>Students:</b> Presenting briefly</p>

	on presentations by others.	what they have done with their graphic novels and adding the last details.	min each) their graphic novels.  Commenting on each other's presentations.	(5 min each) their graphic novels.  Commenting on each other's presentations.
		<b>Teacher:</b> Introduces the lesson by preparing students to present.	<b>Teacher:</b> Taking the time of each presentation so that everyone presents their graphic novels. Limiting the number of questions, giving feedback.	<b>Teacher:</b> Giving students their grades and feedback (Graphic Novel, Weekly Journal, Class Journal...and Self Evaluation). Commenting on the work of students.  Concluding with a reflection on the workshop, encouraging students to keep reading and being creative.
Evaluation: <ul style="list-style-type: none"><li>Summative: the students' presentations are graded. After everyone has presented, they receive their grades for their graphic novels.</li></ul>				

## Sample lesson N°1

### Lesson 2, Unit 1

#### Objectives:

- Relate visual texts theory to graphic novels.
- Identify and analyze characteristics of graphic novels.
- Guessing the text in panels of graphic novels.

#### Topics

- Images as text.
- Graphic novels.
- The Sandman vol.2 “The Doll’s House.”

#### Materials

- Projector, computer.
- Handouts.
- Pencils.
- Sheets of blank paper.

## Procedure

Presentation			
Objective	Activities + time	Teacher’s role	Student’s role
Remembering information about images working as text.	Opening, 3-4 mins.	Introduces the class by having students remember the previous class’ contents.	Remember about images having meaning and working as text too in comic books.
Recognize and describe images that represent diverse graphic novels.	Act. 1, 10 mins.	<p>Introduces the topic of graphic novels by providing a brief history of them, the context in which they came to rise, and their relation to comic books (images) and novels (text).</p> <p>Guides discussion about graphic novels. Explaining examples in the slideshow.</p>	Look at a slideshow of covers of graphic novels, and commenting what they know about them. (materials)

Practice			
Objective	Activities + time	Teacher:	Student:
Interpret meaning according to visual texts.	Act. 2, 15 mins.	Models the activity by showing pages of graphic novels with missing text through the data projector and writing its missing text.  Monitors the advance of each student.	Look at several panels of graphic novels with no text (only illustrations) projected on the board. (material)  Write the missing text in graphic novel panels (speech balloons or narrative voice are left blank) according to what they think is happening in the picture.
Discuss and compare the choices made by other students to their own.	Act. 3, 3 mins.	Monitors the advance of each student.	Sharing with a partner their pages, describing the characters and discussing their choices in dialogue and plot development in the page.
Interpret meaning according to visual texts.	Act. 4, 15 mins.	Models the activity by showing students a page in <i>The Doll's House</i> (prologue <i>Tales in the Sand</i> , page 7) and guessing the dialogue and narrative voice.	In groups of 4, they look at several panels in pages of <i>The Doll's House</i> (issue 1, page 5; issue 1, page 11) and try to guess what the missing text is. One page for 2 groups. (handout)
Discuss and analyze in a critical way the arguments of others.	Act. 5, 10 mins.	Guides discussion. Providing turns and asking questions.	Choose a member of their group to present the page to the rest of the class in a brief way. S/he explain what motivated them to think of the text they wrote on the pages.

Production			
Objective	Activities + time	Teacher's role	Student's role
Produce illustrations and	Act. 6, 15 mins.	Models the activity by telling students that, in	In the same groups, students sketch a panel in a blank sheet of paper,



