

Instituto de Literatura y Ciencias del Lenguaje

Facultad de Filosofía y Educación



Remembering Our Roots: Finding Identity in Australian Land

A workshop for 3rd and 4th year high school students

TRABAJO DE TITULACIÓN

PARA OPTAR AL TÍTULO DE PROFESOR DE INGLÉS

Y AL GRADO DE LICENCIADO EN EDUCACIÓN

Estudiante: Loreto Gutiérrez Vásquez

Profesor guía: Sr. Pablo A. Villa Moreno

Segundo Semestre 2014

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Introduction

Literature, a concept that scholars have tried to define for decades in terms of structure, audience, genres, among others, has opened doors to new worlds since ancient times.

In schools, literature has been approached from a content-based instruction. In the case of ESL instruction, approaching literature is more challenging, not only for the learners, but also for the teachers as they need to guide the learners to understand, analyze and reflect on the literary work. This process could be very slow, and sometimes, learners find it rather boring and time consuming. In this vein, it is essentially important to address this issue and transforming the way learners see literature—something beyond reading comprehension—and help them to develop an enjoyment for reading literature, in all its forms.

Having this in mind, the following project is centered on *Remembering Babylon*, a novel written by Australian author David Malouf who tells the Australian history in a very intimate way as for the reader to feel the process of identity of the characters “first hand”. *Remembering Our Roots: Finding Identity in Australian Land* is an extracurricular workshop intended for third and fourth grade students, which would provide with the tools to analyze the novel from a post colonial view and help them to make connections between Chile’s own native reality and reflect on the process of identity of an individual, a community, and a country, by looking at the development of the characters in the novel.

This project has been divided into seven sections. The first part of the project presents the theoretical framework, explaining the different genres to which *Remembering Babylon* and project will be related and focus in, such as Young Adult Literature, Post

Colonial Literature, Australian Literature, and Bildungsroman. These concepts are essential not only to understand the novel, but also to analyze it away from a superficial manner.

In the second part, the life of the author David Malouf is presented briefly along with the analysis of the novel, exploring themes of identity, superior inferior relation in the novel and the development of the characters through the novel.

In the third part, a thorough description of the class to which the workshop has been designed for, providing relevant information about the school and the students. After having presented the context, the fourth part of this project presents the needs analysis that was conducted in order to design the lessons of the workshop. It presents the results of this needs analysis and its incidence in the choices made to design the units and lessons of the workshop. The next subsection, the rationale, contemplates the importance of *Remembering Babylon* in the classroom and why it should be analyzed in high school.

The syllabus selected is presented in the fifth section, providing the reasons why a content-based approach is the most suitable one to meet the expectations of this workshop. In the sixth section, the description of the workshop *Remembering Our Roots: Finding Identity in Australian Land* is presented, providing the general objective of the workshop and the specific objectives to be met along the semester, the list of assignments and the materials to be used.

Finally, the last section, which redirects to Appendix section A, contemplates the planning of the lessons of the workshop, this is, each lesson plan of the four units to be explored in the workshop. Moreover, the three most representative and interesting lesson plans are presented as samples.

This workshop is intended to meaningful for students to develop their awareness on literary and cultural issues by thinking critically about them. It also intends to change the

students' conception of literature as a boring and tedious subject matter, by inviting them to join the enjoyment for reading. Moreover, this workshop is expected to be useful for any teacher who would like to explore an Australian novel in an ESL classroom and break the monotony and traditions in the classroom and teach something different, but at the same time, very similar to our reality.

1. Theoretical Framework

1.1 What's Literature?

Through decades, literature has been a complex concept to define. Literature, in a popular and rough manner, is often considered as any text—usually novels and poems—that makes someone question about reality and beauty. First, a literary work makes the reader wonder about the reality that he or she is reading and the reality that he is living in, looking at what he lives and experiences with other eyes. This sense of wonder is what only a literary work can do as the reader has the chance to relate to these realities and question about his or her own reality. Moreover, literature can be seen, as Eagleton says, as a product of alienation of society to contemplate beauty, and having aesthetic experiences (Eagleton 18). In other words, literature is seen as a way of stepping out of the routine, chaos and the stressful side of life by living another life that the reader cannot have or aspires to have, therefore, the reader finds himself living experiences, going to places, living in other countries and cities. Second, by reading a literary work, the reader has the chance to travel in time and to learn new things through the characters and the power of imagination; find beauty in ordinary lives or in extraordinary worlds.

Some scholars have wondered what makes a text literary and why some texts are considered literature and others are not. Some have defined literature as an “artistic medium” (Wellek and Warren qtd. in Hall 1979), whereas others have defined it as solely fiction; something different from what is real. Hall (1979), for instance, presents literature as a “memorable discourse” (94) in which the text; its style and content, makes the reader want to return to the piece of work later on and find different meanings once it is read

again. Others, however, have tried to answer these questions by presenting different approaches to define them, or by delimiting the functions and importance of literature in an individual's life, and in society. In fact, many functions and implications of literature can be identified, but these do not define literature itself as a structure or "distinguish literature from other discourses" (Torodov qtd. in Culler 230). Meyer (1997) also presents a criteria to define—without excluding some pieces of work considered literature in their functionality—what literature or pieces of work may be considered literature: (1) it is a written text, (2) uses metaphors, figurative language, (3) is either poetry, prose, fiction, drama, tragedy, etc., (4) there is evidence of the author's intention for the reader to read the work aesthetically (Meyer 4).

By transporting the reader to another reality and time, he is also provided with certain ideologies expressed in the text, as Culler (2007) argues: literature does not only express a person's nationalistic feelings and ideologies, but it also transforms the discourse. In this regard, he refers to the temporality of the text, which is "the destiny of a literary text...leaving the readers of literature in several times at once." (Dubreuil qtd. in Culler 234). Eagleton (17) also points out that literature is an ideology and a political force that transforms beliefs and values into art. Literature is especially distinctive in this way, as a reader can be present in many time periods at once, as well as in many places without moving. For instance, the reader can be present in an important and interesting period of history, reflect on it, relate to it and understand it. Literature, as Probst notes, "invites us to participate in the ongoing dialogue of the culture." (qtd. in Peck xxii 1989). It transports the reader to another time and allows the him to take a perspective, a side of history that is not in history documentation. In other words, literature provides the reader with different alternatives to history (Eagleton 2008) and by reading those subjective perspectives of

history, the reader can reflect on them and question them, and therefore, he can learn more about life. In the case of *Remembering Babylon*, the reader is transported geographically, in the case of non Australian readers, and ideologically, as the characters represent a perspective and ideology of hierarchies, superiority and power as they are inserted in colonial Australia; British settlers in Australia, colony of the British Empire.

1.2 Young Adult Literature

The concept of Young Adult Literature is relevant for this workshop even though *Remembering Babylon* is not a Young Adult novel, however, it is important to introduce and present this concept as this workshop may imply the use of this kind of texts, as it is also suggested by the MINEDUC for 3rd and 4th grade of high school. ¹

Young Adult Literature (YAL) is determined by the target audience and not by a structural or technical aspect. Thus, YAL seeks to write about relevant themes that adolescents may feel related to, such as sexual orientation, religion, patriotism, family issues that would lead them to question themselves and their reality (Soter and Connors 62). YAL focuses on the character's role in the society and in his life, confronting order structures and authorities and struggling with himself in the pursuit of identity in a chaotic environment, confronting the inhuman attitudes and values of society. An adolescent or teenager might relate with the search for internal stability and definition of himself in the process of understanding the world that surrounds him. In this sense, the protagonist of a YAL novel may go through a process of identification and maturation, realizing that he cannot change reality, but rather adapt himself to it. On the other hand, the protagonist may

¹ Source: http://w4app.mineduc.cl/catalogo2012/catalogo_2012/pdf/1/1_12_21_2.pdf

confront society and its hostile reality, searching for solutions and ways to change it. Characteristically, a YAL novel presents a reality in which the reader can find alternatives and options to figure out his reality and situation, by showing an adolescent character who questions himself and his surroundings.