verbal texts, and order them into a sequence.		the same groups, they will have to draw a panel, and the classmate next to him will have to write the text in the panel, either speech balloon or narrative voice.	leaving blank spaces where speech balloons or narrative voice are, and then give it to the student next to him/her. That student writes the missing text and sketches another panel for the next student.
Construct a text based on an aspect of the contents seen during the lesson.	Class Journal, 15 mins.	Models the task by drawing a picture on the board, providing speech balloons or/and narrative voice if necessary.  Describes the picture.  Monitors individual progress, giving advice, helping with edition and suggesting ideas.	Write an entry (n°2) in the notebook designed for this activity. Students draw a picture in which a whole (short) story can be told. (They provide an aside description of what is going on, but emphasis is on the drawing/illustration. They are free to use colors.)
	Closure, 3 mins.	Finishes the lesson by asking what students have learned in the process.  <b>Homework:</b> Teacher reminds students of the Weekly Chronicles activity. The 2nd entry is due to the next lesson.	Express what they have learned during the lesson about literature as images and the basic structure of a graphic novel.

## Activity 1

Images shown in the powerpoint presentation.



## Activity 2

Pages of graphic novels shown through the data projector. (Daredevil: Born Again, The Dark Knight returns)









#### Activity 4

Handouts, 2 groups use a copy of the same page.

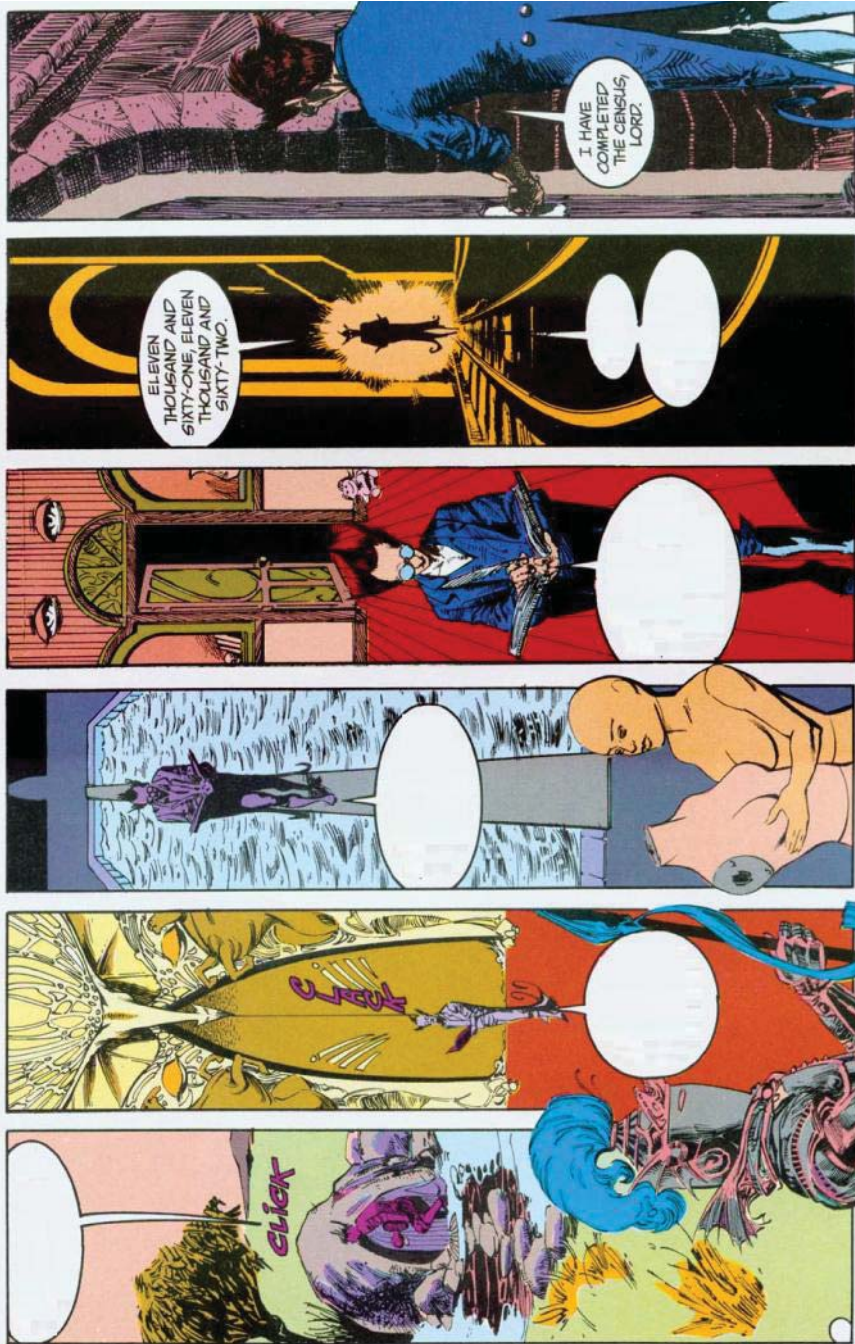
*The Sandman, The Doll's House*

**Instructions:** Pay attention to the panels from *The Doll's House*. Look at the characters interacting. Fill in the speech balloons with the dialogue you guess fit the scene. Pay close attention to the expression given to the characters and what surround them. Some parts of the text have been left as clues to follow.



#### Activity 4

**Instructions:** Pay attention to the panels from *The Doll's House*. Look at the characters interacting. Fill in the speech balloons with the dialogue you guess fit the scene. Pay close attention to the expression given to the characters and what surround them. Some parts of the text have been left as clues to follow.





## Sample lesson N°2

### Lesson 4, Unit 2

#### Objectives:

- Identify characters and their significance in the story.
- State the way in which characters interact in the story.

#### Topics

- Images as text.
- The Sandman vol.2 “The Doll’s House.”
- Interpretation of reality and symbols in the story.

#### Materials

- Projector, computer.
- Copies of issues 1-7 of *The Doll’s House*.
- Whiteboard, markers.
- Sheets of drawing paper.

### Procedure

Presentation			
Objective	Activities + time	Teacher’s role	Student’s role
Recalling general information.	Opening, 3-4 mins.	Introduces the class by having students remember the previous class’ contents.	Remember about The Sandman as a graphic novel, and its author’s background.
Identify characters while reading the story.	Act. 1, 20 mins.	Monitors the class during the reading.	Read <i>The Doll’s House</i> in pairs, and identifying the characters in the story. (1 issue each pair of student. 7 issues in totals)
Label and describe characters according to their features.	Act. 2, 5 mins.	Monitors the class during the activity. Suggests characteristics and ideas.	Write features or traits of the characters identified while reading.