This is why this genre is widely embraced by teenagers and adolescents who are going through their first life-changing experiences: real stories about real people going through real experiences (Owen 11) showing the reader a process of identification in a world that they consider to be wrong, but always succeeding at the end.

This genre, although not worthy of criticism, according to some scholars, (Soter and Connors 62) it still has a lot to offer in the sense that readers are able to pick their own subjects and contents to read, and to consider YAL as quality literature as the classic ones. (Soter and Connors 64). It is worth noting that even though YAL may be considered a non-qualified genre, for readers, it is indeed useful to develop a certain enjoyment for reading and providing the reader with a “sense of achievement” when reading and understanding a novel (Owen 11), as it also contains a didactic element. In this way, the reader feels that in the end, he can understand and live in the same world without feeling insecure and alienated. Therefore, it is important to note, that YAL focuses on experiences and the process of discovery of the character’s personality and identity as a member of a society or as individual given the outside conditions of the character, such as social issues, historical events, encounters with people of other ages, races, heritages, among others. At this point, it is important to mention and to keep in mind that it is through YAL and Children’s literature that readers are presented with the world of literature, as it is especially made for them. In more practical words, YAL and Children’s literature invite readers to embark in the literary journey and this is how young learners are trained to be effective readers.

1.3 Post Colonial Literature

It is also important to mention and sort out the main ideas of the Post colonial as the umbrella term for post colonial literature. According to Ashcroft, Griffiths, and Tiffin, “post-colonial” the term postcolonial may be attached to any culture refers to any culture that was or is affected by the influence of a former Empire to current day (2); however, it has been argued that this concept refers not only to political implications of the empire in a colony, but also in the political, economic and cultural implications. In rough terms, post-colonial theories identify two major concepts of colonized and colonizer, in which both parts accept that there is a hierarchal relationship between them.

The influences that the empire so eagerly fought to maintain in its colonies—economical, political or cultural—are still present in every colony, even after the process of colonization has ended, or in the process of Independence of the colony. Said, for instance, points out:

“The extraordinary global reach of classical nineteenth and early twentieth-century European imperialism still casts a considerable shadow over our own times. Hardly any North American, African, European, Latin American, Indian, Caribbean, Australian individual [...] who is alive today has not been touched by the empires of the past.” (Said 5)

It is worth noting that the colonization periods are indeed influential in all its areas and its importance is the reason why post-colonial writers would try to portray history in a perspective where questions about their identity—or their mixed identity—may arise, as a

way “to understand their own heritage” (Lever 513) as they feel the need to understand their own situation and to contribute with the change of paradigm as the settlers also took a part in the destruction and “destroyers of another colonized society—the Indigenous people.” (513)

Post-colonial Literature, therefore, expresses both perspectives. On the one hand, emphasizing this superiority-inferiority relation between colonizer and colonized, especially when the colonist (or the settler) reinforces the idea of the commitment to the Empire and to the ongoing territorial expansions as to maintain the Empire and its influences in the colonies. On the other hand, post-colonial texts after the process of colonization portray the conflict of identity between superiors and inferiors using the terms “us” and “them” or “others”. For instance, colonizers or settlers would write experiences, descriptions of the landscape with certain nostalgia for their “home”, emphasizing in their imperial discourse—the choice of using certain words to describe their experiences and their surroundings—the differences at all levels disguising it as objectivity (Ashcroft, Griffiths, and Tiffin 5) This is also seen in journals and diaries that colonist kept while exploring and living in the settlement, keeping a record of everything they saw, felt, and thought was different, exotic, and worth telling the world. The colonizer discourse; as Said notes, the western person seeing he other person as mysterious and exoticIn this sense, there is a tendency to explain and understand the process of identity in a foreign land, far from home—in the case of the settlers of a colony—and to maintain the traditions of their homeland and people in an occupied land by settlers—in the case of the “others”, in other words, the first habitants of the land of the colony, to maintain the superior-inferior relation in the colony. Language also makes its contribution to this relation as it serves as a tool to

maintain the order and to justify, as said before, the existence of a superior group and an inferior one.

1.4 Australian Literature

As a geographically isolated British colony, Australia grew up forming a double and hybrid identity thanks to the European ideas and Enlightenment thinking, destined to be a successful, democratic, and wealthy colony. Thousands of settlers in the colony lived with dreams and promises—and kept those high hopes in the struggle when encountering the Aborigines of the land, trusting hoping to finally obtain the thousand acres promised by the authorities in the colony. Even before the Federation of Australia in 1901—along with the Constitution of Australia, document in which the six colonies were federated and official states of the Commonwealth of Australia—Australians would still have a national imperial sentiment as they would still consider themselves as British subjects.

By that time, there were lots of eager explorers writing journals and letters to send home and demonstrate that they were creating a new world. In this way, literary works were “not only seen as aesthetic objects....But as cultural artifacts inevitably influenced and constrained by the social, political and economical circumstances of their times, as well as by geographically and environmental factors” (Webby 5). Literature in Australia, therefore, is seen as a powerful source of knowledge, art, and as a way to show and represent their surroundings.

In this vein, Australian literature and writing has traditionally seen as “something that has developed in reaction to colonial subservience to English influences” (Kiernan 160) However, the Australian literature has changed—and with it, its authors—given the different social, political, economical and ideological conditions of the Australian society

and the external factors that influences it. Indeed, it is by the 1940s, that national writers would write novels—preferred genre at that time— to express “progressive ideas to a particular audience” (Lever 498) as well as to represent subjective historic realities of their society after the Great Depression.

In this sense, Australian writers would feel the need to “expose the moral, personal and domestic aspects of Australian corruption, raising questions about the underlying nature of Australian power relations” (Lever 503) after the notorious power, political and economic conflicts and issues among the principal cities in the country. For this reason, the novel was found to be Australia’s primary genre and most popular one among writers and readers, being the most democratic one, given the variety of styles and subjects. It “embodies responses to personal and social life through imaginative ordering and re-creation of experience.” (Kiernan iii) Here is where writers and readers can find themselves exploring and discovering new aspects of their society, environment and especially their heritage within identity issues and conflicts; between British influences. Lever (2009) points out that it is Patrick White the one who puts the novel as a means of testing and showing the ideas of imagination, and to teach others about the world’s issues, such as political conflicts and wars happening in Europe, that definitely influences Australia, as a colony (498), as Webby refers to White’s belief: “[it is the] write’s duty to contribute to his society” (11). Brian Kiernan (1971) also refers to White as the pioneer of the most important genre in Australia, as a way to “dramatize human experience” (iii), and to give people a source for social analysis and criticism; as a way to look at themselves through the reflections of the imaginative ideas in the novel.

Nowadays, Australian literature, mainly the novel, can be understood as the “medium to criticize, satirise, analyse and philosophise about Australian life.” (Lever 506) as it is the

medium to go beyond the common “social and political conditions of life” (506) In this sense, Australian Literature plays the role of telling people—the readers—what it is important to hear about their own society, their lives, their personality and their mixed heritage; living under the influences of the British empire, struggling with their divided identity: British roots and the Australian settler sentiment.

1.5 Bildungsroman

Fritz Martini’s *Bildungsroman: Terminology and Theory*, presents a brief explanation of the origin of the word and genre “Bildungsroman.” It was first formally presented as genre by Wilhelm Dilthey, however, it was coined by Karl Morgenstern in the first decade of the nineteenth century in Germany, being associated with “typically German” experiences and attitudes (qtd. In Hardin xv) Hardin presents the concept giving two definitions, the first one being Bildungsroman as a “developmental process” and as a “collective name for the cultural, spiritual values of a specific people or social stratum” (Hardin xi).