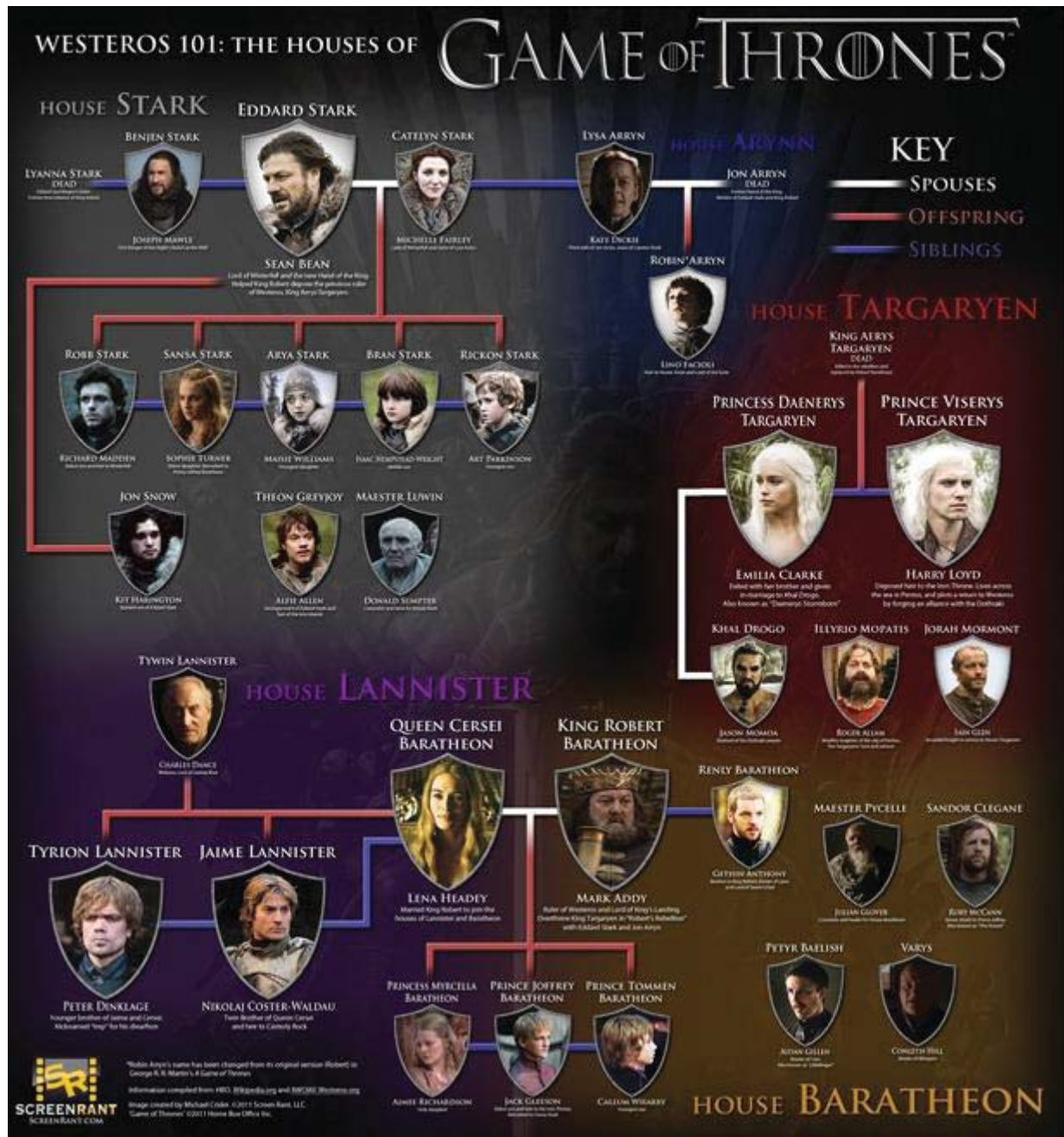
Practice			
Objective	Activities + time	Teacher's role	Student's role
Categorize characters according to their features.	Act. 3, 5 mins.	Writes characteristics found on the board. Compares general ideas presented this way by students in pairs.	(Character Map) Students categorize the characters found according to their role or features. They discuss with a partner.
Diagram a structure that represents the characters and their interaction with each other.	Act. 4, 20 mins.	Models the “map” activity by presenting sample character maps, and suggests ideas about the organization of the map in the blank sheet of paper handed to students. (material example)  Monitors the progress of each group.	Construct a map of characters in which the relation between characters is visible in a blank sheet of paper. They are free to use colors. In groups (4).

Production			
Objective	Activities + time	Teacher's role	Student's role
Interpreting information based on verbal texts.	Act. 5, 15 mins.	Models the activity by drawing an interpretation of a character (The Corinthian, Desire, Hob Gadling, etc.) on the board, shaping the character in a different way from that displayed in the story.	Draw their own version of the characters guided by the non-visual information in the story (name, traits, relation with others). They are free to use colors. In groups (4).  The drawings are done in the Character Map.  Character Maps are stucked up on the walls.
Construct a text based on an aspect of the contents seen	Class Journal, 15 mins.	Monitors individual progress, gives advice, helps with the edition of texts and suggests ideas.	Write an entry (n°4) in the notebook designed for this activity. Students select one character they found while