In the introduction to his guidebook for teaching literature to adolescents, David Peck notes that Bildungsroman, “novels of initiation”, or “novel of education” presents a central character that learns about the world that he is inserted in, questioning his position in it and his purpose. This type of novels, the character embarks on a journey that will lead him to a process of maturation and understanding of his surroundings. In other words, the character rediscovers himself and unveils the buried secrets that society kept for him during childhood. Fritz Martini cites Morgenstern’s words by saying: “the novel [...] presents more the people and surroundings influencing the hero and explaining to us the gradual formation.” (qtd. in Martini 17) In this way, the novel encourages the reader to walk with

the protagonist—or the hero—through this process of formation, In other words, Bildungsroman serves as an educational source for the reader to reflect on his or her own process of maturation in the search for identity.

The fact that the hero feels a need to embark on this journey, and that there is a need to witness the process from start to end, is what makes Bildungsroman a complete and enjoyable genre, not only to reflect on, but also to make relations and connections with the reader's own experiences and struggles. Sometimes, argues Peck, the hero needs to step aside and push himself “outside mainstream society” to explore, rethink, learn and achieve some individual identity before returning to that society as an adult human being.” (xix)

Thus, “Bildingsroman” deals with individuals who seek cultivation and experience transforming processes in their inner lives, encouraging the reader to be part of the process of transformation or development, and to analyze the burden of the struggles of the individual. For instance, *Remembering Babylon* explores Gemmy's inner process in his search for identity, encouraging not only the white settlers in the novel, but also the reader by making him or her reflect on his or her own process of maturation and identity. Gemmy is the outcast of the novel; he is the hero who struggles in the in-between world condition and accepts his hybrid situation and starts a new process as a person sharing elements of both sides; of both worlds.

2. David Malouf writing Australia

According to *Austlit*, the Australian Literature Database, Australian author David Malouf, born in Brisbane, Queensland in 1934, is one of the most studied Australian writers in undergraduate courses in most of the Universities in Australia. He has published seven novels and written more than three hundred poems. He was also the finalist of the Senior Australian of the Year in 2011, award that celebrates “the achievement and contribution of eminent citizens” of Australia.²

At a young age, he noticed that he could write about his country in his poems, but not only writing about events or telling a story, but about what being an Australian was for him and for other people; he wanted to make people aware of their identity as Australians. Malouf’s works consist in telling history as intimate stories of their characters, for instance, he has published works about his process of maturation during his childhood in the threatened Brisbane by the Japanese invasion during the World War II; stories of the horrors of the battlefield during both World Wars.

He believes that “a good many of [his] novels deal with verifiable moments in Australian history, not with known moments, but with that underside of events which is where most of us experience them, and in many cases go on experiencing them as pain or loss...” (Malouf in *The 2000 Newstadt Lecture* qtd in *Austlit*). David Malouf considers Australian history in a profound manner, to make the reader be aware of the experiences that influence his identity as Australian, taking into account the British—imperial—heritage. However, this reader can also be universal. In other words, the reader does not

² More information about the Australian of the Year awards: <http://www.australianoftheyear.org.au/>

need to be Australian to understand Malouf's novels and reflect on them as every person has experienced a process of identity, gain or loss, trying to belong to a world; to a community. It is worth mentioning that one of his most celebrated novels *Remembering Babylon*, published in 1993, deals with the relations with the other as "the essence of the human emerges in the relation to the Other and in a responsibility for the Other." (Byron 82). In this regard, to be responsible for the "other" means that someone is part of a community, and that certain attitudes, values and beliefs can affect others. This is why it is important to reflect on the process of identity that the characters—and the reader—undergo through the novel; reflecting on the self and the other.

2.1 Remembering Babylon

David Malouf's 1993 *Remembering Babylon* sets in the mid 1840s colonial Australia, in a British-Australian settlement in the state of Queensland. Thirteen year old Gemmy Fairley is cast ashore and found by the aborigines of the land. Gemmy, after 16 years old, he is found by a group of children, the McIvor kids. Gemmy feels insecure and confused and does not know how to react or what to do in his new situation: struggling between worlds: British and Aborigine.

The novel starts by the encounter of Lachlan Beattie, the McIvor children and Gemmy Fairley in a paddock far from the settlement. Gemmy is first described as a rather monstrous creature, a thing, and "not even, maybe, human." (Malouf 2) Later, Gemmy uses the words "British object" that protect him from harm, stating that he is indeed a British object—a white person like the children—however his appearance says otherwise. Language—words in this case—are very important for Gemmy, as it is what keeps him connected to his white and British roots; a piece of evidence of what he has lost. He has lost

his language, and therefore, his identity as British. As Robert Ross points out “[the] loss of [Gemmy’s] native language, a loss that makes him a pariah in the English speaking community” because is language what gives identity and meaning to things and people. Later on, when settlers give him shelter—although fearing an attack from him—they start to feel frustrated that they could not give Gemmy the label of “white person” rather than “creature, or spirit, or whatever it was” (29). He is also defined by the settlers by a threat to their image and identity, as Gemmy given his “in-between” worlds condition, and as an object rather than a subject, jeopardized their own search for identity far away from home, being in charge of the settlement. Labeling and naming things are essential for settlers, as part of a discovery process, because language, also, makes things real. The settlers, in this case, could not find the exact words to describe Gemmy, therefore, he becomes unclassifiable, which for the settlement is seen as a threat, as they lose power over things and people.

According to Sempruch in her article “Philosophical encounters with identity: David Malouf’s *Remembering Babylon*”, Gemmy wanted to be known and he wanted to become part of the culture as well (13) to finally find where he belonged, and therefore, what his identity was. But he ended up feeling like he did not belonged to the English speaking group, he says to himself “I am lost again, more lost than ever. It is not what I expected.” (Malouf 21)

Sempruch also tries to prove than when an individual faces the unknown, the Western Imperial behavior is stronger, in this case when facing aboriginal people, thus, the necessity to label things, to label people and experiences is vital. For instance, when settlers try to label Gemmy, the need grows stronger when they cannot find the words to identify Gemmy, and even more confused they felt when Gemmy himself could not feel part of the

settlers' group. At this point of the novel, it is possible to detect some elements of the influences of the empire in the way settlers' beliefs interfere with a sane and mature view of Gemmy, in other words, of the unknown and the uncontrollable. The inferior-superior dichotomy is evident in these moments, especially when the settlers express their frustration when trying to identify or name what they do not know.

For instance, the settlers are not able to see beyond Gemmy's skin color and the confused words that he uttered. Malouf, in this sense, tries to portray the incomprehension between the settlers and the Aboriginal people, personified in the children and some of the settlers such as Corcoran and Andy, however, some of the settlers' attitudes change when they finally somehow relate to Gemmy, as they too are in an unknown land, constructing a new life from scratch and everything is unfamiliar for them. Thus, they see Gemmy as what could happen to them in the future; they could lose their identity and their power can be weakened, because everything that they do not know, the unfamiliar, makes them weak, as they do not have the control of it (Askeland 29).

This could be interpreted as settlers being blinded by colonial beliefs and commitments as they cannot see beyond what it is familiar for them. In the novel, Mr. Frazer is the character that best represents this blindness as he "didn't distinguish [the aboriginal people] from the surroundings" (61). As Said notes, the west, the white and the superior is defined only as the contrary of the east, in this sense, what is unfamiliar becomes the other, and therefore, it is weak, and inferior.

The novel approaches the impact of colonialism in the settlers' lives as well, affecting how they think and feel about themselves, trying to belong to an unknown land, living a life that they need to construct away from home. In chapter 5, the McIvors, especially the children's mother, always speaks of home with hope, and this nostalgia for it

is also felt by Janet, as “she was in love with this other life her parents had lived; with Scotland and a time before they came to Australia” (49) wanting home back “At hame in Scotland. Oh, at hame in Scotland. And Scotland, home, was sacred to her” (50).