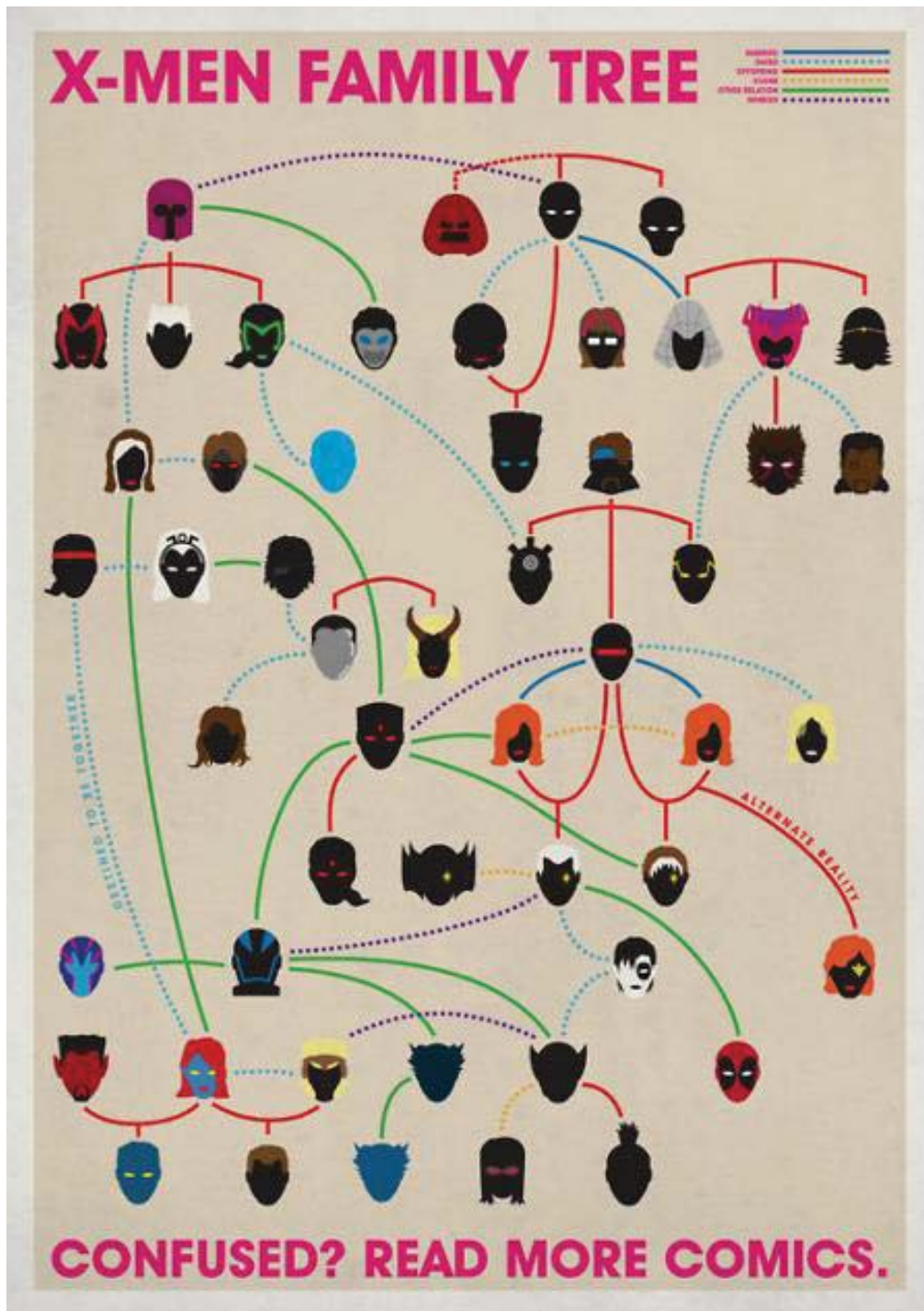
during the lesson.			reading, and write an entry around that character (using him/her as the main character, interacting with others, etc).
	Closure, 5 mins.	<p>Finishes the lesson by asking what students have learned in the process.</p> <p><b>Homework:</b> Teacher reminds students of the Weekly Chronicles activity. The 4th entry is due to the next lesson.</p>	Express what they have learned during the lesson about the characters in The Doll's House, their relation with each other. Also, about modifying the shape of the character based on the verbal text of the graphic novel.