3. Description of the Class

A Literary Journey: Australia is a one semester extra-curricular workshop intended for third and fourth year students from the Set 1 (Common European Framework of Reference for Languages Level B2) of the Colegio Capellán Pascal de Viña del Mar. In two weekly pedagogical hours the students will be gathered the reinforcement room, which can be reserved once a week.. Which could change according to the different in-class activities destined for reflection and group activities?

3.1 School and course

El Colegio Capellán Pascal de Viña del Mar, fundado en 1993 y teniendo su primera generación en 1995, es un colegio particular mixto no subvencionado para ciclos pre-básico, básico y medio científico-humanista. Es un colegio naval dependiente de la Dirección de Bienestar de la Armada de Chile, apoyando a la vida de las familias partes de la comunidad naval. Se caracteriza por ser un colegio integrador no selectivo, flexible, afectivo y acogedor, rigiéndose por el triado Dios, Patria y Familia.

- **Visión**

El Colegio Capellán Pascal se centra en una formación integral con una pedagogía inspirada en los valores humanos y cristianos de la mano del triado Dios, Patria y Familia, formando personas para emprender en una sociedad globalizada.

- **Misión**

Su misión es proporcionar una educación integral, acogiendo la diversidad de aprendizaje desde una perspectiva cognitiva, afectiva y actitudinal. A su vez, desarrollar las competencias científicas y humanísticas, artísticas, deportivas, sociales, éticas y morales, y espirituales.

Uno de los objetivos generales del proyecto educativo del Colegio Capellán Pascal es lograr un sobresaliente desarrollo de la adquisición de las competencias en el idioma Inglés como segunda lengua, por lo que las competencias idiomáticas se rigen por mediciones internacionales con el fin de acreditarlas. En este sentido, se prepara al alumno para comunicarse en un contexto globalizado y multicultural en el idioma Inglés puesto que es una necesidad y una exigencia en los escenarios internacional y nacional. Para esto, se imparte el idioma extranjero Inglés desde pre-kinder a cuarto medio.

A su vez, uno de los objetivos en el área de Ciencias Sociales es también lograr que los alumnos construyan su identidad, sensibilidad estética, pasando por procesos creativos y de reflexión, entendiendo el arte como parte esencial de la vida.

- **Marco Curricular**

El Colegio Capellán Pascal se propone transitar de una práctica docente centrada en la enseñanza, a una centrada en el aprendizaje, aplicando el modelo constructivista que permita alcanzar coherentemente sus objetivos pedagógicos, que busca proporcionar el desarrollo de competencias personales, espirituales, intelectuales, sociales y ético-morales.

Se busca dar cumplimiento a los Planes y programas establecidos por el Ministerio de Educación, incorporando además elementos propios como la aplicación del Programa de

Agrupación Flexible que considera las características de la identidad propia del colegio, agrupando a los alumnos de acuerdo a sus habilidades cognitivas. Desde esta perspectiva, demostrando responsabilidad, constancia y compromiso se puede provocar la movilidad hacia los niveles superiores.

4. Needs Analysis

In concordance with the information regarding the context in which this workshop will be done which was provided in the previous section, the needs analysis carried out in the school will be described.

This needs analysis designed for 33 students of third grade and 33 students of fourth grade of secondary education in the Capellán Pascal School, a private school in Viña del Mar, both groups from B2 level according to the Common European Framework of Reference for Language (CEFR). It is important to mention that this survey was conducted in two different days, therefore, the number of surveys answered changed; however, the results and its analysis are done with the number of surveys answered.

As the groups of students selected belong to the B2 level, the survey was designed in English, as to be coherent with the requirements of the workshop. It was designed with alternatives to obtain a more objective answers and more accurate recollection of data. The purpose of the survey was to collect information about the students' reading habits and preferences, and the class grouping for in-class activities and assignments, as well as the preferences of production, this is, how they preferred to work in class.

The survey is divided into two main sections, both carried out in different days.³ Section one refers to the reading habits and reading preferences of the students. From 33 students of 3rd grade, only 26 answered (78, 78%), and from 33 students of 4th grade, only 21 answered (63, 63%), this is because answering the survey was voluntary. Section two sought to collect information about the class configuration that they preferred the most and

³ See Appendix A: Needs Analysis' Results and Figures

their preferred work modalities during class and assessments. From 33 students of 3rd grade, only 15 answered (45, 45%) and from 33 students of 4th grade, only 11 answered (33, 33 %). This is because the day that the survey was conducted, was the last day of the week which students of 4th grade finished their assignments and evaluations.

4.1 Results

- **Section One**

In this section, students from 3rd and 4th grade were asked if they liked reading to which the 41% of the students in 3rd grade and 43% of the students in 4th grade responded “Yes, because I learn new things.” And the 33% of the 3rd grade students and the 19% of the 4th grade responded that he liked reading because they were able to discover new worlds. It is important to note, that less than the 20% of the students of both groups thought that reading was boring because the compulsory books that they had to read for school. In this sense, it is worth taking into account that some students may have a negative reaction when given a book to read; however, it is vital to introduce the book or the compulsory reading in the most attractive and engaging manner possible.

Students of 3rd grade (50%) and 4th grade (38%) consider that reading is important because they are able to learn more things. Moreover, the 19% (4th grade) and the 36% (3rd grade) consider that reading is important because it allows them to learn about different cultures. It is also worth noting that the 24% of both groups consider reading an activity that will make them improve their vocabulary in English. In other words, students do know that reading is important is for learning new things, learning about other cultures or improving their vocabulary in English. This result shows that students are aware that if they

read a novel about other culture and its process of identification, they are going to understand its importance in their lives.

- **Section Two**

This section sought to collect data regarding the students' preferred class configuration (modes of work in class) and work preferences (assignments and in-class activities) with the purpose of designing the activities and assignments in a way that students would feel confident and comfortable enough in this workshop, meeting their preferences and modes of work.

First, students from both grades were asked which of the group configurations (group work, individual work, pair work or none) best suited their preference. First, 3rd grade students like working in groups (33, 33%) and in pairs (53,33%). The 13,33% of the students like working individually. Thus, it would be a challenge to encourage that 13,33% of the students to work in groups as to share their ideas, construct tolerance and divide tasks when working with other people.

In the same vein, students from 4th grade (45, 45%) prefer group work, and a 45,45% prefers pair work. Only the 9,09% prefers individual work. Group and pair work are useful for students to build their confidence in giving their opinion, as well as carefully paying attention to others' points of view. This result shows that students will respond positively to the class activities in this workshop, which would make the dynamic of the course easier and enjoyable. However, it is important to note that the 9,09% of the students that prefer to work individually would be encouraged to work in groups, to build and improve their social skills.

Second, students from both grades like participating in class, this is commenting in class, and answering or asking questions voluntarily. In 3rd grade, for instance, only the

73,33% of the students like participating in class, so the other 26,66% must be encouraged to participate in a comfortable space for them to share their ideas, ask questions, and make comments.

In 4th grade, only 13,33% of the students does not like participating in class, but there is an 81,81% that does like participating in class. Therefore, the groups for discussions in classes would gather people that like to participate and people that does not like participating very much. In this sense, students will complement each others' information and make the class discussions a more enriching experience.

It is worth noting that when asked the type of in-class activity that they liked the most: discussions or debates, writing opinions, analyzing a piece or work critically, or none), students from both grades preferred discussions and debates as in-class activity. In 3rd grade, for instance, the 53,33% of the students preferred this type of activity, and the 63,63% of 4th.

Finally, these results show that it is important to take into account the students' preferences when designing in-class activities or assignments because this would make the class more enjoyable and less tedious. Also, it makes students feel appreciated and taken into account in the process of teaching and learning.

4.2 Rationale

Remembering Babylon approaches the process of identity, in which the protagonists, Gemmy, feels in between two places. Reading *Remembering Babylon* from a postcolonial view and taking into account the main elements of the novel of formation or Bildungsroman, along with the principal tenets of a Young Adult novel, would make students aware of their own status in this society and the place where they belong. This

process of identity is important, especially for students of 3rd and 4th grade of high school who are in their final process of secondary education, finding themselves confused and usually afraid of the future; making decisions in a hurry.

In Australia, *Remembering Babylon* is usually taught in Universities, such as the Australian National University, the Australian Catholic University, the University of Southern Queensland, the Australian Defense Force Academy, among others, under the units of *Australian Literature: Black and White*, *Australian Literature and the Postcolonial Challenge*, and more. However, it is important, given the context in our country and the pressure put over the students of highschool to make decisions about their future—and therefore—the country's, to teach this novel to 3rd and 4th graders for them to understand their role and responsibility with themselves, and with society, as well as to be aware of their own process of identity for better and meaningful decisions.

In this regard, the use of this novel in a Chilean context will open several doors to understand a different cultures and how people's can be shaped by external factors, such as historical events. Moreover, students will not only immerse themselves in a new reality, but will be able to reflect on their own life and connect their experiences with the characters'. Using the novel to make connections with the students' country's native reality—and how this reality is treated nowadays—will make students aware of the processes of identity that each individual, culture, nations, and countries go through, and therefore, use this awareness to gain a better understanding of their surroundings.

As said before, the protagonist is often defined as an “in-between creature”, struggling to find where he belonged. This process of finding himself is a very similar process which students of 3rd and 4th grade go through, as they are neither children nor

adults, but they find themselves making decisions, often difficult and life changing, and they do not know where they belong to, so they see themselves torn and in-between places.

David Malouf's writing is essential and useful when trying to engage students to reflect on their realities, as Malouf writes about historical events in a very intimate manner, telling stories representing the processes of maturation of both individual and community.

Thus, in this workshop *Remembering Babylon* is targeted to students of 3rd and 4th grade high school as they have shown a wide interest in learning about other cultures through a novel, as well as exploring their imagination and reflect on what they read. (See Appendix A, section 1)

As stated in the Chilean Curriculum Framework from 2009, students at these two levels are required to use the English language as a tool to discover and value the presence of other cultures as well as their own, having in mind their national identity as Chileans. In other words, the students are given the tools to reflect on their identity as individuals and members of a society. Therefore, the reading of *Remembering Babylon* will help students to meet these objectives and provide them with further opportunities to discuss and reflect on their identity by reading the process for the search of identity of the main character.

5. Syllabus

Remembering Out Roots: Finding Identity in Australian Land, is an extra-curricular workshop intended for third and fourth year students from the Common European Framework of Reference for Language (CEFR) of the Colegio Capellán Pascal. In two pedagogical hours per week, students will be able to meet the expectations of the curriculum of the school, such as social and artistic skills in the process of finding their identity as members of a society that values well prepared and confident people to be leaders of a community; and the development of communicative skills in the English language. In this sense, they will be able to learn about the history and culture of Australia through a guided reading of the novel *Remembering Babylon* by Australian writer David Malouf and the study of postcolonial theories. By discussing the historical setting of the novel and the characters' realities, students will be able to connect these realities with the Chilean and individual reality by thinking critically about pivotal concepts of the novel as well as learning to read abstractly, this is, to read beyond the surface of what it is written.

Due to the complexity of approaching a postcolonial novel and analyze it in 4 units, this workshop is focused on a content-based syllabus. According to Richards and Rodgers (2001) in a content- based instruction “teaching is organized around the content or information that students will acquire,” (204) instead of teaching around grammatical or linguistic information. In other words, students are taught the language through content and context giving meaning to language. Moreover, Richards and Rodgers point out that this syllabus is based in the meaning that is given to language for an effective communication so students learn the language. In this sense, language is seen as “the means of acquiring information rather than as an end in itself” (207). Language, in this sense, is going to be the

means for students to discuss, relate and reflect on the content taught. In this workshop, students are provided with historical context and the space for discussion as to activate their background knowledge and to make relations or connections between what they already know and what they learn during the lessons.

A content based syllabus reflects the students' needs and wants because the content is accessible for other academic studies because the process of learning is a priority (Richards and Rodgers 2007) Moreover, a content based syllabus brings several skills together by the selection of different topics that connect several skill areas, so the students have the opportunity to discover and develop those skills (208). The selection of topics in this workshop have been carefully selected as to guide students to reflect on the process of identity of a country and of an individual, which meet the requirements of the school curricula for students of third and fourth years, guiding them to construct their own identity as individuals inserted in a globalized and multicultural society.

For this, students are required to post blog entries every week after a guided reading and class discussion of selected chapters and topics of the novel. Moreover, they will present relevant historical events that are directly related to the novel's context, as well as characters' reviews and appreciations, and critical view of the concept and process of identity in the novel. Through class discussions of post-colonial theories, relevant historical events of Australia, and Chilean historical events strictly related to the Chilean-Mapuche and other Chilean native reality.

6. Description of the workshop

Remembering Our Roots: Finding Identity in Australian Land is an extracurricular workshop intended for 3rd and 4th grade students of the Colegio Capellán Pascal. The workshop intends to analyse David Malouf's *Remembering Babylon* as a post colonial novel and to guide students to make connections between the characters' experiences and their own reality.

This workshop has been divided into four units. Unit one, *Welcome to Australasia*, introduces the context in which the novel is set in along with important and relevant historical events that influence the identity of Australia as a country and its people. The second unit, *Us and Them*, presents the post colonial theory and the dichotomy of “us” and “them” in many contexts, starting with different words that denote differences, dichotomies and the superior-inferior relation and how these are expressed in Malouf's *Remembering Babylon*. In the third unit, *The Unknown*, the imperial traces in a colony will be explored, along with the representation of this in the novel, such as the need to label the unknown things to make them familiar, and therefore, safe. Moreover, the relationship between some specific moments of the novel and the students' individual reality will be discussed. Fourth and last unit, *Now and Then* intends to reflect on the development of the characters throughout the novel and how it can be applied to the students' and Chilean reality.

- **General objectives**

This workshop aims to raise students' awareness of Australia's historical reality in the colonization period and the encounter of British-Australian settlers with the Aboriginal People of Australia by the reading of *Remembering Babylon* from a post colonial view. It

seeks to make students connect their own reality and identity as Chilean and individual with the realities and experiences portrayed by the characters in the novel, through a thorough reflection of the concept of identity.

- **Specific objectives**

This workshop intends to:

- Present the Australian reality and to connect their own experiences as members of a former colony of the Spanish Empire with the characters' experiences in the novel.
- Identify the main tenets of the post colonial theory.
- Connect the main points of the post colonial theory with the Chilean reality.
- Think critically about the process of identity of an individual, a society or a country by analyzing the characters in the novel.
- Analyze the novel from a post colonial view.
- Discuss and analyze the process of construction of identity in a society through the review of some relevant historical events.
- Analyze the development of central characters of the novel in terms of the definition of identity in relation with the other, the community and their surroundings.
- Develop an appreciation for reading and enjoy the process of making further connections, interpretations of the novel, aiming at provoking a sense of wonder and curiosity for literature.
- Develop an appreciation, respect and acceptance of the other.

- **Contents and Themes:**

This workshop will address the following:

- Australian history: some relevant and important historical events
- Australian literature: topics and themes of the Australian Novel.
- Aborigines
- Chilean reality
- Identity
- Race/racism/social Darwinism
- Relationship with nature
- Sense of belonging

- **Key concepts:**

- Identity, aboriginal, aboriginal Australia, colonial Australia, sense of belonging

- **Class Information:**

- **Number of Students:**
- **Grade:** 3rd and 4th grade set 1 (Level B2)
- **Period:** once a week (2 pedagogical hours)
- **Type of Syllabus used:** Content based syllabus
- **Number of Lessons:** 15 (one semester)

- **Requisites:**

- Being a 3rd or 4th grade student
- Intermediate or advanced English (B2), according to the Common European Framework of reference for languages (CEFR), level which students from set 1 in Capellán Pascal School present.
- Being a responsible and committed student regarding punctuality and delivery of assignments.