Materials teachers can use as example.

Character Map of TV series *Game of Thrones*. Pay attention to the structure and the key as examples for students.



Character map of the characters in the X-Men comics: The teacher uses this example as a way to show to the students different formats for their Character Maps. These images are shown only as an example through the projector.





## Sample lesson N°3

### Lesson 5, Unit 2

#### Objectives:

- Recognize symbols in the novel and their significance in the story.
- Analyze and produce an interpretation of the reality in the story.

#### Topics

- Images as text.
- The Sandman vol.2 “The Doll’s House.”
- Interpretation of reality and symbols in the story.

#### Materials

- Projector, computer.
- Cardboard boxes, or pieces of cardboard.
- Magazines and newspapers.
- Whiteboard, marker.
- Issues 1-7 of “The Doll’s House” in jpeg format (to show with projector).

## Procedure

Presentation			
Objective	Activities + time	Teacher’s role	Student’s role
Remembering information about characters and the way they interact in the story.	Opening, 5 mins.	Introduces the class by having students remember the previous class’ contents.  Guiding the discussion, organizing turns for students to speak, etc.	Recall information about characters and how they interact with each other in <i>The Doll’s House</i> . Make emphasis on the features of each character.
Recognize elements in the story through verbal or visual narrative.  Relate elements in the story to characters and	Act. 1, 15 mins.	Reviews the story, recalling characters and symbols present in the story using the data projector as visual aid. Introduces the idea of motifs as significant elements present throughout the story. Focuses on the motifs of “house” and “doll.”	Remember and engage in discussion with the rest of students about motifs in the story and about their significance in the story (the house of dolls, dreams, multiplicity against centrality, sacrifice

aspects of reality in the story.  Classify elements in the story according to their interpretation.		Introduces the “doll’s house” as a symbol, and relates it to reality (students as dolls, the novel as a house, passive and active readers/learners/artists, etc.)  Guides the discussion, shows the panels of The Doll’s House through the projector, suggests ideas to follow.	female figures).  According to what students have read, they make a short list of all content related to “house” and another list of everything that may be interpreted as a “doll” in the story.
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Practice			
Objective	Activities + time	Teacher’s role	Student’s role
Constructing a representation of a symbol of the story.	Act. 2, 10 mins.	Hands in to the students a template of a house of dolls in a piece of cardboard. The teacher models the way it is assembled. (material)  Telling students they will have part of next lesson to finish and present briefly their models.	(A House for Dolls) Students build a simple model of a house for dolls using a template in cardboard. In groups (4)
Design interpretations for characters of the story.	Act. 3, 10-15 mins.	Monitors the progress of the groups, giving advice, and suggesting ideas.	Draw simple sketches of characters according to what students agree the concept “doll” refers in the story ( <i>Morpheus, Desire, Rose, Hippolyta</i> ).

Production			
Objective	Activities + time	Teacher’s role	Student’s role
Constructing a representation of a symbol of the story.	Act. 4, 25-30 mins.	Hands in magazines for students to cut, paint, color pencils, glue, scissors, etc. Models the activity by	Decorate their houses of dolls according to what students agree the concept of “house” refers in the story ( <i>the</i>