- **Required Readings:**

- **Course Materials:**

- Australian History primary documents (letters, newspaper articles)
- Askeland, Karin Devaney. "David Malouf's Remembering Babylon and An Imaginary Life: Identity process in the Postcolonial Borderland." Diss. University of Bergen, 2008. Web.
- Byron, Mark. "Crossing Borders of the Self in the Fiction of David Malouf." *Sydney Studies in English Journal* 31 (2005): 76-93. Imprint
- Lever, Susan. "The challenge of the novel: Australian Fiction." In P. Pierce (Ed.), *The Cambridge History of Australian Literature*. Melbourne: Cambridge University Press, 2009. Print
- Malouf, David. "Remembering Babaylon". Sydney: Vintage, 2009. Print
- Post colonial theory and studies

- **Additional Materials:**

- Interviews with the author
- Mapuche testimonies
- Videos (Aboriginal people, Social Darwinism explained, Prime Minister’s apology, etc)
- Handouts on Australian History (primary documents)

- **Course Assignments:**

<ul style="list-style-type: none"> - Oral Presentations - 40% 	<ul style="list-style-type: none"> - Historical Events (10%) - Characters (10%) - Identity (20%)
<ul style="list-style-type: none"> - Written Essay - 20% 	<ul style="list-style-type: none"> - 500 word essay. - Reflection on Australian and Chilean realities.
<ul style="list-style-type: none"> - Weekly blog posts (starting in Unit 2: 10 posts in total) - (20%) 	<ul style="list-style-type: none"> - Otherness - Characters - Social Darwinism - Chapters of novel
<ul style="list-style-type: none"> - Students’ participation and self-evaluation (20%) 	<ul style="list-style-type: none"> - Student participation (10%) - Self-evaluation (10%)

- **Late Assignments and test absence:**

- Late assignments: starting from 6.0
- Test absence: starting from 6.0 when absence is justified by doctor's note. The lowest grade (2.0) will be assigned when absence is not justified on time; this is, 2 days within the absence.

- **Academic misconduct:**

- Plagiarism: lowest grade and failing of course. Note: if the student commits plagiarism in a second opportunity, the student will be asked to do the assignment again and it will not be graded. In this way, the student will be asked to make a great effort and the assignment will be checked carefully using a special tool to track plagiarism: <http://www.plagtracker.com/#>
- During presentations: If students are not respectful during the oral presentations of their classmates, some negative points will be assigned to that student's presentation and student will be required to ask and answer some questions about that presentation.

7. Planning

- See Appendix B: General Planning

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Appendix A:
Needs Analysis' Results and Figures

Section 1: Reading habits and Preferences

➤ **Table 1:** refers to Question 1 in the first section of the survey: Do you like reading?

Table 1a: Students from 3rd grade

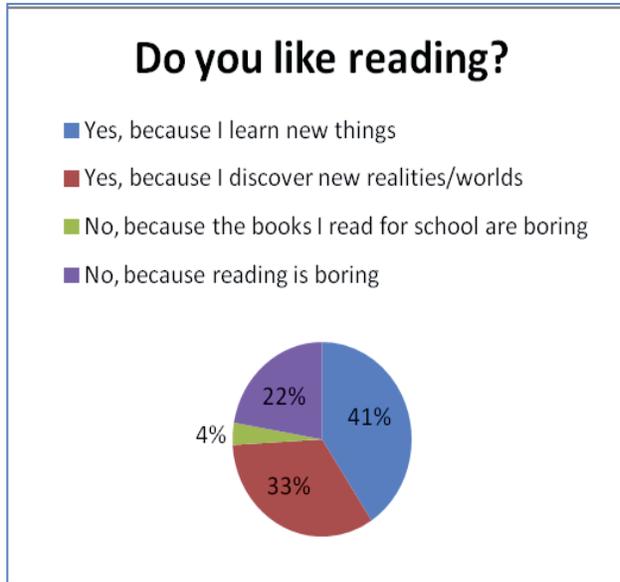
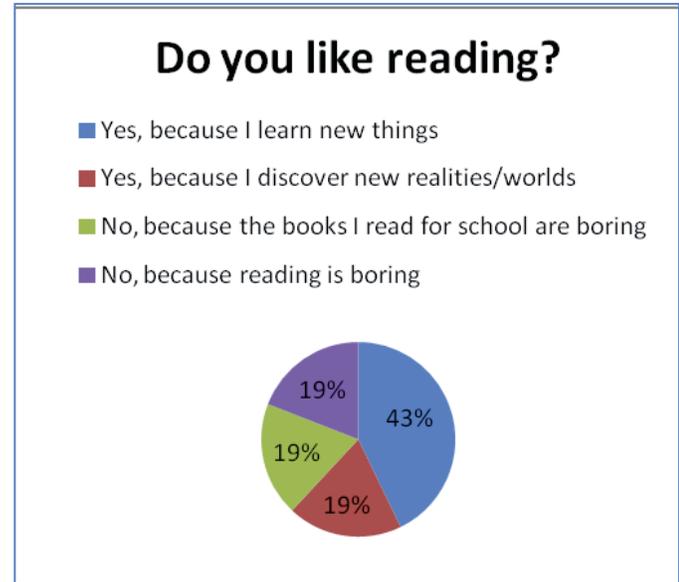
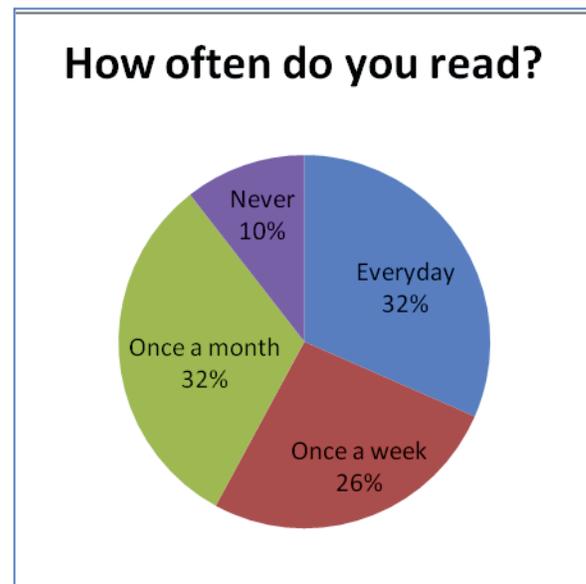
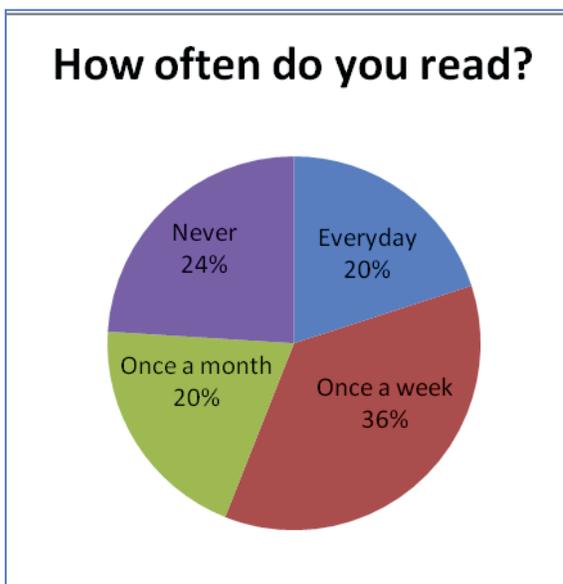


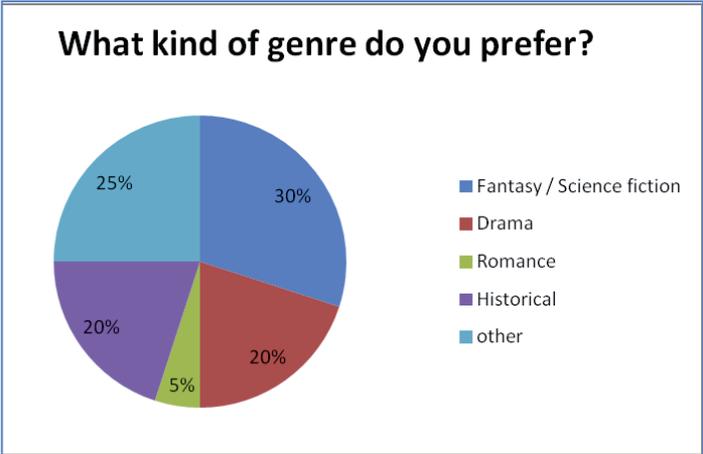
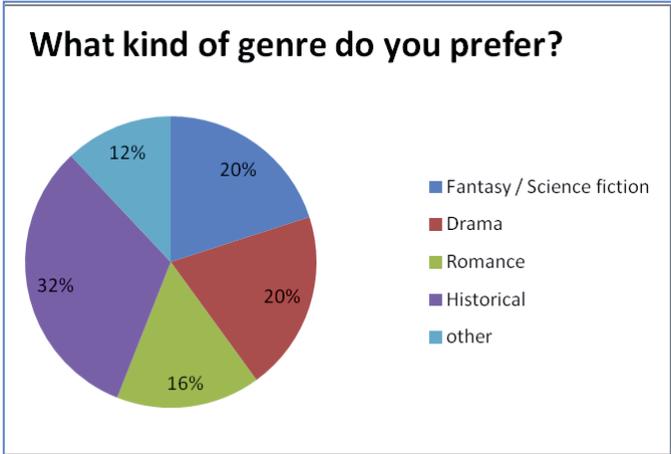
Table 1b: Students from 4th grade



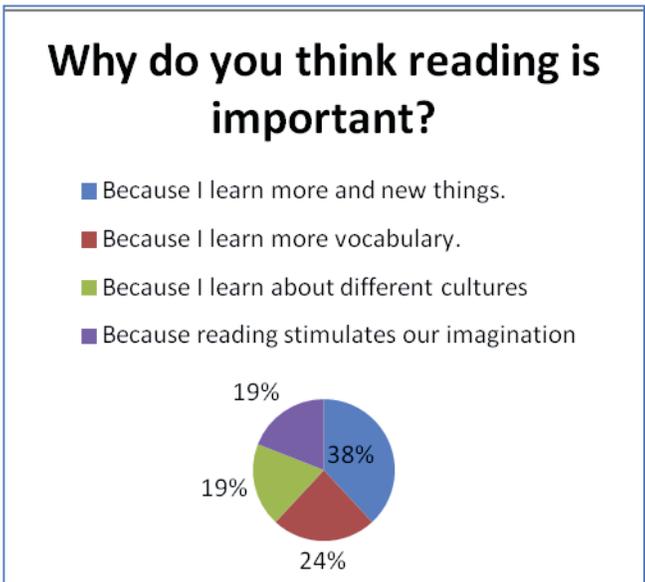
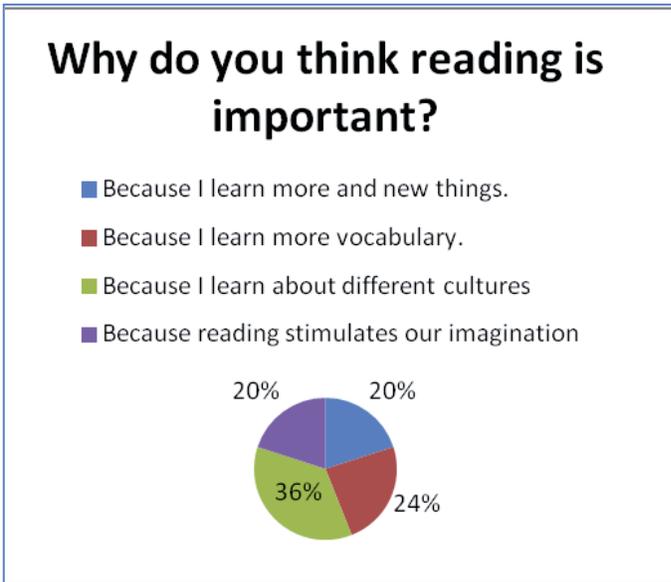
➤ **Table 2:**



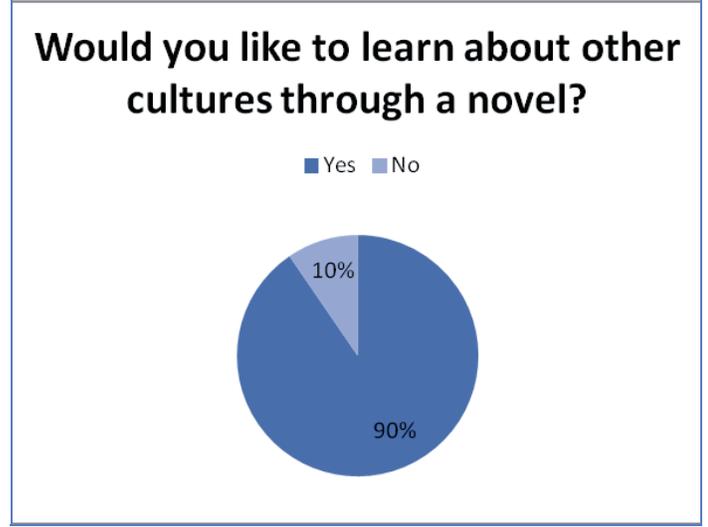
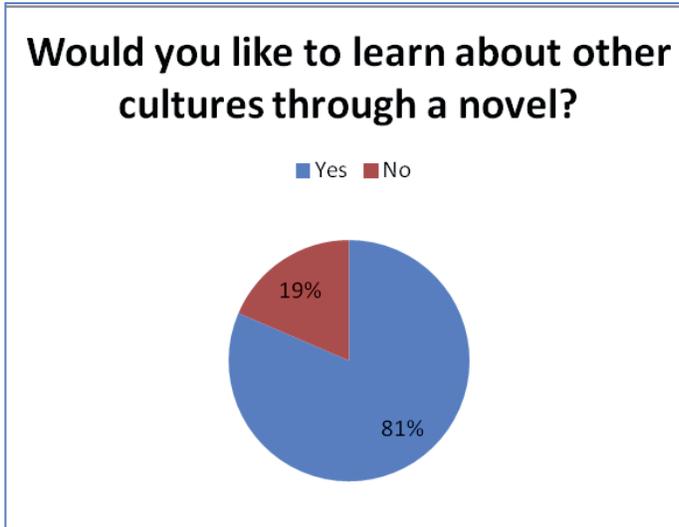
➤ Table 3:



➤ Table 4:

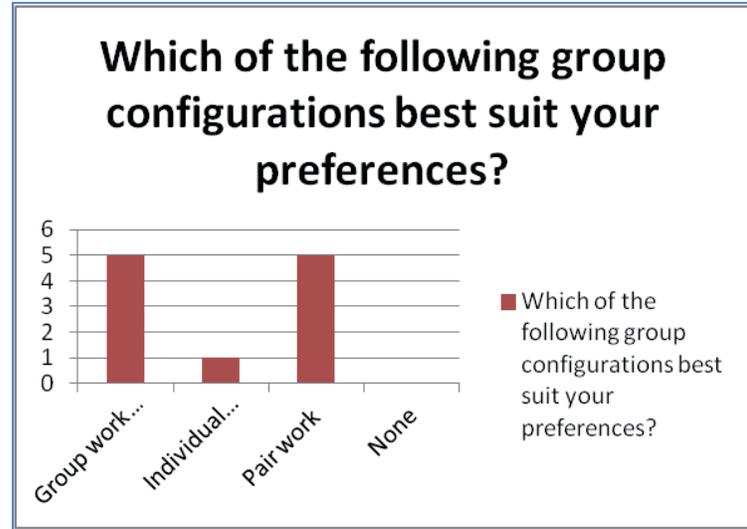
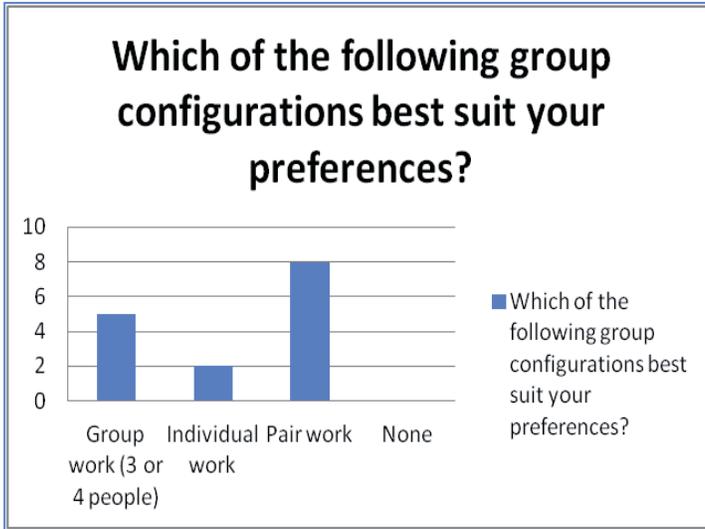


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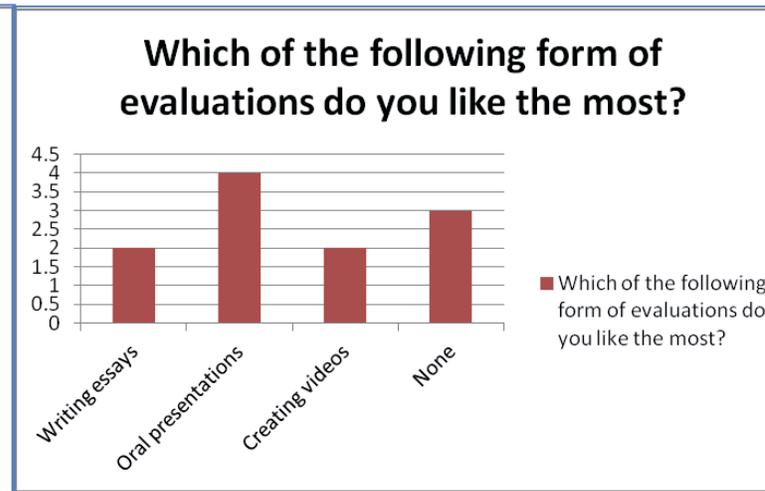
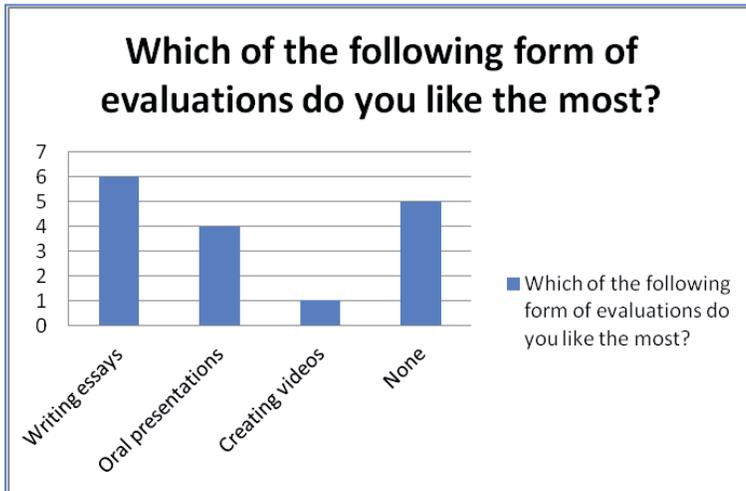


- Section 2: Class grouping and organization, and preferences

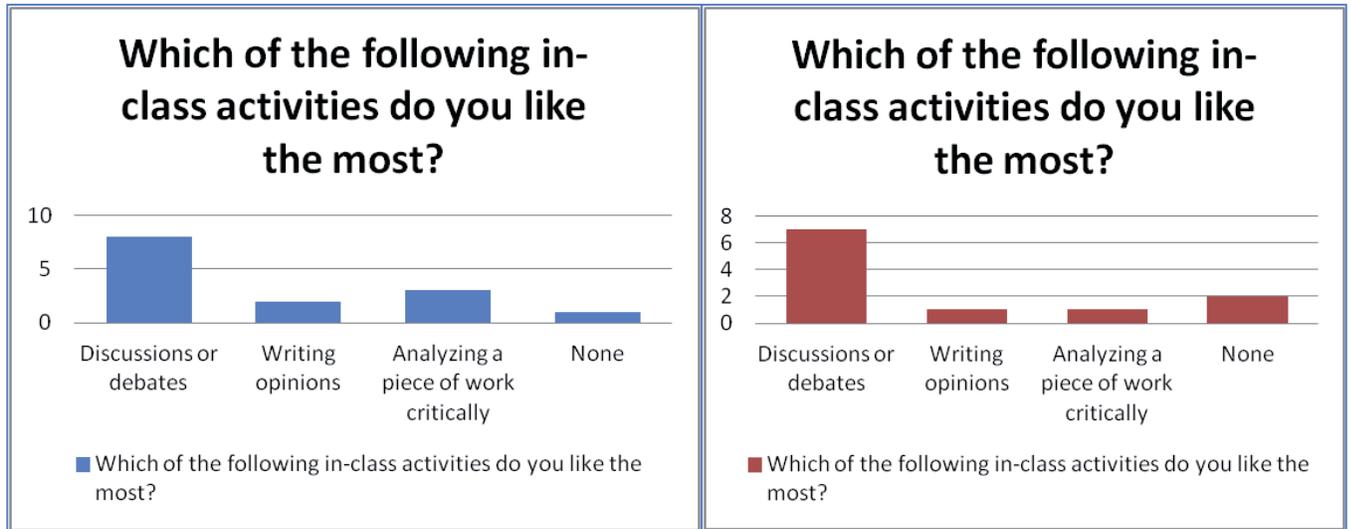
➤ Table 1



➤ Table 2:



➤ **Table 3:** Referring to the last question of the survey .



Needs Analysis – Questionnaire

Dear student,

This is an anonymous survey that will help the creating of lessons for a workshop on literature. The survey is divided into two parts. Please answer all the questions as it is essential for de design of this workshop.

- ***Part 1: Reading habits and preferences.***

Please tick under the option that best suits your opinion

Question 1	Yes, because I learn new things	Yes, because I discover new realities/worlds	No, because the books I read for school are boring	No, because reading is boring
Do you like reading?				

Question 2	Everyday	Once a week	Once a month	Never
How often do you read?				

Question 3	Books (novels)	Magazines	Newspaper (online or paper)	Articles
What kinds of text do you prefer?				

Question 4	Fantasy / Science fiction	Drama	Romance	Historical	Other
What kind of genre do you prefer?					

Question 5	Because I learn more and new things.	Because I learn more vocabulary.	Because I learn about different cultures	Because reading stimulates our imagination
Why do you think reading is important?				

Question 6	Yes	No
Would you like to learn about other cultures through a novel?		

- ***Part 2: Class grouping and work preferences.***

Please answer the following questions.

1- Which of the following group or class configurations best suits your preference?

a) group work (3 to 4 people) b) individual work c) pair work d) none

2- Do you like participating in class? (answering questions voluntarily, asking questions, making comments, etc.)

a) Yes b) No

3- Which of the following do you like the most?

a) writing essays b) oral presentations c) creating videos d) none

4- Which of the following in-class activities do you like the most?

a) discussions or debates b) writing opinions c) analyzing a piece of work critically d)
none