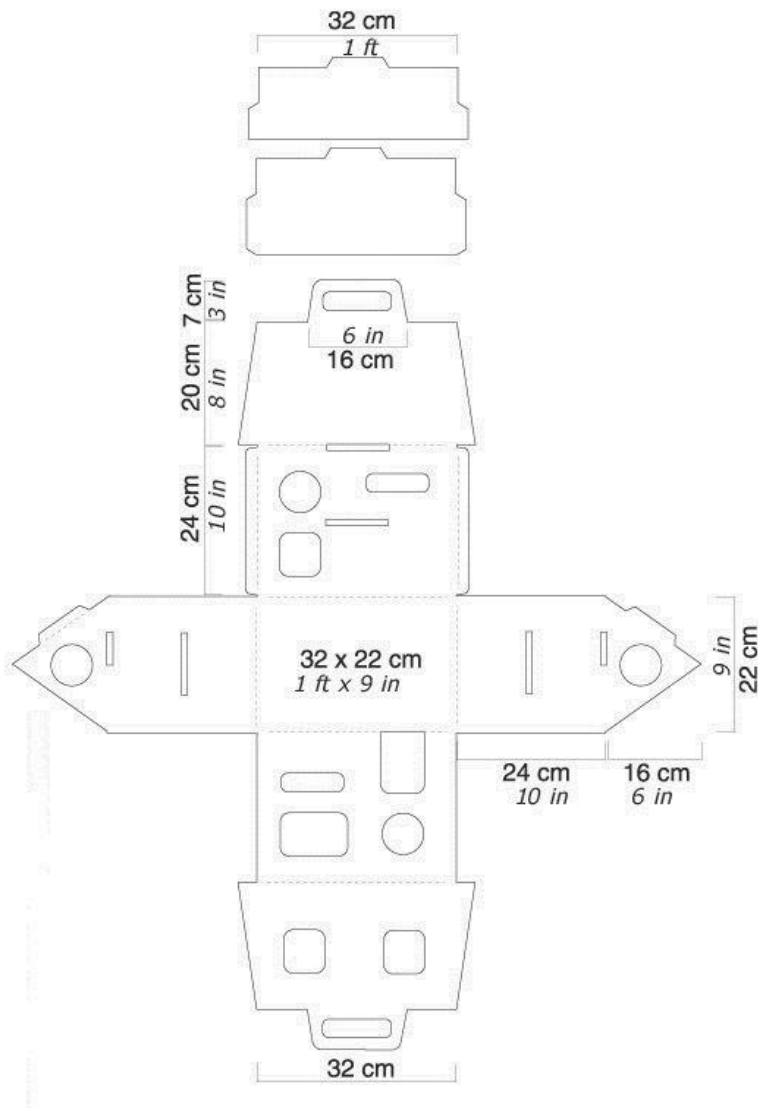


Relate through visual ornaments the representation of the symbol to how it is portrayed in the story.		<p>showing how students can decorate it, and showing pictures of templates already finished. (material)</p> <p>Showing the “Doll’s House” panels using the data projector.</p> <p>Monitoring the progress of the groups, suggesting ideas and providing more material where necessary.</p>	<p><i>Dreaming, the Threshold, the boarding house, the Dream Dome</i>). Using illustrations in panels as guide.</p> <p>They are free to use color pencils, paint or cut-outs from magazines. In groups.</p>
Construct a text based on an aspect of the contents seen during the lesson.	Class Journal, 15 mins.	Monitors individual progress, gives advice, helps with the edition of texts and suggests ideas.	Write an entry (n°5) in the notebook designed for this activity. Students select a symbol found in “Doll’s House” (house, doll, helmet, ring, heart, eyes, etc.) and write a story around it. Students are free use colors and cut-outs from previous activity.
	Closure, 5 mins.	<p>Finishes the lesson by asking what students have learned in the process.</p> <p><b>Homework:</b> Teacher reminds students of the Weekly Chronicles activity. The 5th entry is due to the next lesson.</p>	Express what they have learned in terms of symbols and motifs in Sandman, and how these elements can have different or several meanings in the story.

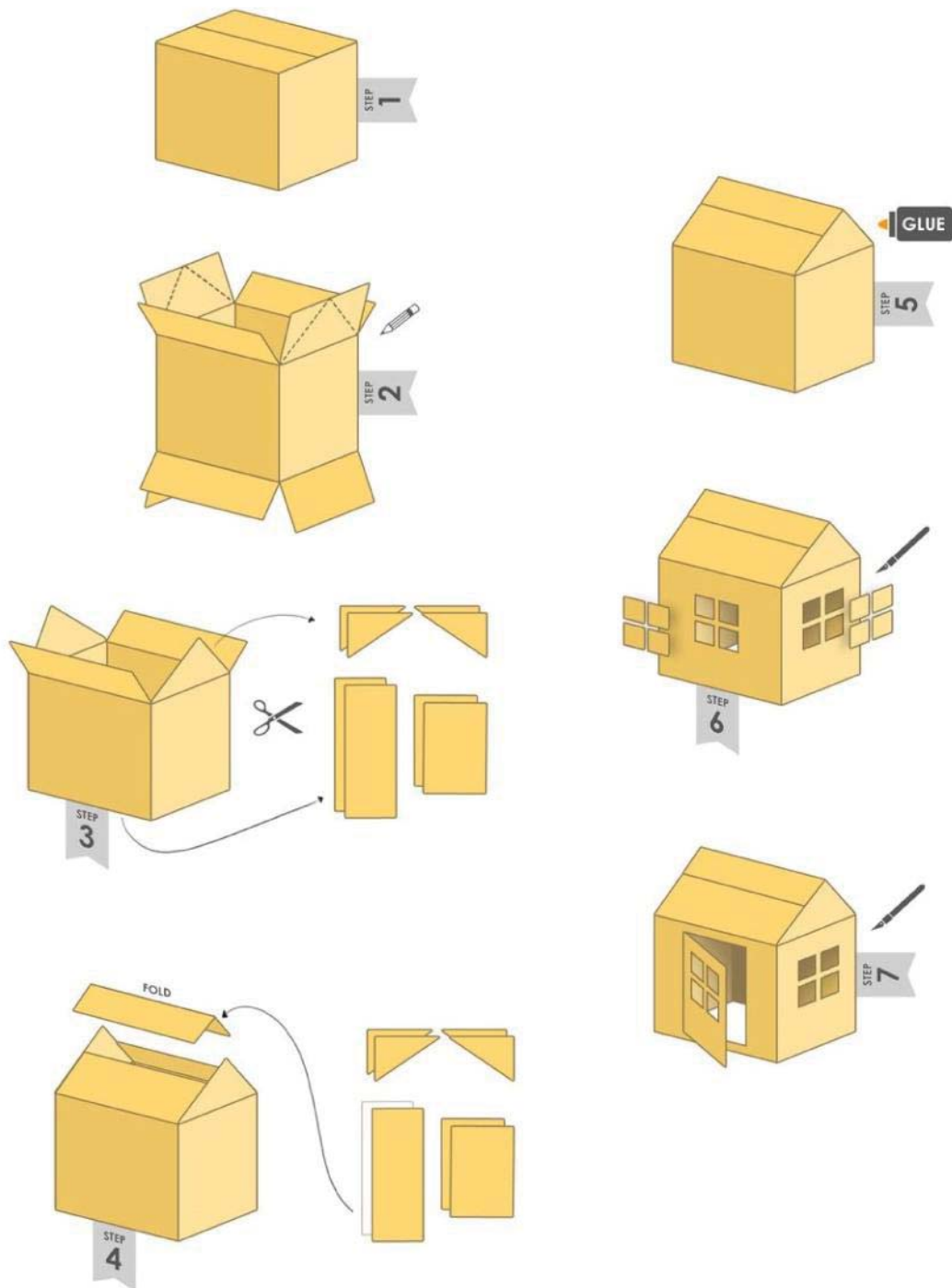
## Activity 2

Materials for students to use. Suggestions of simple templates of models of doll houses. Shown through the projector.

(Template n°1)



(Template n°2)



#### Activity 4

This is material for the teacher to show to the students through the projector. Ideal model for the students doll's houses. The following images are meant to be only examples for students. They are displayed through the projector.



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